

HERMAN WIRTH



THE ASCENT
OF MAN

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Editor's Preface

Wirth's major work, *Der Aufgang der Menschheit*, is based on a desire to recognize the divine in the world and to go beyond Augustinian-style authority, based on the revelation of a God external to man. Wirth intends to continue the work begun by the Reformation, for whom man has the right to know eternal truths because God so willed it. Wirth proceeds with a racialized/localized typology of religiosities: those that accept revelation are "southern" and "eastern"; those that favor the infinite deployment of knowledge are "northern". The task ahead, according to Wirth, is to overcome contemporary irreligion, the product of mechanization and economism, by exploring our past. Only a knowledge of the most distant past can give rise to a well-founded inner life, to a revival of a specific religiosity, without abandoning the scientific approach to research or sinking into superficial substitute religiosities (for Wirth: neo-Catholicism, theosophy or Steiner's anthroposophy).

Archaeological work has enabled Europeans to plunge back into their past, and to go back a long way in time to the hypothetical beginnings of history. Archaeological discoveries included abstract symbolic signs at the "prehistoric" sites of Gourdan, La Madeleine, Rochebertier and Traz-os-Montes (Portugal), in the Atlantic Southwest of Europe. For official academic science, the Phoenician alphabet was considered to be the first alphabetic writing system from which all others were derived. The signs on Atlantic sites in Iberia and Aquitaine were, in the eyes of classical archaeologists, no more than "playful doodles". Wirth's work protests against this position, which refuses to recognize the initially symbolic nature of the sign, which only became phonetic much later.

The origins of writing can be traced back to the Magdalenian period, when the alphabet served as a calendar and indicated the position of the stars using abstract graphic symbols. Given the presence of this linear writing, an indication of civilization, the distinction between "history" and "prehistory" no longer makes sense: our chronology must be at least 10,000 years out of date, concludes Wirth. The linear writing of the Atlantic Magdalenian populations of Iberia, Aquitaine and the Atlas would therefore constitute primordial writing, and the Egyptian and Sumerian systems would be less abstract, pictorial degenerations of it. A theory that reverses all conventional interpretations of history and "pre-history" (a term disputed by Wirth). *Der Aufgang der Menschheit* begins with a "history of the origin of the human races" (*Zur Urgeschichte der Rassen*). This begins at the end of the Tertiary Era, when the human branch separates from the other primate branches and the different blood groups appear (for Wirth, group I, of the original - Urrasse - Arctic-Nordic race, preceding the Nordic race proper, and group III of the original South Asian race). This process of racial differentiation took place during the Eocene, Oligocene, Miocene and Pliocene eras. At the end of these Tertiary eras, the Arctic pole tilted, ushering in an ice age in North America (Kansan glaciation). At the beginning of the Quaternary, this glaciation continued (in America: the Günz, Illinois and Iowa glaciations; in Europe, the Mindel glaciation). These glaciations were contemporaneous with the first beginnings of the Paleolithic (eolithic culture) and, for Wirth, with the first migrations of the original Arctic-Nordic race towards North America, the North Atlantic and northern Asia, giving rise in Europe to the "pre-historic" cultures of the Strépyen and Pre-Chellesian. The warming of the climate during the Chellean era enabled elephants, rhinoceroses and hippopotamuses to live in Europe. The Acheulean ushers in a cooler climate,

The Acheulean ushered in a cooler climate, which caused this fauna to disappear; then, in the Mousterian era, a new glaciation began (the Riß or Würm glaciation; in America, the first Wisconsin glaciation). Racially, Europe was populated by the Neanderthal race and the men of Moustier, Spy, Chapelle-aux-Saints, La Ferrassie, La Quina and Krapina. With a slight warming of the climate, the Aurignac race appeared, influenced by elements of the Arctic-Nordic-Atlantic race and bearing the first symbolic graphic signs. This was the era of prehistoric cultures in south-western Europe, from the Franco-Cantabrian zone (Cro-Magnon skeleton, a mixed human type, where Nordic Arctic blood and that of non-Nordic European populations crossed), to the so-called Magdalenian era (I & II). In Wirth's view, this was a pivotal period, since cave drawings and the first symbolic signs appeared on the walls of caves such as La Madeleine, Gourdan and Font de Gaume in France, and Altamira in Spain. Around 12,000 B.C., the climate warmed and the process of mixing between Arctic-Atlantic-Nordic populations and Pre-Finnish from the Baltic area (Maglemose culture in Denmark) or continental Alpine elements continued, forming the various European sub-races. The North Sea did not yet exist, and the Dogger Bank area (for Wirth, Polsete-Land) was occupied by the Tuatha people, of Arctic-Nordic stock, who conquered north-western Europe to the east and Ireland to the west, wresting it from the "South Atlantic" tribes, the Fomorians. The North Sea disappeared beneath the waves and, according to Wirth's highly contested thesis, Arctic-Nordic populations migrated in successive waves over several millennia throughout Europe, the Mediterranean basin and the Middle East, transmitting and amplifying their original culture, that of the megaliths. In Eastern Europe, they founded the Tripolje, Vinča and Tordos cultures, destroyed the Cretan palaces around 1400 B.C., imported linear writing into the Sumerian and Elamite space, and reached the western borders of China, settled in Palestine (the Amurou of the Land of Canaan around -3000, then the Polasata and Thakara around -1300/-1200), gave rise to the Phoenician culture, which rationalized and functionalized their symbolic signs into a utilitarian alphabet, introduced dolmens into North Africa and the first pre-dynastic linear writing into Egypt (-3300), and so on.

To prove the existence of an original Arctic homeland, Wirth turns to the continental drift theories of W. Köppen and A. Wegener (*Die Entstehung der Kontinente und Ozeane*, 1922) and the results of O. Heer's exploration of the Arctic seabed and the flora found there (*Flora fossilis artica*, Zürich, 1868-1883). At the end of the Tertiary and beginning of the Quaternary, the European and American continents were still fused together. America's westward and southward drift began during the great Pleistocene ice age. Greenland, the Spitzbergen Islands, Iceland and Grinnell Land, with the surrounding continental shelf, would therefore be the original land of the Arctic-Nordic race, according to Wirth. The continental shelf, now submerged, stretching from Scotland and Ireland to the Galician and Asturian coasts, would be the second homeland of these populations, again according to Wirth. As further proof of the "circum-polar" origin of the Arctic-Nordic populations who later migrated to the far reaches of China and India, Wirth cites the Avesta, the sacred text of ancient Iran, which speaks of ten months of winter and two months of summer, of a winter so severe that it was no longer possible for men and livestock to survive, of post-winter floods, etc. The Indian tradition, explored by Wirth, is based on the same principle. Indian tradition, explored by Bal Gangâdhar Tilak (*The Arctic Home in the Vedas*, 1903), speaks of a year with only one day and one night, which is the case at the pole. No Arctic-Nordic skeletons have ever been found, either in Scotland or Ireland, where the Arctic is not flooded, or along the routes of the

first migrations (Dordogne/ Aquitaine, Spain, Atlas, etc. as far as Indonesia). This is because the dead were first buried for six months in the bosom of Mother Earth, only to be exhumed and exposed on a flat slab, a pre-dolmen, to be offered to the light, to be reborn and return to the light, as attested by the Iranian Vendidad, the tradition of the Parses and the funeral customs of the North American Indians.

The social organization of the first Arctic-Nordic migrant groups was purely matriarchal: women held the dominant roles and were the repositories of wisdom.

In making this series of assertions, which are difficult to substantiate by archaeology, Wirth challenges the theories of Indo-Europeanists who assert the European/continental origin of Nordic Indo-Europeans (an appellation that Wirth contests as confusing). For Wirth, the Nordic race, and hence Indo-Europeans, did not originate on the European or Asian continents. In his view, there never was an Indo-European Urvolk in Europe, as Nordic peoples always appear to have been mixed on this land; Europe's original populations are Finno-Asian. The Nordics entered Europe from the West, following the river routes, leaving their lands progressively flooded by melting Arctic ice. This migration met the wave of South-Atlantic Cro-Magnons (slightly mixed with Arcto-Nordic since the Aurignacian era) advancing eastwards. The Central European culture of the Neolithic is therefore the product of a vast intermingling of South-Atlantic, Nordic and Finnish-Asiatic peoples, as evidenced by serological studies and the presence of symbols. The Celts were a product of this mixture, and formed a civilization that progressed by reversing migratory routes and returning to Ireland and the Franco-Cantabrian area, taking in their wake Finnish-Asian racial elements. Following the Rhine, they crossed the North Sea and subdued the northern Tuatha people in Ireland, who had come from the flooded area of the Dogger Bank (Polsete-Land) and were evoked in Celtic-Irish mythological traditions. The irruption of the Celts put an end to the matriarchal, monotheistic Tuatha culture of the Megalithic era, replacing it with a polytheistic patriarchy of Asian origin, organized by a caste of shamans, the Druids. Wirth refers to Ammianus Marcellinus (1. XV, c.9, §4) in support of his thesis: he speaks of three races in Ireland: the autochthonous, those from the "distant islands" and those from the Rhine, i.e. the South-Atlantic Fomorian, the Arcto-Nordic Tuatha and the Celts.

The abstract graphic symbolism bequeathed to us by these Arcto-Nordic peoples bears witness to a cosmic religiosity, a look at the cosmic divine, a religiosity based on the experience of the "sacred mystery" of the boreal light, of solar rebirth at the winter solstice. In this kind of religiosity, people are fully enmeshed in the great law that presides over cosmic mutations, marked by eternal return. Death is a re-becoming (ein Wieder-Werden). The divine is father, Weltgeist, ever present and from whom all things proceed. He sends his son, bearer of the "light of the earth", to reveal himself to mankind. The hieroglyphs that express the presence of this impersonal god, who reveals himself through the sun, refer to the annual cycle, to the rotations of the universe, to the incessant mutations that animate it, to the cosmos, to heaven and earth. The etymology of tu-ath (Old Irish), or its Lithuanian (ta-uta), Osk (to-uto) and Old Saxon (thi-od) equivalents, derives from the roots *ti, *to, *tu (god) and *ot, *ut, *at (life, breath, soul).

This people, connoisseurs of the "divine breath", i.e. the movement of the stars, developed a

system of signs corresponding to the position of the planets and stars. Changes in these astronomical sign systems were driven by the movements of celestial bodies. The entire megalithic civilization," explains Wirth, "before Renfrew, Hawkins and Deruelle, stems from an astronomical religiosity. It originated in Western and Northern Europe and spread throughout the world: North America, the Maghreb (the Atlas megaliths), Egypt, Mesopotamia and, probably, as far as Indonesia and perhaps New Zealand (the Maoris).

PICTURE



The „Lord-God of Bentheim“

Swurgod of the Tubanterland. Probably Christianized transfer in stone of an older wooden image column, representation of the "Sig-Tyr", the "Tiu-bergann" ("mountain-fruit"), 9th-10th century? (Cf. p. 349,!

HERMAN WIRTH
**THE ASCENT
OF MAN**

68 PICTORIAL SUPPLEMENTS AND AN APPENDIX OF PLATES

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



SECOND EDITION (THIRD THOUSAND)
TITLE DRAWING WITH THE QUESTE BY MAX THALMANN

MARGARETE WIRTH-SCHMITT

To her who gave me this book, the noble seer of our spiritual heritage, my German life companion, the mother of my children, it is returned with deep grateful love.

FOREWORD TO THE 2ND EDITION

The "Rise of Mankind" is being published unchanged in second edition for economic reasons, after the book has been out of print for years and demand has not stopped

A phenomenon of its own, which makes one think!

do not want to mention that I myself was once this work, which is a first attempt to create a monstrous material, a struggle for its mastering. And also this first attempt could not, due to lack of time and the same economic considerations from the stage of the hewn block, the rough casting, reach further completion. It remained a throw, a draft of the lines of development, an outline of human development of consciousness, of the unorded creation of spirit picture material, which is indispensable as a prerequisite, as an inner and outer basis, the monument show of the picture atlas had to be left out for the same reasons

And nevertheless this work, in this form and this shapeless extent as a result of the scientific material load, found its way also everywhere into the lay circles up to the factory worker into the attic of the metropolitan rent boxes

And this is a sign of a turning point! It lets us suddenly recognize clearly in which departure and in which upheaval we stand "layman", whether he is academically educated or not, follows the awakening of becoming conscious spiritual heritage he decides with growing certainty for that which resonates in him

It is a going home to the native soil and mother earth, to the original source of our being, to the original experience of our soul and its realization in God-ordained own spirituality

This is the great organic trait in our awakening as a spiritual-emotional phenomenon.

and that is just the inorganic in the catheter science of the not yet overcome liberalistic epoch, that it cannot and does not want to recognize until today how inorganic it was

Still it holds on to its rationalistic doctrines. Still it believes in the "spiritual primitiveness" of the as technical civilization "more primitive prehistoric times", still it thinks to be able to reconstruct this spiritual world from the intellectual superiority of our present, as "primitive common culture" from the desk (Because here one may only apply the foreign word)

Who wants to grasp urnordic, urnaric worldview, in the symbolic, "literal" and literal unity and equation before "God-world-Z^it-creation-man", must himself be able to return to the experience of the world and time of God, to the year of God.

Whoever has not experienced this "world view", the experience of the "Year of God" as a human being, who has not been able to gain distance from the bias of the eye, even as a so-called scientist, still lacks the inner, spiritual foundations for recognizing the monuments and their source-related meaning and connections.

Therefore, no Germanist has been able to care about it, to think about why still in the Germanic runic writing of the first Christian millennium the vertically divided circle could mean "sun", "year", "man" and "God". Inorganic as the scientist of the liberalistic metropolitan civilization was as a human being, he was it also as a specialized scientist: his science was torn out of the organic connection of the Uraric intellectual property. And so the same tradition of the Uraric world view in the Vedic time of India was not present to him, that knowledge about the year, as the temporal manifestation of the Brahman, from which all beings originate and enter into it again.

The urban large-scale civilization of liberalism separated also the scientist as man finally from the world view as God experience in nature. He no longer knew the year as a manifestation of the world spirit, he no longer knew the simplest laws of this temporal revelation, the rising and setting points of the "light of the lands" in the turns. The old inherited time and space symbols of the "holy script" of our ancestors remained incomprehensible to him, unrecognized their monuments, unconsidered their tradition in the so-called "written sources".

And because they stood outside the experience of the "world view", therefore the allegory was closed to them, they were no longer able to think allegorically. For the fact that the myth originated only from the allegory, the myth is only a locally and temporally conditioned, again and again anew developed interpretation of a Gleichnisse from this "year of God", that results from their first comparative investigation.

And so we experience how the mythe can darken, sink, but the allegory remains.

We recognize that the sinking of the mythe from the height of the idea into a materialized, humanized belief in nature gods, or even into demonism, is a process of the law of life, which is caused by the *mixture of races*, in India and Iran not differently than in Hellas and Italy and finally also in Germania and Thule. Also in the Nordic spirit world of the Edda and saga time the spirit of overlaid foreign peoples of Asian origin has come to the breakthrough.

We recognize further that the birth of the philosophy of religion is the hereditary awakening of the Nordic racial soul as a reformatory movement: it tries to raise the sunken myth back to the height of its inherent idea. If this process repeats itself several times in the course of millennia or centuries, the fragments of the myths of the old folk religion disappear and the idea as such remains alone.

In the developmental scheme of the rational historical view, the emergence of the philosophy of religion was conceived as the ascending curve of the spiritual realization of man from the advanced primitive stage. This

Today, the intellectual history view has already been overcome, even if its representatives are still magisterial.

Today we basically recognize that our spiritual heritage as an idea was a permanent form peculiar to us from the moment when our physical appearance had become such a permanent form.

The awakening of the Third German Reich is a re-organization as a people, a society, a state. Therefore, as a prerequisite, the awakening of the idea of race, of the concept of the spiritual-soul heritage, has causally appeared. In the process of the awakening of this spiritual-soul heritage we return to the time of God, to the experience of his worldview: God-world-time-creation-man. How this Urarian worldview breaks through again in the Germanic mysticism of the Middle Ages, in Meister Eckehart's confession: "God is in all things, - in all creatures God is equal to us. - All things - in finite form - have flowed out into time and yet - in infinite form - have remained in eternity. There they are God in God".

In order to uncover the Aryan myth, the original idea of the Aryan world view, the original source of our spiritual-emotional heritage, we turn for the first time to the research of the symbol, the allegory. It is the spiritual document of our race, "literally" - the oldest written source of its spirituality, the attestation of its achieved spiritual consciousness. The symbol is the creation of the Nordic race as homo sapiens, as a world-view. What lies before it, is the stage of becoming conscious from the primitiveness, - unknown to us.

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

May this my first large-scale attempt to penetrate again to the source of our being continue to fulfill its task of revival and breaking of the course, despite the unchanged form of the second edition, despite everything that could be corrected and supplemented.

Hereby, four years ago, I laid the foundation stone for the emerging history of ideas, which will lead us back over all the long since rotten, hollow and empty consolidated doctrines, to the sacred tradition of the spiritual heritage of our blood, as it is called in the Anglo-Saxon rune song:

"God is the beginning of all language"

Finally, this second edition should not go out without a word of thanks to the bold German publisher, Eugen Diederichs, who dared to bring out this heretical book by an unknown man at the greatest sacrifice. He has called it a turning point in his own always pioneering work. Up to his entrance into the Jul of his life he still accompanied the work of the author of the "Rising" with his thoughts. To his work, in which he lives on, I wish the primeval state of the ancestors.

Biesenthal (Mark), May 1934

Wirth

INTRODUCTION

The present investigation represents in its final result what the author himself had not imagined a connection of science and knowledge of God on the basis of developmental history. With full intention the word "knowledge of God" and not the word "faith" is written here. Because the faith, under which

Biblical-Christian religion is understood according to the Roman Augustinian guiding principle "I believe, so that I understand", represents a knowledge of God allegedly not achieved by the human spirit, but an extra-human revelation of God, which was the solution of the riddle of existence of a certain age of the history of mankind. In accordance with the doctrine of this belief in revelation, the human spirit in its rational knowledge is materially, spatially and temporally conditioned, it relates to the essence of that realm of God as the relative to the Absolute. And in every contrast of the human reason to the eternal truth of the faith in revelation only the inadequacy of the human spirit shows even the expression of an essence opposite to that of the good which is only in God would be innate to man as hereditary matter - his sinfulness.

Roman-Augustinian faith in revelation has not remained binding in the Nordic Occident millennium. Because already the Nordic Reformation of the 16th century demanded for the individual, the individual, the right to the knowledge of the eternal truth as a God-willed and God-given ability. Here a northern-racial spiritual movement, which embodied the principle of lay religion, came into contrast with a southern-rural-modern 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," excluded lay religion.

Even if the Nordic Reformation left the principle of the faith in revelation - as it would be given in so-called "Word of God", the "Holy Scriptures of the Old and New Testaments" - untouched itself, it was nevertheless it which in its endeavor to purify this "Word of God" from "Roman-human ingredients" created the Bible criticism, that is again granted the human spirit the personal God-knowing ability.

From this time on, from Galileo's call for protection, the human spirit has inexorably continued on its way to the knowledge of truth - but significantly only in the Occident, which was inhabited by peoples of the Nordic race of the predominantly Nordic mixed race.

The result is that the religious consciousness is no longer considered as a stage of "primitive communal culture" in the history of human development.

Even if today the natural-scientific theory of knowledge has returned to the limits of the relativity of all knowledge, which are set for it as well as for all human knowledge, and none of its representatives should believe in a final and last solution of the cosmic riddle of existence by it, nevertheless the gap between faith and science continues to be unbridgeable. Large groups of people stand beyond all religion, even beyond all living consciousness of higher values, which go beyond the external needs of the material life. They are prevented from this by "faith" on the one hand and an environment, an economic order on the other hand, which makes any internalization, any contemplation impossible. And yet, this contemplation is the only way to reach one's own inner experience, one's own "world view", a realization of the divine in oneself.

A frightening wasteland and emptiness is spreading in the complete mechanization and materialization of the Occident. In the wake of its "economic development" it passes over the earth, destroying and annihilating all spiritual values. Nothing can conceal this. Not even the fact that many return to the bosom of the "only beatifying" church in order to be relieved of searching and wandering and to regain certainty. For this phenomenon, too, is basically nothing other than the many movements that fall back on some historical form of faith. As a spiritual phenomenon, neo-Catholicism has sprung from the same spiritual need for religious internalization as, for example, theosophy and other "occult" religious sciences up to the "anthroposophy" of Steiner.

And as we live on the old styles of art, so we live on certain old forms of the knowledge of God, which for many are too historically conditioned to be able to become general property again for our present and future. The Roman church has wisely sought the connection to the modern, scientific knowledge: Roman religious clergy belong to the most meritorious representatives of the young prehistoric science. And tacitly with it truths of faith, like the Old Testament history of creation and its time calculation, for some orthodox Protestant equally untouchable as for the simple believing "Catholic", were exposed from above to the "interpretation", like so many other seemingly incidental things.

The main doctrine and principles alone, that by virtue of a divine revelation at some historical point in time this church was founded by God as mediator between God and man, and that its head as God's representative on earth as in the hereafter was given the right to bind and loose, remain unaffected by this modernization and tactical conversion, as does the doctrine of the Fall, whose divine punishment is death and eternal retribution, from which there is only redemption through faith in the mediatorial death of the Son of God and in the means of grace and salvation of the universal church he founded.

For large circles these doctrines are and remain repulsive 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 as an expression of it, especially the most immaterial of all arts, the art of sound, and symbolism, exert an irresistible attraction on sensitive minds. So that in our time we can observe the ever-repeating picture of the cycle in relation to faith: the return on the part of many to the old, traditional form of knowledge of God,

who are tired of searching and wandering and need some security, some certainty, some support or purpose in life not found elsewhere, and on the other hand - the turning away and detachment again and again from the faith teachings of the last epoch of occidental history, from the Christian faith in the Bible and revelation. In the latter group there are large masses who have surrendered to the "we know nothing", but even larger ones whose complete indifference and insensitivity to higher spiritual-emotional values has taken hold and who seem to have become devoid of any religious consciousness at all.

In addition, there is an equally large and ever-increasing circle of serious seekers of eternal values, who strive for knowledge of the revelation of the divine activity in man and the divine laws in the universe within the broader framework of the history of the world and of mankind that we can comprehend today. They are those for whom knowledge, the spiritual urge for knowledge 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 intellectual movements, between the two poles of "I want to know so that I can believe" and "I believe so that I know".

Despite all attempts of rapprochement on the part of the organized representation of the biblical-Christian belief in revelation, which were most skillfully initiated by the Roman church policy, a real contact and connection is until today an impossibility. Both world views still move apart. Arguably, faith has become scientific today. If the revelation of God is a historical truth, then it must also be able to be justified historically. At least all historical doubts against the factuality of it must be able to be proved as untenable.

In the scientific development of faith, however, the unequal relationship of the humanities, on which theology could rely solely, to the natural sciences became more and more evident. It was possible for the natural sciences to deduce the documents of the formation of the earth and mankind from the layers of the earth, their formations, their components, the contents of the finds, millions of years backwards and to determine their time. This succeeded by the connection of the so-called "exact sciences", the geography (geology, history of the formation of the earth), the divination (chemistry), the animal science, botany, the natural history (calculation of the ages after the sun radiation amounts etc.). Only the participation of the natural sciences gave the youngest historical science, the prehistory, the sure basis for the temporal classification of their findings.

If we look around for the corresponding progress of the humanities, we have to realize with painful regret that they were not able to follow the advance of natural scientific knowledge even in the farthest distance. From the point of view of contemporary history, they are still where natural science left them behind when it began its advance into the prehistory of mankind and the earth and was able to relegate the milestones of our historical imagination to still incomprehensible fables.

The science of intellectual history was not able to follow beyond its "historical" period into the "prehistory", as the young science of the spade opened it. It remained with the last achievements of the last century: the decipherment of Egyptian and Greek texts.

tic and Assyrian-Babylonian written monuments. The secured outposts of their "historical" knowledge stood around 4000 B.C. and remained there. A knowledge beyond that seemed to be excluded forever. Also the opinion remained predominant that the "historical" period so far opened up on the basis of the written monuments also covered itself with the concept of the mental culture, the mental consciousness of humans, whose oldest hearth represented evenly that eastern circle. It is true that the science of the spade, to whose area the name "prehistory", nonsensical from the point of view of the history of development, was attached, brought to light a series of far older written monuments, among other things the Old Stone Age finds of Gourdan, La Madeleine, Rochebertaine, the Late Stone Age finds of Traz-os-Montes (Portugal), all of them from the Atlantic coast of southwest Europe. However, they were pushed aside by linguistics, which grew up on an oriental intellectual basis, as "magic" or "mantic" signs, since their appearance threatened to completely confuse the established development scheme of occidental writing as a borrowing from the so-called "North Semitic" or Phoenician writing.

And so we can read in the latest and probably best "History of Writing" (by Hans Jensen, Hannover 1925, p. 91): "A writing which has already reached the letter writing cannot be reconciled with the cultural stage of the Paleolithic, hardly with that of the Neolithic" - and: "One has to see in those apparently writing characters just probably not much more than playful scribbles!

This statement characterizes the state of our today's philologically founded science of intellectual history. We work in it just in relation to the history of religion, of the human knowledge of God, with a series of "working hypotheses" like "animism", "pre-animism", "totemism", "manism" and other "-isms", which - if we want to be completely honest - are attempts to some conceptual formulation of certain spiritual manifestations of so-called "primitive" spiritual cultures. In reality, none of these hypotheses and theories has been able to prove and assert itself as completely true. There is none of them which has not somehow been proven to be untenable as a generally valid formula. But we have "worked" with it, until we ourselves believed that they represented a real knowledge and until we made the others, the laymen, believe that this would be so.

The "magic" is the last spiritual-historical fashion-keyword. "Magical" we call everything what wii in old cults as external precipitations of old religions, old God-knowledge still do not know correctly and do not understand. Because - if we want to be completely honest again - we don't know anything about the height of culture, the height of the spirit development of those allegedly "primitive community cultures". And nobody has been able to bring the proof yet that there was really "no letter writing in the younger, let alone in the older Stone Age", and that those writing monuments did not contain any writing characters.

The present investigation brings as result the proof that in these writing monuments of the older Stone Age of the Atlantic southwest Europe a highly developed linear writing, the preliminary stage of all "historical" writing systems of the Mediterranean basin, is present to us. From two of these monuments, the finds of la Madeleine and Gourdan, it is further proved that they are fragments of the so-called "sacred series", an alphabet, which in this youngest period of the older Stone Age was still used in its original meaning as a yearly calendar, i.e. - the sequence of the monthly signs of a North Atlantic face-solar year.

The investigation will further show that the great creative period of the history of writing, the respective two-thousand-year new editing of the "sacred series" in connection with the advance of the sun into a new winter solstice image, also breaks off with the outgoing older Stone Age of the Atlantic southwestern Europe and North Africa : then solidification, dissolution and decay occur in the tradition of that Atlantic linear writing, especially in the East Mediterranean basin, in the Orient.

But if this is so, then the previous division into a "historical" and a "prehistoric" period of the cultural history would have become completely untenable. At least the border of the "historical" age would have to be *shifted back to the older Stone Age, the Magdalenian, thus by the trifle of about 10000 years.* ¹

Ten thousand years of human history! Which seriously life-law thinking person will believe here still in a "continued primitiveness" with the racially completely mixed population conditions of the Occident? For, if the linear writing of the Epipaleolithic, of the Magdalenian, so highly developed according to the forms, is really a *writing*, which decay represents then the Egyptian so-called hieroglyphic writing, which decay the old-Sumerian sign writing, from which in the quick writing by prescription the so-called "cuneiform writing" developed, like the hieratic writing from the Egyptian hieroglyphic? For both the old Sumerian and the old Egyptian writing systems contain only fragments of a both common, older linear writing, which therefore represented an *abstraction*, a *Vergeistigung*, and consist otherwise of a much younger picture writing, a more or less naturalistic reproduction of animate and inanimate objects. Only on the mechanical way of the fast writing they changed again to a linear writing. This linear writing is therefore not an abstract-spiritual creation like the Old Stone Age writing of the Atlantic Occident. Especially with the ancient Egyptian hieroglyphic writing the decay of the old linear writing is clearly recognizable, because in the rich form treasure of the inscriptions on the grave vessels of the pre- and early dynastic cemeteries of Nagada, Abydos etc. that older linear writing is preserved to us. For its part it connects again backwards to the linear writing of the outgoing, older Stone Age of the Atlantic southwest Europe. The pre-dynastic and early dynastic linear writing of Egypt, whose first systematic classification is attempted in this work, has never been given a critical examination. Flinders Petrie compiled individual signs in a comparative table with the signs of Creto- and Cypro-mino, Greek-Italic, Iberian and Germanic and so-called "Semitic" writing systems and already rejected the one-sided Oriental origin of the same, but, since it was not possible for him, the phonetic values of the pre-dynastic linear signs or at least their meaning as symbolic and namely cult-symbolic signs as well as their prehistoric links, his "Formation of the Alphabet" was understandably rejected by oriental studies and classical philology. For the external, the formal similarity of the individual signs of spatially and temporally separated writing systems does not yet justify the assumption of their affiliation. If, therefore, the solution of the riddle of the pre-dynastic linear writing seems at first also a hopeless enterprise, then for an investigation the possibility of a firm starting point was nevertheless present: the sign connections, the *formula*. Their systematic collection and order, in connection and comparison with the prehistoric, stone- and bronze-age, occidental ones, should have yielded essential information. But they were just not considered by Flinders Petrie. And so a

respected German historian and author of a history of the antiquity stamp the signs of Nagada and Abydos without further ado to - "factory marks"! And this in the "magic" age!

If it is true that the Sumerian and Egyptian hieroglyphic writing show the decay of an old linear writing, that in the younger pictorial writing contained in them again a materialization comes to light, which the abstraction of that old writing lacked, then this process certifies a spiritual decline, the degeneration of an old higher culture, whose causes we want to leave out of consideration here for the time being. This finding, however, would not be at all in accordance with the scheme of the human history of ideas which has been established so far, that the "spiritual consciousness", the ascent from the "primitive community culture" of the "prehistory", begins only in the so-called "historical age". But it would probably be true with the suspicions of so many Egyptologists like Brugsch and before him Birsch, Déveria, Mariette, that - the further one pushes up into the past of the multicolored mixed pantheon of Egyptian trunk and local deities and their mutual adjustment, the more clearly the features of a former, sublime monotheism reveal themselves, whose humanized splittings and specializations represent only those later god figures. It is a fact that - when the "historical" period of the ancient Egyptian culture, which so far can be grasped by us, begins - we stand before the expressions of an ancient, partly already decaying culture. It reaches up into the age of that pre-dynastic linear writing, into the culture of those mysterious "people of the foreign boat type", whose ships are found also in the representations of the oldest, Mesopotamian culture monuments, in order to disappear here as there later apparently again without trace.

Thus the "working hypothesis" of the continued primitiveness of the "prehistoric" age proves to be a theory untenable in every respect. But quite apart from the fact that from the point of view of the science the results of the modern prehistoric research led inevitably to a backward shift of the border of the "prehistory" into the older Stone Age, also from the point of view of the "faith" the working hypothesis of the spiritual culturelessness of the "primitive", "prehistoric" age of mankind is just as contestable. For according to this, all founders of religion and all God-seekers and God-cognizers, no matter whether it was the Vedic forest ascetic and God-wisdom-seeker of ancient India, the Buddha or the "Anabaptist" going into the desert and his successor, the Galilean, the old-Christian hermit or the "pagan"-Nordic "forest woman", the "white woman in the Domhag", the priestess at the stone grave - they all would have been only the embodiment of the hereditary mass of a "primitive community culture" of the "prehistory", whose culture height excluded the existence of a writing without further ado. The true intellectual height would have to be looked for therefore in the later luxury culture of the city dwellers of the Mediterranean antiquity.

But the history of mankind shows that whenever a people has entered a stage of urbanization or luxury culture, in spite of a certain technical-mechanical development, a decay of the ideal, spiritual-moral, the living, religious values and a solidification in externalized cult rites, which have become lifeless, occurs. The attempts of an internalization and vivification of the knowledge of God are always carried by those, who again renounced this whole materialization of the outer circumstances of life and its degeneration and sought the outer simplification, the "primitivity" of the material life as well as the immersion into the inner, own experience.

We also see in the history of the occidental, Roman-Christian Church of the Middle Ages this process repeated again and again: one of its characteristic expressions is Francis, the poor man of Assisi, in his relationship with the secularized papacy of his time. His dream of the "papas angelicus", who renounced all the oriental pomp and primacy, passing through the world in Christian love as the "least brother" and exercising his office as a predecessor, still fills the hearts of modern Catholics with distant longing. And it is no other process than when in our time the German youth movement, as a conscious rejection of the materialization and mechanization of the urban luxury culture and its degenerative phenomena, turned back to the primitiveness of a simple way of life, sought immersion in its own, ancestral folklore of the native soil, the connection with the emotionally sensed, spiritual-soul heritage masses. The fact that this movement came to a standstill, because a clear spiritual recognition and grasp of this *hereditary mass* was not yet possible, does not change the fact that *it* was nevertheless the carrier of real, ideal values, in its groping and searching for internalization, for the higher, pure experience, *it* and not the "step"-shifting, fashionably dressed, completely materialized, in body and soul rotting metropolitan "culture man" of our time, for whom all spiritual values of the world, also all emotional expressions of the experience of God in the so-called art are only a thrill, in which the Gothic mysticism is finally only set in alternation with sexual orgies.

All those mendacious dialectics, by means of which the "modern man" tries to present his inner lack of support, his complete dependence on the moment, on his self-called and raised evil spirit of the "world economy" as "given development", "spirit of the times" etc., cannot deceive about his decline of body and soul, about his frightening poverty of spiritual-mental, higher values. And all those artificial renewals of old forms of knowledge of God, which arise from the inner poverty of our modern culture, all those occult "-sophisms", they are as a historical parallel nothing else than, for example, the Mithras religion was in the imperial times of the Roman Empire. It, too, was a morbid artificial renewal of an ancient, long since obscured form of knowledge of God, an occult-speculative, Mediterranean creation of urban culture, which finally succumbed to the simple ethical power of the direct experience of God in the teachings of the Galilean man of the people.

Our present-day occult - "sophism" - worldview attempts are also pathologically artificial: they have nothing to do with a true healing and recovery of body and soul, with a renewal which, born out of true community need, will give us the internalization and inner peace of the experience of God. This leads through the most immediate presence, through poverty, through hard work, through the sanctification of the sheol as God's fiefdom, through the spiritualization of the social question as a religious, a worldview question to this new worldview, this new religion, this new or ancient right. For true religion is the highest consciousness of right.

Here we want, we must now raise the question: what is actually the value gauge of the true cultural height of a people? It cannot be its industrial technology. For it can still exist as a mere intellectual after-bloom of an already completely decaying, older spiritual culture of a people, if the same is already on the abrupt descent through the destruction of its own national power. Thus it was in the imperial Rome of the

Case. Not from the technically highly developed city culture of Rome came the inner, spiritual renewal, but from the primitiveness of the ancient dolmen area of Galilee.

If, however, the consciousness of higher values of the spiritual-emotional life, which pass 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 consciousness, the eternity consciousness* of its people's soul - yes, then the thesis that the previous "historical" period only encompasses the human spiritual culture becomes even more untenable.

For wherever we penetrate back into the oldest layers of those cultural religions of antiquity, not only into the ancient Egyptian, but also into the ancient Sumerian, the ancient Persian, the ancient Indian Rig-Veda, the ancient Germanic traditions also of the Edda, there we experience the same phenomena: the older the stage is, which we can determine, the more those deity figures merge as specializations of an originally uniform, cosmic conception of God, in order to finally dissolve completely in it.

What the spiritual speculation of much later ages has only determined again in abstract form on the way of conceptual thinking, that seems to have been acquired and possessed by a race and the group of peoples belonging to it in far back prehistoric times already once by pure contemplation.

Science and faith would then both confirm that the knowledge of God is not bound to a certain, technical higher development in the culture. Quite certainly the early imperial Rome possessed a technically highly developed culture and was the villagers of Galilee from this point of view only a primitive community culture peculiar, like the Germanic "barbarians". But that today as then and in general the knowledge of God has nothing to do with the technical culture, our age of radio, film, flying machine and car proves most blatantly. For it is the period of mechanization, in which every personal, spiritual experience is more and more eliminated.

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

We can therefore say that the consciousness for the higher spiritual-emotional values is a personal disposition of man, which has nothing at all to do with the technical development of a culture, on the contrary, it has so far rather been impaired by it than promoted, in so far as by certain social accompanying factors the human soul is more and more robbed of the possibility for immersion.

For today the state is such that technology has become our enemy, the enemy of our inner and higher life. And only when we have banished the spirits, which we ourselves awakened, also again into the borders of the necessity and the real need, we will be able to withdraw again from the insane life speed of the hunt for the Mammon and the material moment comfort for a life content of higher values.

If therefore that thesis of the "spiritual primitiveness" of those "prehistoric" ages collapses like a house of cards, then thereby the history of ideas is opened up and released as a field of investigation for the natural scientist, the truth seeker and therefore God seeker. Because that teaches the "faith" also, that the truth is in God and God is the truth.

If a God-seeking natural scientist is to regard those words of the creation story of Genesis as a sublime hagiography, an ancient, consecrated tradition, he would have to raise the question: "What conception did that people have of God, who believed to be created in his image?" It would be natural to assume that this racially mixed people, which we 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 peoples in question thus called themselves "of God" or "from God" and considered their racial characteristics to be of divine origin.

If this were the case, then, however, from the point of view of science as well as of faith, from the moment when God had "created" that race or that race as an appearance (phenotype) with quite certain, fixed physical forms, somatic characteristics, had developed from another primitive race as a hereditary mutation or variation, this race would have to possess certain spiritual characteristics corresponding to its physical forms as a hereditary characteristic. From the point of view of the law of development and therefore from the point of view of the law of God, it is absolutely inconceivable that a race which shows the characteristics of a harmonious highest development should not also have possessed a corresponding spiritual-mental disposition, from the moment when that bodily development, in particular that of the skull, had reached a permanent form.

Then, however, the human mental history would have to be examined according to the same laws of the heredity theory, which we recognized up to now as authoritative for the appearance of the living beings, be it man, animal or plant. We would have to assume a certain spiritual race substance, which expresses itself in the mixture or crossing with other races purely hereditary and split hereditary or mixed hereditary. In the course of the millennia, the mode of expression of the pure-bred, spiritual racial substance, which splits again, will perhaps be different, but the content, the essence will remain the same in and for itself. In other words - a certain world-view is innate to a race, which must come to the breakthrough again and again as a spiritual hereditary mass after a racial or (and) spiritual mixture has taken place, as long as the race in question remains present as a component in a people.

It would mean to stamp the origin of the human races as a divine act of creation to a senseless contradiction, if one wanted to assume, for example, that the physical characteristics of the human beings had nothing to do with the spiritual-mental content, and that the highest values of knowledge could be embodied arbitrarily in every human being, be he a Dante or a Central African Pygmy.

If, therefore, the history of ideas also takes place on the basis of the racial characteristics of its bearers according to the laws of heredity, the "Mendelung", then we would finally have an explanation for the fact, so far just misjudged by the science of intellectual history, that already in far back ages of prehistory there must have existed a higher world-view. Then, as a result of the migration of the peoples or the race-mixing of its bearers, it would have fallen prey to the enforcement with components of lower religions of other-racial peoples, which had developed spirit- and demon-beliefs, humanized nature-power-worship to cults. The thus developed spiritual mixture overgrew more and more the original community religions of these peoples of higher race. Now, in the spiritual inheritance, the purer spiritual component of this decomposition appeared.

and either tried to lift up and reform the old sunk people's religion again as in the Ahura-Mazda-Reformation of Zarathustra, or it completely abandoned this degenerated, old people's religion and tried to develop the essence of the world view inherent in it as a pure idea, as an abstraction anew. This would have been the cause of the birth of the Greek and Indian philosophy of religion, which would have had nothing at all to do with an intellectualistic development of consciousness of the peoples concerned.

All founders of religions would be accordingly with their "new" religions into this law of inheritance and this spiritual-historical mendelization.

Then, however, our science of intellectual history up to now would have given us from the point of view of development history almost a distorted picture of the course of the human intellectual history. The old, *imageless* cults of the Hellenes and Italics, which can still be proved from the historical sources of antiquity, would not have been evidence of a "primitive" level of religion, but the last after-effect of an older, higher world view. Then the statement of Varro, which Augustin has transmitted to us in his "Civitas Dei" (IV, 31), would have to be evaluated quite differently in terms of spiritual history, when he declares: the Romans had worshipped their gods for over one hundred and seventy years without an image of the gods (sine simulacro) and those who had introduced the image service had taken away the fear of God from their fellow citizens and had given an error for it. (Qui primi simulacra deorum populis posuerunt, eos civitatibus suis et metum dempsisse et errorem addidisse).

The humanized gods of the Greek pantheon of the classical heyday therefore belonged to a mixed culture, to the decay time of the unstoppable progressing mixture with foreign-racial peoples. And that high art of the Greek sculpture, its humanly ideal-beautiful god images, would have been only a longing for lost spiritual height, a substitute religion, humanly all too human, and as such also condemned and rejected by Plato in the Homeric god figures.

Accordingly, it is the task of the science of spiritual history to trace the great law of development of heredity. We have to stop exegiting from such late decay cultures of the previous "historical" period, whose darkened traditions we cannot understand completely anymore, into the shoreless, into an unknown past of millennia. We have no right at all to speak of "primitive community cultures" as long as we do not know exactly the geology of race and spiritual history of a people, of a country, as long as we cannot determine whether in the mixture of races the "primitive" religion of a superimposed, spiritually lower race, did not later penetrate again 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 shifts 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 older Stone Age Europe was inhabited by much more primitive races, such as the Neanderthals, who, as the original population, can never have completely disappeared, unless they were completely exterminated.

Our next task must be, therefore, to open up those oldest mental history monuments of the younger period of the older Stone Age and its exit, the Atlantic script monuments of the so-called "Franco-Cantabrian circle" of southwestern Europe and the Sahara Atlas of North Africa. They *must be* able to give us information. And from there, step by step, we have to discover the continuity, the tradition, the inheritance of those mediated intellectual

The development of the culture and the racial and ethnological affiliation of its bearers through the later ages, until we get the connection to our present historical period.

Only then will we have an overview and see the connections clearly. That such is possible, this book shall prove as a first attempt. And since it is a first attempt, it will still be a very incomplete and deficient one. Its task, however, is to clear the way for further continuation of research by others and to enable our hopelessly stuck science of spiritual history to get out of the rigidity of its self-sufficiency and to join the natural sciences. From their cooperation that knowledge of God in the history of mankind can arise, which can give us back a world view and with it a world renewal.

Origin of the work. The research of that unknown, uncollected, unpublished and yet so magnificent, symbolic folk art, the farmhouse gable signs of Friesland and Twente, formed the starting point of the present investigation, which in its course was to reach so far beyond the originally narrowly drawn boundaries. It is the continuation and completion of a youthful work published sixteen years ago. This work was an attempt to find out the causes which had brought about the decline of my native, North-Dutch folk song art, the beauty of which still sounds to us from the masterpieces of the color of the 17th century, a lost world of most massive-rhythmic and profound minstrel tunes, as they were last collected in a single surviving publication of an Amsterdam publisher from the beginning of the 18th century and then fade away forever.

At that time, it was not only a matter of an art-historical, an aesthetic investigation, for instance of the common concept of the "folk song", but of the spiritual comprehension of the essence of the folk soul, the deepest expression of which was the art of song. For this folk song art was once the living root from which grew that incomparable miracle blossom of Dutch polyphonic musical art, the Gothic of tones, the "absolute music" which filled the entire Occident as a revelation of the infinity of the eternal and whose last glorious culmination was Johann Sebastian Bach.

Coming from a dark past, incomprehensible to the southern townsfolk of the Roman Empire, hushed up and suppressed as "pagan" by the young Roman Church, the successor in the Empire, that powerful, mysterious stream of original, ancestral, Nordic soul life, the polyphonic Nordic song art, moves almost underground in the historical sources of the early Roman-Christian Middle Ages, The ancient, ancestral, Nordic soul life, the polyphonic Nordic song art, moves almost underground in the historical sources of the early Roman-Christian Middle Ages, to finally emerge victorious in a long, tough struggle with the Mediterranean, Oriental ecclesiastical art.

The "discanting", the "faux-bourdon", was the first, Nordic Reformation, the first emotional great breakthrough of a spiritual heritage: its later great leaders were Anglo-Dutch masters, from Dunstaple to Joosken van der Weyden (Josquin dès Près), from the ancient Ingvacon region, the realm of the tuatha peoples, from which the first Germanic Christian preachers had also gone forth to proclaim to their tribal brethren the doctrine of the Galilean as the fulfillment of the vainly sought renewal of their own ancient knowledge of God.

The youthful researcher, filled with ardent love for the great past of his small motherland and people, probably succeeded in discovering the historical causes of that destruction of Dutch folk culture in all its tragic consequences for the popular soul.

and the national community. After all, it was a matter of a disastrous economic development, promoted by a special geographic location, a "world economy", which today, increased to the measureless and aimless, threatens the whole Nordic race and its last cultural and spiritual values, its heritage with destruction and downfall.

But to fathom the essence of this spiritual inheritance itself remained impossible for the author with the state of the philological-historical study at that time. Thus, he could only pose the problem, formulate the individual questions: "What is that law of continuity* that makes itself known in the history of the folk song? To what spiritual condition does that inner peculiarity of the folk song, its immediate world-view*, its demonstrably always occurring, conscious eradication of the intermediate stages, of speculation, of the didactic-moralizing, etc., go back? Why is it that only what is directly experienced and seen remains in a quite peculiar restriction of the means of expression, which reaches that height of expression precisely in its volatility, the only "hinting" of certain unspoken moments, an application of Goethe's saying "The best is not made clear by words"?

"What law is hidden as a worldview behind the architectural form, the squaring of the Nordic melo?*" And so on and so forth.

However limited and subordinate these questions may appear, they touch directly upon the great problem of the development of the spiritual heritage of a people from its racial affiliation. An attempt to do this was excluded in a time when the science of prehistory was not yet an academic subject and the intellectual history of the Nordic race hardly extended to the last two thousand years, like some leaves torn out of a great work of history.

Initially, the path led through the history of music to the individual field of the history of musical instruments, whose folkloristic research seemed to promise the author new insights. It brought him for the first time into contact with cult symbolism.

Meanwhile, the world war broke out. As a convinced supporter of the Great Dutch Idea, he joined the German country and people, which seemed to be betrayed by everyone. The liberation of Flanders, its reunification with the Netherlands with the help of Germany, was the focus of all his efforts in the years to come. Then came the double collapse, the sorrow for the oppressed, inwardly and outwardly torn German people, for the South-Dutch brothers, who were not yet ready for freedom: but soon the pulling together and the attempt to create a North-Dutch youth movement in the sense of the German Wandervogel movement, but with broader and more clearly recognized, social-spiritual goals, for the strengthening of the people's power and the re-rooting in the people's dream, in the people's community.

The work for the so hopefully developing young movement led the author again to the native folklore, namely in that unexplored, unknown area of cult symbolism. It was then that he "saw" for the first time the gable signs of the Frisian-Saxon farmhouses and now consciously set out on the foreseen, spiritual-historical track. The previous "folkloristic*" science failed here, however. Quite apart from the fact that just this most important area of folklore is almost completely undeveloped, also the treatment of the only extremely incompletely available monument material goes nowhere beyond individual personal speculations and attempts at interpretation, which transferred the visibly completely obscured, modern traditions without further ado to epochs going back indefinitely. And nevertheless these symbols had to have some ancient meaning.

they must have been documents of a former, ancestral spiritual community property of the ancestors. For the acquaintance with the so-called "prehistoric" literature, searching for the oldest evidence of the appearance of those apparently consecrated signs, led further and further back, to where the sources and the working method of the previous "historical science" refused any cooperation and remained far behind the researcher.

With painful astonishment the author realized how that which we today call "folklore" could be considered as a science at first only as a collection of material; that all conclusions, all interpretations, interpretations, all systematizations here must be regarded as premature and premature, since we were not yet able to recognize the original connections and to distinguish what is later transformation and obscuration and what is really still old tradition, what is our own and what is foreign intellectual property. But that the collection of material in journals, books and museums of local history contains, besides valuable small material, an incalculable amount of completely worthless, objectless, trivial things, which would have nothing at all to do with the question of folklore as a science of intellectual history.

Furniture and traditional costumes, for example, were diligently collected, described and published, fallen urban cultural assets, with which the peasant, the still down-to-earth, sitting on the soil, old people's free since the Middle Ages always trotted a century or later behind the city. But uncollected, unrecognized and unexplored remained that with which this down-to-earth, last carrier of an ancient tradition, which had long since become unconscious, appropriated this foreign property in tenacious, external adherence: its cult symbolism, the symbolic ornament, the allegorical signs!

So it was now to begin from the beginning with the help of the finding material of the youngest historical science, the science of the spade. First of all systematically collect from the purely typological point of view, objectively and temporally structured, until the connection to the "historical" period was reached again. The local limitation to the narrower homeland was thus already given up from the beginning: because only a general comparative investigation of the Occident could bring clarity about origin and origin of these signs. But also the limitation within the prehistoric cultures of Europe had to be given up as impracticable. It turned out that the question of the origin and emergence of these signs, their attribution to certain peoples as originators, was inseparable from the question of the so-called "ethnographic parallels". How to explain the occurrence of the same signs in non-western cultures 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 are the same to be attributed, how did they come about and when are they to be dated?

Thus the investigation took with inevitable consistency ever larger extent. The only way to arrive at fixed points of reference and starting points was the observation of the entire "biocenosis", the spiritual, cultic community of life of these signs, their accompanying circumstances, their visible relations to the respective environment. Especially the linguistic relations, the phonetic values, the names and meanings had to be determined, since from their comparative confrontation possible agreement and affiliation would result with certainty. Here it was called now also the oldest 2 ^{Wirth}

The reason for using the writing systems of the Mediterranean and its hinterland, the Ancient Egyptian and Ancient Sumerian, is that they are the only ones whose faul values and meanings have been handed down to us, even if not completely. This comparative investigation condensed more and more in its result to a completely surprising indication of *a common, Stone Age, western, Atlantic-European origin*. The following investigation of West- and Northwest-African writing systems and symbols, their ascertainable sound values and meanings, confirm this found trace emphatically.

But the connection became even more conspicuous, when the North American "parallels" were now taken under the magnifying glass on the basis of the present results and the symbols and signs concerned were pursued in connection with the cultic traditions and further on their phonetic relations in the languages of the peoples of North America (Indians and Eskimo). There a large culture circle closed around the north Atlantic basin, as whose oldest documenting now the writing monuments of the older stone age of the Atlantic southwest Europe crystallized out, whose first, secured deciphering (writing monuments of Gourdan, La Madeleine, Mas d'Azil) was made possible for the author in such a way also.

And further it turned out - as it was to be expected by law of life - that the tradition of the peoples of the Nordic race of Northern and Northwestern Europe showed a continuity of which we had not been able to form an idea until now.

As if from a great mosaic picture that had been shattered and scattered all over the world, stone after stone was now reassembled. The consultation of the Polynesian languages and mythologies as well as the archaic-Chinese writing completed the details and confirmed completely what had been achieved so far. The research path and its provisional result may be regarded as secured on the whole.

Thus gradually, without the author being able to know where the path would lead him, the undreamed-of picture of an ancient, Paleolithic Atlantic culture grew up, the origin of which could also be traced back with certainty to the present Arctic region. But what became the most tremendous experience of this most laborious small research was the more and more condensing proof of a *purely monotheistic primal religion*, the "world view" of a race, to which the eternal return in the cosmic change, the becoming and passing away as the great, moral law of the universe, as the revelation of God of the world spirit through his son in time and space was valid.

This revelation of God the world spirit through his son in time and space is the "year of God", the "rotation", the "law". On this law of the eternal change, the eternal return, the coming into being, passing away and being born again, the moral world order is based. The "Son of God" carries the heavenly light, the "light of the lands": the sun is not himself, but only his substantial revelation as light, fire, warmth, as life-awakening principle.

If, for example, we find in the traditions of the northern Indians of South America a darkening of these old Atlantean traditions of faith, in which God the Father and the Son merge and are even united with the sun as "our Father," we find in North America in the traditions of the Pueblo Indians, In North America, in the traditions of the Pueblo Indians, who will give us the most valuable, ancient memorial material in the field of cult symbolism and its sound values, we still clearly find the separation between God the Father, the world spirit, who was there from the beginning, impersonal, asexual, and the original "God the Son", who carries the light of the land.

Thus the race, which was the originator of that cosmic God-consciousness, saw itself,

like everything created, as an organic part of this universe. The belief in rebirth with its sublime, cosmic "grave house" or "mother house" symbolism, whose signs, names and sounds can be proved everywhere in the world as a confession of faith, wherever its bearers reached as wanderers of the oceans, testifies to this knowledge of being one with the world order of God. As certainly as the Son of God dies in his annual cycle and rises again, so certainly all life dies with him in his "year" and rises again. So also the human being in his annual course, which is called his "life", in order to be raised again by God's light and breath, to be born again in his descendants.

In this God-viewing in the universe the doctrine of the all-mother earth is developed to deepest internalization, into whose womb "in the waters", into the "house of the depth", of the "strength", of the "wisdom" the son of God enters annually on his winterly-nightly run, in order to be reborn in the winter solstice from the "mother house" and to rise to new life. And as he, the Son of God, the "man", so with him the "children of men" who bear his name and are created in his image.

Only in the course of the millennia, after the decline of the original Atlantic homeland, the great cult center, the cultic connection between the Atlantic-Nordic colonist peoples of the European mainland loosens. And with this detachment from the former, common, cultic basis, the gradual darkening of the old folk belief begins. The ever-expanding migration of peoples and the inevitable mixture with the overlaid, foreign-racial peoples in the newly acquired homeland, let the process of decomposition of the old tradition progress inexorably.

From the animistic conceptions of those spiritually lower standing lower classes of the original inhabitants their belief in demons and ghosts, the conception of humanized nature-power-god-figures penetrated into the ancient religion of the Atlantic-Nordic master and culture-bringer class. The individual phases of the course of life of the Son of God as his individual forms of revelation dissolved into special seasonal and elemental deity figures, which split off and made themselves independent. This is the birth of the "gods", whose original nature as parable, as single revelation of the son of God in the "year of God", can be proved, however, in all oldest layers of the concerned, Atlantean daughter cultures completely.

In this period of time, the reform movements of the Atlantic-Nordic spiritual heritage began as a countercurrent, which first tried to restore the old folk religion from its degeneration and decomposition, as Zarathustra strived for it in the Ahura-Mazda religion. If this striving proved to be in vain, the Atlantean-Nordic spiritual heritage mass abandoned the old folk religion more and more and tried a renewal of its essence in the abstraction of the idea.

To this section belong all the religious and philosophical systems of the peoples of the Atlantic-Nordic race up to the present time, both the Aryan-Indian from Brahmanism to Sāṅkhya philosophy to Buddhism, Greek philosophy, the Galilean reform of faith from which Roman Christianity arose, the Western Nordic Reformation of the sixteenth century, and the development of the Western epistemology up to the natural philosophy of the present day.

The total picture of the human history of ideas showed up to now as a sequence of arbitrary details and coincidences, whose distinction was only the temporal and local demarcation. We worked, for example, with terms like "the Egyptian" and "the 2*".

Babylonian culture". They were considered as "the oldest cultures". It was spoken of "the Egyptians" and "the Babylonians", as if they were a racially and spiritually uniform organism. Only anthropology has clarified the racial inequality and partly antagonism of these state and people formations: the further task would now be to examine their composition and structure for the racial components, their stratifications and mixtures in relation to the cultural components. But just the most essential and important spiritual documents, the Old Sumerian linear writing and the pre- and early dynastic, Egyptian linear writing, which should have brought the solution of the ethnological questions, remained unconsidered.

Only the insufficient knowledge of the prehistoric written monuments of the Occident and the complete misunderstanding of their nature is the cause that through the classical and oriental philology that from the biological point of view so monstrous view of the scriptlessness of the peoples of the Nordic race - the Teutons, Italics, Greeks and Indians - could arise and gain validity. Those last two peoples, in whose philosophy the human spirit took a flight of fancy, which we look for in vain in the heyday of Egyptian and Babylonian culture, those peoples would therefore not have been able to create a writing, a fixation of their spiritual life? How can we imagine this? Was their culture height originally perhaps also about "not compatible with the existence of a letter writing" ? But where do we find in the Egyptian, let alone in the Babylonian culture such spiritual height as in the most ancient traditions of the Rig-Veda? Or - did they stand about too high for it? Would the "invention" of the writing, in which the old-philological school believed, be about the work of sober, little metaphysically inclined peoples or races?

According to previous opinion the Ait Indian writing is supposed to be borrowed either from the "North Semitic", Phoenician or the "South Semitic". But all attempts to derive it in this way show the same gaps and contradictions as the attempts to derive the Nordic runic series from the Greek or Roman writing systems. For the derivation of the Mediterranean-European writing systems (Greek, Italic, Iberian, etc. alphabets), the "North Semitic", the writing of the so-called "Phoenicians", a young, racially completely mixed merchant people, was considered as the source according to the old-philological view of history. Up to now, however, it has never been possible to lead a completely satisfying proof of the claimed borrowing. And all those signs, which did not want to fit into the system, were therefore also attributed to the "own invention" of these peoples or some man.

As our investigation will now show, there are no "Semitic" writing systems at all and the Phoenician is to be regarded least of all as such, since it represents a very late, completely degenerated Atlantic alphabet. Also nowhere can be spoken of an "*invention*" of these writing systems, but it concerns ancient, cultic, in the course of the millennia *become* spiritual property. What was "invented" in the most recent period, in the so-called "historical" age, when the knowledge about the origin and the meaning of these signs had long since darkened in the tradition, was still added for purposes of writing-technical use, is so irrelevant and insignificant that it can and must be left completely out of consideration for the problem of the history and prehistory of writing.

According to the law of life or the law of God, it is impossible that, according to their physical characteristics.

In this way we will learn that the racially so highly bred peoples like Greeks, Italics and Germanic peoples would not have possessed a corresponding mental culture and would have remained in a state of "continued primitiveness" until they came into contact with the oriental-Mediterranean culture. We will then also learn on the basis of the discovered Stone Age script and cult symbol monuments of the Atlantic Occident *that the course of cultural development has been a reverse one, from the north and west to the east*, and that only our inadequate knowledge of those older documents was the cause of the previous, contrary assumption.

We will also learn that the term "primitive culture" represents an equally untenable working hypothesis, for in all cultures of so-called "primitive peoples" or "primitive peoples" we can ascertain the deposits of an ancient, alien high-altitude culture, whose former bearers have long since disappeared in the folk-race image and have vanished in the tradition, but whose traces can be traced with certainty in the symbolic signs, their phonetic values, their cultic meanings, however obscured.

This is true for North and South America, for North and East Asia as well as for West Africa and Oceania. Except perhaps certain pygmy tribes of Inner Africa and Inner Guinea, one will not be able to find any more "primitive cultures". Everywhere in the cultures of the so-called "primitive peoples" we will be able to detect the deposits of that sunken, Atlantic- or Arctic-Nordic high culture, whose living, spiritual content has long since disappeared, but has been preserved in certain external, solidified forms. These "primitive peoples" are not "primitive cultures", but cultures which were again on the way of *regression to primitiveness*, when the European civilization, in the wake of the "world economy", finally interrupted this process of regression.

For our investigation those peoples are of greatest importance. Even if they themselves were not creators of cultural values, they were not spiritually able to maintain the once received at the same level, in the purely formal preservation of those frozen fragments of the mind of the foreign master and culture-bringer layer, they rendered irreplaceable services as "canned books" peoples. Everywhere in those allegedly "primitive cultures" we can find the proofs and confirmations for the restoration of the destroyed and seemingly forever lost, great mosaic picture of the prehistoric intellectual history.

Thus the human spiritual history from the far distant past is revealed to our eye, where it now becomes tangible, recognizable for us, according to that law of heredity which comprises the great, divine law of life of all earthly development. And instead of that arbitrary accumulation of coincidences unexplained and incomprehensible in the history of development, which constituted the previous content of our "history of antiquity," we get the same picture of development as that of the earth. The history of human culture is an anthropological chemistry and geology, a race-historical divide and stratum theory with the final view on the unfathomable, inscrutable eternity law of all cosmic change which, according to the primal belief of our ancestors, rests in God the world spirit.

The awakening of the Nordic race. When I repeatedly spoke here of the spiritual hereditary mass, this refers to the research result that it is the race which causes the difference of the human world view. And further - that it was the Nordic race, be it as Arctic-Nordic or Atlantic-Nordic race, which has been the originator of the occidental culture and furthermore has fulfilled a world-historical mission as spiritual leaven in the mixture of races and in the mixed cultures arising from it.

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

Through the modern blood-serological research, which makes it possible for us to trace the blood group as the original substance of the primary races, we learn further that this Ur-Nordic race *is the connecting link of mankind*. On the world-tracks of the urnordic light-god-belief, that universal, cosmic God-experience, which expresses itself in the moral consciousness of the individual, we will find everywhere again the old traces of the urnordic blood-group.

If this is really so, a reawakening of the Nordic race should lead to a renewal of the Occident, to a redemption from the complete mechanization and materialization that is otherwise inexorably coming upon us, from mammonism and its cult of the moment, which is called "world economy". From the renewed sanctification of God's earth, a new internalization, a new contemplation will arise for today's lawless and homeless, from which, once again, after the end of this difficult time of error and trial, our new experience of God, our new worldview, our new national community will emerge.

Wherever the blood of the Nordic race is present more or less visibly in the outer, the physical manifestation, in the apparently pure-blooded as well as in the mixed-blooded, there must also exist the possibility and the moment must be able to come that the spiritual hereditary mass awakens. And from this awakening of the spiritual heritage, which can express itself just as strongly and often with even stronger yearning in the mixed-blooded as in the apparently pure-blooded, *the rebirth of the Nordic race* will also come to us. For it will be the spiritual hereditary mass, now conscious of itself, which in heredity will make its own physical form emerge more and more, even from its subordination to the other components, and let it arise anew.

The awakening of the Nordic race in the world holds in itself the only possibility of the redemption of mankind from the Alberich curse of the domination of money, to which everything now threatens to fall, with annihilation of the last consciousness of the higher values.

On the basis of the now attainable knowledge of our spiritual heritage, the racial thought, the awakening of the Nordic race, appears as a promise, a hopeful outlook in the spiritual vision of our peoples torn by seemingly irreconcilable inner and outer antagonisms.

May this work help to pave the way to this distance, become a guide to that self-knowledge which frees us from our momentary imprisonment and makes us able again to look at our existence in the indissoluble connection of past and future, in the light of our higher task, our eternal values.

May this work become a wake-up call to the coming, 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 also had to recognize for himself in the course of his research, for him also no longer only about Flanders, the Netherlands, Friesland and Germany, but about the *fate of our rattle*.

We are facing our hour of destiny, in which it will be decided whether we will live in senseless,

Whether we want to finally lose our most sacred legacy through mutual destruction and our own inner tearing apart, and slowly perish ourselves in soul and body, or - whether we will walk the earth after our own inner liberation and rebirth, as we once did, as the bearers of the light of God and the law, in order to free them from those fetters of violence, injustice, material enslavement, into which we ourselves have beaten them in those times of our inner decline but of our technical higher development, without suspecting that we have created our own future chains.

At this crossroads of our nation's destiny, the "New World"⁴⁴ stands in the first place. There is an own providence, a cycle in the world history. Once the way of our migration led us past North America, long before we stepped on the soil of Europe and this part of the world became our homeland and then the "Old World"⁴⁴. On the same, ancient way of our migration we should return again, in order to found in the "New World"⁴⁴ the most powerful state structure, which exists today.

From the hitherto apparently history-less folklore of the original inhabitants of that "New"⁴⁴ and actually nevertheless so "Old World"⁴⁴ now suddenly reaches us a last message, a last testimony of the spiritual legacy which they received from our own ancestors.

May this voice of the past be understood over there. For centuries in that "New World"⁴⁴ again most valuable folk of Nordic race has gathered. May the coming generation of North America, its awakening youth, gain from itself the knowledge of its hereditary mass, in order to free its national power from the insane mechanization, its urbanization, from the complete materialization of the momentary existence, in order to lead it again to its higher task.

Either it breaks down again the Mammon temple, on which now its people power builds for the further enslavement of the world, or the coming knowing youth of Nordic race, the "great race"⁴⁴ in the "old world"⁴⁴, will make itself alone free from this "world economy"⁴⁴ and will find again the way to the freedom of the poverty, to the sheol, to the again sanctified earth of God, to the homeland.

Before I proceed to my presentation, I would like to take this opportunity to thank my publisher, Dr. Eugen Diederichs, who, in Germany's most difficult economic times, made it possible for me to continue and temporarily conclude my study and recording journeys, which, despite my own sacrifices, could otherwise never have been realized.

Then I would like to thank the museum boards in Germany, the Netherlands, Denmark, Sweden and Spain, which have supported this work by granting my photographic images or by providing their own images. A special greeting and thanks goes as conclusion to the young and old friends in the homeland and above all in Friesland, whose proud gable signs were for me a milestone on the mental way to the inheritance of our ancestors. The journeys through the Frisian country with the illuminating view into the past have been and remained for me an unforgettable experience, a recognition and a landmark for the future.

When once the fate fell upon Old Ingväonien, when the storm tides destroyed the former, high bloom of the North Sea countries, Polsete (Forsete) land sank in the waves, then the heavily tested survivors had to wrest the native soil in hardest, most laborious fights from the terrible and yet so familiar sea again. This existence seemed paltry and miserable, not worth living, to the long-since deprived of the austere simplicity of normal life.

The Roman Pliny, who had been alienated from his ancestors and pampered by the southern city dwellers. It remained incomprehensible to him that "such peoples speak of servitude" when they were to be granted the "blessings" of Roman rule and its metropolitan culture.¹ Even centuries later, it remained incomprehensible to the Mediterranean city-dweller that these Nordic barbarians shunned the Roman cities "as if they were tombs covered with nets".² Today I know that we Norse can only be God-free, or we must perish and perish in soul and body.

And so it is also right for us, as it still sounded to me on the last North Frisia trip in the old Frisian motto:

"Liewer död as Slav!"

MARBURG on the Lahn

HERMAN WIRTH

¹ Naturalis historia XVI, 2-4. Report on the Halligen inhabitants, the Chauks. ² Ammianus Marcellinus, Res Gestae XVI, 2. report on Julian's battle with the Alamanni.

TO THE PREHISTORY
OF THE RACES

K basic question which was posed in the "Introduction" was and spirit-form, race and world-view of a divine law is active in the development of life, from the time when a highly developed human type appears as a permanent form, as a species must be external form which is not dependent on this external form. The inner spiritual form of the human being has to be the same as the inner form of the human being. inheritance of this mental form would then be subject to the same laws as the inheritance of the physical form. The race, which shows the highest harmonic skull development, must have been therefore by law of God and life the carrier of the highest mental disposition and the originator of the highest mental culture of all prehistoric skulls known to us those of the megalithic grave culture of northern and northwestern Europe including Ireland and Great Britain show, besides others, a type which shows this highest development and is recognized in its hereditary continuity up to the present as that of the *Nordic race*.^x 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 this spiritual culture can be traced connection with the respective racial basis and where its first beginnings appear finally - what is the essence of this spiritual culture as a world-view, and how it makes itself felt as a hereditary in the later spiritual history of this race or of the peoples of which this race forms a part.

our very first task would be first of all follow traces of this race type backwards in order to determine its earliest occurrence in time and place and to be able to determine possible manifestations of a mental culture at the same time

but - the precondition

for this first partial investigation would be the existence of even older skull findings than those of the Neolithic megalithic graves, whose preservation we owe only to a certain cult rite, the half underground burial (laying out) in the burial chamber

If this but would have been former times another, for above ground

for instance a kind of platform burial, skeleton and skull findings should be only an exceptional case if not excluded at all. That such a change in the burial rite

took place in later, historical time - the cremation of the dead in the course of the Bronze Age - is known to us and the cause that until the Iron Age we lack skeleton finds for the north. The then gradually reappearing burial, however, shows the continuity of the Neolithic racial type

But another difficulty could get in the way here. We know

at first not at all, where this Nordic race comes from. One has assumed a European origin or origin. How now, if this race would be of ^/^-European origin, perhaps of Arctic origin, so that its original home would lie buried under the eternal ice? Or if it would have come over from disappeared, Atlantic land floes?

These possibilities are here put forward purely conjecturally, to show that we are at first faced with a complete darkness, and that nothing entitles us to a "working hypothesis" of the European continental origin of the Nordic race.

Based on the fact that the Nordic race is provable in Europe since the younger Stone Age, and that the peoples of this race could also be proved to have a common language, the so-called "Indo-Germanic" and "Indo-European", which is spoken in Europe almost exclusively up to the present day, one has generally also assumed a European origin of this race.

The hypothesis of the Asiatic origin of the same as they were represented in former times by the older philologist school, has been eliminated on the basis of the prehistoric findings of the results of the young science of the spade and the blood-serological race research now probably finally.

Now, however, the Nordic race type cannot be traced back on the basis of the prehistoric finds further than into the middle Stone Age, if one connects them - as Kossinna has done - via the Ellerbek culture (or Ertebölle culture according to the Danish designation) to the Dobbartin culture or the Danish Maglemose.¹ We received then for the Anzylus time in the two excellently preserved long skulls of typical Nordic race, which were lifted at the Pritzerber lake, circle west Havel country, from clay layers, the oldest proofs of this race. But beyond that the prehistoric finds let us down and show us rather the existence of other, especially short-headed races in Europe, which we already know from the find of the big Ofnethöhle near Nördlingen for the older stone age; it appears then for the middle stone age in the skull of Plau (Mecklenburg), for the younger stone age as so-called "Borreby race". As proved by Fürst², this short-headed Borreby-Hvellinge skull type is related to alpine representatives of the eastern short-headed Neanderthal man from Krapina. Rightly it was assumed an immigration from the east and the short-headed, broad- and low-faced race was also set as the original population of Skane and Denmark. With it the immigrating, long-skinned, narrow- and long-faced, Nordic race has mixed.

¹ *Gustaf Kossinna*: The Indo-Europeans. I. The Indo-European primitive people. Mannas Bibi. No. 26. Leipzig 1921. Cf. *Max Schneider*: Mesolithic Graves in Brandenburg. *Prähistor. Zeitschr.* XVII (1926), pp. i8f.

² Cf. also C. M. *Fürst*: Stenåldersskelett från Hvellinge in Skåne och något om våra Fomkranier. *Fornvännen* 1910. p. 13 f. Cf. *G. Ekholm*: Det brakycefala element i Nordens Stenåldersbefolkning. I cannot agree with the bimorphism of the skull type of the Nordic race assumed by Kossinna after Karl Felix Wolff, i.e. the co-occurrence of a short- and a longheaded original form of the Nordic race type. It is based on the assumption of a *European* origin of the Nordic race. Since this cannot be proved and is also untenable on the basis of the present intellectual-historical and blood-serological research results, the occurrence of the long skull among the Asiatic race and of the short skull in the Nordic race is inevitably clarified as a later, hereditary mixovariation of the Arctic-Nordic race and the Atlantic-Nordic race in Europe and Asia, as our investigation shall still show. His older explanations to this question (literature reference with Kossinna l. a. O. S. 4 Anm 6) Karl Felix Wolff summarized wittily in his much misjudged work "Rassenlehre, Neue Gedanken zur Anthropologie, Politik, Wirtschaft, Volkspflege und Ethik", *Mannus-Bibl.* Nr. 39, Leipzig 1927, whose merit in this point is and remains that the one-sided use of the length-width-index for the solution of race-historical and spiritual-historical problems is proved as untenable.

The absence of Late Paleolithic or Epi-Paleolithic skull and skeleton finds of the Nordic racial type has led to the assumption that the Nordic race developed only post-glacial as a kind of high breeding either from the Cro-Magnon type or the Aurignac race. But we lack any findings of the possible transitional and intermediate stages between these Old Stone Age race types and the Neolithic, Nordic race type. Also, from the point of view of developmental law, serious reservations are to be raised against such an assumption. From the younger Stone Age to the present the Nordic race already shows a permanent form of about six thousand years. If one goes back however up to the Anzyluszeitfunde, the skulls of the Pritzerber lake, then one can add to this age still at least four thousand years; this would be then a continuity of the race type of over 10000 years.

But if the Nordic racial type already exists as a permanent form during such a period of time, it is a biological impossibility that it could have developed only in a short, post-glacial period of a few thousand years. There would be no single, valid explanation for this. It is equally impossible that in this short period the so-called pigment poverty of the Nordic race could have developed as a constitutional variation due to environmental conditions.¹ If the same is an idiovariation, caused by profound environmental changes, such as the climatic shift of the last ice age, then we have to 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 several millennia without showing even the slightest mutation in the direction of Nordic racial characteristics. The Eskimo of North America, who in the last century partly still showed Paleolithic cultural conditions, in the sense of an immediate, apparent continuity of the Magdalenia, still possess exactly the same black hair as their Stone Age ancestors may have had.

We will discuss below where the long-skinnedness and sporadic blondness in them comes from.

The existence of the Nordic race in the outgoing, older Stone Age in Europe can be proved from the skull finds just as little as the development of the same from one of the Old Stone Age race types. What we can establish with certainty is the fact that in the older Stone Age in Europe probably other races were present.

In the older Paleolithic, extensive areas of Central and Southwestern Europe were populated by a race still on a very low intellectual level, the Neanderthal race (*homo primigenius*) (Atlas Fig. 5024, a and b, reconstruction by Dr. G. Heberer in the Landesanstalt für Vorgeschichte in Halle; see also Fig. 5025). The skeletal and cultural finds extend over Spain, France, southern Netherlands (Belgium), Germany and Austria, over the Caucasus (forehead bone of Podkumok) to Palestine (forehead bone of Tabgha at the Sea of Galilee). Only the invasion of the *Aurignac* or *Brünn race*, which partly exterminated the Neanderthals in the fight, partly must have mixed with them by the captured women, brings a substantial change of the European race picture. The Aurignac man, the eastern loess hunter, however, inevitably turns out to be a primitive, pre-Asiatic type, whose concomitants at his appearance - like for example the fauna - explicitly traced back to Asiatic origin. The so-called Aurignacian, however, already leads the younger epoch of the older Palaeolithic

¹ Jens Paulsen: Die Pigmentarmut der nordischen Rasse, eine konstitutionelle Abartung infolge Domestikation. Korrespondenzblatt der deutschen Gesellschaft für Anthropologie etc. XLIX, 1918 p. 12 f.

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

The assumption of an origin of the Nordic race from the *Homo Aurignaciensis* is a theory, an attempt to connect the otherwise not comprehensible, apparently in Europe from the air, Nordic race somewhere development-historically. We lack any connecting links between the two races. Compared to the Neanderthal race and its almost animal-like skull features, the Aurignac man shows a significant spiritualization. The skull is relatively high domed and rather spacious, and its extraordinary narrowness with significant length is striking. In their further details, the face and forehead of the Aurignac man show Nordic characteristics; but above all, the occiput and lower jaw are unnordic. The latter shows in a pronounced U-shape a very primitive condition and surpasses in this even the lower jaws of *Homo primigenius* and *Homo heidelbergensis*¹.

Certain kinship features between the skull of the Aurignac race and the Nordic race could be explained in the opposite sense as well. As was already mentioned, the Aurignac man appears in company of an Asiatic life community (animal world etc.) in Europe. If he would come from Asia, then a so-called Aurignac culture would also have to be proved there. In fact such an Aurignacia is present in Siberia. Likewise with the arctic peoples of Asia the *Langschädligkeit*, so with Ostjaken and Wogulen, occurs. That here ancient relations are present, results from the visible, racial relationship between the long-skinned Greenland Eskimo and the North Asian Chukchi, also in cultural regard, as Nordenskiöld has pointed out.

An assumption of the origin of the Umordian race in the present Arctic region, as represented by the author in this investigation, would explain both the appearance of the long-skinnedness in certain present circum-Arctic peoples, who are otherwise consistently short-skinned, and certain racial relationship characteristics with the Paleolithic Aurignacrace, which, according to the finds of southern England (Galley-Hill and Ipswich), extended through Central Europe (Brno) to southern Russia during the Diluvian.

According to this, the Aurignac race could be considered as a mixovariation of the Nordic race, as well as the Cro-Magnon race, and further the concept of the Aurignac culture would have to be separated from that of the Aurignac race. Already *Breuil* has expressed the assumption that already in the course of the Old Paleolithic the first waves of a distant Ur-Aurignacia reached Western Europe, but without seriously breaking through. He refers to the strange blade industry of Montières (Somme), whose retouches indeed now and then remind of a primitive Aurignacian, and to the further blade level discovered by Lucas not far from Le Moustier, which was stored *under* a genuine Moustérien. This "Pre-Aurignacien" in France corresponds strikingly to the "Precapsien" recently unearthed in the full Acheuléen of Sotillo (not far from Madrid), which further confirmed Breuil's conjecture.²

We would have here the influence of a foreign, unknown culture circle on Europe, which was still inhabited by the Neandertal race in that epoch of the Palaeolithic Age. The "Aurignacien" as culture would be thus under circumstances older than the European "Aurignacrase".

¹ Cf. *Reche* in *Reallexikon der Vorgeschichte* vol. V, 5 pp. 361-363; bibliography there. The emergence of the Nordic race from the Aurignac and Cro-Magnon races in early Neolithic times of the Middle stone age represents *Gustaf Kossinna*. *Ursprung und Verbreitung der Germanen in vor- und frühgeschichtlicher Zeit*. Part I, Berlin-Lichterfelde 1926 pp. 87.^a *Hugo Obermaier* in *Reallexikon der Vorgeschichte* Vol. I, 3, p. 273.

A migration of the Aurignacian culture with the Aurignacian race, for example from Asia to Europe, would be excluded already due to the fact of the existence of a "Pre-Aurignacian" in southwest Europe, quite apart from the fact that the enormous distance in this time makes this culture transfer on the land way a thing of the impossibility. As *Herbert Kühn*¹ explains, the researches of the last years have proved that the derivation of the Aurignacian from the East was a mistake. The lower Aurignacian is not represented in Eastern Europe; only the middle and upper Aurignacian occurs in the East. The early Aurignacian in fully developed form is found only in France and Cantabria, while its precursors are not in the East but in the South; North Africa has a certain industry which may be called a preform of the Aurignacian; from it develops at the same time the Capsian.

In Russia and Siberia there is "a prolonged, degenerated Aurignacian"², as *Obermaier* says, which in many points possesses a distinct personality, but in no case, because of its own forms, can be regarded as the source of origin of the Aurignacian.³ As *Kühn* has pointed out, the beginnings of art, which have hitherto been attributed only to the Magdalenian, likewise belong to the Aurignacian. The drawing of an elephant in Castillo (Spain) or a hind in Covalanas (Spain), executed in red color, as well as a representation of a snake from La Pileta (Malaga)⁴ are immediate precursors of the art of the Magdalenian.

On the question of race, however, the art of the Aurignacian period has left us important monuments in those cultic representations of women as they have been brought to light in Brassempouy, Lespugue, Laussei, Grimaldi and Willendorf (Atlas Figs. 2040 and 2041). The representations, whether relief or sculpture, are quite similar: it is a nude female figure with large pendulous breasts and severe obesity especially at the hips and thighs, bordering on African-Nigerian "steatopygia". The sexual characteristics are particularly emphasized, as this cult figure is not at all seen with the spiritual, but with the libidinal sensual eye. The figure of Willendorf (Atlas Fig. 2040) has, by the way, another feature which gives a certain indication of the racial affiliation of the archetypes of those female figures: the lifelike representation of the hair shows the curling peculiar to the negro peoples, which here stretches in rings around the head.

We find the same hair representation on the relief picture of Laussei. Probably we have in this type of woman a dark primeval race before us, the ancestress possibly also of the primeval race, which enters in Grimaldi the Paleolithic soil of Southern Europe. It is then also significant that the early Egyptian monuments have handed down to us the same hairstyle for the pre-Lybian primitive population of North Africa, which represents a mixture between Negro and Oriental race (Atlas Fig. 5029). As seems to be confirmed also elsewhere, the foreign conquerors of the Aurignac or Brunn race have slain the men in the fight with the Neanderthals and - as always - have kept the women for themselves. That still in "historical" time mixovariations of that primary race are provable in South and Central Europe, results from the communication of the classical writers about the *^s.

¹ *Herbert Kühn*: Ursprung und Entwicklung der paläolithischen Kynst. Mannus vol. 17,4 (1926) p. 276.² *H. Breuil*: Voyage paléolithique en Europe centrale. L'Anthropologie 1924, p. 523. *G. von Merhart*: The palaeolithic period in Siberia. America Anthropologist vol. 25, N. i (1923) and the same: Recent literature on the Stone Age of Siberia. Wiener Praehistor. Zeitschrift. 1924, pp. 139 ff. *H. Obermaier*: El hombre fosil. 2nd ed. Madrid 1925, p. 130. same: 'The Palaeolithic and Epipalaeolithic of Spain'. Anthropos, vol. 14-20, 19-20.

P. 152. 3 *H. Obermaier*: "Aurignacia", Reallexikon der Vorgeschichte I, 3, p. 278.⁴ *Kühn* in Mannus vol. 17, plates XVI and XVII. *H. Breuil* et *H. Obermaier*: La Pileta a Benaiojan (Malaga). Monaco 1915, Pl. XVII and XVIII.

Colchians in the Caucasus region. Hippocrates describes them as people with pale skin and swollen limbs and Herodotus (II, 4) as dark-colored and wool-haired. The same primitive race is found among the Silurem in England, a people who came from Spain and who are described by Tacitus (*Agricola* Cap. 11) as dark-colored with curly hair (*torti plerumque crines et posita contra*). Likewise, in that mixed breed type from Susa with oriental and Negroito blood - as it is depicted on the relief of Sargon II in the Louvre (Atlas Fig. 5030) - we encounter the dark primal race that once inhabited all of southern Europe, the Near East, southern Asia and Africa. Already in the older stone age Europe was therefore the area fought over by Asia and Africa, whereby Spain served as bridgehead of North Africa in Europe. This is true until the moment when the Nordic race appeared and took possession of the Occident. The further African and Asiatic storms of peoples up to the present time failed because of their defensibility.

But it is of the greatest importance that we keep in mind in principle and always, which was the original population of Europe, and that it must have remained also in the mixture of races as a subdominant (recessive) heterozygous present up to the present day. Strongly African stamp carries the Capsienkultur of Spain: we must put also here the Neanderthal in the following mixture with the Aurignacrasse, the Cro-Magnon race and the eastern brachycephalic race, of which still later the speech is to be. Throughout the Upper Paleolithic, however, the great X, the Nordic race, haunts the anthropological characteristics of the mixed peoples of Spain. But the primary race, which had become the lower class, was preserved. It is therefore completely explainable if among the statuettes of the priestesses of Cerro de los Santos the Neanderthal type appears to us again almost purely hereditary in a figure (Atlas fig. 5023).¹

The priestesses of Cerro de los Santos are still bearers of the Atlantean-Nordic religion, which, as we shall see later, is based last on the tradition of the Neolithic megalithic culture of Spain. They may already have belonged to an Iberian mixed 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. One cannot think of a more blatant contrast than between this Neanderthal priestess with the receding forehead, the powerful upper eye bulges, the thick, protruding lips, which make the brutal-animal face of homo primigenius reappear before our mind's eye - and the nobility of the face of her officemate (Atlas Fig. 5051) with the finely drawn, elongated profile, the narrow, well-shaped lips, the "classically" noble nose, the high forehead, which identify her as a representative of the Nordic race.

If we want to complete the picture of the mixture of races, we look at the further officemates, who also belong to the Nordic race (Atlas Figs. 2194 and 2197), Eastern and Eastern Nordic, broad-faced types, (like Figs. 2182, 2192, 2193, 2195). How differently one and the same religion must have been conceived in these heads.

These broad-faced and partly low-faced types with larger zygomatic arch width bring us again in relation with that other race of the Upper Paleolithic, the so-called *Cro-Magnon race* (*homo priscus* Wilser and de Lapouge). This type is also considered as a possible

¹ For Neanderthal skull finds in the Pyrenean Peninsula, see *Hernández-Pacheco*: Los yacimientos prehistóricos de Alcolea (Córdoba). *Actas de la Sociedad Española de Antropología, Etnografía y Prehist.* 3 (1924), pp. 19-25, on the occasion of the important find of Córdoba (*Homo fossilis Cordubensis*) published by *A. Carbonell, V. de la Puente* and *A. Rodríguez*: La estación prehistórica de Alcolea. Córdoba 1924, published by the Academia de Ciencias.

IMAGE SUPPLEMENT II



1



2



3



4



5

The Neanderthal race (1, 2 u. 5) and the Atlantic-Nordic race (3 u. 4) in the Pyrenean peninsula
 1) u. 2) Reconstruction of Neanderthal man by Dr. C. H e b e r r. - 3) Cretan priestess, ivory statue.
 4) Priestess from Cerro de los Santos 5) Priestess of Cerro de los Santos.

The ancestor of the Nordic race, as it seems to be still present in the peoples of the Nordic mixed race.¹

That it plays in the today's Sweden *On the prehistory of the* by no means a prominent, but a quite subordinate and secondary role, has taught us the large, new publication over the folklore of Sweden.^{2,3} More frequently it appears for example already in Westphalia. Especially pure we find the Cro-Magnon breed type still today on the *Canary Islands*, to which already Blumenbach, Verneau, Faidherbe, Quatrefages and Hamy have pointed out. By the investigations of Eugen Fischer, however, the proof is given that the Cro-Magnon breed has been preserved in heredity on the Canary Islands until today, and that this breed has always been blond-haired and blue-eyed. Fischer's findings are very valuable for us because they prove the continuity of this type as a master class. We know it from the prehistoric and early historical finds of the islands and also from the representations of the occidental writers. Their reckless nature, their high morals, their heroic resistance against the European-Christian subjugator, murderer and tormentor during the Spanish conquest must be recognized and emphasized by their own enemies, the contemporary writers. What these accounts, as well as the monument finds of the Canary Islands, have to tell us in the way of extremely valuable and ancient lore concerning the religion and worldview of the Atlantean-Nordic race, we will examine further in the sections "The Son of God" and "Mother Earth and Her Priestess."

Concerning our present question of race history and race stratification, it should only be emphasized here that this tall, light-skinned, light-haired and light-eyed race cannot have been original inhabitants of the islands, but will have overlaid a dark-haired, dark-skinned, African original population.

The derivation of the Nordic race from the Cro-Magnon race in post-glacial times is an impossibility. Quite apart from the fact that we are in no way justified by any findings to this assumption, - also the time span is much too short for this origin, as was already emphasized above. It is biologically impossible that in this natural-historically tiny period of a few thousand years a new race could develop, where every life-legal occasion for it was missing. For the enormous influence of the ice age, which in the course of the year ^ÄÄ-or -^"déTtrausende could cause an Idiovariation by the climatic upheaval and the other environmental change (other nutrition, way of life etc.), then just stopped.

If now the Cro-Magnon race shows kinship relation to the Nordic race and is even hereditarily contained in the peoples of Nordic mixed race, then this type with the unnordic, broad, low face and the unnordic, broad, low eye sockets, can be only again a mixovariation of the Nordic race. The Cro-Magnon type can therefore only represent a mixed form which has become hereditary.

Likewise, however, the Cro-Magnon type shows relations to the Aurignac race and perhaps even to the Neanderthal race. Mostly the anatomical details of the Aurignac race predominate and seem to be more developed, occasionally, however, also namely with the man,

¹ Fritz Paudler: Die hellfarbigen Rassen und ihre Sprachstämme. Kulturen und Urheimaten. Heidelberg 1924.

² H. Lundberg and J. Linders; The racial characters of the Swedish Nation. Uppsala 1926. ³ Eugen Fischer: Zur Frage nach der Urbevölkerung der Canarischen Inseln. Tagungsberichte der Deutschen Anthropol. Gesellschaft (conference Halle 1925). Augsburg 1926 pp. 87-88. cf. also Sabin Berthelot: Antiquités canariennes. Paris 1879. R. Verneau: Cinq années de séjour aux Iles Canaries. Paris 1891. Z. Proust and J. Pitard: Les îles Canaries. Paris 1909. A. Bannermann: The Canary islands, their history, natural history and scenery. London 1922. Hooton: The ancient inhabitants of the Canary Islands. Harvard African Studies VII Cambridge Mass. 1925.

3 Wirth

again the Neanderthal features seem to come through more strongly, as in the skull of Cro-Magnon itself,³⁴ with the strong discharge of the *On the prehistory of the* zygomatic arches. It is striking that - where the arm and leg bones are very similar to those of the modern European - the proportions, on the other hand, are more reminiscent of those of the Negroes; equally striking is the enormous height of most of the men and, in contrast, the smallness of the women (Reche). This, however, 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 of Africa, the one from Broken-Hill in Northern Rhodesia (South Africa) and the one from Boskop in Transvaal, provide us in the first case with an albeit younger Neander type, while in the second case the skull reminds us of the Negroid, the Bantu and the Cro-Magnon type. From North Africa we possess another skull of the Cro-Magnon type (according to Delisle) from the Paleolithic cave of Ali-Bacha and - according to Pallary - a series of skulls of negroid nature - from the abris of La Mouillah on the Moroccan border, which would be young-Pleistocene (young- or endcapsian?). So it is possible that already in the Diluvian in North Africa white and colored population clashed, which would also make the occurrence of the Grimaldi race at Mentone easily explainable? But especially important is the occurrence of the Cro-Magnon race in North Africa as ethnological basis of those diluvial rock drawings of cult-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 overseas stage is located in southern Spain (Málaga).

The African-Norse relations of the Cro-Magnon race would in and of themselves make the derivation of the Nordic race from it an impossibility. But this is still particularly underlined 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 hieroglyphics and symbolism with demonstrably very old pre-development stage. Already by this the so-called Cro-Magnon race can no longer come into question as the originator temporally.

Thus, the Cro-Magnon race remains a mixovariation, a pivot of the Atlantic-Western European area, where the Paleolithic races of Asia, Europe, and Africa met with Arctic ones yet to be studied. Here the *South-Atlantic* mixture of races and cultures is formed, whose carriers advance to Oceania on the sea way around Africa. When Schliz remarked on the occasion of the upper jaw of the Cro-Magnon skull that by its protrusion it gave "the face a strange expression similar to African and South Sea types," he thus drew the line of development in race and culture history from the moment when the Atlantic-Nordic race has advanced through the subarctic circle of the protomongoloid population to the Atlantic insular territory west of Spain and from there encroaches on southwestern Europe. In view of the course of immigration, or rather entry, of the Nordic race into Europe already traced here, it is of importance to examine more closely the northern relations of the Cro-Magnon race. Apart from the relations to the Neanderthal and Aurignac races on the one hand and to the Nordic race on the other, Cro-Magnon man, especially that of Chancelade, proves to be very closely related to the Eskimotype, a relationship which is of great importance for our investigation.

¹ Johannes Bumüller: *Urzeit des Menschen*. Augsburg 1925. pp. 287-290. ² George Hervé: *La Race des Troglodytes Magdaléniens*. *Revue de TEcole d'Anthropologie* 3 (1893) p. 173 ff.

is of particular importance. *Hervé*² * has pointed out the great similarity between the eastern Eskimo, those of Greenland and Labrador, and the Cro-Magnon race of Magdalenia, in which the somatic characteristics coincide in every detail. Like a wedge, this long-headed Eskimo race is pushed into the short-headed Mongoloid population of the northeast coast of Asia which surrounds it. From there it stretches from the Chukchi Peninsula and the northern islands of the Bering Sea across the north coast of America to the southern part of the east coast of Greenland. How now the Eskimo has come to his long-headedness and the other Nordic characteristics, will turn out - as said - later.

Important for us is for the time being only the statement already made by various researchers that also the present Eskimo culture still shows an unmistakable correspondence with that of the Magdalenian. *Franz Boas*¹ has drawn attention to the similarity between prehistoric harpoon points in Europe and Eskimo carvings, as well as between prehistoric ornamentation in Europe and that of the Arctic culture in America. *W. Boyd-Dawkins*² who has further elaborated the theory first advanced by *5. Nilsson* of a connection of the Paleolithic inhabitants of England with the Eskimo, remarks: "The Eskimo live by fishing, bird-catching and hunting, and use tools of stone, bone, horn and ivory which are in fact identical with those used by the "cave-dwellers" in the south of France. This goes even to the smallest detail. For example, the stone lamp of the Eskimo corresponds to the one found in the cave of Kostelík in Moravia and to the smaller specimens used to illuminate the caves of La Monthe in central France and Altamira (near Santander) in northern Spain, which are decorated with frescoes. The animal figures represented in outline, carving, or painting are also of the same type and testify that the art was the same."

The author then proves that the reindeer, the musk ox, the marmot, the arctic fox, the hazel grouse and the snowy owl, which served as food for the Paleolithic inhabitants of Western Europe, were also hunted by the Paleolithic inhabitants of North Asia, as today by the Eskimo, and that both the Paleolithic hunters of Western Europe, as those of North Asia and the ancestors of the Eskimo had hunted the mammoth, the woolly rhinoceros, the aurochs, the bison and the moose. The fact that the Greenlandic seal was also found at the Chancelade site corresponds to this.

But if anthropological and cultural relations have existed between the Cro-Magnon race and the Greenland and Labrador Eskimo, we need not attempt to establish them by the most impossible route by land connection across the whole of Europe and Asia. Rather, they must be proved by the shortest route across Ireland and Britain, anthropologically and culturally. This path has been successfully trodden by *Pokorny*.^{*} More than 40 years ago the most eminent English anthropologist, *John Beddoe* (*The Races of Britain*, pp. 9-10), already suggested that traces of a Mongoloid race could be found in the present population of Wales and England. "Their most significant characteristic is the 'slanting'⁴ or 'Chinese'⁴ eye, the outer angle of which lies in a horizontal line somewhat higher than the inner. This is usually associated with an almond shape of the eye and a peculiar thickening of the upper eyelid; these latter features can be seen even without an almond shape of the eye.

¹ *Franz Boas*: 'The Results of the Jesup Expedition'. International Congress of Americanists. Vienna and Leipzig 1908.² *Journal of the Royal Anthropol. Institute* 1910, p. 259 f. * *J. Pokorny*: Contributions to the oldest history of Ireland. *Journal of Celtic Philology* 11 (1917), pp. 189 ff. and 12 (1918), pp. 195 f.

occur, but with physiognomy belonging to the same type". Beddoe mentions 34 individuals with "slanting eyes"; the heads span a wide range of relative width from 72-86.6, and the average length index is 78.9. The cheekbones are almost always broad; the eyebrows slant in the same direction as the eyes; the chin mostly narrow or angular; the nose is often concave or flat, rarely curved. The iris is mostly light brown or dark brown and the hair taut, dark brown, black or reddish. Pokorny confirms Beddoe's observations and the occurrence of this type in Ireland, especially at Parthry on the west shore of Lough Mask, in northern and western Scotland, the Shetland Islands, and the Outer Hebrides. Of these Beddoe says: "In Lewis, besides the Nordic race, there is found a small stocky, blunt-nosed, dark-haired, often dark-eyed race, probably of the aboriginal and possibly *Finnish*, whose center seems to be at Barvas."

Already *Harris** described these races of the northern and eastern coast of Ireland in the 18th century: "They are of stocky build, have short, broad faces, thick lips, hollow eyes, and blunt noses, and seem to be different from the western Irish, being called by them 'Clann Gall', 'Descendants of the Strangers'.

These anthropological findings are now underlined by a number of further, cultural similarities. Thus, in the Irish heroic saga, the "gae bolgae," the Eskimo harpoon with bladder and throwing wood, is preserved as the weapon of the hero Cu Chulainn, although knowledge of the weapon's nature and use has become completely obscured. The identification of the Irish-Scots "gae bolgae" with the Eskimo weapon is the merit of Pokorny. A second connection was also made by him: the unraveling of the *Fir Bolg*, that native people of Ireland, as the "sack people," the people with the "sack-like ship."

The *Fir Bolg*, of whom will be spoken repeatedly, are called in the "Book of Ballymote" (13 b) *Jucht na curaidhe*, skin boat people, in "Metrical Dindshenchas" I, 2 "*Fir Bolg na mbad*" "the *Fir Bolg* known by their boats". *Keating* also cites a poem according to which they "came to Ireland in a fleet that was not made of wood".⁸ And the passage in Bodleian Dindshenchus (14) states that the *Fir Bolg* had settled with preference by the water.

That skin boat now, which represents a cultural asset of the pre-Celtic original population of the British Isles, and was taken over by the immigrated Celts, is well known to us from the testimonies of the classical writers. That the Britanni made vehicles from animal skins, reports as the first in the 3rd century BC *Timaeus* after Pliny (Hist. Nat. IV cap. 104): "to the island of Mictis the Britanni sailed on plaited vehicles sewn around with leather"; further Pliny himself (Hist. Nat. VII, cap. 56 and XXXIV, cap. 156) and Avenius (Ora Maritima V, 101-107). Especially important, however, is the testimony of *Caesar* (De bello civili, 54), who knew them from his own experience of Celtic seafaring and expressly emphasizes that he first learned the art of building skin boats from the Britons. With the mainland Celts, however, such boats are nowhere mentioned.

In the legend of St. Brendan it is described "how the saint and his companions built a very light ship, with ribs and boards of wickerwork according to the custom of the country, and covered them with cowhide tanned in oak bark, and then painted the joints with tar". The skin boat was also used by Saxon Vikings, who used it in Bri-^x "The Highlands of Scotland in 1750" according to *Pokorny*, Zeitschrift für kelt. Philol. 12 (1918) p. 207.² *Keating* I, 192, cf. Eriu VIII, 12; *Pokorny*, Zeitschr. f. kelt. Philol. 12, S. 200.

tannia and also harvested on the Gallic coast.¹ The skin boat is called *curach* in Irish and goes back with the Cymric *corwg cwrwg* from which the late *On the prehistory of the* Latin *curucus* and the English "coracle" is derived, to a Urkeltic basic form **korukos*, which is again related to Sanskrit *cannan* "skin" and most likely also to Greek *kōrukos* "leather bag".

The name of those original inhabitants of Ireland and Scotland, the *Fir Bolg*, contains the word *bolg* equal to "bellow", "skin", "sack". They are, as we saw, also called "lucht na curaidhe", "people of the skin boats" (*curaidhe* is plur. to *curach*). The *fir i mbalggail* mentioned in LL 8 b 3 is therefore also translated by Pokorny as "people who ride in skin boats" (*balgg* ablaut form of *bolgg*).

Atlas Fig. 4222 represents a "curach" as it is still in use today in Ireland on the Boyne. Fig. 4223 the very similar, modern i'â-boat ("basket") from the Tigris, as it was already described in detail by Herodotus (I, 194), also a skeleton of wickerwork covered with leather and waterproofing with asphalt.

Here we are faced with the continuity of a Paleolithic means of transport that still unites the terms "basket", "vessel" and "ship". The paleolithic "pottery" was a wicker basket smeared with clay. We will come back to the cultic meaning of the "boat cup" or "cup boat" later, in connection with the name and its consonantal value. As we will see, this one is of utmost importance because the boat cup is a characteristic symbol in the Atlantic - Nordic culture. The oldest representation of this *k-r* boat is preserved on the stone C, Cairn U of Sliabh - Na - Calliagh in Ireland, whose symbolic ingredients are of the utmost importance (Atlas Fig. 4221). We have here a late Neolithic testimony for the age of the "coracle". The life history of the "coracle" is instructive with regard to the question of the continuity of certain primitive forms, which held themselves in closed areas beside the technically more developed forms. The "coracle" is a river transport vehicle. It is not intended for the high seas. In addition to the shell-like form of the skin boat, there is also a barge-like, elongated form in Ireland. The latter form is an intermediate stage between the dugout canoe and the skin boat, in that the form was taken from the latter, the construction from the latter. It is related to the Eskimo kayak, the ocean-going boat of the Arctic hunter. Repeatedly in modern times Eskimo with their kayaks have reached England. According to Bembo (*Historiae Venetae* VII, 257), in 1508 a French ship near England met a kayak with seven strangers who, according to the description, must undoubtedly have been Eskimo from Davis Street. Similar encampments are known from 1682 and 1689.²

The Eskimo, who once sat southward as far as Massachusetts, are the boldest seafarers in America: they could easily satisfy their need for food and drink on the way by eating the flesh and blood of captured sea animals, which Cardinal Bembo also tells us about the Eskimo of 1508.

The miscalculation made in determining the time of the connection between the Eskimo and the Nordic races was that the contact between the two races was put too late by at least 50000 years. The anthropological connections between

¹ Apollmaris Sidonius (Carm. VII, v. 370. MG Auct. Ant. VIII., 212, 4th century). *Hoops Reallexikon* Germ. Altertumskunde, vol. IV, p. 100.² Cf. Pokorny, *Zeitschr. f. kelt. Philol.* 12. p. 218/219 and *Dâruid Macritchic*: The Aberdeen Kayak and its Congeners. *Proc. of the Soc. of Ant. of Scotland* XLVI (1911-12), p. 213!; *Ad. de Ceuleneer* in *Archiv f. Anthropologie*. 1891. n. 339 f. For older news cf. *Richard Hennig*: *Von* enigmatische lands. Munich 1925, pp. 169-171.

of the Cro-Magnon race and the Eskimo, as well as the cultural relations between the Magdalenian and the Eskimo culture still preserved in permanent form today, lead us to place these relations back into the Upper Paleolithic.

Therefore, we cannot be surprised that the "kayak" appears as a sign in the cave rock paintings of Magdalenia and Breuil then proves the "ship-shaped signs" (*signes naviformes*) on the ceiling of the cave of Altamira.¹ (Atlas Fig. 4064 a)

We will come back to the Eskimo and the Irish-Scottish original population, the Picts and the Fir Bolg in the next section. Here it is only necessary for us to state that the Cro-Magnon type represents a mixed race, which forms the pivot between the peoples of the Arctic (North America and Greenland), Scotland-Ireland, Southwest Europe and Africa. Thus, the question of the origin of the Nordic race is literally on the water, in the Atlantic Ocean.

The question now remains, where does the Nordic race come from, since probably the prehistoric findings let us only always infer their existence and existence, but they themselves still remain invisible.

Fortunately, in addition to the previous anthropology based exclusively on the anatomical-descriptive method, we now possess a method which enables us to go back to the oldest stages of the development of the human races.

The anatomical-anthropological method had the defect that it did not let us recognize all recessive hereditary masses of the individual as well as of the human groups, of the peoples. The reconstruction of the racial types according to the so-called "fossil" skulls is still a rather constructive procedure, where some and essential addition of the so important soft parts is left to the personal conjectures of the researcher. A flawless, universally accepted reconstruction of the Paleolithic racial types according to the skull and skeleton finds has not been possible so far. Conversely, the racial types more or less predominant today among the individual peoples do not offer us any guarantee that the people in question always predominantly exhibited this racial type. Which components and factors of the mixing races were pushed back and changed in the course of the millennia in the heredity and splitting up, the "Mendelung", also as a result of certain environmental influences, can be determined on the basis of today's somatic characteristics mostly no more. For example, the blondness and blue-eyedness of Romans and Hellenes in the heyday of classical antiquity, as attested by historical evidence, is already a vanishing characteristic. The so-called "row graves" of the Migration Period, the skulls of the Bavarian burial grounds in Salzburg, show us the Germanic as a pure-bred, Nordic type. On the other hand, today in southern and eastern Bavaria we can again observe a predominance of the short-skinned "alpine" racial type and a disappearance of the pure Nordic racial characteristic. From these "Bavarians" one could not conclude the racial type of the Germanic Bavarians.

Conversely, one could not determine from the somatic characteristics of the "alpine" race type how much Nordic blood it contains recessively as admixture. Just as little can be determined from the today's type of the Chinese more, how large the admixture of the Nordic blood was, which was given to him once in prehistoric time and formed the bases of the old Chinese culture. The Polynesians have lost more and more of their "European" characteristics in the oceanic mixture of races, and yet they once belonged to the South Atlantic peoples.

^x *Emile Cartailiac et Henri Breuil: La Caverne d'Altamira à Santillane. Monaco 1906. p. 71 fig. 54.*

of becoming a race.

First, the procedure will be briefly discussed here. My presentation is based on the work of Steffan and Snyder and have only advanced from the Atlantis area over the sea around Africa through Indonesia into the Pacific Ocean. In the mountainous country of Northwest Africa, the Atlantic-Nordic type has partly remained recognizable among the Kabyles, the Berber peoples; in the further North and West Africa, this Atlantic-Nordic master and culture-bringer stratum has completely succumbed to the Hamitic and Negroic mixture of races. Only at the culture remainders of peoples there the former overlaying by Nordic-Atlantean race can be proved faultlessly. The today's half-Negroes and Negro tribes show, however, hardly any distant echoes of the outer, physical characteristics of that culture-bringing foreign race.

The anatomical-anthropological method can therefore give us no complete information about the prehistory of mankind and the origin of the races, because it works only with the find material and this is not available in completeness. Since the human races are probably of far older origin than Homo heidelbergensis and Homo primigenius and probably reach up to the Tertiary, this method must let us down here.

according to Snyder corresponds to blood group I in Steffan's work.

As unbelievable as it may sound at first glance, the blood serology research method enables us, on the basis of the findings in present-day humans, to draw conclusions about prehistoric one person is brought together with the red blood cells of other people, in one of the cases an almost immediate agglomeration of the red blood cells occurs, while this agglomeration is absent in the other cases. An intermediate thing, a doubtful mutual behavior of cells and serum, does not occur, but certain subgroups have been found out recently.

In an examination carried out on a large number of people, those individuals immediately stand out whose serum does not cause agglutination in any of the others, not even in their own cells, and also those whose serum causes agglutination in all the others, but not in their own cells. The people of the first group are called blood group IV, those of the second group blood group I. Furthermore, two more groups appear, which again behave differently among themselves, at any rate in opposite ways. These two groups are called group 2 (A) and 3 (B), and the designation results from the quite different frequency of the two. In Western Europe, for example, the more frequent is called group 2, the

¹ Laurence H. Snyder-. Human blood groups: their inheritance and racial significance. American Journal of physical anthropology. April-June 1926. (With full bibliography p. 200-263.) P. Steffan*. Further results of racial research by serological methods. Mitteilungen der Anthropologischen Gesellschaft in Wien. Vol. LVI, Heft I/II (1926), p. 78 f. 5. Wellisch*. Ethno-anthropological considerations on blood groups. Mitteilungen der Anthropol. Gesell. in Vienna, vol. LVII, issue V/VI (1927), p. 159 f. Herbert Leveringhaus'. The significance of human isohemagglutination for racial biology and clinic. Archiv für Rassen- und Gesellschaftsbiologie, vol., 19, issue i (1927), pp. iff. Fritz Schiff-. The technique of blood group examination for clinicians and forensic physicians. Berlin 1926.

rarer one is called group 3. To explain the mutual behavior of the two blood groups, I give here the scheme;

		Serum				
		I	II	III	IV	
Zellen	I	—	—	—	—	O
	II	+	—	+	—	A
	III	+	+	—	—	B
	IV	+	+	+	—	AB

Bei Gruppe I (O) ballt das Serum die Zellen der Gruppe II, III und IV zusammen; die eigenen Cells are not agglomerated by any serum of these groups.

In group II (A), the serum balls up the cells of group III and IV; the own cells are balled up by the serum of group I and III.

In group III (B), the serum clusters the cells of group II and IV; the own cells are clustered by the serum of group I and II.

In group IV (AB), the serum does not agglomerate the cells of any of the other groups; its own cells are agglomerated by the serum of groups I, II and III.

That in these blood groups something quite primordial, something primary of the human development is present to us, results from the fact that they could be likewise proven with the primates, apes (anthropoids) and lower ape species. They date therefore from a time where the family tree of the human being and ape still touched each other, had not split yet.¹

Both the examination by means of the hemagglutinin test and by means of another serological blood examination method, the precipitin reaction² have produced the same result and taught us that "in the protein system of our body and of the species related to us lie documents written with indelible script and give us information about events from far distant times of tribal history, if we only take the trouble to read them".

The morphological and physiological differences of the species and races are based in the last place on chemical differences, differences in the structure of the protein. This species protein is similar in related species, but it is again specific for each species and not only for the species, but also for the race and for the individual. With all this it is to be considered fundamentally that it is here about realizations of secondary moments, existing life organisms like the protein, the idioplasm localized in the cell nucleus, etc. ¹ Hirschfeld: Die Konstitutionsserologie und ihre Anwendung in der Biologie und Medizin. Naturwissen' schäften 1926. ² Th. Mollison: Serological kinship research in man and other primates. Tagungsbericht der Deutschen Anthropologischen Gesellschaft, 47th Versamml. Halle (Augsburg 1926) p. 88 f.

But the origin of "life" itself, like infinitely many of its laws of development, is still completely closed to us and will *On the prehistory of the* always remain closed in the last41origin.

We stand only at the beginning of our knowable knowledge and can book it already as a considerable development-historical realization, if we can determine on the basis of the past blood-serological research that in relation to the Anthropoids the orangutan separated earlier from the "human being" and chimpanzees and these two latter must have still gone through a period of common development, before also their development-historical ways diverged.

The relationship between the anthropoids and the fossil primitive races had already been established on the basis of detailed, comparative skeletal investigations. F. Melchias had pointed out in 1910 the unmistakable morphological-anatomical relations between gorilla and great negro, orang and Indo-Australian. This research was further developed by Hermann Kiaatsch, who, among other things, pointed out the relationship between chimpanzees and Neanderthals (Ehringsdorf jaw).¹

For our investigation these coinciding results of the anatomical and serological race research are of fundamental consequence: we receive now the certainty *that the origin of the human races is to be put back far beyond the Quaternary, the Diluvium, into the Tertiary.* And further - that we *must by no means start from the fossil occidental findings for the reconstruction of the course of the history of human development, but will now have to consider which areas outside Europe are no longer accessible to us since the Tertiary and Quaternary as a possible area of origin of certain human races or blood groups.* For example the today's Arctic area is in the Tertiary a part of the world with a moderate climate, on the same, northern latitude of the today's Central Europe, and falls by the pole shift only towards the end of the Tertiary to the glaciation.

Further we can determine today on the basis of the comparative, geological, zoological etc.. Furthermore, as this investigation will show, and also in the field of spiritual history, we can state with certainty that an Atlantic floe area, which was still present in the Late Quaternary, must have perished towards the end of this geological age.

We are therefore not justified, in and of itself, in regarding Europe as the region of origin or the original home of the Nordic race, until we have established with certainty that a different origin and later immigration of the same to Europe is excluded.

Let us now see what blood-serological race research has to tell us about this. The investigation of the blood of the peoples of Europe with strong or predominant components of Nordic race have generally shown the result that they are composed of the blood groups I and II almost in equal parts, with a small percentage of group III, which increases more and more towards the East, in the same measure as the percentage of group II, decreases. Even smaller is the percentage of group IV, which is a group completely unknown to us so far: its percentage increases highest in Hungary (investigation of Jeney 1922) 18.7%, Romania (Weszczyk 1920) 17.3%, Ukraine (Manuila 1924) 20.3%, Armenia (Parr.) 12.6% and in Middle Japan Nagano (Hara and Kobayashi 1916) 20.0%, Middle Korea Seoul (Fukamachi 1923) 14.5%, Ainus (Ninomya 1925) 13.7%- This group IV is missing to the

¹ Hermann Kiaatsch: *Der Werdegang der Menschheit und die Entstehung der Kultur.* Berlin etc. 1920.

example completely with the pure-blooded North American Indians. Regarding their heredity, there are also no investigation results available so far.

in
percentage
III

Let us now consider the data concerning the peoples of					9.7	
~~Norway~~					10.0	5
Jervell 1923					436	35,6
					49,8	10,3
~~Denmark~~						4
Johannsen 1921					150	47,3
Johannsen 1925					512	36,7
						12,0
						12,0
~~Iceland~~						2
Jonsson 1923					800	55,6
						32,1
						9,6
~~England~~						3
Hirschfeld u. Hirschfeld (1919)					500	46,4
						43,4
						7,2
~~Netherlands (Holl.) Snyder 1926~~						0
					200	42,0
						44,0
						9,0
~~Germany~~						2
~~Schleswig- Holstein~~						
Contactor & Wohlisch 1924						
					1679	42,7
						42,7
						11,7
~~Kiel~~						3
Steffan 1924					500	39,8
						42,8
						14,0
~~Leipzig~~						4
Sucker 1924					1000	34,5
						41,5
						16,8
~~Heidelberg~~						5
Hirschfeld u. Hirschfeld 1919					500	40,0
						43,0
						12,0
~~Germanic settlers in Hungary~~						0
Plüß 1924					543	42,6
						43,1
						8,8
~~France~~						4
Hirschfeld u. Hirschfeld 1919					500	43,2
						42,6
						11,2
~~Italy~~						3
Hirschfeld u. Hirschfeld 1919					500	47,2
Mino 1924					1391	35,9
						51,1
						8,6
						4

This table clearly shows that *Homo europaeus* Linné, the Nordic race, is actually composed exclusively of blood groups I and II with a predominance of blood group II, as can be seen from some local investigations, e.g.:

On the prehistory of the races				Quantity	I	II	III	IV
Northeast Resin								
Thiele				1410	12,14	76,43	4,28	7,1
Essen (according to Leveringhaus op. cit., p. 4)								
				2000	38,1	45,7	ii,7	4,
Münster				1000	40,7	43,i	12,8	5 3,
The predominance of blood groups I and II is also revealed in heredity. This is clearly shown by a study of school children in Herne (Westphalia), who are grouped according to the home country of								
of parents		of parents		Number of parents		of parents		
Parents home	203	%	175	%		%	9	%
Westphalia		46,1		40		1.1, 2		2,0
Hanover	10	34,4	14	48,5	5 ⁴⁹	17,3	-	-
Rhineland	29	46,7	22	35,49	10	16,1	i	1,6
West Prussia	21	42	18	30,4	10	21	3	6,1
East Prussia	74	42,5	63	35,i	31	154	ii	6,1
Posen	42	29,3	57	39,8	34	244	10	8
Poland	10	27,7	13	36	10	27,7	3	8,3

With regard to the inheritance, the groups I and II completely predominate, in further distance III follows, while IV plays a completely subordinate role. Remarkable is also the increase of the percentage in the inheritance of group III (and IV) the further the home of the parents is located to the east!

The Westphalian industrial area has a very mixed population with strong immigration from the East (Poland). All the more instructive is the composition of the number of parents according to blood groups: 470 (I), 443 (II), 180 (III), 48 (IV). If we take another look at our large list, then in Denmark and Schleswig-Holstein, the allegedly purely Nordic area, a swelling of the blood group III becomes apparent, as in general this area forms a historical unit blood-serologically. It concerns that short-headed Asiatic original population, the blood of the brachycephalic people of Plau, Hvellinge and Borreby, the "Finns", which was overlaid by the immigrating Nordic race, as our investigation shall show in the next section.

The result of the comparative, serological research, as far as this is already available for the peoples of the earth, shows that *the pole of the blood group II lies in north and northwest Europe (Scandinavia to north and central Germany)*. For the strong emergence of this blood group in France and Italy points expressly to the replenishment with Nordic blood, last in the migration period. It is the blood group of Homo europaeus. *further one goes to the east, the more the blood group II decreases and the percentage of the blood group III increases, whose pole now lies in India.*

Snyder summarizes the blood group III group of peoples as the "Indo-Manshurian type."

44		Num	I	I	I	IV		
	<i>On the prehistory of the 'races'</i>	ber		I	I			
	Blood groups				I			
	<i>India (natives)</i>	100	3	19,			8,5	
	<i>Gypsy</i>		1,3	3	21,	38		
	<i>Verzar & Weszczky 1922</i>	385	4,2	1	,9		5^8	
	<i>Ainus</i>							
	<i>Ninomiya 1925</i>	205	9,0	7	,5		13>7	
	<i>Manchus</i>							
	<i>Fukamachi 1923</i>	199	6,6	6	26,	38		
					,2		8,5	
	<i>North Korea,</i>							
	<i>Heihoku Kiriwara</i>	354	0,5	4	27,	34		
					,5		7,6	
	<i>1924 Northern Chinese,</i>							
	<i>Shantung Liang</i>	100	2	31,	36			
		0	1,1	6	,8		10,5	
	<i>1924 Northern Chinese,</i>							
	<i>Beijing Liu and</i>	100	3	25,	34			
		0	0,7	1	,2		10,0	
	<i>Wang 1920</i>							
	The fact that the pore of the group III is in Indier							
	muten that we find in it the human embodiment of							
	those a Weddaic and a Negroid	Number of						
	original stratum of	examined I						
		11488						
	<i>Poland</i>							
	<i>Halber & Mydlarski 1925</i>	32.5			37.6	20.9	,0	
	<i>Hungary</i>							
	<i>v.Jeney 1923</i>				172	22.3	31.6	27.4 18.7

¹ Moritz Hoemes: Natur- und Urgeschichte des Menschen. 2 vols, Vienna and Leipzig, 1909. vol. I, p. 287 f. Hans Pohlig: Völkerkunde und Palethnologie. Berlin 1923. p. 404.

<i>On the prehistory of the races</i>	Number of examined	Blood groups			
		I	II	III	IV
45					
<i>Ukraine</i>					
Mantula 1924	400	18,0	39, ²	22,5	20, ³
<i>South China, Hunan</i>					
Chi-pan 1924	296	8	8	4	9,8
<i>South Korea</i>					
Kirihara 1924	17	19,	4b5	25,7.	12,
<i>Middle Japan</i>	1	9			9
<i>Nagano</i>					
Hara & Kobayashi 1916	35	24.	40,	x6,	2
<i>Kyoto</i>	3	4	5	o	0,0
Nakajima	50	28,	4i,7	20,	
<i>Southern Japan</i>	9	7		2	9,4
<i>Fuknoka</i>					
Torii 1922	8	23,	46,	20,	1
Fukamachi 1923	7 36	0 26,	0 40,	0 18,4,	1,0
	3	8	9		3.9

That ancient relations must have existed between the Chinese culture and the far West, of the kind that the West had had an essential share in the formation of the ancient Chinese culture, had already been recognized earlier on the basis of the equations which resulted from the linguistic and written-historical investigations. It was the merit of the much-maligned *Terrien de Lacouperie* to have drawn attention to this for the first time, after *Gobineau* had already made similar assumptions from the point of view of race and cultural history before him. The work of Terrien de Lacouperies was then expanded by *BaU*> especially in a paper "Chinese and Sumerian" (1913), based on modern knowledge of the ancient Sumerian and ancient Chinese script and language.¹ These linguistic and written-historical investigations found now again their confirmation in the first results of the prehistorical research. What the spade in the

¹ *Terrien de Lacouperie*: Western Origin of Chinese civilization. London 1894. The same: Beginnings of Writing in Central and Eastern Asia, or Notes on 450 Embryo-Writings and Scripts. London 1894. c / . *Ball*: Chinese and Sumerian. In his review of Ball's work in the *Ostasiatische Zeitschrift* (1915/16, p. 137), *O. Franke* writes against the indignant attacks on Ball by the verspecialized scholars, especially certain sinologists: One may be most distrustful of the question of the relationship between Sumerians and Chinese, one may also reject many of Ball's etymologies as arbitrary without further ado, but sinology, if it does not want to reject prehistoric research altogether, will no longer be able to ignore some facts. That the writing systems of both peoples have emerged from illustrations of the objects to be designated, would be still nothing proven. If, on the other hand, even in the state of a more advanced development - and they must have gone beyond the framework of the simple, crude drawing already in very early times - the systems show *such fundamental similarities* as Ball indicates, then this fact makes one think. In addition, *Ferdinand Bork* remarks on the occasion of his review of *Jensen's* "Geschichte der Schrift", *Mannus* vol. 17, issue 4 (1926) p. 388: "First of all, the provinces of Egypt and China are to be added to the East-Sumerian writing area. Conrady, who is joined by Jensen, has admittedly tried to prove the groundedness of the Chinese writing and culture. This enterprise fails jchon because Conrady, and probably all sinologists with him, do not know the old neighboring cultures in the West. Consequently, their voice has exactly the same value as the assertion of a person sitting in a dark cellar that the sun does not shine. The Chinese ethnos is loaded with Western elements and the cultural paths go so clearly recognizable from Elam through East Asia to the pre-Columbian

The discovery of the Far East should put an end to the fairy tale of the down-to-earthness of an ancient Chinese culture and script forever. East Asia is now for the first time included in the totality of the history of development. *Hubert Schmidt*¹ summarizes the result of the excavations in China and Japan in the sentence: "the oldest cultures of China and Japan are of European origin; their carriers have migrated still in neolithic time partly from northern Europe, partly from the southeast of Europe, the Dnieper-Danube-Balkan area".

This immigration must have occurred in different temporally and spatially separated waves, from the late Paleolithic to the later Stone Age. This would explain the coincidences of temporally different cultural epochs, such as the Havelland rush pottery of northern Germany in its striking similarity with the rush and wattle pottery of China and Japan, as well as the East Asian Stone Age vessel painting and that of Southeastern Europe.

The Yang-Shao culture of central China is to be regarded as the eastern offshoot of the Danubian-Balkan Tripolje-Cucuteni culture, whose southern extension extends over eastern Thessaly and overlaps the Anau-Susa culture, which lies farther east and is of a different nature. In the Yang-Shao culture, however, both stratifications stand side by side, clearly showing that *two different population elements* of northern race carried the oldest culture in central China. The older immigrant stratum remains faithful to the tradition of its ancient cultural heritage, the mat ceramics, uninfluenced by the more highly developed vessel painting of the decades younger, European blood relatives. In the course of the time the Nordic master and culture bearer layer of East Asia fell more and more to the "Mongolization". But still today the Nordic race type has not completely disappeared in the East Asian people picture. It still appears to us in a mixed form in the Japanese military leaders, in statesmen, in their strikingly long faces and narrow heads, which do not want to fit at all to the usual "Mongolian" broad face and round head;² it appears to us in the Chinese southern provinces, in the independent mountain tribes of the Lolos and Jautz even more pure-bred. The missionary *F. IV Leuschner*, to whose courageous expedition we owe the first reliable news about the Jautz, writes about the physical characteristics of the pure-bred type of the inner mountain country: "They have an almost white skin color, eyes standing daredevil, a high, somewhat curved nose, gray-brown or gray eyes; even water-blue eyes are not uncommon. We saw female figures with delicate white faces, white skin color, light brown eyes. Putting them in European dresses, one would have thought they were foreigners. The coloring of the hair varies according to the mixing

America (cf. F. Röck: *Kalender, Stenglaube und Weltbilder der Tolteken als Zeugen verschollener, Kulturbeziehungen zur alten Welt*. Vienna 1922. *Anthropol. Ges. Bd. III*) that one can only smile at the self-assured frugality of specialism. The arrangement of the Chinese writing in columns from top to bottom and this from right to left, the ideograms, determinatives, the phonetic complements and syllabic signs find their exact counterpart in the Sumerian and Egyptian writing. This is no coincidence. The attempts of Terrien de Lacouperie, Ball, and others are easily dismissed, and yet they have used the right lever, even if they did not yet know the East Sumerian script. The historian of writing will have to be content with this construction for the time being, until the borrowing path to America has been uncovered by excavations in Iran, by the determination of the oldest character values of the Chinese writing, be it by comprehensive comparison of names with Western equivalents, be it by linguistic comparative studies on the sounds." ¹ *Hubert Schmidt*: *Prehistorisches aus Ost-Asien*. *Zeitschr. f. Ethnologie* 56. issue 5/6, 1924, p. 133 ff, to which I refer further. ² Cf. the illustrations in *Karl Felix Wolff*: *Rassenlehre*. Plate XV, p. 144/145. 3 p. *Leuschner*: *Von den Ureinwohnern Chinas*. *Heimatdienstverlag*. Berlin (1926), pp. 46-47.

On the basis of the history	y	Quantit Families	Children after		the blood groups	
			I	II	III	IV
Ixl		44	15	-	-	-
ixn		73	8	17	-	-
iiixn		32	1	6	-	-
ixni		22	5	2	8	-
II XIII		17	5	9	15	14
iiixin		3	-	-	12	3
IxIV		5	I	-	13	-
IIxIV		3	O	-	6	2
III x IV		1	-	-	2	4
IVxIV		-	-	-	-	-

If we look at this table, we immediately notice the fact that

group I	Quantit y	Blood groups (percentage)			
		I	II	III	IV
Crow Creek Agency Ft. Thompson S. D..	25	100	0	0,0	0,0
Hopi Agency, Keams Canon, We.	40	75,	17,5	5,0	<u>2,5</u>
Cherokee Agency, Cherokee N. C..	250	74,	16,	7,2	<u>2,4</u>
Asylum for Insane Indians Canton S. D..	95	70,	25,	4,2	0,0
Distrito Federal, Mexico,	31	64,	25,8	6,4	3,2
What is instructive about this table is that - the further south one goes,					1 the first
where European race mixture (with Investigated		I	II	III	IV
Spaniards) began, also a change	453	91,	7,7	1,	0
indication of the relationship of the	1134	3	79J	16,	0
All Indians (purebred & mixed breed)					
Mixed Indians	409	64,8	4	25,	4
Bare Americans (Europeans)	1000	45,	6	42,0	1
		0		0	0

North America provides us still in the last moment the blood certificate of a group in its original state. Only to its seclusion during thousands of years we owe the tremendously important statement. If the serological research had come into being only half a century later, there would perhaps have been no more "pure-blooded" North American Indians.

So North America is the pole of blood group I, which emerges again in the splitting of blood group II. According to this, blood groups I and II must once have been close to each other and possibly blood group II must have emerged from I as an idiovariation which can only be attributed to environmental influences, or blood group I is still "recessively" contained in blood group II.

That the environment, the "biocenosis" of a 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, is undoubted, if it is also equally undoubted that this cannot have been the only and first development factor. It is noticeable, for example, that the Icelanders, according to the blood group ratio, are moving strongly away from Norway and more toward North America, without any evidence of crossbreeding. The Lapps in the Western European area have approached more to the Skandinavians and are correspondingly distant from the Finns and Asians. To the Nordic race closely follows the homo alpinus (Steflan); to the North Americans again the Australians, and not only alone the natives, but also the Australian whites.¹ That powerful waves of Atlantic-Nordic (South-Atlantic) blood must have flowed into the Australian native population in early historical times, we will be able to determine in the second volume of this work, in the examination of the non-European cultures, on the basis of their cult symbolism, cult language and mythology.

Thus, certain environmental conditions of the earth's situation, which gave rise to the poles of the two primal races I and III, may once have given rise to the development of group II, as they also partially eradicated the Asiatic blood group III among the North American Indians, to which they may have belonged later, as a result of the mixture of races with Asiatics, according to certain physical characteristics.

What we can still determine today, however, is the fact *that the two poles of the related blood groups I and II are also separated at approximately the same northern latitude (40-60°) by the North Atlantic Ocean, a separation that was not yet present in the older Quaternary or Diluvian.*

That the physical racial characteristics like the blood group ratio prove to be hereditary characteristics with racial segregation, we have already been able to determine p. 42 with the Germanic peoples settled in Hungary, who still show the same blood group percentage as the northern homeland today:

		Number of blood groups in percentage				
		I II III IV				
Investigation by Plüß 1924	543	42.6	43.1	.8		
We can state the same for the Asian-Indian Gypsies:						
Indian natives (according to Hirschfeld and Hirschfeld 1919)	1000	31.3	19.0	41.2	.5	
Gypsies in Hungary (Verzar and Weszeczky 1922)		34.2	21.1	38.9	8	

We will see in the course of the next sections of this work, how the serological research is the result of my spiritual-historical research on the basis of a synthetic-¹ Cf. *W. Kruse: Über Blutzusammensetzung und Rasse. Archiv f. Rassen- und Gesellschaftsbiologie*, 19, I (1927), p. 27 f.

comparative, cult-symbol and language-historical
flawlessly 50 establish cultic relations between
for the younger Diluvian, the Upper Paleolithic.

method of investigation and we can still
North America and southwestern Europe

Blood-serological race research is only in the initial stage of its development as a scientific method. An immense amount of material still has to be collected before we can see clearly into the details. Above all, the closest possible cooperation with anatomical-anthropological and -psychological research is a prerequisite for the clarification of the relationships between blood, body and spirit. Unfortunately, this connection is still completely missing at present. For how important it would be for us to know the blood group relations especially in their heredity with regard to the human appearance, the phenotype, especially also with regard to blood group I.

As far as the connection between blood groups and racial characteristics is concerned, reference should be made here to the investigations of *Klein and Östhoff*, who examined 1229 children for blood groups, eye and hair color and cranial index. It was found that *group III(B) was much less common among the blondes* (who have blue eyes and blond hair) *and dolichocephalics than among the medium and mesocephalics or even among the brunettes* (who have brown eyes and brown hair) *and brachycephalics*, respectively that group II (A) 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.¹

The connections between the cult symbolism of the North American Indians and Eskimo and the European Nordic race had become irrefutably clear to me from the comparative study of the so-called "ethnographic parallels". The found, complete agreement between the signs, their sound values and their cultic meaning excluded any coincidence once and for all.

Understandably, the racial image of these "savages" interested me to a great extent. From the fact of their Upper Paleolithic cultural community with the Nordic race, the conclusion of any ethnic or racial contact, intermixture, or original community arose without further ado.

I then turned to the modern achievements of human race research. What the blood-serological research has to report to us, was briefly explained above. It confirms therefore afterwards completely, what I had been able to determine on spiritual-historical way.

¹ *Leveringhaus op. cit.* p. 13-14. Cf. also *W. Peßler*; Niedersächsische Volkskunde, Hannover 1922, p. 50-60, *Klein and Östhoff* in *Archiv für Rassen- und Gesellschaftsbiologie* 1926, Vol. 17, Heft 4, p. 371. That the blood groups confirm the racial differences as something biologically organic results from the clinical investigations. The racially mixed marriage can become a danger for the Nordic mother in pregnancy. The investigation of *Hirschfeld* (Klin. Wochenschrift 1925, No. 24, p. 1152) showed group differences between mother and child in seven cases of eclampsia, while in group equalities (116 cases) the birth always proceeded normally and there were never any pathological manifestations on the part of the mother or the child. According to *Baldwin* and other American researchers, homoioplastic transplantation heals when there is group equality between the recipient and the donor, or when the former has group IV (AB) and the latter group I(0). *Deuscher and Ochsner* confirmed the success of homoioplastic transplantations in case of agglutination group equality, while the autograft placed at the same time even perished (*Leveringhaus p. 15*).

The external racial picture of the North American Indians had to be of even greater interest, although we do not know anything about the relationship of the *On the prehistory of the* blood groups to the somatic type, to the physical appearance.

I give in the atlas a small selection of breed types of the North American Indians. Beside completely European appearing types, with which the width of the protruding zygomatic bones and the size of the mouth with inclination to the prognathism as deviating characteristics stand out at the same time with a also more Asiatic appearing hair growth. The hair is consistently tight, simple, almost round in cross-section, coarser than in *Homo europaeus*, black, but with a brownish sheen. The skin color changes from all shades of brown to a paleness corresponding to our European weather tan (the name "redskins" is a completely misleading designation after their body paint). The nose may show "eastern" width in front view, but boldly curved eagle noses appear next to it. Long-facedness and longheadedness to extreme dolichocephaly are common among them, while short-headedness is increasing among the southern, most Pueblo Indians. The skeleton shows no marked deviations from the European type. The cranial capacity is quite considerable: 1300-1500 cc in males, 1150-1350 cc in females.

Let's look at just the few pictures I can give here as examples.¹

Atlas' Fig. 5001 "*Scabby Bull*" of the *A'atf/ztf* tribe, Algonking group, originally a farming tribe living high in the northeast in the Red River Valley area, N. Minnesota. The jutting of the zygomatic bones, the wide mouth, the strong jaw, nevertheless, cannot take away from the face a certain racial nobility, something heroic, which seems quite related to us.

Fig. 5002 "*Black Beaver*," *Delaware*. Also Algonquin group; b. 1806 d. 1880. 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. 5003 "*The Winner*", Charles Alexander Eastman. A noted *Dakota physician* and writer, b. 1858. Father was full-blood Sioux, mother half-blood, daughter of an officer and an Indian woman. He grew up in Canada as an Indian child, graduated from Boston University Medical School in 1890. Only the mouth and the broad zygomatic arch and jaw show "Indian" features.

Fig. 5004 *George Harvey*. *Tututni*. *Axx^x^xx^x*. Athapascan tribe on lower Rogue River (Oregon) and coast. Mediterranean-Nordic type of the Romantic period.

Fig. 5005 *Elias Johnson*. *Tiiscaroro*-*x\&ax&r*, originally linguistically related to Iroquois group, first settled in northern Canada, now in western New York, southern Ontario, etc. Has striking resemblance to a German university professor I know, Germanist.

Fig. 5006 *SéWÉTtf* Indians. Iroquois group, originally in western New York on Seneca Lake and Geneva river. A staid, Westphalian countryman.

Figs. 5007-5009 *Hopi* (Tusayan), *P^Zp* Indians (Arizona), settled there from time immemorial and, after brief, futile attempts by the Spaniards in the 17th century to Catholicize them, again remained in seclusion until about the middle of the last century. They are mentioned in our

¹ Cf. *F. W. Hodge*; Handbook of American Indians north of Mexico. 2 vol. 30. Bulletin of the Bureau of American Ethnology. Washington 1907-1910. *A. L. Kroeber*; Handbook of the Indians of California. 78th bulletin. Bureau of America Ethnology. Washington 1925. *Walter Krickeberg*, America. Illustrated Ethnology, ed. by G. Buschan. Vol. 1 (1922) pp. 52-427. bibliography pp. 617-632.

The equations play an important role for the investigation, because they are carriers of ancient, Atlantic-Nordic traditions. Since the concerning, cult-symbolic equations can be determined as astronomical symbols rather exactly in time and point to the outgoing older Stone Age, a connection with the Northmen and Vikings of the saga time - the popular solution for all North American-North European, cultural parallels - is excluded here completely. For the cult symbolism in question has long since died out in the saga time in the north or has only been preserved in formal continuity of the folk tradition, but no longer a living, cultic common property. Moreover - the Pueblo Indians sit in the southwest of North America!

If we now look at the Z^f girls (Figs. 5007-5008), we must confess that they can also be encountered in our country. Fig. 5007 would be called an "eastern" type, ;,osti sch-nordic".

Fig. 5009 *Lömanakshu*, Hopi, the chief of the "Snake Brotherhood," also still exhibits traits that make his classification as an Asiatic or a post-Mongoloid race difficult. One would be inclined to transfer him to the Ukraine.

Fig. 5010 *Hupa Indian*, (California) could be presented as a "meridional" type with a slight Oriental influence (cf. Fig. 5014); Fig. 5011, his compatriot, could have emigrated directly somewhere from the "Waterkant" on the North Sea.

Fig. 5012 *Mo do c Indian* (north-central California) might as well be native to somewhere in southwestern Europe.

Fig. 5013 *Pomo Indian* (North Central California) could be a bland mariner from Schleswig-Holstein.

Fig. 5014 *Hupa Indian* (cf. Fig. 5010) shows in profile the alien race with the strongly receding chin, the protruding zygomatic bones, the advanced lower jaw.

Unmistakably, however, this foreign race is somewhere connected with the Nordic one, as still fig. 5015 of the "Crow" Indians, Absaroke, a Sioux tribe, shows us. As the result of the spiritual-historical investigation present here as well as the blood-serological findings prove, these relations existed up to the end of the Quaternary. According to this, however, North America must have been inhabited by humans already in the Diluvium, yes, already towards the end of the Tertiary. And the doubts, which were raised against the age of the fossil skull finds of North America, should then be proved as unjustified: these are the Calaveras skull, found with numerous stone tools in 1866 under a blanket of basaltic lavas derived from *Tertiary* eruptions of the Sierra Nevada in California, the so-called "Auriferous Gravel Man," and the Lansing skull, pulled out in 1902 from under a twenty-foot thick undisturbed mass of sediment in the state of Kansas not far from the right bank of Missouri. Both skulls show the same type of modern Indian skulls of those regions, which is why their age has often been doubted (by Hrdlička and others). On the other hand, a number of American researchers, geologists and anthropologists consider their great age as certain. The same applies to the two skulls found in the glacial drift on the banks of the Delaware near Trenton (New Jersey). Nor do the Paleolithic stone tools of the Trenton gravels show any features separating them from those of later Indians.

Rightly Krickeberg remarks (p. 53): "It means to push skepticism too far, if one doubts the high age of skull finds only because they show agreement with modern Indian skulls. In any case, it remains that skeletal finds have been made in North America even in impeccably diluvial strata."¹

^x Literature reference about the "Calaveras Man" in "Handbook of American Indians" I p. 188, about the "Lansing Man" p. 759.

PICTORIAL



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- The Asian race (1-2) and the Arctic-Nordic or Thule race or Atlantic-Nordic race (3-8) in North American.
 1) Type of woman from the Ureskimo tribe. - 2) Omgavvudina, woman from the Musk Ox tribe. Eskimo of predominantly Asian type. -
 Eskimo womanblond type from Coronation Gulf. - 4) Eskimo girl from Repulsebay. - 5) Qanilq, blond Eskimo from musk ox nation.
 6) Kintutun, shaman, blond Eskimo from Musk Ox. - 7) and 8) Mludatoo, Eskimo from Pelly Bay.



2

3



The primeval, pre- or arctic Nordic race (Thule race) in North America
 1) Absiroke or Crow Indians, Sioux tribe. - 2) Arapaho Indians, Algonkin group. - 3) Delaware Indians, Algonkin group. - 4) Tutuni Indians, Athapascan tribe. - 5) Iupa Indians, California. - 6) Pomo Indians, California. - 7) and g) Hopi girls, Pueblo Indians, N.O. Arizona

If, on the one hand, the symbolism of the Hopi Indians shows an Upper Paleolithic continuity, if, on the other hand, among the priestesses of Cerro de los Santos in the older Iron Age of Spain the Neanderthaloid race of the older Stone Age reappears recessively, then we truly do not need to dwell on the continuity of the racial type of North American peoples, who up to the 16th century of our annual census can have remained untouched by any further immigration of foreign peoples and races since the Diluvian. Century of our yearly counting from every further immigration of foreign peoples and foreign races since the Diluvium can have remained untouched.

What a great age the North American Indians have as a race is proved by the result of blood serological research. It is the only place on earth where a *Tertiary-age document* exists untouched, a *uniform blood group*, the *group L*.

Thus we will have to see in the pure-blooded North American Indians in the blood group I probably the folk remainders of the *pre-Nordic* or *Arctic-Nordic race*, namely of the inhabitants of the *Tertiary-temporal Arctic continent*, "*which were pushed away as a result of the pole shift and glaciation of the Arctic area to the southern part of North America, the Atlantic continent and to North and East Asia*. From the mixture of this vomordian race (blood group I) with the dark primal races of the blood group III of Asia then only as a younger mixovariation the "mongoloid race" would have emerged.

This would explain the occurrence of blood group I in such high percentage in East Asia.

The immigration of Asian peoples to North America over the land bridge of the Aleutian Islands through the Bering Strait can only have taken place in the *second half* of the Diluvian, because only then a large part of the Nordic-Old World mammal society, such as the mammoth, can have crossed over. Before that, the access through Alaska was blocked due to the glaciation of North America. And it is still the question whether the mammoth migrated over Siberia or over the land bridge Ireland-New Foundland, possibly also over icy sea crevasses.

In any case, on the basis of the modern race research by means of the blood examination as well as on the basis of the modern, geological realizations (Koppen-Wegenersche Verschiebungslehre) the theory of an exclusively Asian origin of the North American population is already to be given up as untenable. *The Asian infiltration into an older, not Asian, but Arctic population can have taken place only later.*

These Asiatic immigrants to North America, like the North American Eskimo, have also received the long-damagedness through contact with the *pre-Nordic* or *Arctic-Nordic* race, as I will call blood group I, in contrast to their North Asian blood brothers.

And then lately also the explorer journey of the Stefansson to Viktonainsel made us again acquainted with the *blond, long-faced, long-skinned* Eskimo, which must be led back not approximately again on the Greenland Icelanders, but on the continuity of the Arctic-Nordic race, thus with a modest difference of possibly hundred thousand years (atlas fig. 5017).^a

Here the result of the blood research with the Eskimo peoples of North America and North Asia as well as the further Old Siberians, the Samoyeds and Ugrians (Ostjaken, Wogulen) will give us only completely clear insight and will deliver extremely important material, which we still lack today.

That the American "Indians", also the racially pure South Americans, in spite of certain mongoloid traits in their facial formation and their body proportions are in many cases closer to the European (Caucasian, Nordic) race than to the Mongolian, has been shown by an anthropologist of importance like Paul Ehrenreich as the result of his investigations of numerous, different

Indian tribes of Brazil already recognized. And also he found no other explanation for this coincidence than its tracing back to a time of the *middle and younger Tertiary*, where Asia and Europe together with North America formed a large, coherent land mass situated around the pole. He also emphasizes that we would by no means have the right to assume that America was deserted at a time when Asia and Europe already possessed a population.¹

Let us now turn to the pursuit of this trail we have found, the spiritual trail of the *Arctic-Nordic race*, blood group I, and its neighboring group, group II, to which I will here give the name of the *Atlantic-Nordic race*.

I expressly repeat what I have already emphasized on page 50: as far as racial research on the basis of blood groups is concerned, we are only at the beginning of a realization. The relationship between blood group and body shape is still completely mysterious. And "for the life of us" not every owner of blood group II is now also in his outer appearance, as a phenotype, an embodiment of the Nordic race. But this much seems certain, that the blood group is an ancient document, a recessive hereditary mass.

After the completion of my own spiritual-historical investigation and the lines of development in the history of races and peoples resulting from it, the necessity came to me to compare these results with those of the most modern scientific research. It turned out that the development of the prehistoric cult symbolism and hieroglyphics, attempted by me for the first time, in its relevant conclusions completely corresponded with the provisional results of the blood-serological race research, and could perhaps bring important conclusions to the latter, as for example concerning that blood group O (I), which was mysterious up to now.

For this reason I believed that I should not do without the subsequent utilization of these results of the blood-serological race research, since my investigation took place completely independently of it, and - if necessary - could also do without it.

¹ Bibliography by Krickeberg p. 626.

<i>On the prehistory of the Hassen</i>	Duration	Climatic phenomena	Fauna and flora	Man	Culture
Cenozoic or Tertiary Era Individual sections i) Eocene 2) Oligocene 3) Miocene 4) Pliocene	estimated at ten million years	Pole shift and beginning of the glaciation of North America (Kansan- u. Prekansan Ice Age)	Evolution of mammals, especially of prosimians and true apes (primates, anthropoids)	Separation of human and ape pedigrees. Origin of the blood groups or primitive breeds I Arctic-Nordic or pre-Nordic primitive race III South Asian Urrasse; skull from Calaveras in California.	Ediths (naturally formed stone tools)

<i>Diluvian</i> or <i>Quaternary</i> (Pleistocene, Ice Age) Older Quaternary: i. or Günzeis- zeit(N.- America: Illinoianeiszeit) i. interglacial period 2. or Mindel ice age	500000 to 600000 years	Progressive glaciation of the Arctic continent, North America and Northern Europe	Southern elephant antique. Horse	Beginning of the migration of the Arctic-Nordic race to North America, North Atlantic and North Asia. Emergence of the Atlantic-Nordic Race <i>Finds in Europe; jaw from wall skull from Piltown</i>	<i>Older Stone Age</i> or <i>Paleolithic</i> Eoliths <i>Cultural epochs in Europe</i> Strépyen Pre - Chelléen

2nd interglacial period (or last)		Warm climate	Altelephant Merck's rhinoceros hippopotamus		Chelléen
		moderate	Intrusion of arctic alpine wildlife, without reindeer		Acheuléen
3. or crack ice period (or Würm ice period); North America: early Wisconsin ice period		cold	Mammoth Siberian rhinoceros arctic rodents reindeer Bison giant deer horse Forests	Skeletons of Le Moustier, Spy, Chapelle-aux-Saints, La Ferrasie, La Quina, Krapina, Neanderthal race (Homo primigenius).	Moustérien

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56 On the prehistory of	Duration	Climatic phenomena	Animal and Plant world	Man	Culture	
3. interglacial period (or axis oscillation)		Temperate colder	Decline of High Arctic animals	Aurignac breed The Atlantic-Norse race reaches southwestern Europe. Skeletons of Cro- Magnon, a. o. in Dordogne, Mentone, Brno, Predmost Cro-Magnon breed Grimaldi breed (Umeger).	Aurignacian (In the South- Old Caspia) Solutrén Atlantic cultural influences: Cult symbolism Magdalenia I (south: Jung- Capsien) heyday of the Atlantis culture. Colonization of the Atlantic coast of southwestern Europe (Franco- Cantabrian Kukur circle) Magdalenia II Beginning of the chopping construction Written monuments of La	Blade In d Young Paleoliindustry thick
4. or Würmeiszeit or Bühlstadium (North America: Late Wisconsin Ice Age)		cold	Arcto- Alpine Reontier Musk Ox Wisent deer Wild horse Arctic rodents		of the cave drawings of Altamira & Font de Gaume Fall of Atlantis (Mo-uru) around 9000 BC.	
Post-glacial or deglacial period (alluvium)	around 20000 to 12000 BC		Mainly racing car	Lansing skeleton in Kansas (North America)		
Joldia period (Arctic Ocean - Baltic Sea)	around 12000 to 10000 B. Chr.	Cold decreasing	White birch stage Beginning of pine stage in the north			
Ancylus period (freshwater - Baltic Sea)	around 10 000 to 6000 BC	boreal	Pine step in the north deer, elk	Ofhet breed (short- headed breed) c urzköpfge U rfinnen population at the Baltic Sea basin. Race mixture of the peoples of Atlantic- Nordic race on the continent	(South: End cap- sia) Written monuments of Mas d'Azil Shell middens of Mugem Portugal) Open-air settlements (Nord Germany) Magdalenian	Epipaleolithic, MiddleStone Age (Mesolithic) 1
Littoral period (salt water - Baltic Sea) -	around 6000 to 4500 BC	Atlantic	Oak step in the north	The North Atlanticists (Tuatha peoples) in Polsete Land (Doggerland), North Sea area. First Mordatlanian colonization of northwest and northern Europe. The Tuatha conquer Ireland from the	Campignia shell heaps (Kökkenmödding er) L Baltic Sea area Transition from wooden platform burial to stone platform burial (Urdolmen) at the North Atlantic	

Time	Cultural epoch	Western Europe Southwest	Northern Europe	Central Europe
5000 BC 3000 V. Chr.	younger Stone Age (Neolithic) Stone Age Copper Age	Post-Azilian Tardenoisian Megalithic culture ¹ Oldest dolmen culture passage graves, dome graves, stone cists, bell cup cultures. ("megalith" - from greek megas .big* and lithos .stone*)	Dolmen <i>Linear script</i> Older megalithic and corded pottery Cave graves Megalithic and corded pottery Single graves (Jütl.) Stone cists heyday d. Ing vånenreich. Sea rigging. The boom	Band ceramic Pile dwelling culture
2500 BC 1200 BC	Stone Bronze Age	El Algar culture (Spain) Daggers, dagger sticks, oldest swords British Isles and France: burial mounds. Iberian Bronze Age, Corpse Burning in France and Brit. Islands	Bronze Age (according to Montelius) Period I (2200 - 1700) Period II (1700-1400) Burial mounds at mortuary cremation burial Period III (1400-1200) Period IV-V (1200 -800)	Aunjetitzer culture flat graves with Stools rktur ng, later ttung Older urn fields. Lusatian culture

Eastern Europe	Mediterranean Sea	Orient	Egypt
North: Arctic-Baltic Culture. Fatjanovo Culture. South: among others Cucuteni-Tripolje Culture Vin^a (Serbia)	Crete: Bottom layers of Knossos and Phaistos Greece Oldest painted pottery Orchomenos I usvv. Spiral meander pottery	<i>Sumerian and Elami- tic linear writing and hieroglyphics</i> Dynasty v. Ur (4150-4000 BC) Anau culture I (4th millennium) Japan: shell pile China: yang shao culture Susa culture (c. 3000-2500 B.C.) <i>Amuri</i> in Canaan (Amuru)	Africa circumnavigation of South Atlanteans to Red Sea and Persian Gulf Pre-dynastic(South Atlanteans) before 3300 B.C. <i>Pre-dynastic Linear writing</i> North African dolmens 1st-2nd dynasties (3300-2900 B.C.) 3rd-5th dynasties (2900-^2500 B.C.)
Tordos Volga and Kama regions Ural-Permian bronze culture since about 1500 B.C. Central and Western Siberia Ancient Bronze Culture since about 1000 B.C. Chr.	Crete: Early Minoan. Balearic Islands, Malta, Sardinia: Megalithic Culture Greece: Orchomenos II Asia Minor: Troy I and II (c. 2500 B.C.) Older Cycladic culture Middle and Late Minoan Palaces of Knossos and Phaistos <i>Linear writing</i> Destruction of the palaces of Crete (c. 1400 B.C.) by the North Atlantic Sea Peoples. Geome- tric style inGreece; Italy, etc.; Terramare cultures.	Babylon: Hammurabium 1900 Kassites (around 1700-1150) Hettite state of Boghazkoi <i>Hettite hieroglyphics</i> State of Mitani Hittites in Syria (Karkemish) Settlement of North Atlantic tribes (Polasataund Thakara) in Palestine. From this emergence of the Phoenician naval power and the so-called "<i>Phoenician</i>". <i>Font</i>	-ii. Dynasty (2500-2000 BC) (button seal) Fall of the last Atlantis islands. Migration of the Tuimah. (end of 3rd millennium) Inscription of <i>El-Hösch</i> 12th dynasty (2000-1788) 13th dynasty (1788-1660) Hyksos (1675-1580) 18th dynasty (1580-1350) AmenophisIV(i375-1358) 19th dynasty (1350-1200) Ramses II (1296-1230) <i>Sinai Inscriptions</i>

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Most important outline sections of the later cultural-historical epochs:

Early Iron Age (up to and including the Migration Period). Beginning in Southern Europe around 1200 BC, in Central Europe around 900, in Northern Europe around 800 BC.

c. 1000-500 B.C. Central Europe: Hallstatt culture; Greece: Dipylon culture; Italy: among others: Villanova and Etruscan cultures.

Advance of the Celts into Western Europe. Climatic deterioration of Northern Europe, demise of Doggerland (Polsete land). Destruction of the Ingväonian cultural empire by the Spring Floods.

500 to Chr. Birth Latène culture. The supremacy of the Celts in Central and Western Europe: they conquer Britain, Ireland and Northern Spain. End of the Ingväonian maritime settlement. Terpene and Halligen culture in Old Frisia. Advance of the Germanic tribes around 100 to Chr. birth. Late Latène period. The Romans in Gaul. Battles with the Germanic tribes that advanced to southern Germany.

from Chr. birth to
to the 3rd century Roman period.

v. 3rd-5th century Migration Period (older or actual).

Younger Iron Age

from 5 to the middle
of the 7th century Later Migration Period.

from the center of the
7th century until
to the beginning of the 11.
Century Viking Age. Around 870 beginning of the settlement of Iceland.

THE ORIGINAL HOME OF THE NORDIC RACE

Vpresumed, arctic original homeland of the Nordic race, only
 marginal areas are known or preserved today such as Iceland, Greenland, Grinnell-Land and
 Spitsbergen
 We know however that they accommodated once a rich plant world, which can be set already
 early tertiary
 temporally Thus there were in Grinnell-Land, on 81°45' northern latitude
 ten species of conifers, including spruce and two pines; one species of yew
 elm, linden, two species of birch and two species of poplar formed the deciduous forest; two species of
 hazel with
 a snowball formed the scrub In the freshwater lake lived a scerose and the shore

and requires a mean
 annual temperature of at least +
 8° C, while
 this is currently 20° C
 below zero. At the next
 the flora of
 Spitsbergen Also here
 the conifers prevail,
 a whole number of pines,
 spruces and firs Among
 the deciduous trees
 poplars, willows, alders, birches
 and beeches, oaks, a pla-
 tane, elm, silk, wal-
 nut tree, two magnolia and
 four maple species Three snow-
 ball, several hawthorn and
 Judom species formed with
 the hazel bush the bush-
 plant In the freshwater lake
 appears again the arctic
 water lily, a frogspoon weed
 Irises join.

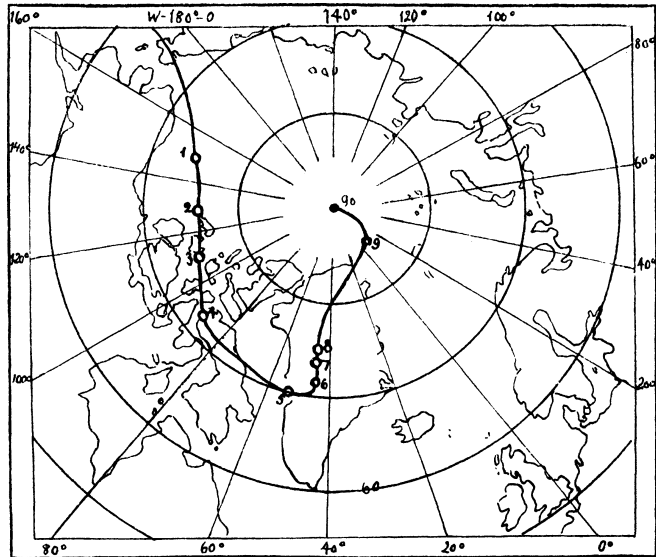


Fig. 1: Pathways of the North Pole, relative to Europe (after Köppen-Wegener). 1. Miocene,
 2nd-4th Pliocene (4th Kansan), 5th Günz, 6th Mindel, 7th Riss, 8th Würm ice ages, 9th Baltic advance

and a pondweed, which are joined by numerous sedges and

The fossil flora of North Greenland has a more southern touch, which points to a climate as we
 meet it at present in the surroundings of Lake Geneva, e.g. near Montreux, with 10° C annual
 temperature. Today the same area lies at about

70° C northern latitude.¹ The explanation for the enormous climatic shift in this area is given by the shift of the pole in the Tertiary and Quaternary. The map shown on page 61 (text Fig. 1) after Koppen and Wegener² illustrates the position and the migration of the North Pole related to Europe. From the presence of the mentioned plant species and a series of geological and other natural-historical findings a former position under 42° results for Grinnell-Land, for Spitsbergen under 40° and for West Greenland (Disco) under 30° northern latitude.

Here it is to be considered that in the Tertiary and also in the beginning of the Quaternary the continents of North America and Northern Europe were still directly connected.

The separation may have taken place at 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 westward. With the map (fig. 1) is to be observed thus that the degree net and the pollages are referred to Europe, *America however during the larger part of the time more eastward and more northward lay than now*. One at Greenland

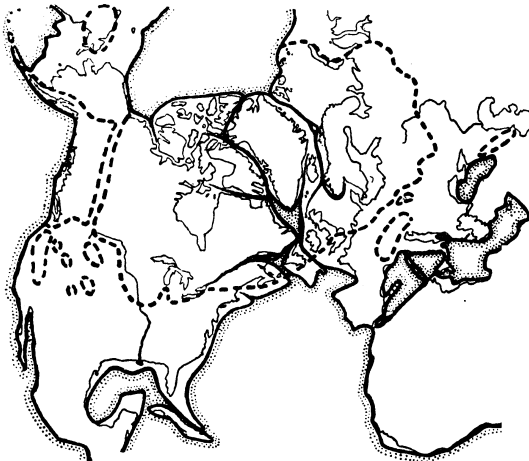


Fig. 2: Reconstruction of continental floes for the great ice age

forking fissure tore apart the North American and European continental which still existed from Newfoundland

Ireland northward

The partial floes "drifted" here also always further away from each other. While the land-bridge near Newfoundland and Ireland broke only in the beginning of the Quaternary, a further, second bridge further in the north seems to have existed, which broke off probably hardly before the middle of the Quaternary.*

The causes of this until today continuing

Die VerSchiebung der einzel- (nach Wegener)³

The continental floes, the migration of the

poles of rotation, and the consequent raising and lowering of the earth's surface below sea level, were the geological calamity which fell upon the primitive homeland of the Nordic race, destroying or driving away its population and scattering it all around the earth.

The above investigation of the Paleolithic races and cultures of the Quaternary had led to the assumption of an original home of the Nordic race in the present Arctic region. From this it resulted that the origin of the Nordic race itself had to be transferred into the time before the glaciation, thus the Tertiary. If these conclusions are correct, then the

¹ O. Heer: Flora fossilis arctica, Zurich 1868-1883, quoted from Koppen- Wegener, p. 106-107. ² W. Koppen and A. Wegener: The Climates of Geological Prehistory. Berlin 1924. p. 227, Fig. 36. ³ Alfred Wegener: The Origin of the Continents and Oceans. 3rd ed. Braunschweig 1922. p. 77. ⁴ Wegener; Die Entstehung of the continents and oceans. P. 57; cf. further Proc. of the Royal Irish Acad. 28, i (1909) 1.-28.

The terrible experience of the approach and onset of the eternal winter must have made an indelible impression on the inhabitants of that part of the earth for all times. The tradition of this world catastrophe must have been preserved through all generations for thousands of years, like the Gondwanan legend of the Flood in the whole area of the Oceanic-Indonesian and Near Eastern region. We must therefore everywhere in the oldest traditions of the peoples of Nordic race encounter the traces of that primeval tragedy of their ancestors. In the common myth of the end of the world, the return of the eternal winter must also appear as the end of the world. But not only that - it must be possible to find also still direct traditions of that terrible event, which know to us about the details, be it still so obscured, some to report.

If we examine the oldest preserved written sources of the pre-Christian culture of the Germanic North, the older and younger Edda, we encounter the eternal winter as the end of the world several times. Everywhere the distant memory of an event sounds through as an undertone, which is supposed to have taken place already once in grey prehistoric times:

The sea rises to the sky in a storm, it devours the lands, the air becomes icy;
masses of snow are brought by the piercing wind, but the rain is restrained
by the counsel of fate -.

(Hyndluljóf 44)¹

In the Vafþrúdnismál (44) Odin questions the Vafþrúdnir:

Who will live among the people when the mighty winter on earth will end ?²

So the "fimbulvetr" is also described in the Gylfaginning (51) as an introduction to the Ragnarok: "Great and many things are to be told about it. And this as the first, that winter comes, which is called *Fimbulwinter*, with snow driving from all directions, strong frost and sharp winds, without sunshine. There are three winters that immediately follow each other without summer in between. They are preceded by three other winters"? In the Avesta, however, in the Vendidad (I i-3) a direct tradition of the terrible visitation of the Nordic race and its original homeland is preserved to us. It is about the place where God (Ahura Mazda) speaks to Zarathustra about the creation of that motherland of the Nordic, the light or Aryan race, which is called "Airyana Vaējah" (Vaējah "seed"), the Aryan paradise. In contrast to this, Angra Mainya, the evil spirit, created as counter-creation the ruin, which is sent by him again and again in another form to every new homeland, which Ahura Mazda gives to the people of the Aryans on their further migration.

1. "Ahura Mazda spoke to the Spitama Zarathustra:

2. As the first best of the places and sites I, the Ahura Mazda, created the Aryan Vaējah of the good Däityä; but to him (Vaējah), as a plague of land, the wicked Angra Mainya created the *reddish serpent* and the daeva-created *winter*.

3. There are *10 winter months*, only *2 summer months*, and even those are too cold for the water, too cold for the earth, too cold for the plant; and it is the *middle of winter* and the *heart of winter*; then when winter ends, there are very many floods"? ¹ Translation by Hugo Gering. ¹ Felix Genzmer: Edda. Vol. 2 (Thule, vol.2), Jena 1920. p. 91. 3 Gustav Neckel and Felix Niedner: Die jüngere Edda (Thule, 2nd series, vol. 20). S. 110. 4 Fritz Wolff: Avesta, die heiligen Bücher der Parsen. Berlin-Leipzig 1924. p. 317.

Of greatest importance is now the implied relation of winter to the snake. As we will see later in the V. section, the symbol of the reddish winter snake vouches for the high age of the Avesta tradition, which - significantly - exactly coincides with the still today preserved cult-symbolic traditions of the North American Indians. That before this Fimbulwinter in Airyana Vaëja other climatic conditions prevailed, Bundahish XXV, io-14 still knows to report:

"From the day Auharmazd (first day) of Avânwinter gains strength and comes into the world and from the day Altaro of the month Din (the 9th day of the 10th month) inclusive an the winter comes with great cold to Airyana Vaëjah; in the month Spendarmad including (the 5 epagomena) until the end (of the same and at the same time of the year) the winter comes in the whole world. Therefore, on the day Ataro of Din, people light *fires* everywhere to signify that winter has come." -

The five winter months are also explicitly stated at this point: Avân, Atâro, Din, Vohuman and Spendarmad. Elsewhere, XXV, 7, it is said: from the day Aüharmard (the first) of the month Farvardin inclusive to the day Anirân (the last) of the month Mitera are seven summer months. For the later time and present Bundahish XXV, 20 mentions twelve months and four seasons, and winter included only the last three months of the year: Din, Vohuman, Spendarmad. Each season includes three months. This is a tradition that is fully confirmed by the monuments of Magdalenia.

The second Fargard of the Vendidad now describes the time from the onset of that terrible winter, when "the beautiful, good herds owning Yima", the "Vivahvantspross", ruled over the Aryan Vaëjah. Ahura Mazda had asked him to keep and cherish his religion, which was humbly refused by Yima: "I am not created, not taught to keep and cherish religion" (II, 3). Then Ahura Mazda had spoken to him, "so promote my world, so multiply my world, so you shall make yourself available to me as protector and guardian and overseer of the world." This Yima does and receives from Ahura Mazda the two powers, the golden arrow and the golden whip: the arrow of light, the symbol of the Son of God, at whose touch the earth opens and expands, and the whip, originally the three-part branch, the "man 'sign, the "life rod" of the Atlantean-Nordic God-light faith.

(8) "And in the kingdom of Yima three hundred winters passed away. Then the earth was filled with cattle, and cattle, and men, and dogs, and birds, and with red flaming fires: there was no more room for cattle, and cattle, and men.

(10) Then Yima went forward to the light at noon, toward the path of the sun: he carved the earth there with the golden arrow; he stroked it with the whip, thus saying: "Beloved holy Ärmatay! go forward and spread yourself to be able to carry small cattle and large cattle and people."

The earth expands here apart, so that it became larger by one third than before. Twice more such expansion of the Aryan empire takes place. Then the "shining, beautiful herds possessing Yima with the best people in the Aryan Vaëjah" organizes a meeting at the behest of the Creator Ahura Mazda.

(22) "And Ahura Mazda said to Yima: O beautiful Yima, Vivahvantspross! On the evil material mankind shall come the winters and consequently the severe, ruinous winter (frost);

The winters shall come over the evil material mankind, as a result of which first the

Clouds will snow from the highest mountains to the depths of the Aredvi.

(23) And (only) a third of the animals, O Yima, will then escape (with their lives) (from everything),

what is in the most fertile (of the) places,

and what is on the heights of the mountains, and what is in the valleys of the rivers in solid buildings.

(24) Before winter, this land used to bear grass pasture;

On it water shall then flow in masses during the melting of the snow, and impassable for the material world it will appear here, O Yima, where now the tread of the sheep can be seen.

(25) Then prepare the castle,

one caratav long on each of the four sides; there bring the seed of small cattle and large cattle and men and dogs and birds and of red shining fires.

Then prepare the castle,

one caratav long on each of the four sides as a dwelling for the people, one oaratav long on each of the four sides as a stable for the animals.

(26) There, let water flow down a path the length of a hectare, there, lay meadows - there put houses and cellars and porches and bastions and ramparts.

(27) Bring the seed of all the men and women who are the greatest and best and most beautiful of this earth;

ibid. Bring the seed of all the animal species that are the greatest and best and most beautiful of this earth.

(28) Bring the seeds of all the plants that are the highest and most fragrant on earth;

ibid. Bring the seed of all the foods that are the tastiest and most fragrant of this earth.

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

(29) Not (allowed) to (come) in there

(Afflictions such as): the thoracic hump, not the dorsal hump, not Not madness, not a birthmark, not a deformity, not a disfigurement of the teeth, not leprosy, which is connected with the seclusion of the person;

and not (any) other afflictions, which are a feature of the Angra Mainyav (that) is placed in people.

(30) In the largest division of the district make nine gears, in the middle six, in the smallest three.

Into the corridors of the largest (division) bring the seed of a thousand men and women, into (those of) the middle of six hundred, into (those of) the smallest of three hundred;

and mark them (the passages) with the golden arrow, and to the castle put a gate, a light one, inside peculiar."

Yima now does the bidding of Ahura Mazda and sets up the *vara*, the rampart or castle, to preserve the seed of the best men, animals, and plants from the ruin that the fateful winter was to bring upon the happy land.

(38) "And he drew the passages (of the castle) with the golden arrow, and he brought to the 5 ^{host}

Castle a gate, a light one, inside peculiar". At this point of the Vendidad Zarathustra asks Ahura Mazda (39): "O creator of the⁶⁶material world, aša-honored *The original home of the Nordic race*one! What then are these lights, O aša-honored Ahura Mazda, that shine there in this castle that Yima built?"

(40) Then Ahura Mazda said, "They are eternal and transient luminaries.

Once (me a year) you see set and rise stars and moon and sun.

(41) *And the (residents) hold for a day, which is a Jahn.*

What meaning the name of the king Yima and the "Vara" built by him have just at this place, shall be the subject of later discussion. For the solution of our question: "Where lay the original home of the Nordic race", this passage of the Vendidad 2, 40-41 is of greatest importance. The inhabitants of the Vara, who are saved from the Fimbulwinter - they are the choicest people - see sun, moon and stars rising and setting only *once a year*; and they take for a *day what* is a *year*.

The celestial trajectory of the stars described here so clearly leaves only one possibility for the determination of the place of the observation: the same can have taken place only in the *arctic area*.

We want to visualize first of all the course of the heavenly bodies, as it presents itself to the eye of the Arctic man. As will be explained, for all peoples of the Nordic race the *north* is the sacred direction to which they orientate themselves. There is the seat of God, the pivot of the world order, from which the right arises, the cardinal point of the unfathomable eternity. Here the common Germanic designation of the polar star as "guiding star" points to ancient tradition; anord. *leidarstjarna* (actually "way star" from *leid* "way"), ags.* *lādsteorra*, engl. *loadstar*, *lodestar* "polar star", mnd. *leidestem*, ndl. *leidstar*, mhd. *Leitstern*, nhd. guiding *star*. In older Danish also *leding*, mnd. *lèdinge*, ags. *scipsteorre* (ship star), ält. engl. *steering star* "steering star" occurs for it. After the invention of the compass, *lodestone* was formed as a name for "magnet" in the anord. *leidarsteinn*, engl. *loadstone*.¹ On the oldest representations of the compass rose, the cardinal points of the compass, the north is always represented by the stylized *iris* (sedge, ilge), which is already in the Neolithic north as a symbol of the tree of life and for itself again, like the trefoil, to emphasize the south-north *celestial axis*, used for the north alone.

What ancient Arctic-Nordic lore we are dealing with here can be seen from a brief comparison of the names of the Pole Star among the circum-Arctic peoples. Among the Pawnee Indians of Nebraska, the "star that does not move" is the chief star of the heavens;² the Aztecs of Mexico even considered it a higher and more powerful being than the sun itself. Among the Chukchi, the chief god is the god of the pole star,³ just as to the south, in Babylon, the pole star is the throne of the supreme sky god Anu.

In the Icelandic folk poetry he is called *veraldarnagli* "world nail".⁴ It is to be noted to this that the designation "world god", "world man" is an ancient atlantic-nordic designation of the

¹ *H. S. Falkna A Alf Törn*: Norwegian-Danish etymological dictionary. Heidelberg 1910. pp. 677-678.

² *H. R. Alexander*: North American Mythology. The Mythology of all races. Vol. X (Boston 1916) n. 109.

³ *W. Bogoraz*: The Chukchee, The Jesup North Pacific Expedition. Memoir of the American Museum of Natural History VII: 1 (New York 1904, 1909) s. 210.

⁴ *Ával Olrik*: Immigral og endestatter. Mønst og Minne 1910, p. iif.

Son of God and God the Father.

the name of the god-son of the *The original home of the Nordic*

the designation "*veraldar god*", in Lappish the older North-Atlantean, Germanic designation of the "moose"-age, *veralden olma* "world-man", is still preserved. We find the same designation of the polar star in Finnish *taivaan sarana* "Angel of the sky" and *pohja nael* "nail of the (sky) ground" or "of the north" ground" and "north"). Likewise it is called *bohinavlle* "north nail" with the Lapps: if this lets go, the sky falls down, which happens on the last day, a view, which is handed down to us also from the Celts. The Samoyedes of the Turuchansk district call it "the nail of heaven", "around which the whole world revolves" (according to Tretyakov). The Koryaks, like the Chukchi, call it "Nail Star".

There, where the "world nail" is, is the top of the trunk of the "world tree", the "world pillar", which is therefore "inclined to the north" (see section "tree of life"); the world nail fixes the top of the "world tree", the "world pillar" in the sky as a celestial axis. The Skadinavian Lapps call the polar star *veralden tsuold* "world pillar", the Russian Lapps *ahne-tsuolda* "sky pillar"¹, which word *ahne* is identical with *olma*, the name of the supreme god, *veralden olma* "world man", "world god".

The "world nail" (*veraldarnagli*) at the top of the "world column" (*veralden täuold*), the sacred symbol of the supreme god, the "world man" (*veralden olma*), was still seen and described by *Knud Leem* on a Lappish world column at Porsenger (Atlas fig. 2532)². It was, as with the Ostjaks, a square beam, at the upper end of which was an iron spike, the "*veraldarnagli*". The "world column" stood between the "two mountains". Which solid documents are given to us here by the cult symbolism, and the cult language for the Arctic-Nordic origin of the respective symbols, shall already repeatedly be discussed in this first part, in the sections V and VI, but especially in the second part, in the respective individual sections ("Son of God", "Tree of Life", "Mother Earth", "Two Mountains").

The root of the "world" and "tree of life" stands in the "two mountains" actually "two tens", the sign of the winter solstice, the division of the year, the end and beginning of the year of the arctic-nordic year, in the womb of the mother earth, in "the waters", in the *south*. With the axis of the world tree, the southern-northern one, the son of God holds heaven and earth apart, an ancient arctic-nordic tradition, which still recurs in that Rig-Veda passage (X, 89,4): "To Indra I will send songs, who as with a chariot axis has strengthened heaven and earth on both sides by his powers".

Especially the latter parable, in which heaven and earth are called the wheels at the world axis, gives like some other tradition of the Rig-Veda still a direct hint for the origin of this once seen, experienced picture.

The person living within the Arctic circle, whose zenith is the celestial pole, sees all the stars moving in *dare circular orbits around* his head. But if the observer is in the temperate air zone south of the Arctic Circle (667a⁰ north latitude), the point Z (text Fig. 3) is the zenith of the observer and is located

¹ *Uno Holmberg t The Tree of Life. Suomalaisen Tiedeakatemiam Toimituksia (Annales academiae scientiarum Fennicae) Sarja B. Tom XVI. Helsinki 1922-1923, p. 18; cf. Lindahl & Öhrling*. Lex. lapp. 478: tjuold, tjnolda, "palus, pale; it. stella polaris, cynosura, nordstjema." Ita dicta quia immobilis manet et fixa, wäralden tjuold "palis sive aris mundi, id".* ² *Knud Leems'. Beskrivelse over*

the celestial north pole is at P. The starry sky turns now around the axis PMP' and not around the axis ZMZ'; the horizon is then also not GG' (the celestial equator), but HH'. Therefore the orbit of the stars is inclined obliquely to the horizon of the observer and goes over the orbit AA'-BH'-CC'. The stars of the sky, conceived within H'PB, will remain visible all night, since their orbit is above the horizon H'C'H. But all the stars whose distance from the pole is greater than PB or PH' will be in their daily rotation partly above, partly below the horizon.

For the inhabitant of the polar circle already P (text fig. 4) appears as the celestial pole and

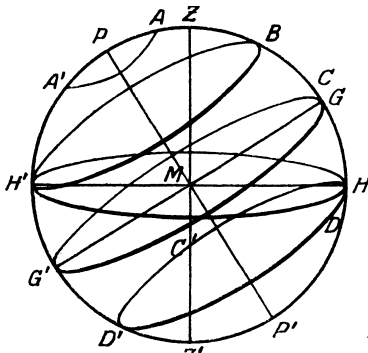


Fig. 3

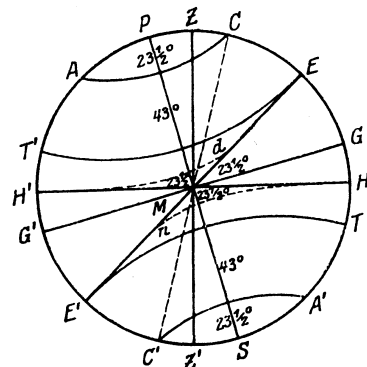


Fig. 4

GG' is earth and celestial equator. The sun orbit (ecliptic) is inclined along the orbit EE' in an angle of 2372° ($23^\circ 28'$) to the equator. For the observer in the tropical zonal circles between T'E and E'T, the sun seems to pass over his head in the sky twice a year, from E to E' and back. So it is once a year north and once a year south of its zenith. But an observer whose zenith is north of the circle T'E (Tropic of Cancer) *will always see the sun in the south*. For the one who is inside the circle T'E and AC (polar circle), however, the sun will still remain visible above the horizon every day. But if the observer lives more north of AC, the sun will sink below the horizon for a few days during the year, and the closer to the North Pole the longer, at the North Pole even for 6 months.

If for the observer living inside the polar circle, whose zenith lies in Z and whose horizon forms the line HH', the sun is at the point n of the ecliptic and its daily course is nH, that part of the yearly course for the part E'n and back nE' is invisible for this observer. If, on the other hand, the sun has advanced to d and its daily course represents the line dH', then this course takes place completely above the horizon HH'. Therefore the sun remains visible for the further part of the course dE and back Ed, thus it does not set, but moves like the circumpolar stars *in a daredevil circle like a wheel* around the observer. For all positions between n and d and the corresponding part of the ecliptic on the other side, the sun in its daily course of 24 hours, will be partly above, or partly below the horizon. 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,

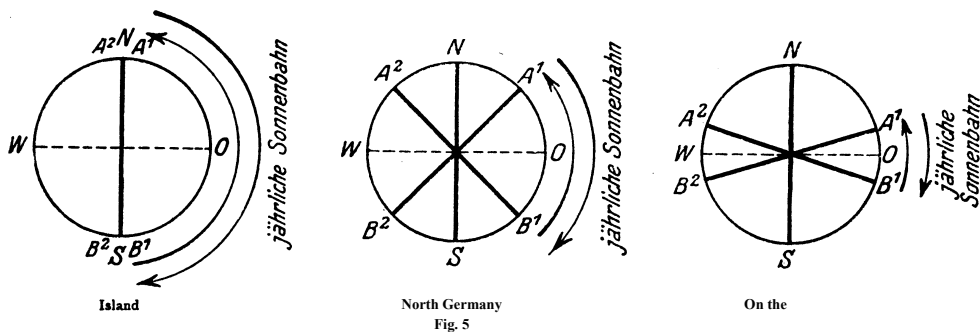
a long day, and a succession of days and nights, of which day and night together will never be longer than 24 hours. The long night will always be shorter than 6 months and longer than 24 hours, as will the long day. They include the winter and summer solstices. The further south, the more the winter night will shorten to five, four, three, two months and so on.

*Within the polar area itself, however, the day dates six months and the night six months. The year is a day and a night.*¹ Thus the Avestic tradition has still recorded with natural truth that elemental experience of the Arctic day of the year, which should remain unforgettable in the life history of the Nordic race. From mouth to mouth, from generation to generation, the memory of it went along with the individual peoples on their journeys to the far south and east.

And it is significant that also the Vedic tradition of the Aryan India has preserved so much for us, although the external circumstances for it were not so favorable as in the Iranian highlands. For the full understanding of that ancient tradition, as it has been preserved for us especially by the Rig-Veda, it is of importance that we also visualize the further details of the Arctic year.

For the inhabitant of the far north the eternal recurrence of the annual course of light presents itself in a completely different picture than for the inhabitant of southern latitudes. The later Aryan-Indian culture lies, so to speak, on the Tropic of Cancer around 20° degrees, the Aryan-Iranian around 35°, that of Rome and Hellas around 40° northern latitude. At our latitude, north of the 50th parallel, the angle of vision between the two solstices is over 80° degrees: the farther south you go, the less it becomes; the farther north you go, the greater it becomes. In the latitude of Rome, the angle of sight has become about 65° degrees, while in the subtropical region of the Indian subcontinent, it is already approaching significantly that of the equatorial region, where the points of the winter and summer solstices converge with those of the equinoxes.

On the other hand, for Iceland, which lies close to the Arctic Circle (66½° degrees north latitude), the visual angle of the two solstice points is about 180° degrees: the sun thus rises at the north point in midsummer and at the south point in midwinter. The following picture for the points of the sunrise and sunset at the summer and winter solstice results, represented in the horizontal plane of the horizon circle.



¹ I have adopted here the account given in the seminal study by *Bal Gangādhara Tilak*: "The arctic home in the Vedas. Poona and Bombay 1903", to which I also refer further in the course of this section.

N=north (midsummer), S=south (midwinter), E=east and W=west (spring and autumn equinoxes), A^x =sunrise at summer solstice, A^a =sunset at summer solstice, B^x =sunrise at winter solstice, B^a=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 plane, is one of the most important fundamental statements, *because the whole symbolism and hieroglyphics of the religion of the Nordic race is based on it*. Therefore, if we find in Central Europe a Neolithic representation of the high annual light fair, in which the axis and the points of inflection are indicated, as on the whorl of Tordos (Atlas Fig. 861), we know that in the northern area, Scotland and Scandinavia, such an angle of vision of more than 150° degrees is possible. If, on the other hand, we find on the Neolithic Scottish-Irish and Scandinavian rock drawings the year sign® as a vertically divided circle, we know that such a division as a view can come only from the far north. If we find the same sign now connected with the megalithic culture at the sea coasts of the Atlantic Ocean (Portugal, Spain and Mediterranean area), then this can have spread only on the sea way from the north southward and eastward.

So it is characteristic for the far north that the sun in its annual rising and setting points *travels the whole horizon all around the observer*, from south to north and back again; further - the Nordic summer night, in which the sun does not set, but remains visible rolling along the horizon like a wheel, in order to rise again in the morning from the same point. In no other place of the northern hemisphere is it possible to apply the image of the wheel rolling along the horizon to the sun and its course, as only in the polar circle the starry sky turns around the observer's head like a wheel.

A third characteristic feature for the Arctic Circle is the *twilight of 22 months*, or 60 periods of 24 hours, which precedes the rising of the sun at the end of the winter night.

Within each 24 hours, twilight circles the horizon: it appears like a pale glow of light, growing stronger each day until at last the ball of the sun rises above the horizon.

In view of these purely Arctic conditions of the solar year, let us now examine the oldest Aryan-Indian traditions, especially those of the Rig-Veda.

As mentioned above, the *north* is also the sacred direction for Aryan India. The north is the way of the sun, the Brahman way, the Devayāna, where one enters the world of the gods through the sun gate (Maitrāyana-Upanishad 6,30). The "way of the gods" leads "to the half-year where the sun goes northward" (Chândogya-Upanishad 5,10). Of the "all-powerful one, the Brahman, whose beginning is *Bhūr* and whose head is *Svar*, it is said: "his head is north, his feet south" (Atharvavāgira-Upanishad 3). "This is the way marked out to the north, by which the gods go, and the fathers and the rishi's to the highest of the highest, to the highest goal" (Atharvavāgira-Upanishad 5).¹

Therefore it is also said in the Code of Manu (I, 67): "*A (human) driving is a day and night of the gods; so the two are divided: the northern course is the day, and the southern the night*".

¹ Paul Deussen: Sixty Upanishads of the Veda. Leipzig 1921. pp. 352, 143, 719, 723.

Also here is spoken of a year, which would consist of a *day*, where the course of the sun would be directed *northward*, and a *night*, where the sun would move *southward*. Taittiyua Brâh- mana III, 9, 22,1 expresses itself similarly: "That which is a *year* is only a *single day for the gods* (Devas)." Here it must always be borne in mind that "Uttarâyana" is the northern course of the sun, the period of time which the sun needs to advance from the lentic to the autumnal equinox, that is, the part of the ecliptic in the northern semicircle. The opposite is the "Dak- shinâyana", the southern, winter and night course of the sun. Uttarâyana is the "day of the gods" and Dakshinâyana the "night of the gods".

The ancient Vedic year is divided into two parts, *Devayâna* and *Pitriyâna*, which originally correspond to Uttarâyana and Dakshinâyana or the "day" and "night of the gods". The word *Devayâna* occurs repeatedly in Rig-Veda Samhitâ and means "path of the gods". Thus I, 72,7: "Agni - knowing the way which the gods walk"; I, 183,6 and 184,6 literally: "We have reached, O A^gvins, the end of darkness; so come to us by the *Devayâna* path."

VII, 76, 2: "The *Devayâna* path has become visible to me. From the east the glimmer of the dawn shines."

Devayâna begins with the rise of dawn, at the end of darkness; it is the path followed by Agni, Agvins, Ushas, Surya and others in their daily, heavenly course. The opposite is the way of the *Pitris* or *Pitriyâna*, the "paternal way", to the "other land", "the maternal earth", which "opens to kindly receive the dead": it is the way "far from the God-trodden path" (X, 18). It is the path of death, the reversal of *Devayâna*.

Also the poet of X, 88,15 knows the "two ways", one of the devas and one of the human children, the "Pitris", the "Fathers' way". "Thus the fathers told me", it is said by the ancient tradition.

The "father's path" that leads south into the night, the "winter" into "the motherly earth opening to kind reception" is not the "path of the gods", says Sâyana (V, 77,2).

We have here an ancient tradition of a *division* of the year into *two parts*, which is still well known to the Parsi scriptures. In Yaät XIII, 56, 57, there is talk about the "good mighty holy Fravasya's, which correspond to the Pitris of the Vedic literature. They "showed the stars, the moon, the sun and the beginningless light space the asa-sacred path", which is "the mazda-created path". The celestial bodies had "before long stood (still) in the same place without moving further, due to the hostility of the Daëvas. But now "they go on to the distant turn of the way, to reach the turning point, that of the good reorganization." The Fravasya's, an immortal element proper to every being, even to the gods, a kind of guardian spirit, can best be compared here with the ancient Egyptian *ka*. They, the Fravasya's showed the still sun "the way of Mazda", that it could go "to the distant turn of the way", "to reach the turning point, that of the good reorganization". It reports here the tradition of a "standstill" of the sun above the horizon, from that time, when the evil spirit, "the much corrupting Angra Mainyav", had let the "*daëva* -created winter" fall over the Aryan motherland.

For a correct understanding of the apparent contradiction in the Indian and Iranian designation, one must remember the renewal of the ancient popular belief by the Zarathustra's Reformation, in which the "gods," the *devas* of the Rig-Veda, became the "daëvas" or "evil

Spirits", the "apostates" of the Mazda faith were made. It is a logical reevaluation. Therefore, the "way of Mazda" of the Avesta thus corresponds to the Devayâna of the Rig-Veda.

The Hindus regarded dying during the Pitriyâna as unfavorable to man, and the great Mahâbharata warrior, Bishma, is said to have persevered on his deathbed until the sun had passed through the winter turn, the Dakshinâyana, the Pitriyâna. In the Upa-nishads a number of passages occur in this respect: always the fate of the soul of the man who dies during the Devayâna is preferred.

If the Avestic tradition is taken as a supplement, this view becomes understandable and its origin clear. In the Vendidad V, io, Ahura Mazda is presented with the question of how the believer should proceed if a death occurred in his house when summer was over and winter had arrived.

Then (V, io) Ahura Mazda says: "House by house, yard by yard, they shall make three chambers for this dead man . . . (ii) so large that they shall not touch his head with the face upwards, not from the feet, not sideways to the hands: such is the prescribed (*kata*) for this dead man.

(12) There they should lay down the lifeless body for the duration of *two days or three days or a month or until the time when the birds fly up, the plants sprout, the pools are lost, the wind has dried up the earth.*

(13) Then when the birds fly up, the plants sprout, the laughter is lost, the wind has dried up the earth, then the Mazda worshippers should *expose the body to the sun*"

We have here an important, ritual tradition before us. As we will see, according to Uranian belief everything is generated and came from the light, but the light is from God. The equation is God = light (God's son) - life. All earthly, human life that dies must be given back to the light for rebirth. The light itself dies every year and rises again from the winter night to new life, with it all earthly 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 is exposed to the light, must be able to see the sunlight. As our investigation will show later, in the post-glacial megalithic period all graves are still pointed at the rising and setting points of the winter solstice, so that the rising light hits the dead (section "Grave and House").

So there was a time when the dead person could not be exposed to the sun because it was not there. For this time, the dead should be temporarily buried in the house in a *kata*. Which meaning has here also the designation "kata", we will discuss further below. By no means it can be about the Iranian winter at this place of the Vendidad, where the sun remained visible. That the tradition here expressly mentions a time of the year when the sun is invisible is clear from Vendidad 8, 4, where the same question is addressed to Ahura Mazda: "If a man dies on a rainy or snowy or stormy day, or at *nightfall*, or if otherwise a day comes when animals cannot get out and men cannot get out - how shall they, the Mazda worshippers, proceed?"

Ahura Mazda gives the same instructions for the temporary preservation of the dead in or at the house. (9) "There now they shall lay down the lifeless body for *the date of two days or three days or of a month or until the time when the birds fly up, the plants sprout, the laughter is lost, the wind has dried up the earth.*" So the "fall of darkness" can last from two or three days to a month or even longer.

That of your usual winter here cannot be spoken, already results from the fact that the avestian year (according to Bundehish XXV, 20) had three winter months (Din, Vohüman and Spendarmad), and the sun always remained visible.

Only when the *darkness is* over and people can "come out" again should the body be exposed to the sun "until it has rained on the corpses, and rained on the places of the corpses, and rained on the excretions of the corpses, and *until the birds have eaten it all up*" (Vendidad 5:14).

The latter indication is also of utmost importance for the area of origin and the time of origin of the cultus of the dead in question. The dead is not buried, but laid out, exposed to the light and left to dissolve naturally. It is a pre-Arctic form of burial, the laying out of the *dead*, especially the distinguished person, on a *wooden platform* on four or two heavy posts, later replaced by two standing stones with a capstone in the case of burials in the ground: *the archetype of the dolmen*. This burial was *above ground*. The dead person probably lay on top of the sloping slab of this primitive dolmen. The fact that the burial form, in which the dead person was placed on the platform of a wooden scaffold, must have belonged to the Arctic-Nordic culture, already results from the geographical distribution of the respective custom. Both the burial on the platform and the burial in the tree, which is related to it from a cult symbolic point of view, can be proved in whole North America as well as Northeast Europe and North Asia. Not only the details of the cult rite are still in complete agreement, but - as we will see below - also the names, which clearly and unambiguously indicate the common, cultic origin. In the section "tree of life" and "grave house" these areas will be treated both typologically and linguistic-historically by me in detail. Here I would like to point out for the time being only to the external agreement of rite and object. On the traces of the migration of peoples or peoples' journey of the Atlantic-Nordic race also the cult rite of the laying out of the dead on the wooden or stone platform or in the tree (in the boat) with the phonetically as well as contentwise related designations must be able to be proved.

Based on the course of the curve of blood group I, the North American Indians would have to be consulted first. I mention as an example the burial platform of the Dakota (Atlas fig. 3231). As will be examined later, the Dakota language still preserves quite faithfully the ritual vocabulary of the Arctic Norse culture in this regard. The custom of placing the dead on a frame or tree is universally traceable among the Indians of the great plains. The Sekani Indians bury their dead in an upright position in hollow trees or on trees or platforms. Among the Algonquian tribes of Virginia the bodies of princes were disemboweled and laid down on the scaffold; the same form of burial recurs among the Iroquois and Hurons. The exposure to the sun is here only the temporary burial, for every ten (!) years the skeletons were taken down from the pole scaffold at the great feast of the dead of the Hurons and placed in a mass grave.¹ That the dead must be returned to the sun is a firm belief of the Zuni Indians, with whom we will deal further. Also here we have beside the purely formalistic correspondences still the linguistic one, so that any coincidence of a so-called "ethnographic parallel" is excluded.

The Eskimo form a cult community here with the North American Indians, based on

¹ Walter Krickeberg: America. Illustrated Ethnography. Edited by Georg Buschan. Vol. I. Stuttgart 1922. p. 110.

the same Arctic-Nordic origin. In Alaska, bodies are buried above ground on platforms or in boxes resting on poles.

North Asia provides us with the same findings: Tungus, Yakuts and other Turkic peoples place the tree coffins on scaffolds or hang them between two trees (Atlas Fig. 3232).

A symbol organically connected with this cultic kind of burial is the antlers of the stag, elk, reindeer or bull, which is attached to a stake at the grave frame. As far as we can already trace the journeys of the peoples of Atlantic-Nordic race in their expansion to the south, we will always be able to establish the antlers in connection with the grave. The horn (antlers) in the belief in the dead, the *ur-ka* (*or-ku*, *or-ka*, *ar-ku*, *ar-ka* -, *ul-ka*, *ol-ka*, *al-ku*) *al-ka* etc.), is one of the cult-language traces of the Atlantics.

We will be able to follow these traces on the coast of North Africa through the whole Mediterranean area, on the coast of West Africa via Madagascar, into pre-dynastic Egypt and Stone Age Mesopotamia, on the trail of the people of the so-called "foreign boat type". We will find the carriers of this culture as Polynesians in the area of the Pacific Ocean, whose prehistoric travel stages through Indonesia can still be traced today. Among Bataks and Dajaks we find the Atlantic ships with the old cult symbols as death boats still complete. They form here still a gapless community with the cultic ships of the dead of the Hällristningar, the youngest and bronze-age rock drawings of Skadina-vien. Even today the temporary grave erected *in the house of* the Dajak chief is called a kind of bench, *katil*, which contains the same word as in the Avesta (*kataj*^).

The Asian custom of cremation has strongly influenced and reshaped the older forms of burial of the dead, but the laying out of the corpse in a thick hollowed tree trunk resting on two poles (*kariring*) is still the prevailing custom among the Dusun-Dajaks? Also here in Indonesia we find the antlers (buffalo head) given to the dead and the burial on the framework, the platform, which reaches over to South Asia. Platform burial in connection with corpse smoking 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 we find tree burial on Timorlaut, the Mentawai Islands and Nias; exposure of the corpses on platforms in places on Borneo and Celebes, on Nias, Buru, Ceram, Misool, etc. In many Dajak tribes, the supporting structure in the ceremonial tombs for chiefs and nobles has developed to enormous size: the mortuary house stands on poles four to six meters high, as in the chief's jumper tomb of the Kenyah (Central Borneo) (Atlas Fig. 3233).

Wherever we find tree or platform burial with wooden stake, menhir and cattle head (or antlers), there we will find the phonetic value *ka* and the sign Y again.

From Indonesia, the platform burial spreads into Oceania. We find it among others in British New Guinea, in New Caledonia, on Samoa, where it was in use as a temporary burial of the chiefs. For the Polynesian culture proper, we still have a detailed, older report in Cook's travel journal about the laying out of dead chiefs on a bier under a shelter near the place of worship (*marae*) (Atlas Fig. 3233 a). Likewise, Forster was able to establish, still on Easter Island, that the burial of the original inhabitants¹ *F. Grabowsky*. Death, burial, the tiwah or death festival, and ideas about the afterlife among the Dajaks. (Internat. Archives of Ethnography. Vol. II. (1889) p. 200. ill.)

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

The examination of the finds of Neolithic northern Europe will also show us the same theory of development. Of all the wooden buildings and implements, unfortunately, nothing has been preserved to us, and thus the most essential and important thing has been lost forever: here, too, we must be content with the later stone settlements for the purpose of our research. As the oldest immigration area of the Arctic-Nordic race Ireland and Scotland come into consideration. Here we also find the platform stone setting as the *oldest type of dolmen*: a mighty capstone is supported by two or three upright stone posts or columns, and in such a way that the capstone is *inclined*. All these details are cultic. As an example I mention the dolmen of Carrig-Gollana, County Dublin in Ireland (Atlas fig. 3235); the dolmen of Pentre Ifan (Pembrokeshire), under whose capstone five persons on horseback can find shelter against rain (Atlas fig. 3239); the dolmen of Legananny (Drumgoslan parish, County Doran), the capstone of which is lower on the north side, so that the top *slopes to the north*, as in the other dolmens (Atlas Fig. 3238); the dolmen "Three Brothers of Grugith" in Corn Wales (Atlas Fig. 3236); the dolmen of Bally-mascaulan, Dundalk (Scotland) (Atlas Fig. 3240), and so on. From this only part of the oldest, Atlantic radiating hearth preserved to us, we can trace the spread of the archetype of the dolmen, the stone platform, along the coast of southwestern Europe, along the northern coast of Africa to Canaan and further on the sea route around Africa through Indonesia to the Near and Far East.

The megalithic traces of the Atlantean seafarers shall be treated in a special section below. Here it is sufficient to establish a uniform cult custom radiating from an Arctic hearth, the main current of which led across the Atlantic Ocean, and the common origin of which will necessarily result from the agreement of the cultic, typological, and linguistic details.

The fact that the laying out in the sun was the cultic form of burial of the Arctic-Nordic culture also explains the fact of the *absence of any Paleolithic skeletal remains of the Nordic race type*. This cultic open-air burial has been maintained by the Nordic race even when, as a result of diluvial glaciation, they were forced to leave their homeland and migrate southward. In the course of the millennia, where they became an arctic hunter people, whose outer cultural conditions the present Eskimo may still have preserved quite faithfully, this, their belief in light, had only been deepened. The ice landscape of the polar world will not have made it always more possible to procure wood for the preparation of the frame. Therefore the dead one was given to the sun, on the free earth, surrounded by a rectangular stone pack. This is how he came to the "dog". It is a reminder of this Arctic wandering time that one and the same word (*ur-ka, ar-ku, id-ku, ul-ka* etc.) in its roots in all the languages of Europe and the Near East, which go back to the Atlantic-Nordic culture, can have alternately the meaning "wolf", "dog" or the "horned one" (deer, elk, bull) as symbols of the burial and winter solstice.

I would like to refer here only, returning to our starting point, the tradition of the Avesta, also to the corresponding data there. In Vendidad 6,44 is asked: "O creator, aša-honored! Where shall we carry the body of dead people, O Ahura Mazda? Where shall we lay him down."

(45) Ahura Mazda answers, "In the highest places, O Spitama Zarathustra, that most surely the carrion-eating dogs or the carrion-eating birds may be aware of him."

And (49): "O Creator, āāa-honored one! Where shall we carry the bones of dead people, O Ahura Mazda? Where shall we lay them down?"

(50) Then Ahura Mazda said: "A *structure* shall then be erected for it beyond the dog, beyond the fox, beyond the wolf, which cannot be wetted from above by rainwater.

(51) If the Mazda worshippers are able, the bones should be laid on a stone or lime or clay base *in the structure*.

If the Mazda worshippers are unable to do this, the bones should be *laid down on the earth for exposure and tanning*, so that (without a base themselves) they form their own camp and their own cushion."

For temporary burial, the dead person is entrusted to the bosom of Mother Earth in his home, but then he must be dug up again and given to God's light for dissolution. In the Mazda religion it was already a grave sin to bury the dead person in the earth for *half a year without digging* him up again and exposing him to the light (Vendidad 3, 36). Significant again is here the period of half a year, which corresponds to the *arctic winter night*. So after half a year each dead must be dug up and the laying out at the sun must be able to take place. By the dissolution in the light the dead body returns sooner to the earth than by the burial. The becoming again to the earth and rising again from it by the light is the deeper, cosmic sense of this rite (Vendidad 7,45 -48):

(52) "O, Creator, aša-honored one! In what period of time does a corpse become earth itself by being laid down on the earth, exposed to the light and the sun?"

(53) Then Ahura-Mazda said: "In a *year's time*, O Zoroaster, a corpse, (by being) laid down on the earth, exposed to the light and the sun, will itself become the earth/*.

(54) "O, Creator, aSa-honored one! In what period of time does a corpse buried in the earth become as good as earth itself?"

(55) Then Ahura Mazda said, "After *fifty years*, O Spitama Zarathustra, a corpse buried in the earth becomes as good as earth itself."

This has been the use of the oldest type of dolmen, the open dolmen, that on its top plate the dead can be laid out for light dissolution and then the bleached bones can be laid on the earth under him. The idea of *burial above ground* always forms the basic meaning of the megalithic tomb, even in its further development.

This development leads through the synonymous meaning of "house" and "tomb". The closed dolmen with access is the Paleolithic snow house of the Arctic-Nordic peoples transferred as a stone building, whose cultic details are still faithfully preserved by the subarctic peoples, by Lapps like Eski¹ - mo. The increase and density of the population and the warmer climate of the younger Stone Age will have increasingly restricted the laying out of corpses for reasons of health, and probably made it possible only in the case of distinguished personalities. However, while immediate and permanent burial in the bosom of Mother Earth became general, the megalithic burial house retains its layout and importance as a place of interment.

As we will see, his access is always aimed at the points of the *winter solstice Gk*)" and namely predominantly SE., S. and SW., but also still from W. to E., an even older tradition, which goes back to the winter half-year, the Arctic Wintemacht. The basic idea remains that the dead lies freely laid out on the earth and the sunlight has access through the hole in the stone slab or wooden door. Hence the particular shape of the winter solstice hieroglyphs given to these holes."

The Rig Veda has handed down to us, besides the Arctic division of the year into two parts, the northern summer way of light, the "Gods' Way," and the southern earth, night, or winter way, the "Fathers' Way," other important reminders of the Ice Age emigration of the Aryans from their original homeland.

That here the preservation of a tradition from an arctic region is present, is first of all evident from the astronomical data collected by Tilak. In the Rig-Veda I, 24, the constellation of the Great Bear (Rikshah) is described as *highly* placed (üchhâh), as it can be seen only in circumpolar regions. It is where Mount Meru is located, the terrestrial North Pole of astronomers. Sūrya-Sidhānta XII, 67 says: "At Meru the gods keep the sun after a *single* rising during the *half of its revolution*, which begins with Aries". According to Purāṇas, Meru is the seat of all the gods. In the Mahābhārata (ch. 163, v. 37-38 and ch. 164, v. ii-13) Arjuna's visit to Mount Meru is described: "At Meru the sun and the moon go round every day from left to right (pradakshinam) and likewise all the stars -" "The mountain so outshines the darkness by its brilliance of night, that the night can hardly be distinguished from the day."

"Day and night together are *equal to one year* for the inhabitants of that place."

The Vedic literature still contains a very important reference to Meru in Taittiriya Âranyaka I, 7, 1, where the mountain is called the seat of the seven Adityas, while the eighth Âditya, called Kashyapa, is said never to leave the "great Meru" or *Mahāmeru*. Kashyapa would give light to the seven Adityas and himself constantly illuminate the great mountain. As we shall see, the six or eight Adityas are the individual points, stations of the yearly course of the celestial light on the horizon, the "Son of Heaven", of which the last or eighth is the winter decline and death until the solstice and resurrection. The oldest Vedic tradition had thus preserved in faithful guard the cultic memories of the people from those ancient times, the meaning of which now, however, in the new subtropical homeland of South Asia, gradually became completely obscured, because they were no longer borne by the experience.

To these completely darkening traditions belongs also that of the long twilight, which announced the end of the arctic winter night. The descent, "dying of the son of God", who is the "light of the world", was also in the pre-Edic Skadinavia a time of cultic mourning until his rebirth in the winter solstice. From the Vedic tradition we learn of those great litanies which had to be recited by the priests until the dawn. A first hint is found in Aitareya-Brāhmaṇa IV, 7: before the beginning of the Gavāmayana sacrifice the Hotri priest has to recite a long recitation of not less than a thousand verses, called Aévina-shastra, addressed to Agni, Ushas and Aévnis, which deities rule at the end of the night and the beginning of the day. It is the longest recitation for the Hotri, and the time of recitation is after midnight, when "*the light of dawn begins to break through the darkness or night*" (Nir. XII, i; Asv. Sr. Sūtra VI. 5, 8).

The same time is given in R. V. VII, 67" 2 and 3. The sastra (litany) is so long that the hotri, when he is to recite it, is instructed to refresh himself beforehand by drinking melted butter, having offered a little of it three times before (Ait. Br. IV, 7; Asv. Sr. Sūtra VI, 5, 3).

In the Taittiriya Sārīhītā (II, 1, 103) we are told that the recitation of the sastra, though begun at the proper time, was finished *long before sunrise*. In this case

a certain animal sacrifice is required. Asvalâyana prescribes that until sunrise the⁷⁸ recitation should be continued^{The original home of the Nordic} with other hymns (Asv. i. S. S. VI, 5, 8) while Apastamba (S. S. XIV, i u. 2), after mentioning the above-mentioned animal sacrifice, adds that *all ten* (!) mandalas of the Rig-Veda can be recited in this case, if necessary. The recitation of these litanies and hymns was a request to the divine power to return to mankind the heavenly light, whose victorious resurrection and return from the winter night of death was announced by the long twilight. The enormous extent of the material to be recited excludes from the outset that here the ordinary night and the ordinary twilight could be meant.

It is simply an impossibility to rattle off all this literature, which was connected with a series of cultic acts, in *one* Indian night, even if the Hotri, the priest, had been the best fast talker in the world. Thus this high winter mass was spread over the whole winter half-year.

The memory power of the Hotri, the priest, is still nothing unusual for that time, if one considers that the Toradja priestess of today on Celebes, the heiress of the Atlantean priestess of the younger Stone Age, still knows extensive litanies by heart, for the recitation of which many nights are necessary. We will deal with her later.

Among Indians as well as Celts the Nordic priestess and the cultic maternal right is already displaced by the Eastern priests and an Oriental-Asian, paternal-right cult constitution, when they enter the area of tradition of the written historical sources preserved to us. Also the Druids had taken from the Atlantean priestess of the megalithic time, the "wise woman" at the dolmen (or-ku, ur-ka), who was disenfranchised or expelled by them, a high spiritual good, which was transformed in their shaman hands into a sinister, eastern demon faith. According to Caesar's report (De bello gallico VI, 14), the theological studies of the Druid students included the memorization of a large number of verses, which is probably why some of them remained in the Druid school for twenty years. The written composition was forbidden. d'Arbois de Jubainville calculates that if one assumes 200 working days on the year, and for the day a work performance of 20 verses, this amounts to 4000 verses in the year and 80000 verses in twenty years, the fivefold number of the Iliad!¹

The delay of the sunrise mentioned must have occurred frequently, for in various places of the Taittiriya Samhitâ (II, 1, 2, 4) we are told that the Devas had to perform a prâyaschitta because the sun did not rise as expected. Now the seventh mandala of the Rig Veda contains a number of twilight hymns. In one of them (VII, 76) the poet tells us that after the dawn had raised its banner on the horizon with usual splendor, a period of *several days* would have elapsed between the first appearance of the dawn on the horizon and the actual rising of the sun. The passage reads in literal translation (according to Tilak p. 88): "Verily, there were many days, which there were before at the rising of the sun, and from where you, O dawn, came as hastening to the beloved and not as one going again."

The term *ahah* "day" is used of both the "dark" and the "light" days, as is evident from R. V. VI 9, i. "There is a dark (black) day and a bright (white) day."

¹ H. d'Arbois de Jubainville: Les druides et les dieux celtiques à forme d'animaux. Paris 1906. p. 119.

R. V. 64,1 compares that twilight at the horizon still with "water waves" (apâm na ur- mayah) or "pillar erected at a sacrificial shrine" (IV, 51,6); they would be all "equal" (sadrishih) and "of one mind" (sanjânante) and lived in the same *fUmhegung* ("cave") (sa- mâne urve).

Taittiriya Samhitâ IV, 3,11 reports that the dawns are 50 *sisters*, and that they *go around in 5 groups* to reach the same assigned place. It is said of the first five dawns that they each have five sisters again. This place is doubly important, once, because we win in it a further proof for the Urnordic division of the month in six weeks to five days and other times - because we can prove from the indication of the thirty-day twilight already the more southern origin of that tradition. In the polar circle itself the twilight amounts to two months or 60 days.

Of utmost importance is what v. 3 tells us about the "three maidens": "the 3 maidens have come in the way of the Rta; the three fires (gharmas) with light have followed. One (of the Maidens) protects the progeny, One the procreative power, and One the statute of the pious." We will see later that the path of the Rta (the "law", "moral order", "annual celestial wheel", "year") begins where that urvâm is, from which the 30 sisters also proceed. It is the winter solstice place, the sign *ku* or *ur*, the deepest sun course loop, the "arched", "the snake", the "cave", "the bull", the "water" at the foot of the tree of life; the dolmen where the three "white women" stand. The same is said in the younger Edda (Gylfaginning 15):

"At the foot of the ash tree by the well stands a beautiful hall, from which come the three maidens, whose names are Urd, Werdandi, and Skuld. These maidens bestow life upon men; we call them nomen."

The most important passages of the Anuvâka of the Taittiriya Sarhhitâ are (according to the translation in Tilak p. 113-121):

(3) The three maidens have come on the way of the Rta; the three fires (gharmas), with light, have followed. One (of the maidens) protects the progeny, one the procreative power and one the statute of the pious.

(4) The 30 sisters, carrying the same banner, move forward to the appointed place. They, the sages, create the seasons. Shining, knowing (their way) *they go around* (pari yanti) with chants.

(5) The Ekâshtakâ, glowing with holy fervor, give birth to a child to the great Indra. Through him the gods have conquered their enemies; through his power he has become the conqueror of the Asuras.

(11) The five milkings correspond to the five dawns; the five *seasons to the* five-named cow.

(12) The first dawn is the child of Rta; one holds the greatness of the waters, one moves in the regions of Surya, one in those of Gharma (fire) and Savitri rules one.

(13) The one that dawned first is a cow in Yama's realm. Rich in milk, may she give milk for us every coming year.

(15) The woman of the seasons, the first has come, the guide of the days, the mother of the children. Though one, O dawn, thou seemest manifold; though imperishable, thou makest all else pass away." The mention of the three Ekâstakâ (astakâ's), whose cult time falls in winter towards the end of the year, gives us another clue to the meaning of this dark passage. From the winter solstice the five seasons are also to be counted.

The Brāhmana completes this passage by the explanation: "There was a time when all this was neither day nor night, in an indistinguishable state. Then the gods obtained the twilights and put them down: then it became light. Therefore it becomes light and disperses the darkness for him who lays down these (twilight 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 for this purpose; the sixteenth is elsewhere.

The "thirty sisters", the thirty days of the twilight at the end of the winter night, thus go out from that same place in the south, from the winter solstice, where the three "white women" live, from the *O ur, ku, su* etc.. This is still confirmed by R. V. 1,123,8: "The dawns today equal and equal also tomorrow, linger long in Varuna's place. Immaculately they go about again (*pari yanti*), thirty *yojanas*, each its appointed course (*kratum*)."¹ As will be pointed out later, the name of God in his revelation at the beginning of the year in the winter solstice, *Urana, Uran(n)a*, is still preserved in our "*ancestor*", related to the Greek Uranos, the Vedic Varuna, also *Uruka* or *Urraka* etc. The residence of Varuna is the depth of the water or the world sea, where the "house of wisdom" is and the roots of the tree of life are.

"*yojana*" originally means "chariot" (VIII, 72, 6) and then "a distance which can be put down without unharnessing the horses," hence "day run."¹

The thirty days of twilight appear in R. V. VI, 59,6 as "thirty steps". The pale light of twilight wandering on the arctic horizon is still aptly described in III, 61, 3: "Ever and ever turning to the same goal (*samānamartham*), O newborn, now roll like a wheel - along (*chakram ivā vavritsva*)."

Until finally Ind(a)ra, the god who created the dawn and was its friend, was forced to break its chariot and bring up the sun above the horizon (II, 15, 6; X, 73, 6; IV, 30, 8). That this was an event of ancient times is reported I, 113, 13, where it is said that the goddess Dawn always appeared in *former* days (*purā*)?

Characteristic of subtropical conditions is the rapid alternation of day and night. The twilight is short; night falls abruptly and daylight rises quickly. This long twilight of ancient times became in the Indian homeland only a dark memory, whose real context was gradually lost completely, so that already the old Indian scholars and commentators of the Rig-Veda struggled in vain to bring these mysterious traditions somehow in line with their own environmental experiences of the subtropical day.

Indelibly, however, the annual "Let there be light" had become a cosmic experience in the religious feeling of the Aryan northerner through the millennia, and that midwinter place of the solstice, where God's Son was born anew, became with them

¹ According to *Tilak*. The artic home in the Vedas p. 105 with reference to Max Muller: S. B. E. Series Vol. XXXII, p. 117 and 325, where the same view is taken.² *purā* does not mean "the bygone days of that

"*Kalpa*," but a "past age," *pura Kalpa*, as in *Taittiriya Samhitā* I, 5, 7, 5. The word *prathamā* in *Taittiriya Samhitā* IV, 3, 11, i and *Taittiriya Brāhmana* II, 5, 6, 5 refers not only to "first" (in order) but also to "the old time," just as Indra's "first" or "oldest" deeds are spoken of in I, 32, 1, or certain customs are said to be the "first" or "old." (X, 90, 16.) *Tilak* thinks that by the erroneous interpretation of this word *Sāyana* has come to the view that the "first dawn," mentioned in *Taittiriya Samhitā* IV, 3, ii, was the dawn at the beginning of creation. *Tilak op. cit.* p. in.

the birthplace of the right. Through the inner enlightenment of God, man recognizes the right. The holy place of law, the holy time of law is in the *The original home of the Nordic* winter solstice, there where God is⁸¹ born. There where the light is freed from the "snake", the "snare" H or Ä, there also man is freed from the bonds, the snares of injustice and receives new enlightenment. This is the cultic context of that request to Varuna for deliverance from the "snares" and bonds, to which we shall return later. R. V. II, 28:

2. "Would we dwell happily under Your law, when rich in good thoughts, Varuna, we have praised You *at the approach of the cattle-rich dawn?* as the fires crackle day after day.

5. loosen the guilt from me like a noose-----

7. Not (injure) us with weapons, Varuna, which at thy bidding, Asura, strike the wrongdoer. We do not wish to be deprived -----*of the daylight*

8. On you rest, as on a *rock* unshakable, hard to deceive, the eternal *laws*."

What meaning the equation "God" = "rock" "stone", "place of law" has, we will examine in the sections "Son of God" and "the annual ring and the stone setting". They have *always* been an original cult symbolic designation of the winter solstice.

R. V. II, 27, where the cultic butter sacrifice is offered, the meaning of which in connection with the winter solstice and the belief in resurrection we will get to know, is addressed to the *Adityas*, the sons of Aditi. It has already been indicated above that they embodied the main phases of the annual course of the celestial light, the six main points, as its cosmic partial sites. Also in this hymn it is said of them that "they hold firmly three earths and three heavens" (II, 27,8). To them then also goes the request: "Aditi, Mitra and also Varuna, forgive us, if we transgressed against you. Let me gain the wide, sure light, O Indra, *may not the long darkness come upon us!*" "Long darkness" (dirghāḥ tamisrāḥ) - actually an uninterrupted succession of dark nights (tamisrāḥ), from which the second meaning developed. In the Rig Veda (I, 64,14. II, 33,2; V, 54,5; VI, 48,8) this "long darkness" is also handed down as the time of the "*hundred winters*" (Śatam himāḥ). When the Yule fires burn on the mountains in the north, the time of the rise of light begins. So it is also said VII, 67, 2: "The fire (Agni) has begun to burn, the *end of darkness* (tamasah antāḥ) has become visible and the banner of dawn has appeared in the east."

The inflamed fire is the symbol of the reborn sunlight: hence the so frequent equation of Agni with the sun in the Rig-Veda. Hence it is also said in those ancient traditions of the north country times, as X, 124,1 that Agni "*dwelt too long in the long darkness*" (jyog eva dirgham tana āshayishtëḥ). And so it is also said in the hymn addressed to him II, 2, 2 that he shines during the "*continuous nights*".

In the course of our investigation we will deal repeatedly with further traditions of the Rig-Veda, which - like the already mentioned ones - unambiguously point to an area of origin in an arctic environment and likewise reveal a second, younger layer, which leads back to an earth area still northern, but already belonging to the temperate zone.

¹ The Atlantean-Nordic symbol of the monthly solar course arc or in the annual solar course ideogram of the "worm layer" or "Troy castle" etc., which symbolizes the "bent" or the "hom" or "cattle" (bull, ox, cow, etc.), we will treat in detail in the second part of this work. The meaning of the Rig Veda verse is that the dawn brings back the months of the sun's course, the six or more "bows".

THE EMIGRATION OF THE NORDIC RACE

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The approach of the Arctic winter will have appeared to the inhabitants of the Airyana Vaējah like a judgment of God. 1. The time intervals, in which the pole migration will have taken place, may have been still so large, from traditions of her people became to the Urarim nevertheless news from a grey Prehistoric times, in which the winter was not so long and hard, occurred later and disappeared earlier sun would have stood higher in the sky: where now dead tree trunks were found, there once forests would have grown; many plants should have carried the fields, the people abundant food And forest and field had been populated by numerous animals, hunters a good prey

From that time, however, where the eternal polar winter of the people struck ancient homeland in icy bands and froze all life to death, where the earth sometimes shook in convulsions and whole parts sank into the cold sea, the last tribes were forced to emigrate

Southward the way led, where they also turned, to the country, from which the sun would come There it should be warmer and the earth green. hey had heard such tidings from the tribes had left earlier to escape destruction

Then the grave silence of the white death sank over Airyana Vaējah. No human foot was granted to penetrate "the winter's center and the winter's heart"

The completely changed environment, the much lower temperature of the Arctic climate, the long winter 2. The Nordic Race, as blood group II, a night, the completely different nutritional conditions, the hard fight for life will have caused in the idiovariation of the arkin-primal race (group I) that idiovariation, which may have led to the emergence of the human blood group II in the course of the century thousands.

The assumption of a tertiary-period origin of the pre-Nordic race (group I) in the present polar region and the associated transformation of the temperate climate into an arctic one, gives us a biologically perfect explanation for the development of the arctic-Nordic race (group II). For the emergence of the Nordic race as a hereditary mixo-variation from the races of the European Upper Paleolithic is already from the point of view of the laws of development a completely untenable theory. The Nordic race would then have developed in an impossibly short period of time, which covers only the few millennia of the late Upper Paleolithic and the Middle Stone Age, for which also no single explanation would be to be found.

The contact of the Arctic-Nordic primitive race, the tribes of group I, with the tribes or hordes of the other primitive race (group III) will have taken place already *before* the further emergence of group II from group I in the first half of the Quaternary. We will have to consider group II as the rearguard of the Arctic-Nordic race, while the earlier southward flowing waves of people (South Atlanteans) are predominantly still attached to group I-.

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

Thus those tribes of the Arctic-Nordic or pre-Nordic primitive race (blood group I), which were on the mainland of northern North America, will have been displaced southward by the maximum glaciation to where, for example, the Pueblo Indians are still resident today. Only in the later post-glacial melting time they may have settled again the north and mixed themselves with the peoples of Asiatic race and Asiatic-Arctic-Nordic mixed race coming in over the land bridge of the Aleutians through Alaska. This grant of the blood of the Asiatic race bließ however to this unique immigration limited.

3. The blood groups I Probably, we have to assume two poles for the origin of mankind: a lighter and III as the mut- ,TTTT I I - A" .

erem The first one is a dark primitive race (group III), whose hearth must have been the Gondwanaland. Crudely sketched we can say that from

the crossing of this light and the dark (black) primitive breed has given rise to the tawny, the Asiatic breed, initially in various mixovariations, some of which will still have borne predominantly the characteristics of group I. It would be possible that also the Aurignac or Brünn breed represents one of the variants of group III. It is certain that that pre-mongoloid wave of a short- or round-faced broad-faced population, an "eastern" race, from which the "alpine" race emerged, still belonged to it, and with it, through the renewed crossing with group I and group II in Europe, a kind of backcrossing took place, the result of which is the complete blood-serological relationship between the northern European and homo alpinus.

The Asiatic race would thus be the result of a mixovariation, the Atlantic-Nordic race (North-Atlantean), on the other hand, an IdioVariation. The latter (group II) would be the *white race*, with all those characteristics, as we still know them today in the pure Nordic race type as the noblest physical and mental high breeding of the kind "man".

4. The long barrow Among the variation features which the hard time of the arctic habitation will have caused in the nordic- a7s reFns^Vertreterin see primitive race, certain physical "Kümmerformen" must also occur, of the Nordic race £, j, f therefore for our investigation of great importance that we find in the skulls of the British-Irish megalithic population, the so-called "Long-Barrow" (elongated burial chamber) and "River- Bed" (river bed) - types, the Nordic racial type most purely represented. The Swedish anthropologist Fürst then, in logical rejection of the theory of the origin of the Nordic race from the Cro-Magnon type, declared the British megalithic people to be a purer Nordic race than the Swedish and Danish was or became, and, like *Stjema*, derived the immigration of the Nordic race in Denmark and Scandinavia from the British Isles.

The people of these Neolithic "Long-Barrows" were dolichocephalous and of *smaller body length* than the later Nordic type, just like the megalithic people of Skadinavia, which had an average height of 145-168 cm for men and 147-162 cm for women. Thus, the significant body size of the Nordic race (re)arose later, under more favorable living conditions of the more temperate climate and in the mixture with South Atlantic mixed races (Cro-Magnon race).

Because of their smaller body size, the Irish-British Neolithic population has been thought to be members of the Mediterranean or "Western" race or "Iberians." Further investigation, however, will reveal that the cult symbolism of the Irish-British me-

galith culture is autochthonous. In Ireland and Scotland we find the oldest layers of the Atlantic Norse culture, which, starting from this hearth, along the sea coast and around Spain, first spread to the Mediterranean area.

The short stature of the megalithic population of Britain, which was the purest embodiment of the Nordic race, may thus have been a consequence of the unfavorable living conditions of their Arctic home during the Quaternary. Such an atrophy has been suggested by y. *Paulsen* in his work on the demise of the Vikings (Archiv f. Rassen- und Gesellschaftsbiologie 1925, p. 310 ff.) at the critical settlement boundary of Greenland in the 15th century. "The change in climate now caused gradual decline and extinction of livestock that could not be replaced from the mother country after particularly harsh winters. The physical atrophy caused by frequent lack of food, by insufficient housing and clothing, with it in connection rickets, can be understood in this way."

The Kümmerform of the North Atlantics would have been then however only a Paravariation or modification. Under better living and environmental conditions the original hereditary disposition had to be formed again. For this is proved by the hereditary theory: if an organism experiences a paravariation by the influence of the environment, by a "peristasis", then its idioplasm, *its hereditary disposition, is not touched by it in general?*

A superficial consideration of the peoples of the earth gives us the following picture: the whole SThe Asiatic Round Southern Semicircle and the Southern Ring of the Northern Semicircle were originally fromKeil dark races. Then follows a ring of yellow-brown (or red-brown) races, which stretches all around the earth from Asia to America and through Europe. In these yellow-brown Ring, the white race is driven into Europe from north to south like a wedge whose base is in northwestern Europe and whose apex is in North Africa. Originally also only Western Europe belongs to this wedge area and the spreading of the Atlantic-Nordic race (group II) eastward over the European mainland, into the Mediterranean area and to Asia, takes place only in the younger Stone Age.

The ring of the yellow-brown, short- or round-headed race closed and still closes around the today's Arctic area with an apparent interruption in the area where the white wedge was inserted. However, as we shall see, it formed the older population in this area as well and is still recognizable and verifiable as such today. If we assume the Asiatic, yellow-brown, brachikephalic race as mixovariation of the group I and III, then the radiating center of the group I must have been in the today's Arctic area.

In the second section we have already touched upon the close relations which exist between the present North American Indians and Eskimo and the Nordic race as well as between seLn^Völkerwande- Eskimo and Cro-Magnon race and the culture of Magdalenia. That the British Isles^{ring} must have formed a stage in these relations has also already been briefly discussed on the basis of anthropological and cultural-historical correspondences. The fact that the oldest traces of Atlantic-Nordic culture, the written monuments of Magdalenia, first appear on the southwest coast of Europe, and that the entirety of the symbolism and hieroglyphics of the Nordic race exclusively allows a derivation from an area of origin in the far north, forces us to devote our increased attention to this Atlantic connection.

¹ *Carl M. Prince**. On the craniology of the Swedish Stone Age. Kungl. Svenska Vetenskapsakademiens Hand lingar., N. F., Vol. 49, No. 1. Uppsala and Stockholm 1912, p. 63. *Erwin Baur, Eugen Fischer, and Fritz Lenz*: Menschliche Erblichkeitslehre und Rassenhygiene. Munich 1923, p. 13.

Here lies the connecting route to the north. From there, the white wedge must have been advanced into Europe.

The emigration of the Arctic-Nordic and Atlantic-Nordic race must therefore have proceeded in the main direction over Greenland and the still existing land bridge connections between Scotland-Ireland and Newfoundland. Here the long contact of the Eskimo with the North American Indians took place, which latter received in the main the blood of group I and less of group II. Consequently, in their culture we must still find quite old traces of the Arctic-Nordic and Atlantic-Nordic culture, especially in their religion, their cult symbolism and in the vocabulary of their languages. Similarities, as we find, for example, between the layout of the burial house of the Nordic megalithic period and that of the Arctic house among Eskimo and Lapps, thus go back to the Paleolithic culture of the Arctic-Nordic race, which has been preserved by those peoples up to the present day.

On the further southward migration the primeval or pre-Nordic race reached the British Isles, which were still connected with the European mainland, and the Atlantic island region, which must have been situated west of Spain and southwest of Ireland, - the Atlantis of Plato. The great difficulty which stands in the way of a reconstruction of the individual stages of this emigration is the fact that Atlantis lies at the bottom of the ocean which bears its name after the legendary island country, and further, that nothing can have been preserved for us of the ice-age settlement of the British Isles by a population with arctic habits of life. Such settler tribes can only have had the way of life as we know it also from the Eskimo: they were hunters in the fur or skin boat, built their houses on the hard frozen ground or the ice cover from snow ice bricks or driftwood and bones. But also from the later epipaleolithic settlements only little can have been preserved, because the repeated sinking of the country under the sea level, probably also in connection with the sinking of the individual parts of the Atlantis area, wiped out the settlement traces again and destroyed the population, if it had not been able to save itself.

Ireland and Scotland, like the Baltic, were still below sea level during the subsidence of the Yoldia period. The first settlement of Scandinavia takes place in the Ancylus Period, that of Scotland and Ireland only again in the Litorina Period.

7. The oldest settlements in Ireland that can be traced are found in the corner of the Atlantic coast, in settlements of Ireland at,

the northeast coast to that part of the country closest to Scotland. Latharna, where the oldest flint implements in Ireland were discovered in the bandkies, is less than thirty miles from the Scottish coast, within sight. The Irish settlements of Latharna belong to the Campignian. In Scotland, however, no traces of the Campignian have yet been found; and yet the settlement of Ireland must have been from Scotland.

8. The High Seas The oldest settlements in Scotland, those of Oronsay and Oban, belong to the Azylia, the of the post-glacial ,

Settlers of Scotland outgoing Upper Palaeolithic and date from the littoral period, the layer of the so- and Ireland called "25-feet raised beach". The finds made there consisted of red-painted, pierced shells, drills, and needles made of bone, indicating fur clothing. The inhabitants practiced deep-sea fishing, as deep-sea crab remains were found in the cultural layer; shallow harpoons of the acylian type were also found. The skin or fur boat, the *kayak* and the *currach* must therefore have already been in the possession of these settlers.

The post-glacial early history of Ireland is divided into four periods: 1. raised beach-sites, 2. shore-dwellers-sites, 3. factory-sites, 4. shell-heaps.

The "shore-dwellers" and sandhill dwellings are often found on the *north coast* of Ireland, less numerous elsewhere. The land had then already reached its present elevation above sea level. In the later Neolithic period we find settlers on the coast building crude huts of stone, including at Whitepark, whose traces can be traced to the Bronze Age. The pottery of Whitepark Bay continues even into the Iron Age¹

These Neolithic settlers also engaged in deep-sea fishing, and the excavation finds revealed foreign shells, such as the *Venus verrucosa* to Rosna Beinne.

So from the north Scotland and Ireland repeatedly received their population. These oldest?" ~~The post-glacial lying overseas~~ cultural relations inventory. Let's compare the painted pebbles of Keiss Broch on the Caithness coast Scotland (Atlas Fig. 4624) with those of Mas d'Azil in France,² so the cultural connection between Scotland and southwestern Europe in the Upper Paleolithic becomes even more striking. This connection emerges clearly again later. Compare the inventory of pile dwellings from the Clyde (Atlas Figs. 4613-19, 4622-23), especially the slate arrowhead (Atlas Fig. 4622), with the finds from the dolmen area of Pouca d'Aguiar in Portugal (Atlas Fig. 4548), which show the same solar symbolism. Especially important from the pile-dwelling finds of the Clyde is that stone, worn as a pendant, on which is the incised representation of a boat and three paddlers with suggestion of water. The other side of the piece bears the "blessing hand" (*k-r*) with the sun sign O in the palm.

We will discuss in the next section in more detail the symbol of the light god with the hands raised in blessing, bearing the sun sign O, carved as a stigma in the palms, and see that the ship bearing the sun sign Q or O, or the blessing hand with the sun sign on stern and stern, is characteristic of the Atlantic Norse culture. Both the representation of the god of light and those ships with the symbols are found asö from the Clyde pile dwellings in Scotland east to the Scadinavian rock paintings, north to the Alaskan Eskimo, and southwest to Central America and Peru.

Compare (Atlas Fig. 4221) *currach* with 9 as symbol on both sides, archetype of the boat cup of Helios, with which Hercules sailed over the ocean. Stone C in Cairn U of Sliabh-Na-Calliaghe (Ireland).

Atlas Fig. 4217 Ship image of Brastad (Backa domain, Sweden): at stern and stern the raised hands with the O sign in the palms.

¹ R. A. S. Macalister-. Ireland in pre-Celtic times. Dublin and London 1921. p. 64 f. For the level changes compare *Hjalmar Larsen* in *Reallex. der Vorgesch.* (Ebert) vol. VIII, 7 (1927) pp. 534-536, where the literature is also given. ² Ed. Piette-. Les galets coloriés du Mas d'Azil. Supplément au Numéro 4 de l'Anthropologie. T. VII. Paris 1896. Even if according to *H. Breuil* (L'Anthropologie 31 (1921), pp. 349-354 and Proceed. Soc. of Antiq. of Scotland 8 (1921-22), pp. 261-281) these painted pebbles would still have to be assigned to the Iron Age, we would have in the find only another proof of the continuity of Paleolithic and Epipaleolithic culture of Great Britain, whose ancient traditions we will be able to establish repeatedly. By the way, pebbles with color traces are proven for the Azilien in northern England from the

Victoria Cave near Settle (Yorkshire), where also before archaistic flat harpoon from reindeer horn was found. Cf. *Bremer* in *Reallexikon d. Vorg.* IV, 2 (1926), P. 538.

Atlas figs. 4122, 4127-4131, 4091, 4103-4104, 4116, etc., the Son of God with hands raised in blessing, the *ka* V or "man" Y sign, standing on the stem or in the ship (dead ships of the South Swedish petroglyphs, Tanum, East Gothic, etc.). Atlas Fig. 4894 No. 8, the "Man" Y sign^{am} dugout stem, above it the three-part hand ideogram and the six-spoked wheel, the year hieroglyph, which, like the other cosmic symbols of these petroglyphs from Santa Barbary County (California), indicate residual belonging to the Atlantic-Nordic cultural sphere. Atlas Fig. 4894 No. 9, Ship depiction with 0 and trident (Y „man“-rune) on stem (Owens Valley, California).

Atlas Fig. 4889 the god of light with the hands raised in blessing, bearing the Q in the palm; at the edge of the solar disk the eight dots in the circle; above, in the division, the young god of light of the new year growing out of the head, below him fish and bird; at the lower left edge the sign Y (Alaskan Eskimo).

Atlas fig. 4925 the light god with the hands raised in blessing, bearing the O in the palm, on the head the "Order Cross", also an Atlantean-Nordic cosmic-solar symbol; in addition Atlas fig. 4926 the same light god, on the head the Arctic-Nordic *ullo-Nxt* (stone knife) (Atlas fig. 4923), which clarifies his origin and meaning perfectly (Chicama Valley near Trujillo, Peru).

As we will see later, the curved axe-knife with the lowering points is the symbol of the Son of God, who is the light of the world, in the autumn-winter part, the dying time of his yearly cycle, the sign of *Ulli*, *Ullr* or *Tu*, *Tiu*, etc. (f or f in rectangular spelling, arrow-6zr-[spear]-point) as the guide of the dead. From the younger epoch of the older Stone Age, where the Atlantean-Nordic culture reaches the soil of Europe in the Magdalenia, to the Ingviian-Christian symbolism of the early Middle Ages, it is the sacred symbol given to the dead in the grave or erected as a tombstone (wooden stake, post-Roman stone stake, stone slab). The symbol of the descending dying light, the Son of God, who from the night of death but certainly rises again and with him all living things in nature, is also the emblem of the rebirth of the departed ancestors in the descendants of their lineage.

The spread of the symbol is one of the sure traces of the overseas spread of the Atlantic-Nordic culture. We will treat it in detail in the individual headings "Son of God", "Thorn God", "Tree of Life", "Turning Cross" (swastika) and "Ship"⁴. Here it should only be pointed out that Old-Ingviäonien, and especially Scotland and Ireland, show the oldest traditions and the source of radiation is also here again the North-Atlantic, from which the symbol and the cultic details connected with it spread southward and eastward, into the Mediterranean area.

For the question to be discussed here, which way did the emigration of the Arctic-Nordic race take, it should also already be mentioned that the Greenland Eskimo not only preserved the device and its name (*ullo* > *ullok*, *ulluk*, *uUut*), but that their language still gave us the cosmic cultic meaning which was connected with device and name in the Arctic Norse religion, in the words *ullak*, "early morning," *ullok* "the day" and "the year," to which we shall return later.

The association of the ship with the cult symbol, as well as the uniform designation of the dugout with stern attachments reaching high as "ka-na", "kanu", or "na-ka", (tree, wood, ship, "barge", "nachen" U) and the hands of the light god bearer raised in blessing as "ka-ra" or "ra-ka" or <p, which is Y or T and Q or Q) in all the Atlantean languages.

PICTURE



Sea entrance to the Pindal Cave on the Bay of Biscay Paleolithic landing site of the Atlantics on the Cantabrian coast (see Fig. Supplement XX, 3).

from North and Central America to ancient Egypt and Sumeria, indicate a purely overseas spread of a particular culture from a center point located in the Atlantic Ocean.

Compare Atlas Fig. 4216 "ra-ka" ship, from the East Gothic petroglyphs: one ship actually stands inverted, winter or night sun; the other ship shows the &z sign above it. The same representations appear on the petroglyphs at Aswan (Egypt), which are early or in part pre-dynastic: (Atlas Fig. 4220a) an inscription, where the ship, bearing entirely the type of the double boom dugout of the Swedish petroglyphs, also represents the phonetic value of the sign *ka*; (Atlas Fig. 4220b) the figure with the hands raised in the "ka" sign in front of the ship. We will discuss in the section "Ship*" the voyage traces of these Atlantic Norse winter solstice and death escort ships with the Son of God, the "Man" Y or Y, and the overall symbolism of the Nordic winter solstice, from the North Atlantic, Northwest Europe, along the Atlantic coast from southwest Europe into the Mediterranean area and around Africa into the Red Sea and the Persian Gulf, and from there through Indonesia into Oceania, in a continuity from prehistoric monuments to the present.

Now, since the Magdalenia of southwestern Europe is anthropologically as well as culturally related to the Eskimo-10.

In the cave paintings (Altamira), the "kayak"-shaped characters also appear in the *lantiker style* and the diving, to which today's Eskimo representations still correspond completely¹ (Atlas Fig. 4064, No. i-4), it follows inevitably that the immigration of the Nordic race into the cave paintings *Southmalige* North Atlantic clod area can have taken place only from the *north* and on the *sea way* westeuroP^{as}. And only this way explains the otherwise puzzling fact that the symbolic Atlantic art of the cult caves of the so-called "Franco-Cantabrian" circle on the Bay of Biscay suddenly reappears, *without continental connections*, on the south coast of Spain near Málaga, and then appears again in northwest Africa, in the Sahara Atlas, as the surrounding map sketch (text Fig. 6) may illustrate.*

Between these two outermost poles of the Atlantic, cult-symbolic cave paintings of Spain, there is that naturalistic East-Spanish rock painting, the "Levant style", with realistic representations of hunting scenes, especially of hunting people, which is completely foreign to the symbolic Atlantic art of the Franco-Cantabrian style of Europe and North Africa. Its relations point also to the south, to Africa, up to the modern Bushman painting, as its bearers were probably Hamitic, Atlantic-Nigerian mixed peoples.

* *Emile Cartailhac et Henri Breuil*-, La caveme d'Altamira à Santillane. Monaco 1906. p. 71, fig. 54. In "Les Cävmes de la Région Cantabrique", published by *H. Alcalde del Rio, H. Breuil* and *L. Sierra*, Monaco 1912, p. 200-201, the proposal is made to change "le nom provisoire de signe naviforme" to "signe claviforme". By "signe claviforme" the editors understand the sign b which I have proved to be a "Dom" sign (shafted stone axe) and which will be investigated by us in the section "Dom" developmentally. Indeed there is a great similarity between the "writings" of the "Dom"-sign and the kayak-signs, but both signs must be separated. The "ship*", which carries the son of God, the "man", the "thorn-god", the "stone"-, "grave"- "cave"-splitter through the winter solstice, and which also leads the "thorn" at the stern, we will still get to know in the symbolism of the ships of the dead and the winter solstice as an ancient Atlantic-Nordic symbol (compare sections "Son of God" and "ship*").

* By me with use of the general map III from *Leo Frobenius* and *Hugo Obermaier*-. *Hädschra Mäktuba*, *Urzeitliche Felsbilder Kleinafrikas*. Munich 1925, designed. The diluvial age of the Atlantic petroglyphs of North Africa was finally established by the excavations of *Herbert Kühn*, which also secures the continuity of the symbolism of these petroglyphs to the later Stone Age and from there subsequently to the Libyan-Berber rock inscriptions. Cf. *Herbert Kühn*-. *Age and significance of North African rock carvings*. Ipek (Yearbook for Prehistoric and Ethnographic Art) 1st half volume 1927, p. 13 ff.

If the cult-symbolic Atlantic style had been of northwest-African origin, it would have had to appear just on the east coast of Spain, as its first European stage. The map reveals to us clearly the course of the Atlantic-Nordic peoples' journey of the Magdalenia, which could spread out continental in southwest France up to the Pyrenees, but beyond the Pyrenees encountered the African peoples of Spain and could be found only *in the*

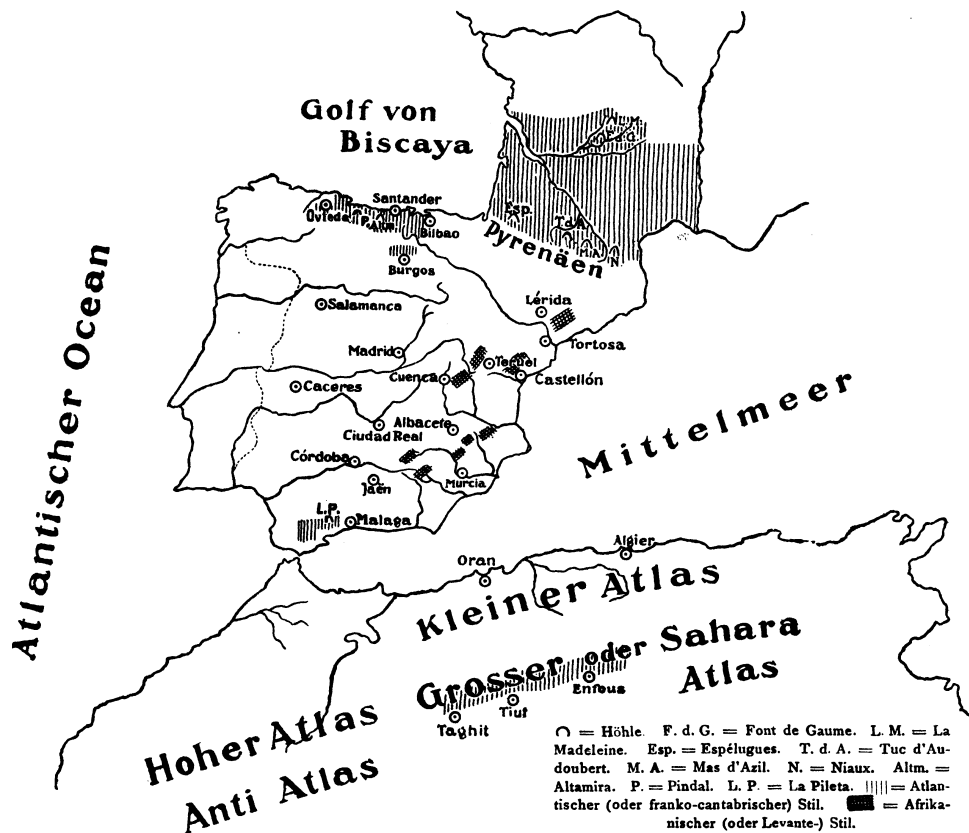


Fig. 6. distribution of the rock paintings of Atlantic and African style of the older Stone Age in Southwest Europe and North

North on the sea coast could create a base, as again in the South, on the sea coast, in Malaga (La Pileta Cave), as a stage of their North Africa voyage. The geographical spread of the Atlantic style confirms the tradition of the old-Irish settlement legends, with which we will deal further below: that it was the "Fomorians" (the South Atlantians), who first exercised the rule over Ireland, then established themselves further in Africa, and finally were driven out of Ireland by the North Atlantians, the Tuatha peoples, who were pushing in from the north.

The kayak signs of the cave of Altamira certify us the overseas, Nordic origin of this "Atlantic style", whose "vehicle" was then to become the dugout canoe and the dugout outrigger canoe.

But first, let's turn to this oldest Arctic vehicle.

An examination of Arctic and North American boat types in relation to n. The skin boat and i. .
 ii T - - i - T i bark boat and the

The Skadmaviens have been recently studied by *Loewenthal*. He points out the super- paleolithic atlan- agreement between the fur- boat type of the Micmac Indians of Nova Scotia and the Viking- ^{^tisce} voyage of peoples of the ^s ^J Nordic race

boat of Gokstad (Museum of Oslo), while also otherwise with these Indians in the clothing Nordic borrowings are present. The Viking boat of Oseberg (Oslo Museum) corresponds to the old Otchipway boat, which is genuinely Algonkian in style. Very similar are the boats of the Cree of Lake Athapaska, the northern Otchipway, and the dugout canoe of the surrounding people of Lake Michigan (Potawatomie Indians, then Menominee).¹

We know that the Icelandic settlers went from Greenland to "Markland", the southernmost part of Nova-Scotia, to fetch wood? From these America journeys of the northerners of the saga time the more modern borrowings originate. For the time being, however, the question of the age of the individual types of the skin and bark boat among the North American Indians and the Eskimo remained unsolved.

Fur and tree bark are the building materials of the wood-poor subarctic areas. As far as the tree bark is concerned, the *birch* comes into consideration in the first place, which can keep high up into the colder regions. The tree birch (*Betula papyracea*) still occurs in Hudson Bay up to above the Arctic Circle, along with black and white spruce and balsam fir. The dwarf birch, on the other hand, still occurs on the west coast of Greenland above 70 degrees north latitude.

The bark canoe, as we still find it among the Indians of Hudson Bay, is made exclusively of birch bark and has that same type with the stern ends drawn slightly upward and curved inward^ (Atlas Fig. 4064 a).

How old the cultic-linguistic relations between North American Indians and the Atlantic-Nordic race are, may be determined by this single object. Basically I would like to remark already here that the theory of the "Indo-European" sound change, which was established by the comparative linguistics, had to be given up by me, because it is completely untenable already for ethnological reasons. For this purpose we want to take the language of the Dakota, whose platform burial has already been mentioned. The Dakota belong to the Sioux and are resident on the upper Mississippi and northward. Among them the "birch" (white birch) is called *tay-pa* (the *y* is to be pronounced nasally as in French "bon"), while *tay-pa-wa-ta* = the "birch bark canoe," *wata* = "canoe, boat." The word *tay* means the "side", "flank", the "ribs" of an animal. Its connection with the "canoe" becomes immediately explicable, if we consider that the "ribs" or the "sides" of the canoe at the Hudson Bay are covered with *birch bark* or with *elk skin*, thus that which covers the ribs (*tay*) of the "elk" (*ta*) = "ship".

The word *tay* we have also in the composition *tay-cay*, "the body" (from the tree) - the "trunk", *cay* means "tree", "trees", "wood"; "day" or "night" (after number words). Both words, *tan* and *can*, are composites of *ta* and *ca*, respectively, with *an*. The root *an* (*na*) means in the Atlantean-Nordic language: "mother"; "who stands at the beginning", "ancestor" "the (one) exalted", "celestial". It is the name of the beginning of the year, the rising return of the light after passing through the winter solstice, through the "rock", the "stone" (*na*), the "tombstone", dolmen (*ur-ka*, *or-ka*, *or-ku*, *ar-ku*, *al-ku*, *al-ka* etc.).

¹ *John Loewenthal*-. Traces of the Icelandic voyages in Nova Scotia. Mitteilungen der Anthropologischen Gesellschaft in Wien. Vol LVI, 1926. p. 66f. " *W. Hovgaard*-. The Voyages of the Norsemen to America. New-York 1914. pp. 224, 226, 247. 3 *Lucien M. Turner*-. Ethnology of the Ungava District, Hudson Bay Territory. ii th. Annual Report of the Bureau of Ethnology of the Smithsonian Institution. 1889-90 Washington 1894. ill. p. 304/305.

Accordingly, in the Dakota the "light," "daylight," is called *aypa* (as opposed to *ot-pa-za*) and *ay-pa-no* "dawn" and "dawn," "daylight." *Ta* thus means the "elk" in Dakota, actually the "horned one," the "divine animal," and is also included in the word for "buffalo" (the "bull"), which is *tā-tanka* "the great ta." This transition is represented completely in the Atlantic-Nordic languages. We can prove there two word clans, a connection with one and a connection with a -r- (respectively -Z-) stem.

The Son of God *ul(l)i*, *tī-ur*, *t-r*, etc., in the winter-sun-usual night- and death-run, is still called *tan-ulu* on one of those Old Norse escort coins (bracteates) of the Migration Period; his symbolic animal is the bull; but also his older symbol, the stag, is still attested to us with an extremely valuable inscription (bracteate of Snydstrup, Atlas fig. 236; cf. section V and VI). The Old High German *tior*, Old Norse *dyr* etc. "animal," denotes especially the deer-like animals. As *diar* "gods," originally a dualis, the "two gods," it is still preserved for us in two places in Old Norse (Yngl. Sag. c. 2, Skaldskap. 97).

The name of this oldest symbolic "animal" (*t-n*, *t-r*), the "horned one", (*r-k*, *l-k*, *k-r*, *k-l*) (stag, elk, Renn), then passed to the "bull" (buffalo etc.), the winter solstice animal after the "elk"-(stag, Renn)-solstice (cf. Section "Son of God"): latin. *ta-urus*, greek. *ta-u-ros* "bull", lithuanian *ta-uras*, *ta-uris* "aurochs", pruss. *ta-uris*, "bison, bison", old-nord. *piorr* "bull", got. *s-ti-ur* "bull", "calf", awest. *s-ta-ora* "big cattle", arab syrian *ta-ura* "bull", Jewish. aram. *tora* "bull", "ox".

Both the connection Z-r (*t-l*) like *k-r* has in the Atlantic-Nordic languages the meaning of "Dom", namely of the deer antlers, "antler tip", while the single stems, the -Z-stem (*t-th* (*p*)-*d*) like the -r- (*-l*-) and -f-stem, have the meaning of "God", "light" and "two", "twofold". The "twofoldness" of the God (Son) is based on the dualism of his revelation in the course of the year, which consists of an "upper" and "lower" or a "front" and "back" half (D. Also, *ta* means "a pair" in Dakota as well as in the Atlantic Norse languages. The "twosomeness" is also contained in that formula *ur-ku*, *ur-ka*, *ar-ku*, *al-ku*, *al-ka*, etc., which originally meant "two ur" or "two ku" f) H or A A, with the numerical value "two tens," "double ten"; this designation refers to the Arctic Norse year of ten double months or twice ten months, where the month contained "two tens," the end of the year, and the winter solstice (cf. Section 6). From this sign-doubling 0 0 or A A became the sign QO or $\triangle\triangle$, later in the erection β the sign "of the two bows", "two mountains", "two peaks", "two thorns".

The "two mountains" etc. as winter solstice signs are characteristic for the all-Atlantean culture. As we shall see, in Magdalenia the sun at the winter solstice was in the constellation of the "moose" or "remis", or the "two men" ("twins") and later in the "bull". Hence the overlapping of the two words "moose" and "bull", because *l* and *r* still alternate in the Arctic-Nordic and Atlantic-Nordic languages; the terms "*al-ka*" and "*ar* (*ur*)-*ka*" are also identical again in their meaning of "horn-bearer" and "light-bearer". Much later the term *ur-ka* "two mountains" has condensed to the single term "grave", "burial mound" and was merged with the winter solstice sign X X H > i.e. the dolmen n H (*pr*, *ur*, *ar* with the cultic horn attachment U etc., to one word. It was then prefixed -&- , *bu-* or *ba-* "mother", and so the phonetic value *bu-ur-ku*, *bi-ur-ka* etc. was created for the sign QO the "mother house". In this form it already occurs in the cultic cave drawings of the Magdalenia. God's son Ti (Ta), whose symbol in the autumn is the sign of the "lowering arms" or T, or the "lowering tree" (birch, "*fir*", spruce), stands there

in the "two mountains" of the winter solstice (text fig. 46). Explicitly in the caves (*ur* or *ku*, *bu-ur[u]*, *bur[u]*) these signs are painted on or under the "horned one", the reindeer, elk or bison ("bull") (*ur* or *ku*) In the form of the "sacred yearly series" handed down at the beginning of our era, the rune futhark, the "*Ti-birku*" (*bi-ur-ku* etc.) at the entrance of the autumn, there, where the water, the underworld, the Hel, the winter journey of the son of God begins.

The cultic connection between the "birch" and the "water of life" in Germanic folklore will be discussed later. In the Atlantic alphabets of the Mediterranean basin the sign stands immediately after the winter solstice and the beginning of the year, at the beginning of the series of characters. We will see that in these so-called "Semitic" alphabets the sign still preserves the sense of "place of worship", "grave", "water", and "mother", as also today in Arabic *birka*, in compounds *birket*, still means "water" (pond, land lake). The symbol of the Son of God in the winter and night part of his yearly course, the "lowering his arms", was also equated with the sign of the tree lowering its branches. From the concept of the "lowering" in the "two mountains" the idea of the sign also for the "birch" arose. In this connection I have been able to determine it still in the old-ingvæonian, Frisian-Saxonian moor area at the Zuiderzee, on the old grave posts of the cemetery of Wannerperveen (atlas fig. 2510 and 2510a). As can be seen, the newer gravestones carry a naturalistic representation of the weeping birch (weeping beech or weeping willow) in place of the P or sign. On the basis of these short hints the reader will also understand why on the Nordic Bronze Age razors, which were given to the dead person in the grave, the sign "Ti-birku" P stands on the "bark" and on the left and on the right of its hieroglyph again he himself, thus twice, as the "twofold", as our investigation in the section "Son of God" will show. We will get to know there on the basis of the monuments the symbol, the hieroglyph of the "lowering himself" or "his arms lowering God" -/-, who is called in his autumn-winter run, *to*, *tu*, *tiu*, *tau*, etc.. We shall see that his name in the winter solstice was written with the sign A, the root of the "tree of life" *yr* "yew tree", the "wintergreen tree" or "arrow bow"; that this A *yr* is synonymous and homonymous with H A *u(r)* and the name of the Son of God, the "Lowering Himself", 1* can be written both with A or H A as a connective sign as *ti-u(r)*, *tyr*; that this sign was the winter solstice symbol at the end of the annual series, the monthly signs of the year; that in the continuity of the Nordic folk tradition the binding sign T + A was still embroidered as a "little tree" on the mourning caps of the old Schwälmer women in Hesse (Atlas fig. 1499 b and 1501).

So we have in the Dakota - as in the Atlantic-Nordic languages - a chain of phonetically as conceptually related words, which went back to a common, Nordic, cult-symbolic origin: the "his arms lowering god", whose symbol is the "tree of life"; - the "his branches lowering tree" ("birch" - "fir") and his bark (Swedish *bark*, Norwegian *bork*, basic form *barka*, West Flemish *bark* and *bork*, Middle Lowl. *borke*, which was adopted into High German; compare Sanskrit *bhurjas* "birch" and *bhurjam* "birch bark", "bark"); - the boat made from the "bark", the "barque". The sound value "birch" from *bi-ur-ka* (*bi-or-ka*, *bi-arku*) the tree received from its cult-symbolic location in the "two mountains" QD, in that he himself was compared as sign T with it: "two bends", "two mountains", "two hills", "grave mound", "grave", "winter solstice" - "moose".

i2. The Atlantic-only a seafaring, island-dwelling population could under stand that parable Norse symbolism ,TT, of the year's cycle

the day and year of the celestial light, and its carrier, the son of God, through the four regions of the world as four time-sun ships crosswise facing each other. The symbol of the seasonal ships (2,

3,4, 5 or 6) is then also one of the sure traces on which one can follow the Atlantic-Nordic migration of peoples and culture. Also with this symbol again an area situated in the Atlantic Ocean west of Europe results as a radiation source. The symbol will be treated in detail later in the respective individual sections. Compare in the meantime: Atlas Fig. 4177 Old Peru. Bowl with the four annual ships and the four turning suns ☉. The representation of the ships is the Neolithic, Ingvaconian, where the "man" is indicated by the upward standing line. In the Mediterranean area, in the mixture of races, a spiritual reevaluation takes place and no longer the "man", but the "oar", the "paddle", is indicated by the downward stroke. Northern is thus the idea "so much man", the principle of the individual, - southern so much "objects" (slave oarsmen). The ships sailed as manning 184-174 18+19 strokes - 72, the week number of the Atlantic-Nordic year, where the week has five days, the year 360 days and five leap days. The *year ships* sail in the fourfold indicated water circle of the world sea.

Atlas Figs. 4175 and 4176 "rūnaslettur" and "Sigurmerki" of Iceland. The first figure shows the four ships as carriers of the Tree of Life hieroglyph. The Atlantic-Nordic conception of the daily solar journey, which is the microcosm of the annual journey, accordingly connects the cardinal points with the seasons. The season ships are at the same time the day time ships and designate also the cardinal points of the sun journey. Thus they are carriers of the "tree of life" or "tree of the year", as they themselves as "barge" (ka-an, ka-an-[na]) are "tree" and "ship"⁴ at the same time. The "tree of life" >|< S HI ? ^{usw} - has 6, 8 or 12 branches + trunk; the arrangement is 3 + 3 (4 + 4, or 6 + 6) on both sides of the trunk. To this common Atlantic-Nordic conception then also the two Icelandic signs correspond. The first has 3 (respectively 6) branches of the tree above the ship and as many below. In addition the four turning suns (summer solstice, sunrise north-east, sunset north-west; winter solstice, sunrise south-east, sunset south-west). The second figure shows three branches forward and three branches backward above the ships. The representation of the ships corresponds to that of the jung-

A UJ A

Stone and Bronze Age Norse rock art

JDThis islander tradition, which goes back to ancient

Fig. 7 Mexican hieroglyphcan (*kari*) (text Fig.

We have also here the . "dragon ship"⁴ of the Skadinav-Irish, Northwest-French megalithic and rock drawings before us, which carries the tree of life (three branches above, three below) or the sun. The sign has undergone a complete shift in its meaning over time, but its changes still clearly reveal its context and origin. It is the fourth of the Mexican and Mayan day signs, is called in Maya *ghanan*, *kan* and has the sense of "generation"⁴⁴, "growthfulle", "wealth"⁴⁴; through the sense of "emtesegen" it then received the special meaning of "maize"⁴⁴. It is in the Maya manuscripts always connected with the lizard, which carries a spiked comb; either this lizard is drawn over it or the maw of the lizard with the two front claws

rises from the sign. The lizard is called in Mexican *cuetzpalli*, *cuetzpalin* and is identified with the crocodile as *acuetz-palin*, "water-lizard". The syllable *cu* (*qu*) also occurs in *cuetlachtli* "wolf" and *itz-cuinthi* = a "wild dog", also in *quetza* - "to rise, to rise", *quanitl* - "tree", "staff", *quechia* - "to support", *coatl* = snake and *qua-quanitl* = "horn", *quaqua-t* - "horned animal". We have here a chain of symbols, which we will find again without rest in the Atlantic-Nordic languages. The sound *ku* (*gu*) denotes the "bend", the "arch", the "crooked"; then the "cave", the "water", the "snake", the "winter solstice"; then, about the meaning "grave", the sound passes also to the "dog", while it denotes beside it in South Atlantic language the "horned one", the constellation of the winter solstice, the "moose", later the "bull", or D). Now it is important that the lizard as *ku* in the ugro-Finnish, as in the tuatha languages (**un-ku*), generally preserved, Old Norse *ormr*, the "snake", the "snare", the "dragon", in the Atlantean-Nordic myth is located at the root of the tree of life, where the winter solstice is. The "snare" as winter animal was already briefly mentioned in connection with that passage of the Vendidad (I, 2), where before the coming of the Fimbulwinter over Aryana Vaējah was spoken. As winter solstice symbol of the North American Indians it shall be treated in detail already in the next sections.

In the old Norse the "winter time" is called then also still "*eiðr-ormr*" "snake poison". The "snake" which holds the light captive in its snare (lowest sun course arc in the sky at the winter solstice), the "dragon", the "lizard", the "worm", is in the Old Norse, however, also the "dragon ship" (*ormr*). Likewise, the other Atlantic Norse word for snake, (the compound), the "snake", Sanskrit *nāgas*, "Semitic" *nahās*, a word phonetically and conceptually related to "snail", means in all the Germanic (Ingväonian) languages of the North Sea coast "fast sailing ship"⁴, "small warship" (mhd. "*snecke*", *snegge*, mnd. *snicke*, *snekke*, ags. *snacc*, anordr. *snekkja*). The "schnake"⁴⁴ - and "snail" ships of the Skadinavian petroglyphs will be discussed further in the section "ship"⁴ in connection with the relevant allegories.

But it is important for our determination of the Atlantic-Nordic migration that we can trace the dragon ships of the South Atlanticists on their route around Africa from Indonesia to Oceania. New Guinea, which has some ancient Atlantic traces, also still possesses those magnificent Nāgas stem attachments of the canoes, the enormous lizards with the spiked crest of the Mayan "£#" sign. Likewise, in place of the lizard, the crocodile also appears as a steven attachment, with the attributes of the tree of life (6 points, 6- or 8-spoked wheel, and "man" sign Y) (Atlas figs. 4252-56).

For the final understanding of the inner, linguistic connections I must mention here already in advance that in the Atlantean-Nordic languages all words which have reference to the course of the Son of God, the "twofold", especially those of the turns of the year, can occur in their *inversion*. This law of *inversion*, which we shall be able to observe in an abundance of cases, is thus based on purely cult-symbolic grounds of the religion of the Atlantean-Nordic race. The word *ka-na* (*ga-na* etc.) may thus likewise occur as *na-ka* (*na-ga* etc.[^]). "Boat" and "snake"⁴⁴, "tree"⁴⁴, "snake"⁴⁴ and "ship"⁴⁴ are thus closely related and of one origin. The connection of the "lizard"⁴⁴ with the "water"⁴⁴, the "dog"⁴⁴ and the "horned"⁴⁴ (bull) is - as we will see - still clearly preserved in the occidental symbolism. The "lizard"⁴⁴ is a "ka" animal. Its stylization as a hieroglyph always occurs in the form of the tree of life ft. As a light bearer it is used in 7 Wirth

98 in the Central American
symbolism with the 0 sign. *The day and seasons sun ship*

symbolism exactly as in the occidental
(Atlas fig. 4031, 4032 and others).

So the "lizard" is the symbol of the water, the autumn-winter, the winter solstice, where the "horned one" and the "dog" are. This last period of the year, which extends from west to south, has in the Atlantic-Nordic symbolism the colors red and blue, then - in the winter solstice - black and white. The Vendidad site called the winter serpent "reddish". In the Mayan manuscripts the lizard is the offering of the *West*: its colors are half *red*, half *blue*, blue alone (color of the water or the horn!), besides *red* or *black*. It is considered the animal of the rain god, the vegetation.¹

In summary, we can say - the hieroglyph *kan*, *ka-na*, *ghana* represents the "dragon shift" in Mayan and Mexican, which brings the "tree of life" or "sun" and "rain", hence "good harvest" = "corn".

So we see likewise in the oldest cultures of Central America the same, firm, cult-symbolic and on it based linguistic connection, which connects them with the Atlantisch-nordic culture, and whose carrier is the "Kahn", the "tree", the "ship"⁴ !

Let us now continue to follow the representation of the seasonal ships.

Atlas Fig. 4178. Phoenician bowl made after Egyptian model: Ra-Osiris in his solar barque. In the east and west barques the scarab, as designation of the place of the rising and setting of the sun, there where the underworld begins. At the four turning points Isis suckling the Horus child. Atlas fig. 2651, Tordos. Hungary. Late Stone Age. The cross of the four cardinal ships of the day and year. They are written with the characteristically Atlantic-Nordic "comb"-like linear sign for "ship"⁴ ; compare with this the yearly series of comb signs, also on pottery from Tordos, (Atlas Fig. 657) which have 52 strokes together, thus indicating a seven-day week already. The two signs of the lowering "p" and lifting god, the descending and ascending half of the year, which divide the yearly row, we find exactly in such a way in the rock drawings of California (Owens Valley, Atlas fig. 4894, No. 33) again.

Compare with this the yearly sun ships on the Neolithic painted pottery of the necropolis of Susa (1st period), (Atlas figs. 2652-2657) which are also represented there as on the spindle whorls of Troy (Atlas figs. 2647-49) and in the rock drawings of California (Atlas fig. 4894, nos. 9, 10, 21 and 4896) with the crest sign.

These Near Eastern representations go back to the Atlantic in particular *North Atlantic (Ingväonian)* *swan boat*, to the ships that carry the swan neck or its ornamental stylization, the S-spiral, as a stern attachment. They are those ships that also carry the sign of the "Ti-birku", or T. They will be discussed in detail in the sections "Ship"⁴⁴, "Crest" and "Swan"⁴⁴. For the Ingväonian year ships with the swan symbol see atlas fig. 3852-3867 and 4095-4099. Swan neck or swan spiral as a stern attachment are purely North-Atlantean, Ingväonian tribal signs, which appeared only on the traces of the "people of the foreign boat type"⁴⁴ in old Egypt and old Iran and then disappear again: only once they come then with the Pulasata (Philistines), the Pulasata people still again! (Cf. sections "Swan"⁴⁴ and "Ship"⁴.)

The ancient Egyptian conception of the two sun^{ar} & Ts, that of the daytime and celestial journey and that of the nighttime and subterranean journey, originated in that western, Atlantic cultural land. *s.

¹ *Eduard Selen* Die Tierbilder der mexikanischen und der Maya-Handschriften. Ztschr. f. Ethnology 42 s. 57-64.

through the realm of the dead. Coptic here also preserved the phonetic value *bari*, which was adopted into Greek as *baris* nekuön, "barge of the dead," "underworld barge" (Diodorus Siculus 19, 2; Plutarch, Isis et Osiris 18) (Atlas figs. 4170-72 and 4184).

We had been able to determine in Dakota the group *ta* and with "-" suffix "*tay*" as "moose," "twilight," "light," "day," "birch," and "bark" (birch bark). But the Dakota language has also preserved the memory of the night journey through "the two mountains," the winter solstice observation point: *tay-in* means "to appear, to become visible" from the sun passing through a hill, also later from the sun passing through the cloud mountains. Likewise *tay-kan* = "to go out", "to come forth": "outside the door". The meaning "tree", "wood", "forest" is also preserved in *tiy-ta* "land without wood", the "prairie".¹

Thus, the meaning of "boat" is combined with that of "moose" and "birch". The boats of the Hudsonbay Indians are covered either with moose skin or with birch bark. They have the curved shape of the horn that carries the light, (Atlantic Norse *ka-ra*, *ra-ka*, *ur-ka*, *id-ka*, *al-ka*, etc.). The original context of the mentioned, cultic details is thus still clearly recognizable in the Dakota language.

But while in the Dakota *tan* means "birch", *tan. tanna* in the Atlantic Norse language is the "fir". Originally, the common root meaning is 'P T' "the tree lowering its arms", standing at the "stone" (*tanna*, *stanna*), at the "rock" in the two "mountains", in the winter solstice, at the beginning of the year. The root words are *ta-an-na*: *ta*, *£rtkX*>, "tree", *an*, the (the) "first", "ancestor", "heavenly", the "light", and *na* "stone", "earth", "mother". Thus, the terms "son of God", "the man" (Y Y) and "the tree" (>|c) are identical: we will be able to observe these relations again and again in uninterrupted succession from the Neolithic to the Saga period for the North. At the two turns of the year of the Son of God the two evergreen trees stand: according to old Germanic tradition in the south (winter solstice) the spruce, in the north (summer solstice) the yew. In later times, the yew also appears in the winter solstice. That "tree" which grows up from the winter solstice (south) to the "stone", the "earth" to the summer solstice, to the sky (north) and then lowers again, is the tree of life, the year tree, the symbol of the year god (Y)- Its trunk is called *ka* (*ka- ya*, *kan*, *kanna*): the "divider" and "lifter", "carrier". High summer is thus solar trajectory most advanced to the north, actually after the "heart of winter". As we shall see, in the original Atlantic Norse language, based on purely cult-symbolic division, the vowel of summer is *i*, the summer color is *yellow*, and the cardinal direction for summer is *north*, The Dakota language has faithfully preserved this as well. The "pine" and the "spruce" are called *wa-zi*, *wa-zi-ya-ka*; *wa* is "snow," "snowing"; *wa-zi-ya* "the god of the north," the "northern god," a giant who lives in the north and blows cold from his mouth: he comes nearer in winter and recedes in summer; *wa-zi-ya-ta* "by the pines," "the north." The meaning of *zi* however is "yellow"!

Beside the forms with *t* (like *tanna*, *tan*) also such with *d* occur, which - as we will see - belong to a later epoch. Old Irish *dinn* means "hill", "height", old Indian *dhänva* "the bow". The linguistic symbolism is immediately understandable, if one knows that the sign H in the angular writing A, represents the "bow" of the smallest solar orbit of the year to the winter solstice and is just as ideogram of the "bow" as of the "mountain". Hence, that the Son of God in the winter solstice T? which is in the H^x 5. R. Riggs*, Grammar and Dictionary of the Dakota Language. Smithsonian Contributions to Knowledge Vol. IV. Washington 1852.

which is *ti-u*, *ti-ur*, *tyr*, *tu* etc., as binding sign T + 0 respectively A = J J, from which in the Old Norse still the meaning of the *yr* X as "yew", "bow" and "arrow" (from yew wood), and the god name of the *ti-ur*, *tyr* as "of the arrow giant" \$ is preserved, which we know also as *tan-ulu* on a convoy coin. Related to this *tan* is the High German "Tenne", Dutch *denne* among others "deck on a small ship", Anglo-Saxon *denn* "storage place, cave", English *den* "cave", Lithuanian *denis* "the ceiling of a barge consisting of board pieces**.

The "Tannhäuser**-mythe is therefore originally the parable of the one who dwells in the Tann, the "Son of God", the new light, which emerges from the winter mountain, the mother earth, and is "redeemed", when the year has progressed to the "Stabe** (► or ^j>), the "greening thorn" the third sign of the "holy row": there begins the Lenz, the victory of the light over winter death and winter night.

The name of Mother Earth as *Tanna* has still survived in the Dolomites, in Celtic as *Sjtanna* related to *Dana* and *Ana* or *Anu*, in Anglo-Saxon also *S/tân*, where beside the word also the sign of the "double axe**" ("two thorns"! the winter solstice symbol of Mother Earth, is preserved (text Fig. 57). As *Tanit*, the Punic took it over from the Atlantians of North Africa. Moreover, the Anglo-Saxon has the name "Er-ke" for the earth-mother, and the Sumerian still *Irku* in the ablaut to *ar-ku*. Also the double formation of the last word {"*bi-urku*, *bi-orke*, *birku*" etc.) is preserved as name of the all-mother earth in Celtic and Germanic. The name *brick*, *brack*, *breac*, and *breagh* occur in a number of names, all referring to places where rock or megalithic cults can be traced, including a stone circle of six stones (!) at Slieven Kimalta (Tipperary) called *Fir-brega*. Besides *Brica*, transposition of *Birca*, also *Brigit* occurs, whose cult was later Christianized by Rome by elevating Brigit to sainthood. *Brica*, *Brigit* contains the same word as the Upper German variant of the winter-solar earth mother figure *Frau Berchta*, to which we will also return in the section "Mother Earth".

So also with the Germanic word "fir" we have completely preserved the chain of meanings in their cultic context: the "tree**", the "ship*", the "stone", "rock**", "hill" or "the cave**"; the "mother earth".

That the "tree**" stands at or on the "stone**", the "dolmen", is preserved for us in a beautiful, Neolithic representation of Tordos (Atlas fig. 2202), which completely coincides with the Cretol-Minoan cult representations of the dolmen with their Hom attachment and the Tree of Life (Atlas figs. 2203-2207 and 3163-3165). (Cf. sections "Tree of Life**", "Tomb House**", "Mother Earth and her Priestess**.)

The primeval forests of post-glacial Europe provided the Atlantic peoples who settled the northwest of the mainland with the material necessary for the construction of the dugout canoes which, in the course of the later Stone Age, developed into those enormous outrigger and double canoes with plank elevations. The fur and bark boat lasted only in the remote parts of the British Isles; on the mainland it gradually disappeared. Already in Caesar's time it was no longer known in Gaul.

That the skin or bark boat was still in use in the Bronze Age in Old Ingväonia is confirmed by the votive find from Nors in Jutland, which unearthed about 100 small nested gold boats. These small boats have a length of ii-12 cm; railing and frames are made of narrow bronze strips, the boat skin of thin gold

The shape is sharp and sleek, the cross-section is acute-angled, and the two sterns are pointed. The overall shape is sharp and sleek, the cross-section acute-angled, the two sterns extended to a point: they are thus pronounced keelboats. The peculiar rafter construction indicates that the golden votive boats are replicas of ^y^-like vehicles, consisting of a framework with skins stretched over it. These Bronze Age North Atlantic skin boats also bear the symbol of the solar circles as barges and winter solstice vessels fAtlas Fig. 4064 c)!¹

However, the memory of the fur and birch bark boat with its upward curved stern- ends, the "horns", lived on in the Old Norse name of the steven *barki*, used in the same meaning as *hals* "front part of the boat" (Anglo-Saxon *heals*) and *sviri* "curved neck", the "beak" on the fore and stern stems.

The word "barque" for ship reappears where the Atlantic-Nordic race first landed in Europe with the "barque", the "fir": on the Spanish peninsula and in southwest France. Around 400 *barica* is documented by Paulinus Nolanus, *barca* around 640 by Isidore. From there the supposedly "Middle Latin" word penetrated into the "Romance" languages, French and Italian, and into the Germanic languages. Once again, ancient cultural assets of the Nordic race migrated northward from the first European homeland, as they did thousands of years ago at the time of the first land seizure.

The investigation of the oldest, Arctic-Atlantic vehicles, with which the peoples of the Nordic race once accomplished their Atlantis and Europe journey, has shown us how clearly the linguistic and cultic relations indicate the way from the high north. On this migratory or better driving route, which connects North America and the Upper Paleolithic South-West Europe, we have several times entered Scotland and Ireland as an intermediate port.

That we have no Magdalenian finds in these northern parts of the British Isles is simply explained by the fact that the Arctic Norse hunters traveling 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 also the later settlements of the first post-glacial period fell victim to the subsidence of the land below sea level. The preserved, first settlements of Scotland and Ireland are located on the *north coast*: from there the further settlement of the country proceeded. The oldest settlements, those of Oronsay and Oban, belong - as has been mentioned - to the Azylia. The settlers themselves were demonstrably engaged in deep-sea navigation.

For the later middle- and neolithic relations already the finds from the 13- The Atlantic- pile-dwelling in the Clyde were consulted, with which still the of a Wallburg on the Dunbie and^ihr^Wehr^und* Hill at Dumbarton Castle must be put together/cult

tower

The piling of Dumbuck in the Clyde is a so-called "crannog", as in Schott country and Ireland was found many times. They are artificial islands made from packs of wooden

¹ *Sojhus Müller*: Nordische Altertumskunde Vol. I. Strasbourg 1897, p. 431. *Peter Thomsen* in the Reallexikon der Prehistory XI, 3 (1927), p. 236.*** *John Bruce*: Pile Structure on the north bank of the river Clyde. Proceedings of the Society of Antiquaries of Scotland, vol. 34 (1899-1900), pp. 437 f. *Adam Millar*: Notes on the discovery and exploration of a circular fort on Dunbuie Hill near Dumbarton. Proceedings of the Soc. of Antiq. of Scotland vol. 30 (1895-1896), p. 291t.

Logs, brushwood, stones and clay erected, usually round. The mound is held together by piles driven vertically and connected by wattle, occasionally even by horizontal beams with mortises. Sometimes a second or third pile fence also extends *concentrically* around this inner palisade. The average size of individual crannogs is 20-25 m, but double that size occurs. They are always located in shallow lakes near the shore, especially fond of *river mouths*. They are usually connected to the land by a *dam*.

From Ireland far more than 200 are known, from Scotland more than 50 and a whole row from England. The actual area of distribution includes only Northern Ireland and the neighboring parts of Scotland, separated only by the North Channel. It is a geographically closed area, which indicates ethnic unity.¹

We have already had the opportunity to observe, in the study of the skin or fur boat, how strong the continuity is in this northern part of the British Isles, both with regard to the anthropological elements and the cultural elements connected with them. We can make the same observation here: the Irish "crannogs" continued to be inhabited well into the Middle Ages. That of Lough Lane was taken by storm even as late as the reign of Queen Elizabeth by Sir R. Bingham. The same is true of the so-called "brochs", those fortified towers on the mainland that are closely related to the "crannog". (Atlas fig. 1282. Broch of Mousa, on a small island of the Shetland group, 50 feet in average and 45 feet high.)¹ *Broch*, older forms *brogh*, *brough*, *brugh*, *burg*^, corresponds to Germanic "castle," a word arising from *bi-ur-ka*, properly "two arches," hence "rampart," "enclosure."

The "brochs", called "duns" in the Hebrides, are also restricted to the northern *area* comprising northern Scotland and the northern British Isles (Shetland, Orkney and the Hebridean Islands). About 145 are known from the county of Caithness alone. They are mostly situated on the plain and are protected by a ditch laid around with a rampart or with a ramp behind, adjoining the round tower (Kilmster, Camster, Caithness) or by a rampart built at some distance from the tower (Upper Borgue, Keiss-Broch, Road-Broach, Caithness). On steeply sloping coasts they have been built with preference on projecting cliffs, which were separated from the mainland by a neck ditch (Crosshisk, Borrowston, Neß, "Cairn of Elsay" near Wick and others in Caithness).³

In one of the "broches" ("Keiss Broch") of the Caithness coast those painted pebbles (Atlas Fig. 4624) were found which still correspond completely to those of Mas d'Azil. While the ones from Mas d'Azil belong to the older Stone Age, the ones from Keiss Broch are attributed by Breuil to the older Iron Age and also prove the tremendously tenacious continuity of the traditions in those closed areas, in which we still find the Old Stone Age skin boat in modern times. This is an important fundamental statement for the cult symbolism of Scotland and Ireland to be discussed later, which could preserve an ancient tradition up there like nowhere else in the continental Western Europe, the old Atlantic-Nordic culture area.

¹ W. Bremer: "Crannog". Reallexikon der Vorgeschichte, II, 5. Berlin 1925. p. 334. ² Robert Munro; Prehistoric Scotland and its place in European civilisation. Edinburgh and London 1899, Plate XV Joseph Anderson: Notices of nine brochs along the Caithness Coast from Keiss Bay to Skirza Head, excavated by Sir Francis Tress Barry. Proceedings of Society of Antiquaries of Scotland vol. 35 (1900-1901), pp. li2f, 3 lexicon of prehistory II, 2 (1925), p. 144t.

Since the brochs are often land, they must have served the *The Atlantic-Nordic Wallburg* located close to each other, often in good arable population as family residences,¹⁰³ defense towers and castles of refuge. As with the "currach" and "crannog", the "brochs" also show a long duration of their existence and their continuous use. They still play a role in the Saga period. The previous excavations did not provide any reliable evidence for their time of origin, since the traces of the older cultural layers were completely obliterated by those of the later inhabitants. Thus, for the time being, their origin remained shrouded in darkness.

But now we have a possibility for their safe dating. The "broch", the defense tower of the Atlantic-Nordic megalithic seafarers, can be traced in its further spread on the sea way over the Balearic Islands and Sardinia further east into the Mediterranean area. Already Montelius¹ has recognized - however in the wrong direction - the connection between the "Talayots" of the Balearic Islands, the "Nuraghs" on Sardinia and the "Truddhu's" in south-east Italy. The heyday of these megalithic structures belongs to the Bronze Age. The connection between the Mediterranean megalithic towers and those of Northern Britain is only conceivable by sea, since continental European chain links of this type are completely missing. But there is an older stage of this "broch", the round stone hut with overhanging, so-called "false" vault. The origin of this type of construction is to be sought in the snow brick house of the Arctic-Nordic race, as it has survived among Lapps and Eskimo today, and also the Paleolithic settlers from the north may have once erected it on the coastal ice of Scotland and Ireland. It is a simple transfer of the same building technique to stone. This "beehive-hous" is still in use today on the islands of Harris, Lewis, St. Kilda and in the Outer Hebrides. In Ireland, where they are called "cloghauns," they occur on the Aran Islands and in County Kerry (Atlas Fig. 1283). Their continuation can be found in the area where the Atlantic-Nordic culture entered the soil of Europe in the Upper Paleolithic, in southwestern France (Dept. Lot).^{2,3} 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, Il de Fer, Grand Canarie, etc.). a village Arguineguin.^ As we will see on Text Plate VI (nos. 46-50), the rock inscriptions of the Canary Islands also form the starting point of a most peculiar writing of the sign *b-(r-k)*, which can be traced through the Mediterranean area (Sabellian, Corinthian, Corkyric writing systems) as an alternate form of the fo-z/r&z sign ("two arches", "castle", "two mountains"). The descent of the broch from the round stone house is still clearly recognizable in the Balearic "taleyots" and southern Italian "truddhi". The "cloghaun" or "clochan" from Bishop Island on the Irish coast⁴ is the immediate model of the *modern* "taleyot" from Ferrerias (Minorca) (Atlas Fig. 1277). Likewise, the simplest type of nuraghi corresponds to them.

The Irish-Scottish stone huts, however, still show Bronze Age inventory. That this whole clan is related to the Arctic winter house built of snow bricks, Montelius has also already recognized (op. cit. p. 43). We have here, then, another Paleolithic relationship between North America, Scotland-Ireland, and southwestern Europe, which is further enhanced by the fact that

¹ *Oskar Montelius: The Orient and Europe. Influence of the Oriental Culture on Europe until the Middle of the Last Millennium B.C.* Stockholm 1899, p. 169t. ² *O. Montelius: The Orient and Europe.* S. 181, fig. 243a and b. ³ *R. Verneau: Cinq années de séjour aux îles Canaries.* Paris 1891. p. 54.⁴ Illustration by *Montelius*, p. 182, fig. 244.

underlines that the use of the "sweat houses" is also common to North America and the North British Islands.

Since the midland forms of the "Broch", like the Nurage, still show Neolithic find inventory, and their origin can be set with certainty for the Stone Age,¹ the origin of the North Atlantic "Brochs", as their preliminary stage, must also be put back into the younger Stone Age.

The already mentioned "crannog" of Dumbuck in the Clyde also shows in the ground plan the two concentric circles, a wider outer and small inner one. On the inner circle probably stood a tower, a kind of "broch". The excavation did not yield any metal finds, only stone and bone objects. Further, a canoe, a dugout canoe and an oak trunk with carved steps, a "ladder", probably to climb up into the entrance of the tower, were found. In the dugout was a slate spike. The finds from Dumbuck again show great affinity with those from the rampart castle of Dunbuie, which has also already been mentioned. Also here no metal, no trace of pottery was found, only bone points and different spear points of slate beside small stones with cups or bowls. The rampart castle consisted of a ring wall of stone packs without mortar, with a diameter of 30-32 feet and an entrance 3 feet 2 inches wide.

Dumbuck and Dunbuie stand alone in Scottish prehistory. The depiction of the dugout and the "solar hand" on the Dumbuck pendant stone has already been appreciated above. The correspondence between the solar symbolism of these Scottish finds and those of the Neolithic megalithic culture of Portugal has also been mentioned.

So we will have to look for the origin of the Scottish defense towers in the younger Stone Age, to which also the "arctic" slate culture of Skadinavia belongs. In addition to the reasons given here, there is another serious one, namely the fact that the ground plan of those "crannog" and "broch" complexes so often recurs in the Neolithic rock drawings of Scotland.

We have here the cultic connection between "house", "grave" and "God". Characteristic for the God-seeing-in-the-nature of the Nordic race is that everywhere with all things a connection with the revelation of the divine in the cosmic course of the year is looked for. Objects, which first developed from any useful purpose, like the snow brick round house with the entrance oriented to the sun, are compared with the winter sun house of the Son of God. On the rocks of Stronach Ridge at Brodick Arran (Atlas Figs. 1158 and 1163), for example, we see the inner circle, to which a kind of access leads, surrounded by one or more circles. It touches here the concepts, symbols, characters and words for "worm layer", "loop mountain" and "spiral tower" as symbols of the annual course of the sun, which is in its winter home, the "arc", or is caught in the "loop", "snare", "serpent", the winding of the "worm", in the "worm layer". We will be able to observe in the section "Grave and House" the intimate interrelation which exists in the worldview of the Nordic man between the utilitarian object of daily life and his belief in God's light. In life as in death he dwells in the sign of the Lord. The "castle" *bu-ur-ku* (*ka* - older *p-r-k*) "two arcs", "two rounds", therefore "the circle", is church, festival and house at the same time.

As the study of the designation for "tower" and "castle" in the eponymous ab

¹ *F von Duhn* ; "Nurage," Reallexikon der Vorgeschichte IX, 4 (1927), pp. 140-145,

The words in question trace back to a common Atlantic source and are borrowed from one and the same cosmic light symbolism of the North Country.

For a reorientation of the Atlantis problem on prehistoric basis it is now of **u-The Atlantis question**. It is important that in Plato's report about the castle on the legendary island of Atlantis ^{Grundlagen}_{Schen} we recognize exactly the ground plan of the "crannog", whose layout consists of concentric circles of rows of piles and ramparts of hurdles and earth, with a fortification in the manner of a "broch", a defense tower in the middle (Dumbuck). Before we now proceed to the report of Plato, we want to discuss first the geological "basis" of the Atlantis question.

In the Late Paleozoic and Early Mesozoic, the continent comprising the east coast of South America, Africa, Arabia, India and Australia, "Gondwanaland", was separated from "Arctic Land" (East North America, Greenland, Skadinavia) by the broad "Tethys" Ocean, of which the Mediterranean Sea is a remnant. The middle part of the today's Atlantic Ocean, approximately between 20°-40° n. Br. from Syria to western India, has thus existed as an Atlantic valley since the Stone Age. Two arms of this Tethys ocean, extending north-southward, developed into the present Atlantic Ocean. In the formation of the bottom of the Atlantic Ocean, the presence of a meridional double rift with a separating ridge of heights on the average 1500 km wide is the most outstanding feature.

So if an Atlantis floe area still existed in the late Tertiary and in the Quaternary, we have to look for it in the first place *north of 40° n. Br.*

That in the older diluvium northwest Europe (Britain, Ireland-Scotland) and northeast America still represented a coherent floe complex, we have discussed in the previous section (cf. the geological evidence in Wegener: Entstehung der Kontinente und Ozeane, pp. 39-41). Only in the course of the Diluvian these connections were loosened more and more by the displacement of North America and finally also the British Isles were separated from the mainland, whereby the English Channel and the Strait of Dover were formed.

From the old Arctic continent only Greenland, Spitsbergen and Franz-Joseph Land exist as fragments. These islands are therefore horsts; volcanic phenomena have nowhere been determined with certainty on them. They differ in this way from the other, Atlantic islands, which were subsequently rebuilt from the wreckage of the sunken Atlantic continent by volcanic eruptions. Among these new formations is Jan Mayen Island, the northernmost volcano on Earth, an advanced post of Iceland, which is also oceanic and volcanic. The basis of Iceland is the Miocene basalt floe of the old Atlantis Arctic continent, which connects Greenland and Europe at a depth of 400-500 meters. Volcanoes from the Pliocene and Diluvial periods rise on top of it. Most of the fault lines, fissures and volcanic formations of Iceland show pronounced NE-SW direction, in the direction of the Atlantic double rift. Atlantic volcanic are further Far Oer, Azores, which are also built up from young tertiary or diluvial lavas.

The mighty North Atlantic sill, which extends from Greenland - Iceland southward over Reykjana Ridge, Faroer, Rochall Island, Telegraph Plateau, thus forms the part of a large North Atlantic continent, which may have sunk only in the course of the diluvium.

The Canary Islands and Cape Verde are to be regarded as fragments of the South Atlantic continent; they are so-called "crypto-oceanic" islands, since the sedimentary framework, gneiss and clay slate, appears again in places in their landscapes. They are therefore not only volcanic new formations, but parts of an ancient, tertiary continent.

In the so-called Middle Cretaceous period, the southern boundary of the Tethys Ocean (the northern shore of the Brazilian-African continent) was approximately at the present Canary Islands, while the Cape Verde Islands still belonged to the mainland. In any case, also in the Tertiary period the nature of the area west of the Pillars of Hercules changed a lot. Madeira and the Canary Islands were already separated from the continent in the Upper Miocene; but the movements in the Atlantis region were still expressed in folds in the Quaternary.

The crossing point of the depression of the Mediterranean Sea with the Atlantic Ocean has probably been exposed to particularly strong movements in the earth's edge; these movements have been partly certainly quaternary, *thus experienced by humans as witnesses*.

The movements and level changes of the Atlantic floes can also be traced in the north until modern times. Skadinavia shows a continental beach shift. The level rise on the Swedish side is significantly greater than on the Norwegian side. At Hammerfest the old beach line has 29 m sea level, the same line at Altenfjord 67 m, on the Swedish side at Norrköping 130 m, at Hudiksvallgar 213 m. These Quaternary level changes of land elevation can be observed in all coastal countries grouped around the northern Atlantic Ocean. On Novaya Zemlya there are diluvial beach terraces up to 300 m height, on Svalbard 130 meters.

Before this uplift, however, a *subsidence* of the land took place during the ice age, for example the Nordic fjord coasts, where old river valleys were submerged; likewise the shores of the southwest corner of England and Ireland, rich in harbors and bays, the northwest corner of France and Spain, where old hull mountain chains break off across the coast and the sea entered the valleys between the chains during the subsidence (Rias coast). For example, the Shetland, Orkney and Hebridean Islands are also not original islands, but belong to the Western European continental shelf, as does Rockall.

Thus, even in front of today's mainland coast there is still an area belonging to the continental shelf, which sank in a younger geological period, the "shelf". Such a shelf is the North Sea, since Norway and northern Scotland form a tectonic unit. Jutland, the German North Sea coast, the Dutch, Flemish and French coasts up to Normandy show secular subsidence of the land, slumping of the bottom and so-called "real crustal movement". The present North Sea is a slowly southward rising plate, the northern half 50-80 m, the southern 20-40 m below the water surface. The Doggerland (the Doggerbank), as large as Schleswig-Holstein, has individual parts only 15 m deep.

The sinking of Doggerland, the main part of the ancient Forsete (Polsete) land, around the middle of the last millennium B.C. has been the great catastrophe for the ancient Tuatha Empire, Old Ingvaconia, and the cause of the North European peoples' movements of the older Iron Age.

Among the accompanying and subsequent phenomena of the Atlantic earth movements are also the volcanic eruptions, as they occurred on the Azores (St Miquell) as late as the 16th century and were observed in the wider area as submarine eruptions in 1720, 1810, 1811, 1838 and 1867.

The Azores consist of 19 islands and are formed by three parallel strips, running E-S-E to W-N-W, which extend over a total length of the islands of 800 kilometers and probably continue undersea. It is the south-north direction of the Atlantic rift.

About 500 miles (900 km) north of the Azores on the threshold connecting the Azores with Iceland, at 47° n. Br. and 29° 41' west longitude from Paris, in the summer of the year 1898, a French cable ship found at a depth of 3100 meters, while dredging after a broken telegraph cable, a seabed of mountainous character, high peaks, steep slopes and deep valleys. These peaks were rocky, mud was only in the valleys. Between the teeth of the Enterdreggen, which were taken hard, there were rock fragments, which were freshly broken off. They all belonged to the same type of rock, a glassy lava, *tachylyte*, a chemical basalt composition.

Termier has rightly said about these precious documents kept in the Musée de l'Ecole des Mines de Paris that their historical meaning and significance were not understood properly at first. Because glassy lava can form only under atmospheric pressure *over water*. At a depth of 3000 meters under water the magma must have *crystallized* because of the pressure prevailing there. Since this glassy lava possesses however still completely its fine points, *then its sinking into the sea depth must have happened very fast after its eruption and with large speed*.

Thus, in this area between the Azores and Iceland, major subsidence must have occurred in geologically recent times.

On the basis of these geological findings the Atlantis tradition of Plato gains a completely different meaning. According to this tradition, outside of the "Pillars of Heracles" there was an island "larger than Asia and Libya together, from which at that time one could still cross over to the 'other islands' and from the islands to the whole, opposite mainland, which encloses that in truth so called sea. - Later, *enormous earthquakes and floods occurred and in the course of a bad day and a bad night, the island of Atlantis disappeared into the sea.*"

Let us now turn to the tradition preserved by Plato, following what has been ascertained about the North Atlantic wall and tower^{1c} Atlantis vouchers. According to the account given by him in his „Timaeus" and UcfcrUDg^{bc} "Kritias", Solon is supposed to have received the report about Atlantis on his journey to Egypt from the priests there. This whole report is considered to be Plato's invention, in order to be able to form his social-ethical state idea vividly. The great mischief, which was done by "occult-scientific" side with this report, became for the scientific research the cause to deal with it all the more no more. This is to be regretted all the more, since in fact in the fantastically decorated representation a very essential core is contained, whose detachment is absolutely still possible.

¹ Gerh. Schott: Geography of the Atlantic Ocean. Hamburg 1912. p. 79! Otto Wilckens: "Atlantis." Geologische Rundschau IV. 1913. p. 441t. Pierre Termier: L'Atlantide. Bulletin de l'Institut Océanographique. No. 256. monaco 1913. l. Germain: Le problème de l'Atlande et la Zoologie. Annales de Géographie, May 15, 1903. p.209f. Plato's "Timaeus, Critias, Laws X" translated into German by Otto Kiefer. Jena 1920, pp. 8-16 and 137-159.

First of all it is about the construction of the Atlantian original castle by "Poseidon". Concerning the Greek naming of the divine founder of the Atlantis castle the words of the Critias must be sent in advance, "so that you do not wonder if not Hellenic men have Hellenic names; you shall learn the reason of it. For Soloft, wishing to make use of this narrative 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 language; therefore he himself likewise took the sense of each proper name and wrote it down as it reads in our language."

If we now likewise take the "sense of the proper name" Poseidon, then we have the god with the "trident" (X or th) "god in the water" i.e. winter solstice, where "bull" and "horse" (HA) stand, the symbolic animals of Poseidon, the "ur-ku", "ar-ku" (*l~k*) and so on, from which the Latin *arx* "castle", the Gothic *cdhs*, Anglo-Saxon *ealk*, Old Saxon *alah* "temple" and our word "castle" (from *bu-ur-ka* etc.) originate.

The name of this Atlantean "Poseidon", however, is preserved in the West African Atlantean culture, in the Yoruba language, together with the further cult linguistic evidence in relation to cosmic symbolism. The god of the sea is called *Olokun*, a word that is root-related to *oru* "hot steam," "night, darkness," *orunganjö* "midnight," *orun* "arch," "vault of heaven," and *orun* "sun." Opposite to this *Olo-kun*, the Orisha of the sea (actually "God in his night, water, winter course"⁴) is the *Olo-run*, the Orisha of the sky, the supreme being, i.e. "God in his day, sky, sun course". For us it is important that we can determine the formula *ol(or)-ku(n)*, the *l-k* respectively *r-k* formula, for the "sea-god" in an ancient atlantic cultural area, which will still provide us with some evidence.

Of the erection of the ancient Atlantis castle by "Poseidon" it is said nuii in the narrative of Critias: "he fortified the hill on which she (Cleitus) dwelt by a strong protective work all around; namely, he made several *smaller and larger rings*, two of earth and three of water, all around the hill, each equally distant from the others in all directions, so that the hill became inaccessible to men".-----
"since in that time ships and navigation did not exist yet", adds the honest Critias! *The ground plan described here, however, is that of the "crannogs" and is represented to us exactly in such a way in the Irish-Scottish rock drawings mentioned.*

Let us now turn to some further details of the Atlantis-narrative of Plato, and first of all to the time of the fall of Atlantis given by the Egyptian priests, about 9000 B.C. As our investigation of the occidental and mediterranean writing systems will show, they lead back to a common southwestern European, Atlantean source. And namely to a last uniform redaction, which must have taken place in a common cult center. This redaction refers in each case to the establishment of two new signs for the first month of the year, when the sun, after a period of about 2000 years, has advanced again into a new constellation at its rise in the *winter solstice*. The total sequence of these monthly signs, the "holy year row", forms the writing system. Now in the Atlantic culture of the Magda- lenien epoch two such redactions can be proved in the writing monuments preserved to us and the symbols of the cave paintings: an elk (twin) period and a bull period, where the sun thus rose at the winter solstice in the constellation concerned. The first period would be around 12000-10000 BC, the second around 10000-8000 BC. The now following Aries period is no longer represented in the Magdalenian hieroglyphics. The archaic written-

Systems of the Mediterranean basin and their hinterland show them also only incompletely and inconsistently, and where the new arrangement of the winter solstice signs of the Aries period took place, it was partly also reactionarily reinterpreted in favor of the older Taurus period again or eliminated. Mutual detachment, obscurity and decay now occur. (Cf. section V and VI.)

With the end of the Taurus period, therefore, the common basis of that cultic, Atlantean writing ceases to exist. With it also the Magdalenian culture breaks off. Such a cultural break is only explainable, if the concerning cultural center for some reason leaves the course of the things. This would have to have happened then before 8000 B.C., a time specification which would coincide with that of the Egyptian tradition with Plato.

location of Atlantis, the "Timaeus" says: "----- - at that time one could still navigate the sea there; for there lay before the mouth, which is called with you 'Pillars of Heracles'⁴, an island larger than Asia and Libya together, and from it one could still cross over at that time to the *other islands* and from the islands to the whole *opposite mainland*, which encloses the sea so called in truth. Everything that lies within the mouth of the ocean appears only as a bay with a narrow entrance; but that ocean is rightly called thus, and the land on its shore is rightly called a mainland."

The assertion that the island was "larger than Asia and Libya together", means of course nothing, since one had at that time no more idea at all of the size of Asia. This later tradition, embellished with southern fantasy, can only be taken as essential content that a large island west of Portugal should have lain in the ocean, from which one could have sailed over to the "other islands" and further to the American mainland. However, the assertion of the geographical position of the island is made with such certainty that this tradition must be based on truth or the whole information must be invented.

In order to verify the Egyptian-Platonic tradition, we will refer to that of the Occident itself. For if an island empire existed, which occupied such a predominant position, as the Platonic report ascribes to it, then the memory of this country and people as well as of its downfall should be able to be proved also elsewhere in the oldest traditions of the peoples of northern race.

At first two further data from the Atlantis report of Plato are to be emphasized: there stood in the center of the island in the temple of the "Poseidon", a sacrificial column from brass, on which the oldest law was engraved. The indication that copper or brass was already processed in the outgoing older Stone Age need not be an "anachronism" of a later tradition. The subarctic "Copper Eskimos" of North America, whom we got to know through the research journeys of *Stefansson* and *Rasmussen*, and who still live predominantly in old stone-age, arctic-nordic culture conditions, also process copper lying in the day. *However, we must assume that the Upper Paleolithic Atlantic culture, also with regard to technology, was far superior to the contemporaneous continental European culture.* It possessed the *hoe construction* and, from the *Aurignacien* as older *Atlantiker culture period*, still the shafted *stone axe* or the shafted stone axe, whose ideograms bezw. (field hoe) and F ("thorn", shafted stone axe) appear in the winter-solstice caves of the *Atlantiker* at the gulf of Biscay, in the "franco-cantabrian circle"⁴. The shafted stone axe, however, is so far in the microlithic culture of the Magdalenian of southwestern Europe un

Therefore, this "Franco-Cantabrian circle" of the Atlantic coast of southwestern Europe is probably only considered as a hunting ground of the Atlantians, who had their settlements and trading stations there. From there the Atlantic culture radiated further into Western Europe.

It is important that the *Stone-Copper Age* is again of *Atlantian origin* and takes its origin from *Ireland and Spain*. It seems to be the resumption, in the course of the younger Stone Age, of an ancient technique which had been temporarily lost by the fall of Atlantis and its copper mines, presumably exploited in open-cast mining. For the Neolithic culture of Spain, in which copper processing reappears, is based on the overlapping of the Africans, the originators of the Upper Paleolithic, Eastern Spanish rock paintings, by the Atlantians, namely the North Atlantians, who later also mixed with them. In any case, the copper and tin layers of the British Isles and Spain, from the geological point of view, necessarily prove to be continuations of the same layers of the Atlantic continent.

As for the pillar of sacrifice and law, made of copper or brass, in the "alhs", the *l-k* or *r-k*, of the "temple-castle" of Atlantis, the *ten kings* of the island met there, soon every *five*, soon every *six* years, to pronounce justice on themselves and others. At this *column* the cultic *bull sacrifice* took place, which was connected with the large Atlantis - Thing. Important are the details of this sacrificial preparation: "When they (the kings) were about to pass judgment, they gave each other the following pledge of allegiance beforehand: They organized a hunt among the bulls that grazed freely in the sanctuary of Poseidon, without weapons, only with shackles and snares (Ä) and implored to 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 offered it there on the pommel of the same immediately above the inscription." - These details are of the greatest importance. In the first place the time indication: the meeting of the kings to the Hauptthing takes place in the leap year, whose calculation we will find still exactly in such a way in old Iceland. Then the shillelagh, the club, which takes the place of the "thorn" |>, or (hatchet) with the South Atlantians and the noose Ä, symbols, which are to be treated later. The pillar (stele) as a symbol of the tree of the world and of life plays a great role in the Atlantean-Nordic cult. Its spread in the Mediterranean area from west to east along the coast of North Africa and over the islands we will follow in detail. Especially in the cult of Minoan Crete the pillar and the bull sacrifice fulfill an important task (see the sections "Priestess", "kaku" or "ur-ka", "Bull", "Pillar Stone", "Tomb and House"). The Cretan representations provide us with the same picture of the capture of the sacrificial bull as was communicated by Plato a thousand years later after Solon's report. Also in Egypt, whose empire foundation we will get to know as a creation of the people of the "foreign boat type", the South Atlantians, the same duty of the cultic bull sacrifice was incumbent on the king according to old custom. Without weapons, only with the noose the bull was allowed to be caught and slain only with the club. Which meaning in the whole Mediterranean area the cultic stone setting and the column, the dolmen and column altar, with the bull homage also in the right cult had, particularly in the Minoan Crete, we will treat in connection with the corresponding occidental and northern monuments of the right. As in the Atlantis of Solon-Plato, the cultic basis of Germanic law still goes back to the bull age. The Cimbri still carried their brazen bull, on which they swore their oaths (Plutarch, Marius 23).

The overall law symbolism of the Atlantic-Nordic peoples goes back to the winter solstice and bull symbolism: there is the place where the finding of law takes place. The oldest layers of this winter solstice bull symbolism of the w^r-[^]s are preserved to us in the monuments of Magdalenia on the Atlantic coast of south-western Europe and can be traced eastward through the Mediterranean region only in post-glacial epochs. In Ireland and Scotland alone we will be able to prove the continuity of these cult-symbolic legal antiquities (bull in connection with stele, dolmen and stone setting) up to the time of the heroic sagas.

The Egyptian travelogue of Solon in Plato is essentially supplemented in this point by the communications of the much-traveled Diodorus of Sicily.

In the 3rd book of his "Geschichts-Bibliothek" (chap. 56-61) he describes the Atlantians as follows-¹ 5-^{Der Atlantis-Be- * richt of Diodor and}
 The Atlantians, who inhabit the fertile landscapes of **prehistoric times** on the shores of the Oceania, are distinguished from their neighbors by their piety towards the gods^{monuments} and their philanthropy towards strangers, and they also claim that *the gods were born among them*. And with what is told about them, also the most excellent of the Hellenic poets (Homer, Iliad XVI, 200f.) agrees, where he lets Hera say:

For I go to behold the nourishing earth's boundary, Even the Okeanos, our birth, and Tethys, the mother.

They say that Uranos ruled among them as the first king and gathered the scattered people into the shelter of a walled city. And those who were subject to him he weaned from lawlessness and animal-like life, inventing the use and preparation of crops and also making other useful inventions. He had also gained dominion over most of the inhabited earth, especially over the lands to the *west* and *north*. He had carefully observed the stars and predicted many things that would happen in the sky, and so he had *taught the peoples to observe the year according to the movement of the sun, and the months according to that of the moon*, as well as the different seasons. The multitude, unacquainted with the eternal order of the heavenly bodies, and full of wonder at the prophecies which came to pass, believed that he who taught such things was of divine nature, and after he had departed from men, bestowed upon him immortal veneration on account of his benefactions and his knowledge of the heavenly bodies, and transferred his name to the building of the heavens itself, partly because he showed such familiarity with the rising and setting of the heavenly bodies and the other phenomena in the universe, partly in order to surpass his benefactions by the greatness of the honor bestowed upon him, in that they declared him to be the 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. From this alien master class Africa received its culture: religion and law, celestial science, agriculture and the art of building fortified dwellings.

If we now question the monuments of pre- and early dynastic Egypt with regard to the tradition communicated by Diodorus, the people of the "foreign boat type", the founders of the empire of Egypt, turn out to be South-Atlanteans on the basis of their ship symbols and tribal signs, as well as their linear (runic) writing, which will be examined by us in detail.

Of *Nar-Mer*, who was the first to unify the kingdoms of Upper and Lower Egypt under his mace scepter, we possess a contemporary picture on the palette of Hierakonpolis (Atlas Fig. 5018 a and b). The profile of the king shows the Nordic racial type, which stands in the most abrupt contrast to the animal-Negro racial type of the indigenous peoples he defeated. The *sixth* behind the king, which in each case the crown of Upper and Lower Egypt carries, indicates under whose protection he stands, wpsen emblem he carries and with it, which faith and which origin he is. But it is important that the heraldic animal of the king is the *bull*, the common symbol of the peoples of Atlantic-Nordic race. On the mace-head III of Hierakonpolis we now find the king as a benefactor of the peoples ruled by him, as a teacher of agriculture (Atlas fig. 476). The field hoe, which he leads in the hand, appears however already on the monuments of the Atlantic culture of the Magdalenien at the oceanic coast of southwest Europe, both in figurative illustration and as seasonal sign (atlas fig. 4502), as well as as writing sign ("thorn") (inscription of Gourdan, atlas fig. 4467): see further section "thorn".

In the Atlantean-Nordic belief God is called "who was from the beginning", the *Ur-an-(n)a*> the "heavenly father". His son, whose revelation is "the light of the world", carries the same name at the beginning of his cosmic annual course. Generalized the name would be used later also for the "before", the "first ones" who were there at the beginning, the "*ancestors*". Therefore the progenitor of this strange, culture-bringing ruling dynasty could receive the symbolic, theophore name *Uranos*.

God's son at the beginning of the year, is "the god with the thorn", the "thorn god": the sign for "Dom" ("= "hoe", "axe") is - in the bull age still written f̂ or Xj>, in the ram age \$ or %, then resolved into two signs, "split", s| and

Among the likewise common Atlantean-Nordic symbolic representations of the course of the year is the sign of the "*three mountains*", 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 in the Old Norse *Hâr* (the "high"), *Jafnhâr* (the "level") and *yri&i* (the "third") (see section "Two and three mountains"). At the beginning of the year, at the eastern mountain, there is the "Dom" or the "Dom-God", the god with the hoe, who resurrects all life in creation from death, plants, animals and humans. The "hoe", later the "axe", has received over this conception the sense of "life rod".

Thus, the sign occurs in the Atlantic-Nordic megalithic culture of the Younger Stone Age in France. Cf. atlas fig. 486, carving on the sandstone slab of the dolmen of Trou- aux-Anglais (commune of Aubergeville, Arrond. Versailles, Dep. Seine-et-Oise): the year sign of the three mountains, below it a figure with the two-handed hoe; behind it the sign of the double hoe in the right mountain, the east mountain, the spring sun.

Atlas Fig. 488, drawing on the wall of the burial chamber of the Tumulus des Lisières (France). The "Dom" in the "Ur" sign f| between the two suns (winter solstice). On 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, in it the sign of the three yearly mountains, on the right of it the "Dom" sign. Beside it the "Ka" sign.

Atlas Fig. 2559, ivory plate from the early dynastic royal tomb at Negadah: the sign of the three yearly mountains, next to it the hieroglyph (rune) of the tree of life >|c, whose ornamental form is the "six-pointed star" attached - as shown above - to king Nar-mer.

The prehistoric and early historical monuments confirm therefore in full extent the Atlantis- The Atlantian tradition of Diodorus. We will see shortly that the investigation of the original name of Atlantis, as well as of the peoples who came from it, also confirms the trait of "Motherland<< West", as Diodorus passes it down for the origin of the Mediterranean culture. In chapter 57 is told about the offspring which Uranos had with *Titaia*, who was of great prudence and showed many benefits to the peoples and therefore after her death was made goddess and called *Ge* (earth) by those who were grateful for received benefits."

We will deal with this name of the "mother earth" in the winter solstice, the year division, the year beginning in detail in the section of the same name. It is to be pointed out here only that in the property of the year division (♦ c| b or 4 this name has the consonantal value *k-k* or *t-t*. The word *aia* "mother" belongs like the *t-t* likewise already to the Arctic-Nordic language group, as we will see further below.

According to Hesiod (Theog. 137 f) Kronos is a son of Uranos and Gaia (-■ Ge), who, by mutilating and deposing his father, appropriated the rule of the world for himself with the other Titans. His marriage to his sister Rhea produced, among others, Poseidon and Zeus the Olympian. According to a Cretan tradition communicated by Diodorus (3,61 u. 70), however, Kronos was a brother of Uranos and ruled over the island of Crete, whose cultic connection with the Atlantis tradition of Solon-Plato (pillar, cultic bull-catching with the noose Ä, bull sacrifice etc.) has already been discussed above. The birth of Zeus, the Kronos, son, takes place in a place *Dikte* or in a *cave of the ZÄz* mountains, where he is nourished by the goat *Amaltheia*. Also the whole island of Crete is said to have been called *Idaia* in the past after Rhea. "Idaia", however, is also the name of the Phrygian mother of the gods, Kybele, who has a temple on the top of the Ida Mountains. The mountain range runs through Phrygia and Mysia (now Kas Dagħ) and in ancient times was also called the Trojan. Both in Troas and in Crete Zeus was worshipped on Mount Ida. Kybele, however, 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 Trojan Ida.

Both, Kybele and Rhe(i)a, are local variants of the "mother earth", which is called "mother of the people" and of the "gods" at the same time, because from the son of God reborn by her, from the individual manifestations of his cosmic course of the year, the humanized god figures detached themselves and became independent entities of those Mediterranean mixed race cultures.

The symbol of Mother Earth was the "stone axe". The spreading of this symbol, which we will treat in the section "Mother Earth and her Priestess", starts again from the today lost hearth in the Atlantic Ocean, through the Mediterranean area over Crete to Near Asia and beyond over the ocean to America. This is the parable of the Atlantean-Nordic belief in light, that man is born of the earth mother, the "stone", the "rock", and that the Son of God, the "light of the world", who annually dies the death of the cross, enters her womb to be reborn. In the Atlantean Norse original language *na* means "stone" and "mother" (also doubled *na(n)nd*), later also *ma* means "mother". The "man" has become from "mother + stone" = *mana* (*manu*, *minu*, *mino* etc.), but Rhea-Kybele is called as "mother" also *Ammas*, which corresponds to the old-Nordic *amma* "grandmother", which in Swabian-Bavarian as "Amme" still means "mother".

Rhea hands the "stone" to the Kronos who wants to devour his son Zeus (the coming light year). The birth of the man from the "stone", the "rock", the "dolmen" as womb of the mother earth, is a parable, whose oldest layer is again Atlantic, and whose spreading from the west can be followed eastward through the Mediterranean basin. For this the other name of Rhea as "Mother Earth", whose name in Doric is also *Da*, must be consulted: it is *Adana* from *a-da-an-(ri)a*. This name of the Mother of God we will find again in Ireland as *Ana*, *Dana* or *Danu*, the "mater deorum Hibernensium" according to Chormaic, in Old Germanic also as *Odan(ri)a*. This is a younger form for the *Tan(ri)a* or *Stanna*, the "mother earth", which - as we saw - is still known to the Anglo-Saxon as *Stân* "stone" and whose sign is the double axe X or (text fig. 54). The *Tanna* we find as *Tanit* in North Africa with the Punians on the grave stelae again with the "axe" (Atlas fig. 2126 and 2127). Still today, of the West African peoples who received the Atlantic culture thousands of years ago, the Yoruba's, have preserved the figure of the "Mother Earth", the *Oja*, with the double axe (Atlas fig. 2242, see also the picture supplement 17), while their language otherwise still preserved most valuable fragments of the Atlantic-Nordic original language of Magdalenia. The "Priestess of Mother Earth" with the cultic double axe in Minoan Crete we will still discuss in detail in the relevant section.

Also an old Yoruba'sche tradition still says that every man from old time was a stone. We find it also in the Hellenic Flood saga of Deukalion and Pyrrha. When Zeus destroyed the sinful, brazen race of men by the great flood, Deukalion saved himself according to the will of Zeus with his wife in a ship which he had built on the advice of Prometheus. After nine days he landed on Mount Parnassus (Athos, Aetna) and sacrificed Phyxios (escape umbrella) to Zeus. The oracle of Themis in Delphi answered him to the question, how a new human race could arise, with the words: "Cover both your heads and loosen the girded garments. Throw then the *bones of the great creator backwards*". Deukalion declared the bones of the great mother to be the stones of the earth, and both now threw stones behind them. The stones of Deukalion became men, those of Pyrrha women (Apoll. Rhod. 3, 1085 f.; Appollod. 1, 7, 2; Ovid, Met. i, 260f.). Beside the root word for "stone" *na* also *la* occurs: therefore in Greek *la-as* - the "stone" and *la-os* - the "people". The custom that one should throw a stone at the grave stele, the stone column, as at the grave (the dolmen) in *passing*, has the same meaning. This custom can be traced from Ireland to Spain-Portugal, where it still adheres to the ancient megalithic tombs, to the north coast of Africa (Kabyles) to ancient Hellas. The meaning of this symbolic action is this: the living man has emerged as born from the womb of the mother earth, the "stone"; this place is *behind* him. He throws the "stone" backwards into the "beginning of the year" - "beginning of life", into the "winter solstice" back as a symbolic request for descendants.

The "stone" as "double axe" (double axe) and symbol of the mother earth is also shared by her son, "the new yearly light" which, according to a parable, takes the place of the old one.

The name of the Cretan Zeus Labrandeus, whose place of worship was in Labranda, belongs to "*labyrinth*" and the Carian word for the double axe *labrus*. We will deal with the labyrinth in the section "Wurmlage". There where its "wandering", the night-winter walk in the womb of the mother earth is, the double axe stands. There, after the ascent from the "stone", the cultic bull sacrifice of the South Atlantians takes place. But also the "worm layer" is of Atlantic origin; its oldest layers lie again on the coast of the Atlantic Ocean:

Ireland, southwestern Europe, and western Africa; and from there it spreads eastward into the Mediterranean region.

The name of the "mother of the gods and the mortal men, the all-mother" (Orph. h. 14,9) *Rhea* (*Rheia*) can be traced back to *rheō* "flow", as "original source, from which everything flowed" or by inversion to *Era* = "earth". What meaning the *law of inversion* has in the Atlantean-Nordic language, we will examine in section VI. It is sufficient to state here that its name includes the primeval water and the earth, its elements.

It was already spoken above of the night and winter sun passage of the world light into the water and the womb of the mother earth: there in the south, where the winter solstice is, is the "stone", the "dolmen", the *ku-hu* or *ur-ka* etc., the "two bows", "two mountains", in which the lowering tree, the "wood", stands. "Going to wood" is the ancient Germanic expression for the winter solstice passage of light (MerseburgerZauberspruch). The old Swedish peasant sayings "Syr drap syt i skogen" (the boar kills the sun in the wood [forest]) and "Orne grip verre a bargum" (the boar seizes the sun in the mountains) also refer to this.¹ But the Cretan-Troian naming of the mountain of the mother earth, in which the cave is, as *Ida*, corresponds to this completely, while the whole island of Crete is also called *Idaia*: *i-da*, however, means "forest and wood to build ships" and is the same word as *A-da-na* only with the high summer vowel *i*. So we have for the Rhea-Era as name *Amma A-dana* or *ida(nd)*. The same name leads with the Kabyle still the "first mother of the world", *am(m)a eddunit* (*udunit*), *em(m)a*, *imma*, *omma*, *ummu*, *ummibeans* "mother", "origin", "departure place"; *eddunit*, *udunit* "world," Old Norse *edda* and *Idunn(a)*-, *ammas* means "middle, half", *ammas n ehadk* (*ihedh*, *idty* "midnight" actually, like Anglo-Saxon, "mother-night"; *em(m)*, *emmet*, *emmut*, *immut*(*ty* but "die." So in the Kabyle languages this ancient heritage of the Atlantic-Nordic cult language is completely preserved.

The Berber languages, however, represent only one stage of the Atlantic-Nordic migration to the south and east. If we go back to the Arctic starting point, to the languages of the North American Indians and the Eskimo, we find in the Dakota language, which we have already used several times as a sample, that *mi-ni* means "water", *ni* "live" and *i-na* "mother" (*na* is the older form, instead of *ma* etc.). The latter word (*ina*) is the same as *ana*, only with the summer (sky) vowel *i*. We have here again the "water of life" as "mother".

That we are in the winter solstice is clear from the expression *i-na-pa*, which means "to come forth", "to come out", "to emerge", "to pass through", "to live through the winter", "to seek a refuge", through the "hill", the "mountain" (*pa-hd*). *Pa* (or *bd*) t as the winter solstice "solar house" we will find everywhere on the traces of the Atlantics. So we have here also the connection between "mother", "water of life" and the "mountain", from which the new light, the new life emerges again. The cult symbolic basis is also further still clearly recognizable: *i-ni* means "to take a steam bath", "to make spirit (*wakan*)", a cultic steam sweat bath after slaying an enemy or a king eagle. The "great spirit", god, is called *Taku wakay* or *Wakay tayka*, the god of *tay*, which we already know from "*tay-pa*", "birch", actually "birch mountain". Further in cultic language *ni-de* means the "water" and *ni-ya* "breathe, breath, life".

In the language of the Greenland Eskimo of the 16th century we find *ime* as designation for "water, lake, sea" and *anana* for "mother", South Alaska *ane*. At the terminus of the Mediterranean voyage of the Atlantians we encounter in the so-called "Semitic"

¹ Olf Rudbeck\ "Atland eller Mannheim, Atlantica sive Mannheim," Upsala 1679-1702 vol 2 p. 230 8*

Languages, in Assyrian *umrnu*, Arabic *'ummu*, *'immu*, Ethiop. Phoenic. -w, Hebt. *'em*, *'imm*, Syriac **em(m)â*, Jewish Aram. *Hmmâ* = "mother", while in the "Semitic" (i.e. South-Atlantean) alphabets the water is called *mem* or *mim* with inversion and is written with the sign of the "two mountains" $\triangle\triangle$ (Text Taf. VI). We find the same designation still in the Edda, where the spring, which is under the root of the world ash tree, is called "Mimi's well" *mother well*, like the world tree itself "Mima tree" = "mother tree". Still today this name lives on in Småland as the name of a lake of unfathomable depth and the river springing from it (*Mimis sjö*, *Mimis ad*). The "*Mimis brunnr*", the "mother-well", the well from which life comes, the *Mimir*, the "mother-son", the "man", is identical with the *primordial&ar well*, of which we will speak. The male reinterpretation is an invention of the skalds and is based on further back, eastern race mixture, according to which the Ur-Nordic light faith fell to the complete decomposition, darkening and revaluation.

Also the *Adana*, *Ida(na)*, *Odana*, *Udana* is found again in the Eddic tradition as the *ldunn*, which is robbed by the Wintaraar Thjazi in the "forest", at the time when the gods Odin, Loki and Höni kill the "bull" on the winter journey at the "ancient tree". *ldunn(a)* is the one who keeps the golden apples in her chest, the enjoyment of which keeps the gods from aging (Gg. 26, Sk. 22). In Atlantean Norse cult symbolism, the apple is considered the embodiment of sunlight and thus of life, and was represented by the ring (circle), the hieroglyph for the sun. Therefore, the swan or the stork carry the ring or the apple as the 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 center", "Snake", "Swan and Stork").

The hieroglyph of light and life O, which the snake with the three-leaf head brings to the human couple at the tree of life on the Scottish stone of Famel (Atlas Fig. 1422), we also encounter at the oldest northern sites of the apple as life food for the winter time in the *Neolithic* pile dwelling of Alvastra in Sweden.¹ It concerns ripe apples, which had been cut in the middle and dried as winter supply. Significantly for the partial question treated by us here is that the finds of Alvastra in addition vessel shards with the "sun" and "seed sign" O, under which

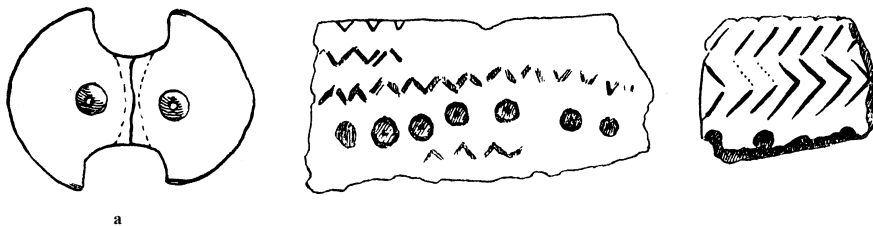


Fig. 8. finds from the Neolithic pile-dwelling of Alvastra in Sweden
a) amber pendant in the shape of the double axe; b) and c) pottery sherds

snake or water ornament, and an amber 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. p. 29t.; p. 56, fig. 51. bemstone bead in the shape of the double axe, p. 53-54 clay vessel sherds with snake (water) ornament, including Q; p. 66, fig. 61. apple cuttings. Translation in Mannus II (1910) p. 109 f.

The Hellenic myth of the golden apples, however, leads us immediately back to the Atlantean origin. Hera, the eldest daughter of Rhea and Kronos, sister and wife of Zeus, receives them at her marriage as a gift from Gaia, who made her grow the tree. These apples are guarded by the blessed Hyperboreans by the Hesperides, the daughters of *Atlas*, and a dragon. Explicitly, the place where the apples are located is again moved to the west and associated with the legendary gods of light of the island of the Hyperboreans, where the round temple of the god of pregnancy Apollo would be. The apples of light are guarded by the winter snake.

Indicative for the common Ingvaeonian basis of these all myths is that the Hesperides are also called daughters of *Phorkys* or *Phorkos*, who himself is regarded as son of Okeanos and Gaia. Therefore the Hesperides are also called "Phorkides" and are said to have been "swan-shaped" (ΚΩΚΥΩ jiopecpog) (Aesch. Prom. 797), thus "swan maidens", "swan virgins".

We find the myth of the apples of life of the Hesperides in Ireland in the saga of the "Hisbernas apples". The details of this Irish saga show a surprising agreement with the Old Norse one (Skáldskaparmál 1), where Loki as a falcon takes the stolen Idunn as a nut (D ("year", division of the year, beginning of the year) in the claws from Thiazi again and is pursued by the latter as an aar. The Aar is scorched in the fire which the gods keep lit within Asgard's castle wall. We will deal with this astral winter solstice myth later. Importantly, Odin transforms into an eagle when he steals the poet mead of Suttung from the *Hnithjorg*, "the clashing mountains" ΔΔ, and is pursued by the Suttung as an eagle, which is also another version of the winter sun turning myth. (Snorri-Edda, Bragarœ Sur 3.)

In the Irish legend, *three* brothers in the form of hawks X steal the apples of Hisbernas, and are pursued by the daughter of a foreign king in the form of a gryphon. When the hawks threaten to escape the gryphon, the latter sends fire from its eyes and beak, which scorches their feathers. But they turn into *swans* and *settle down* in a lake. Then the gryphon gives up the pursuit.

Here, too, we have the winter solstice myth, with which we will still deal in the section "Swan". The "swan" brings back in spring the light, which is the life. That's why the swan is the child-bringer in the Ingvaeonian symbolism: he carries like the stork the ringx>the apple.

The robbery of the Idunn is an annual event. The gods i.e. the whole nature ages until the new light is reborn from the womb of the mother earth. That, by the way, the *Idunn* is no other than the "Mother Earth", whose name we also attested in the Ma-uri languages, the Berber of North Africa, is still evident from the compilation in the younger Edda (Skáldsk. 75) "JörJS oc Idunn", "Earth and Idunn".

The new life comes from the winter solstice, from the south, where the three roots of the world tree X are, from the "water of life", the "mother well". The tree of life and the tree of the world that grows from the "Mimis well" is called *Mimameid*, "Tree of Mima", "Mother tree" (Fjölsvinnsmál 14). Every day the gods come riding to hold court at the roots of the world tree. The place of judgment lies in the winter solstice. Thor must therefore wade through the "worm-water" H (Könn, Ormt) (Grimmismöl 29), "when at Yggdrasil's ash-tree (a later name for the "Mimameid") to pronounce judgment, wanders the far way; for in burning embers stands the bridge of the Aesir (*Bifrost*, the summer, day, or celestial course of the sun). From Gylfaginning 14, however, we learn that "the place of judgment is in the midst of the castle

Asgard was at that place which is called *Idafeld*. There stood the temple with the *twelve* seats of the gods, besides the seat which Allfather himself occupied."

The stone setting with 6, 8 or 12 stones around the center, the annual sundial of the Atlantic-Nordic peoples, at the same time "church", "place of judgment" and "grave of honor", we will examine in detail in the relevant section. Its oldest and purest types are preserved only in the British Isles and spread further south and east along the coasts of the Atlantic Ocean. Even today numerous such "domareringar", "domaresäter" or "domstensbana" are preserved in Skadinavia. In Denmark, the custom of erecting stone circles as thing places was still a living custom in some places in the previous century, as it is still today among the Berber tribes of northwest Africa. The unity of church, thing place and place of assembly and grave of honor remained also in the Christian churches built at the "pagan" places of worship in the Middle Ages further.

All these round stone settings are exactly aimed at the solstices, after a uniform basic idea, the annual course of the sky light. The most magnificent monument of this kind preserved to us is Stonehenge in southern England, to which we will return in the section "Stone setting".

17. the lore pū, d_{as} Atlantis problem is this Norse light god temple under the open sky, which was built by the Hyperborâians Legal site, an important clue. And here we want to refer to the report of Diodor (11, 47) about the "Hyperboreans", according to a lost work of Hecateus of Abdera: - "that in the region beyond the Celtic country an island lies in the ocean, not smaller than Sicily. It lies *to the north and is* inhabited by the Hyperboreans, who are called so 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 favorable that two harvests take place annually. 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 after day, with hymns of praise and is worshipped quite exceptionally. There is also a magnificent grove of Apollo on this island and a famous temple, adorned with many votive gifts and of spherical shape. There is even a city dedicated to this god, and the majority of its inhabitants are zither players and always sit in the temple playing the zither 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 goodwill is said to date back to *ancient times*. Also *some Hellenes came into the country of the Hyperboreans and left there precious gifts* with Hellenic inscriptions. Likewise a Hyperborean of the name Abaris came to Hellas and renewed friendship and kinship with the Delians. From that island the moon is said to appear only in a very small distance from the earth and to show quite clearly visible elevations like the earth. Always after nineteen years the god himself shall visit the island, in which period also the celestial bodies return again and again into the same position, why also with the Hellenes a nineteen-year period is called the year of Meton."

The designation of the Hyperborean temple as "spherical" (ö<pcupoei8f[g) is based on a misunderstanding of the tradition and may have originated under influence of Pythagorean teachings. The Greek authors knew the round stone circle temple from personal opinion

itself no longer. The name Hyperboreans was interpreted in the antiquity either as the "Übemördlichen", (wtep Bépetoi (Strabo 1, 3, 22) or as "the beyond the north wind dwellers" (oi wtep βορέαυ olKOUvre^), while one interprets it in our time as the "Überbringer".^{1 2} The Hyberboreans appear in Dodona, Delphi and Delos as the bringers of sacrifices. Originally there must have been a connection maintained by *sea* between these places of worship and a northern cult center, of whose real facts the writers of classical antiquity already had no clear idea. The relationship between this northern cult center and the Mediterranean one was formed by the common worship of a god of light, whom the Hellenes called *Apollo* and whose sacred animal was the *swan*. Apollo, who spends the winter season in the Hyperborean land, is the same god whom we shall come to know in North Atlantic lore as *Pol(Por)*, *Phol(Fol)*, *Bal-dr*, etc. (cf. Section VI and Section VII "Son of God"). The name is formed from the *-p-ph(f)-b-* and the *-Z-* and *-r-* stems, respectively. The etc. stem we will get to know in the next section as the God-Name of the Ram Age. *Alspo pu₉₉ pa₉ fa* or *a/-, af-* etc. he is the god-son in the winter solstice, "in the waters", in the "mother well", thus the *ap-ul^* which latter name is still preserved in the winter god-name of the Edda Ulli, *Ullr*, Etruscan *Apulu*, *Aplu** The word as designation of the cosmic "winter house" of the god-son, who carries the heavenly light, "in the waters", is known to us in the Nine-Liederl. *poel₉*, Old High German *pfuol*, Middle Low German *puf pöl*, New High German. "Pfuhl", Old Frisian angels. *pöl*, English *pool* and literally corresponds to Latin *palus* "standing water", "swamp", Old Ind. *palvalā-m* "pond", "Pfuhl" (cf. section VI). It is preserved in Frisian place names such as *Apehe*, *Apelsgae*, *Apelland* (Hallig in North Frisia), *Apellum* sunken village on the North Beach, etc. Old Frisian *apöl* means "puddle", "water puddle".

Apollo is the son of the mother night, from which he emerges as Eōios ('Ecpoc;), the "morning one", "eastern one" (Schol. Apoll. 2, i; Apoll. 2,688,704, 714; cf. Orph. Arg. 341); according to Plutarch he is related to the earth and the dark (Schol. Apoll. 2, 711, 725). After emergence from night and darkness he reaches the highest light unit of the number of twelve (Plut. sera n. v. 22; Paus. 2, 24, i; Serv. Aen. 3, 108).

Also here the late Greek tradition has preserved the original equation of the yearly course of the Son of God with its reduced image, the daily course. The day course of the son of God, who is the carrier of the "light of the lands", is the daily repeating parable of the year course. The mother night of the annual course, the winter solstice, is the midnight of the daily course. The son of God, who completes the number 12 (as full monthly number), has again exceeded the mother night or midnight number (of the south Atlantic year and day calculation): he is the resurrected one, the born again one, the early year one, the morning one, who has overcome the prophesying winter solstice "snake" H, the smallest sun course arc at the winter solstice, like Apollo the Python. In midsummer (twelfth sign of the semi-monthly signs of the twenty-four series) he then reaches the highest light as "king of heaven".

Another hint to the winter-solar meaning of Apollo as the son of god in the "fish" ("snake" etc.) is the *Apollo Delphinios*, who is originally carried ashore by the dolphin, later embodied in the fish as the "companion". Also this darkened myth is taken over from the Atlantic culture of Crete.

That the God with the "Äz-axe, the 'P-sign, rides in the swan boat, we have already seen above

¹ H. L. Ahrens and O. Crusius-. Article "Hyperboreans" in Roschers MythcL Lexicon. Vol. I. 2. p. 2805 t.

² Müller-Deeckex Etruscans II. p. 69. Pauly-Wissowax Realenzyklopaedie der klass. Altertumswiss. II. (1896), P. 7.

briefly mentioned Also the Hellenic *Apollo* or *Apulu* is led by swans from the Hyperborean country to Delphi after the end of the winter.

In Delos the god appears sitting on the swan: he holds in his hand the lyre, a very essential attribute of the beginning of spring, of the passage through the winter solstice, which we will encounter later. In the Greek art this arrival of Apollo is often represented, how he lowers himself on his swan to the joyfully cheering people, who hold out the ribbon R to him.¹ The sign R is in the "sacred series", the runic futhark, the sign of the 12th month, while the second sign of the last month of the year is the double axe, the winter solstice sign of Mother Earth. The phonetic value of the sign R was originally *ku* or *su*, the former preserved in the ancient Germanic name for the light god *Tiu* (*Diu*) as *hohnijaz* the "swan-like" and in the Greek word for "swan", *kuknos*, the latter in our word "swan" (from *su-and*). The swan with the double axe and the double axe with the loop R (compare sections "Swan" and "Dom") are important cult symbols of the Minoan-Cretan culture. On the coins of Mallos (Cilicia) we find then also the swan with the bow, in which the sun is (Atlas fig. 3911). The loop appears here in a double form, which comes from the alphabet of the people of the foreign boat type and has the phonetic value *n-k* in Egyptian, and means "life". The sign corresponds to the still in the runic futhark before R standing sign XX> whose consonantal sound value is *n-k* and is called there *ing*: it is the sign of the womb, the mother earth, the holy tribal sign of the Ingväonen, to whom also *exclusively the swan symbol and the swan ship belong as tribal symbols*.

In connection with the foregoing it is now of importance that the hyper- Boreean island was considered by the Greeks as the Swan Island. Aelian (Hist. An. XI,1), who also describes the temple, tells that swans descend in the sanctuary to unite their song with the hymns in honor of the god.

As a bringer of the new life and light the swan appears in the Ingväonian cult symbolism in the winter solstice in the 12th month. It is significant that among Macedonians and Pergamenem the last month of the year was called *Hyperberetaios*, while in Crete the month after the summer solstice was called *texHyperberetos*. This correlation in the names between winter and summer solstice we will also find in the Ingväonian culture. It is the month that "brings over" the new light. Accordingly, Zeus in Thessaly is called "Pherpheretas" or "Hyperberetas", as the winter solstice month. Already in classical antiquity he was equated with *Juppiter Feretrius*, whose sanctuary was the oldest, most venerable place of worship in Rome. This cult was an *imageless* one and instead of a statue of the god in the little temple the holy flint, the *silex*, was kept. Therefore, the god worshipped here is called *Juppiter Lapis*, "Juppiter with the stone". Besides the *silex* (originally the "stone axe", the "thorn"), the staff was kept here as insignia of the College of the *Fetiales* (Tac. Ann. III, 64), a priesthood of 20 members, the guardians of a sacred legal domain, the *ius fetiale*, whose task was the religious safeguarding of the international legal relations of the Roman state, just as Juppiter Lapis was considered the protector of fidelity in the intercourse of peoples and states among themselves.² The great importance of the (stone) axe and the

¹ Fig. u. A. at *W. Pleyte**, "Mars Thincsus" in *Verslagen en Mededeelingen der Kkl. Academie van Wetenschappen*, Afd. Letterkunde, 3.e Reeks, 2e deel, Amsterdam 1885; for further pictorial representations cf. the source reference in Roschers *Lexikon* I, 2. p. 2840. ² *Georg Wissowax Religion Buch der klass. Altertums.-Wiss. Bd. V, 4* Munich 1912, pp. 118 u. 550.

The "tenth house of heaven" is the tenth month of the year, where *winter* begins.

We will see that on this place of the year circle, on the *southwest*, the entrance to the thing place is directed. There stand the two axe pillars, the two stelae, *columns* (menhirs), (Atlas fig. 516,674,675, 677, 678, 701, 704). We find this basis throughout the Ingvaconian culture: the examples given here are from Scotland and Scandinavia. (Cf. the pictorial supplement 18 in section VI.)

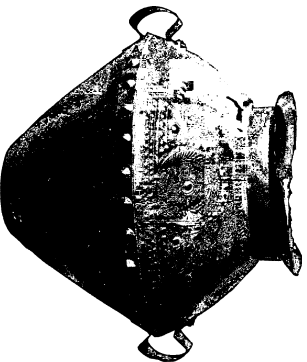
The name of the "Son of God" in this part of his annual light cycle, which has the consonantal value *Fl* or *Fr* (*Bal*, *Bel*, *Baldr*, eig. *BiL*) in summer, is *p-l* or *p-r* (*Pul*, *Pol* or *Pur*, *Por*) in autumn up to the winter solstice in spring after passing through the winter solstice *Phal*, *Fal* So the island of Forsete is actually called *Pol-sete* or *-säte* (*Pul-*, *Por-*, *Pur-sete* or *-säte*).

A seafaring people, who call themselves after this land, are well known to us from their attack on Egypt in the 13th century before Christ. They are the *Purasata* or *Pulasata*, the Philistines, who after conquering Crete now seized the east coast of the Mediterranean area, the old Amuriland, Canaan. As Atlantians they identify themselves by the crown of feathers which they wear as headdress and which we already find with the "people of the foreign boat type", the predynastic master class of Egypt, as with the Libyans (Berbers) of North Africa and the Iberians. This is a cultic costume borrowed from the Atlantean-Nordic solar symbolism, which we will find again in North America with the Indians just as with the Old Sumerian master class in Mesopotamia (Atlas Fig. 5046). The Norse racial types, the long Norse bronze swords, the round shield, the long-drawn hull with the *swan's neck* or the *clover trefoil*, both *purely Ingväonian tribal symbols* (!), establish unequivocally the origin of this stretching people of the *Purasata* (Atlas Figs. 4118 and 4119). Also their pottery shows as sacred symbol the swan, the worm layer and the tree of life and the world tree (Atlas fig. 4387-4405 and 4324-4329).

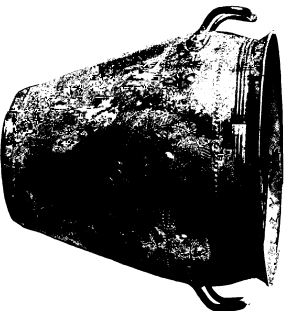
The swan boat of the people of the foreign boat type, which we meet in the pre-dynastic Egypt and in the oldest cultures of East and West Sumeria, as well as the *Pulasata* swan boat younger by more than two millennia, drove us back to the same western, Atlantic origin area, as the swan myth of the Apollonian Hyperboreans. As *lenzes* messengers and "bearers" they may have originally brought the "holy fire", as it also burned in the Vesta temple at Rome, from the mother cult site in Forseti land to the daughter cult communities on the Spanish peninsula, Sardinia, in southern Italy, Delos and Delphi. And in other ways, too, they will have mediated relations between the cultic center and these out-of-town communities. The temple of Vesta was a circular building, originally a replica of the stone circle (-stelae) temple, which was vided after sunrise, and in which the perpetual fire was renewed every first of March, the ancient Roman New Year. (Cf. on this further the section "Mother Earth and her Priestess").

We will be able to determine in the "Iberian", Sardinian and Apulian priestess the details of the Atlantean-Nordic, especially Ingväonian cult symbolism. The tradition of the messengers of light, the "hyperborean" swan ships held where later the word *barka* would reappear (cf. p. 101). A coin from Dertosa (Tortosa), a city of the Ibercaones on the lower reaches of the Ebro, shows us the swan ship with the symbol of the god Tiu, the lowering or q^1 (T) on the stem, and the tree of life standard in the top (Atlas fig. 4101). Dertosa is one of the oldest and most important cities of northern Spain, which still played a role under the Gothic kings and the Moors.

PICTURE

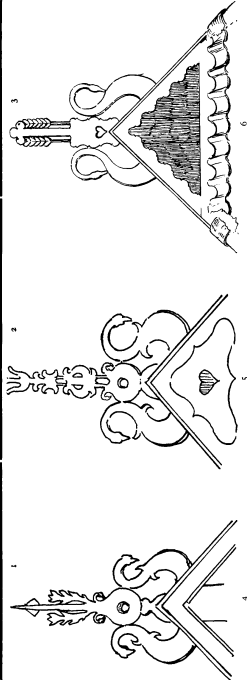
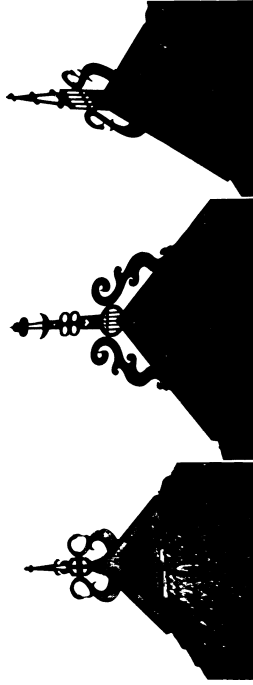


1



2

Bronze Age cult and consecration vessels of Ingviðonia with depiction of the winter sun-using swan boat and the year wheel
1) Bronze vessel with eleven gold vessels found in the bog near Lavindsgaard, Rominge parish, Odense county.
2) Bronze vessel found in the bog near Sim, Helium County, Aalborg County, Jutland.



Das „Ulebord“-Giebelzeichen des Bauernhauses in Niederländisch-Friesland

Die beiden (eitel)schwäne, der holende und bringende, des Gottessohnes in der Wintersonnenwende; zwischen ihnen das vierspeichige Rad oder die Sommeralscheibe (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 Hall
- 2) Hof des Franke van der Laan, Nyeblasse bei Heerenveen
- 3) Hof des Volker van der Veltje, Hommers bei Sneek
- 4) Hof des Willem Franke Abma, Nijland
- 5) Bauernhof bei Sneek (Aus dem 18. Jahrh., umgebaut 1840)
- 6) Hof des Jan de Boer, Hardoo bei Hoksja

The symbol of the "lowering", standing in the swan boat, leads us on a sure track northward into the Ingväonian cultural sphere, whose characteristic tribal symbol it has remained in unbroken continuity to the present day: we find it as a pious wish, offered to the dead, on the Swedish rock carvings of the later Stone Age and the Bronze Age, as a representation on the neck clasps and the razors given to the dead in the grave. These representations of Tiu, the escort of the dead, are joined by those on a series of vessels, votive offerings, whose sites are in Scania, Denmark and Holstein, that is, *in the fringes of the North Sea*. They show the six- or eight-spoked wheel, also the hieroglyph of the Tiu 'f, in the f| or (J-boat, which carries the swan's neck, or its ornamental stylization, the spiral, at the fore and after stem. (See the section on "Swan" and the accompanying plates in the atlas, especially figs. 3851-58, 3847-48, 3863, and pictorial supplement 5.) In one of the vessels, the one from Bjersjöholm (Skåne) (Atlas fig. 3855), the handle also shows the sign of Tiu, the "twofold" (Tuisto), the god of the upper and lower world, the god of life and death, of summer and winter I, the doubling or reversal of the one we will find in the same form on the so-called "Iberian" tombstones of Spain. And still in the Icelandic runic rhyme J yr stands in the meaning "bow" of the (Tiu, Ti-ur > Tyr) and as a symbol of the Ingväonian, Norwegian royal dynasty of the *Ynglingr*.

It is of great importance that we find this purely Ingvean symbolism on vessels of Italian origin. From this it follows that at that time also settlements in Italy were in connection with the same cult center in the north and sent their consecration gifts there, as Diodor II, 47 reports. We will be able to prove then also up to the Iron Age the Ingvaconian symbol of Ti-ing and the god in the swan boat (Atlas fig. 3859, 3860, 3862, 3865, 3882) as well as the Nordic priestess at the dolmen altar in Italy variously, as tradition from the time of the Ingvaconian naval settlement, which followed the Atlantic-Nordic one. The name of this god, the judge and guide of the dead, *Ti* (*Thijing*, the god of things, is still preserved on Roman-Frisian monuments, the votive altar stones of Housesteads. Here, too, the swan is associated with him as a symbol (atlas fig. 3873-75 and the sections "Son of God" and "Swan").

*The symbolism of those bronze-temporal cult vessels from the edge area of the North Sea, the swan boat with the two swan necks at the front and rear stem and the sun sign Q, or the year wheel of the Tiu hieroglyph 'f or the tree of life between itself, which we can still prove likewise for Italy and Hellas for the younger Bronze Age and older Iron Age, has preserved itself up to this day as most original tribal symbolism, as gable sign of the West Frisian farmhouse (the Dutch province Friesland)! But it is even more important that in the continuity of the Frisian folk tradition this most sacred Frisian, ancient Ingväonian tribal symbol, has also preserved the name of the god in the winter solstice with his escort swans. It is still called *ulenbord* "UI-board", as in the Atlantic-Nordic, so-called "Indo-Germanic" languages also its two escort birds, the swans, have preserved in their name the winter solstice vocalization of the god's name, *ul-* (cf. Latin *olor*) and *az-* (cf. Old High German *albiz*, etc.), as the dark and the light, the fetching and the bringing. The parable of his winter-solar journey lived on in old Ingväonien, the Netherlands, still later, in Christian times, in the legend of Lohengrin. We will come back to this in detail in the section "Swan"; for the magnificent, from me*

Frisian farmhouse gable marks of my homeland collected for the first time (cf. atlas section H, division 67 a, "Ingväonien", figs. 4793-4807, and the pictorial supplement 5).

From the time of the last, Ingväonian freedom fights against the imperialistic Frankish Christianity, whose leader was the Frisian king Redbad, still have a message about *Poise te* (Por-, Pul-, Pursete) as *Fosetesland* in the "Vita Willibordi"

Alcuin We

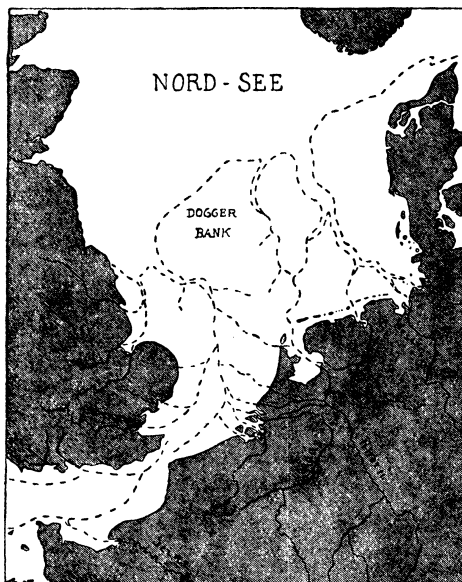


Fig. 9. map of the Doggerland. (After C. Reid-, Submerged Forests. Cambridge Man. of Sc. and Lit. 62 [1913] in Reallex. of Prehistory. VIII, 7 [1927], pl. 175 a, p. 535).

learn there the same cultic details, which Diodorus of the sanctuary and the court place on Atlantis communicates: there bubbled a holy spring, from which one was allowed to draw only silently, surrounded by cattle consecrated the god

Siebs has proved in detail that with "Fosetesland" cannot be meant Helgoland, as was generally assumed earlier, but that it must be identified with the island Texel. Since now, however, Diodorus expressly ver-secures, the island is not smaller than Sicily, so we will in the holy island Texel as in most of the Wadden islands of the North Sea only a fragment of the around the middle of the last year-thousand b. Chr. submerged, versackten Doggerlandes or Pul-sata, Pol-sata (-seta), Porseta, Forseta etc. to see have, as beside-standing map may illustrate²

The result of our last, preliminary investigation of the Hyperborean legend and the over-

of the light-bringing god with the swan boat, the justly best judge, the Forsete Land, we can summarize the myth of the apples of life go back to a common Atlantic-Nordic origin, the Ingväonian culture circle of the North Sea countries. The prehistoric findings and still existing megalithic monuments agree with this without any gaps. It is especially important that the temple-thing sites of the Ingväonian culture circle are vised to the winter "##/##" or the winter-sun-ze/^^ and show the two stelae ("mountains"). Here now another report must be connected, which Tacitus (Germania cap. 34) conveys to us. The same is doubly interesting, because from it emerges what an achievement it seemed to the Romans that they would have reached with their fleets up to the North Sea, while the

¹ Th. Siebs in Beiträge zur Gesch. der deutschen Sprachen, XXXV. (1909), 8.5351.² Like Fositesland, the island of Bant, which is still mentioned around 800, lay off the mouth of the Ems and belonged to the missionary territory of St. Ludger, has since disappeared. The small island of Bant, west of Norden, which is shown on maps in 1580 and 1743, could at most be a corner of it. Adam von Bremen in 1075 describes Helgoland, 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 1.5 miles long. For this and other information about the destruction of the Altingväonian land by the North Sea vgl. Carl Woebcken*. Dikes and storm surges on the German North Sea coast. Bremen 1924, pp. 115 - 116 and 23-45, with references.

Ingväonen, to which the Frisians belong, since the younger stone age already with the outrigger dugout maintained a regular journey to the Mediterranean area. The place, a continuation of the description of the peoples of northwest Germania reads: "In front they join the Frisians, who are distinguished according to the number of people as large and small Frisians. Both tribes extend along the Rhine to the ocean, and in addition their residences extend around immense lakes, which were already sailed by Roman fleets. Yes, we even ventured out into the ocean there. As the legend says, there are still *columns of Hercules there*, may Hercules really have come there, or may we, out of a common feeling, attribute everything great that exists in the world to that hero's name. Drusus Germanicus did not lack daring, but the ocean itself refused to answer the united questions about his own and Hercules' riddles. Later, no one made another attempt: in divine matters, faith seemed more pious and reverent than knowledge."

This classical characterization of the Mediterranean world view, which a few centuries later by Augustin was to gain general validity for Roman Christianity, forms the conclusion of a very important statement for our investigation. In the Frisian area there are the "Pillars of Hercules" in the sea, that is two "mountains" (rocks), which form a passage from one sea to the other. Tacitus rightly remarks that the name "Hercules" here refers to a mythical figure, which could be related to the hero of the Greek-Roman tradition.

The Greek *Heracles* (Ἡρακλῆς) and the Latin *Hercules* actually means "the one enclosed in a circle, enclosed," from *karkul*, *kerkul* (*karkur*, *kerkur*, *kalkul*, *galgul*, *gilgul*, *gilgal*, *kirkar*, etc. [see section VI]). He is the "son of God" who walks the cycle of the year and who became the divine solar hero, finally the "hero" as the benefactor of mankind (dragon, snake or bull slayer - winter overcomer) in the Mediterranean mixture of races and the complete darkening, degeneration and humanization connected with it. He is the same as the Babylonian *Gilga-mesh* (Gtë-bil-ga-meš). According to the cultic law of sound shifting in the divine course of the year, which we will get to know in the next section, the word is "circle", in autumn-winter *kur* (*kul*) later *kor*, after passing through the winter solstice *kar* or *har* (*kal*, *hal*), in spring *her* (*hei*), in summerer (*gil*). It is significant that according to Diodor III, 27 Heracles spread the doctrine of the spherical shape of the heavens among the Hellenes, which he had learned from Atlas (!), who spent much effort and diligence on the knowledge of the heavenly bodies and found with great acumen that the celestial structure was a sphere. In another already mentioned place Uranos (eig. "the one at the beginning" of the year circle), the "celestial", is considered as the teacher of the star course.

Now when the Son of God, who is the light of the world, starts his winter death journey, he goes according to later South-Atlantic tradition in the west through the "two mountains" or "stelae", the old North-Atlantic winter solstice symbol, from which he emerges again in spring. This macrocosmic annual course of the seasons he completes as microcosm daily in the day and night course. The symbol "of the two mountains", "thorns", "stelae" we will still get to know in the old-Sumerian and Babylonian culture, in the old-Egyptian, the old-Cretan etc.: their common source is the Atlantic-Nordic culture area of the Magdalenia in southwest Europe. As there in the cave drawings of Altamira and Font-de Gaume (cf. section VI), still today in the originally South Atlantic "sacred year series", the runic futhark, "Tiu-biurku" T ƿ (God - two bows - ten), stands in the West at the beginning of

of the autumn-winter section, the Tys aett (cf. "Rune Circle Tablet" [title page]). "Gilga-mesch" like Hercules move to the west, through the "Pillars of Hercules", to where the great ocean is, and the realm of the dead, the "Island of the Blessed", begins. There also begins in the course of the year the vowel *u* (the "water"), which is preserved to us in this meaning consonantly as the anlaut of our word "west", in Latin *vesper* and the Greek *hesperos* "evening" (originated from *vesperos*). Hercules is said to fetch there the "golden apples", 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 £)- After the passage of Hercules the Strait of Gibraltar was called the "*Pillars of Hercules*". Between the "two mountains", the "two thorns", "stelae", QO later the divine hero went west. We have established the same for the god *For* (-seti), who should actually be called *Por* (*Pole*) and is still preserved as such in the Merseburg Heilsspruch. His "house" is there in the west, where the io. Month begins, after he has passed through the "two stelae", "two mountains" the entrance of the thing place, whose lord he is. *Pole* (*Por*) is the autumnal phonetic form of the god, with whom we will still deal as Bel, Baldr, Ba-al, Bil, etc. in the course of the year; it is another name for the same son of god, who is embodied in Hercules and Gilga-mesch, whom we found as *Ap-ul-u*, *Ap-oUo* on the Hyperborean island and whom we have already met also as *Ulli*, *Ullr*, likewise another designation of *Tiu-biurku*.

If now the "Pillars of Hercules" according to the classical tradition were also located in Old Frisia, in the Ingväonian area, where *Forsetes land* is to be looked for, then the cult-symbolic individual traits agree also here once again up to the last and lead back in last arrangement then concentrically to the Atlantic-Nordic culture of the Magdalenia.

Where geographically exactly in the North Sea area the "columnae Herculis" are to be localized, will probably remain an open question. From the old Forsete-land are today in the shape of the Wadden-islands only scanty debris. The sea alone can give the answer to these united questions - to use Tacitus' words. Perhaps scientific research will once again wrest them from its silent depths.

The studies of the legends of the island of Atlantis, the island of the Hyerboreans and the land of Forsete, show unanimously that in the west, in the area of the Atlantic Ocean, there was a powerful cultural center, the sacred motherland and land of the ancestors of all the Mediterranean civilized peoples, which, after its sinking in the floods of the sea, still lived on in tradition as the "island of the blessed".

This island was the cultic center, the highest authority in matters of faith and law, which form an organic unity in the worldview of the peoples of Nordic race.

After the departure of the Atlantis area, this cultic center shifted to the area of the Ingvaeons (island of the Hyperboreans, Pol-sete-land, Doggerland), whose relations to the cultures of the Mediterranean area are clearly recognizable and provable until the beginning of the older Iron Age. Only the Phoenician seafaring, which had arisen from the settlement of the Pulasata, the Pol-sete people and their confederates (Takara etc.) on the coast of Canaan, pushed back this Nordic influence spiritually as well as economically. The developing Celtic mainland power in Central Europe, which reached the Atlantic coast and snatched the Britannic islands from the Ingvaeons, the Tuatha Dé Danann, sealed off the Ingvaeon trade routes to the south. With the loss of its political-economic position, its

Maritime
cultic *Atlantis lore on the coast of Europe*
Mediterranean area, an influence whose last traces finally ceased with the fall of Polsete land towards the middle of the last millennium BC.

sailing is also related to the decline of the
influence of the matriarchal free¹²⁷ north in the

When the written sources of the Hellenic and later of the Italic cultures begin to flow, the memory of the Ingvæonian cult center, from which the priestess-mother once transmitted the northern light to the daughter communities of the Mediterranean countries, has long since faded to a myth- and legend-ridden tradition. And the noble, old folk belief, the Nordic monotheism, whose imageless service we still found in the temple of Juppiter Feretrius and Vesta as the oldest, Roman state cult, has then been distorted in the Mediterranean race mixture to a human, all too human idolatry almost beyond recognition.

Let us now return to our starting point, the cultic defense tower of ancient Ingvæonia. It was its high tower that, like a landmark and a milestone, rose again and again on the horizon, wherever we followed the tracks of the Atlantians through the Mediterranean. From its pinnacles we could do the first distant view into the destiny of the motherland of the Atlantic-Nordic race, from that period of time when we left them on their immigration into the Atlantic-Western European area.

If the antique tradition of the *Atlantis* actually contains a historical core, then also in the traditions of the other peoples of Atlantic-Nordic descent of *Europe* traces of it must be able to be proved. But especially in the outskirts of *Atlantis*, in Ireland, these traditions must have been richer in content and more vital than in the more remote folk plantations of the Mediterranean area. Therefore we will have to turn to the Irish settlement and flight legends in the first place, in order to receive further information about the course of the Atlantic-Nordic immigration, and to learn more about the fate of *Atlantis*.

Again, the "broch" is our beacon. In the settlement sagas appears an enigmatic,^{2 °}; **The Fomorians** and seafaring people who dominate in the north from an impregnable "glass tower" on *Tor Conaing*^{M o u r u a n d t h e F i r b o l S} (Tory Island) from Ireland. They are called the *fomorians*. The word *fomhair* means in New Irish and Gaelic both "giant" and "buccaneer"; likewise the Middle Irish *fomair*, by folk etymology *fomöir*, is used of a mythical giant people as of Germanic Vikings.

If one summarizes all the existing interpretations of their name, then it results that we have to do it with a people living at the *sea*, which remained notorious as feared sea robbers in the tradition of all later generations, so that the Irish gave this name also to the Vikings of the saga time.¹

¹ According to *Rhys*, the name belongs to Cymric *foaivr* "giant" (Gaelic *fomhair*) and is derived from *fo* "under" and *muir* "sea", "water world", "sea monster". *Stokes* connects *w^rmitwar^* in "nightmare," from *moro*, as "subterranean" "under water." *Zimmer* and *dArbois the Jubainville* derive the word from *fo* and *morio* {*mor* "great"}, explaining it as the "giants," gods of a primitive people who would have been considered "dark gods" by the Celt (*Revue celtique* XII. p. 476). *Kuno Meyer* has put together the *Fomair* with the Gallic *Morini*, Lithuanian *Pa-marionis* "beach dwellers" and Prussian *po-morje*, "Pomeranians", so that the name will have originally meant "sea dwellers", *fA. Mac Culloch*: *The Religion of the Ancient Celts*. Edinburgh 1911, p. 56. *Julius Pokorny*. *Traces of Germanic peoples in ancient Ireland before the Viking Age*. *Zeit- schr. f. kelt. Philol.* vol. XI, 2nd (1917). S. 180.

For the origin of the Fomorians the following data are important: first, the mentioned "glass tower", 128a motive, which refers in the Nordic *The* legend and fairy tale poetry again and again to the winter myth, the winter ice; further, that the kingdom of their chief Balor is called "realm of the cold"; finally, that the Nemedians, who had come before the Fomorians to Ireland and were subjugated by these however, had to offer to their overcomers annually on the eve of Samhain (i. November) two thirds of their grain, their milk and their children, who were born in this year, had to offer as tribute.

On the basis of this last information the Fomorians have been interpreted as pure mythical beings, the powers of darkness, of winter, because a later tradition has made them also gods of the Firbolg. Undoubtedly, just like the Tuatha Dé Danann, mythical traits have been given to them in the tradition of later generations, which, however, as we will see below, find their explanation in racial contrasts. A purely mythical interpretation of the Fomprians, however, is contradicted by the too strong historical trait of the tradition, however confused and contradictory it may have been later in the early Irish literature.

The Fomorians became the allies of the Firbolg in their fight against the Tuatha Dé Danann, the light people who came "from the sky" or "from the north". We have already got to know the Firbolg as the "skin boat people" of the later tradition: a proto-mongoloid original population which had taken over the skin boat, the snow brick house like other cultural achievements from the Arctic-Nordic race. Also the modern Irish tradition preserves from them a character picture with alien-racial features. The historian Dugald Mac Firbis (f 1660) describes them according to an old source as follows :

"Anyone who is black-haired, a chatterbox, deceitful, showy, noisy, contemptible; any miserable, lowly, vagabond, characterless, unkind and inhospitable person; any slave, any common thief, any miser, anyone who does not love music and entertainment; the people who disrupt every consultation and every meeting and sow discord among the people, - these are the descendants of the Firbolg in Ireland."¹

This sharp judgment about a population, whose black-hairedness is expressly mentioned as an external feature in connection with their other little favorable character traits, presupposes of course another not black-haired, but blond population, which was well aware of their spiritual values and morals. That we do not need to think of the Celts is already evident from the fact that Tacitus (Agricola Cap. 11) describes the pre-Celtic inhabitants of Scotland, the inhabitants of Caledonia, as blond-haired and of large build, which is why he considers them Germanic. They may, like the other parts of British Isles, have fallen to Celticization only after the conquest by the Celts. It is here a similar relationship between dark and light race components within the state folk concept as with the so-called "Iberians". The latter are attributed by the writers of classical antiquity once "dark skin color" (colorati vultus) and "curled hair" (torti crines) (Tacitus: Agricola cap. 11) - similar to the Silures in England, whose Negro hair growth, brownish skin color and Iberian-Spanish origin are attested by Tacitus.² Beside this, however, an Iberian youth like the

¹ *Hy de**. Literary History p. 563 f after *Pokorny*: Beiträge zur ältesten Geschichte Irlands. Zeitschr. f. celt. Phil, ii (1917). P. 191.² Tacitus: Agricola ii: Ceterum Britanniam qui mortales initio coluerint, ut inter barbaros, parum compertum. Habitus corporum variatque ex coargumenta; namque rutilae Caledoniam habitantium comae, magni artus Germanicam originem adseverant; Silurum colorati vultus, torti plerumque crines et posita contra (!) Hispania Hiberos veteres traiecisce easque

pre-Celtic inhabitants of Caledonia described as blond-haired and of snow-white complexion. (Silius Italiens XVI, 472 fr "comam rutilus et cum fulgore nivali corporis.")

With the "Iberians" who came from North Africa, as with 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 younger Paleolithic.

For our investigation, the name of the "Fomorians" as "sea-dwellers" is an important clue. As already explained earlier in this section, the settlement findings of the Britannic islands allow only the assumption of an immigration over the sea, from the north. The word *mor*, which we will get to know in the ablaut form *mor*, *mur*, *mar*, *mer* in the Atlantic languages, contains the root syllable *mo*, *mu* or *ma*, *me* (in reversal *om*, *um*, *am*, *em*), which means "mother", "water" and later in connection with *na* also "man", while *or*, *ur* gets the meaning of "bow", "water", "west", "bull". Both syllables together mean "circle", "sea", "mother earth", a meaning rooted in the cosmic symbolism of the Atlantean-Nordic religion, in which the earth was thought to be surrounded by the world sea.

If the Fomorians, whose name is preserved to us in the pre-Celtic *Ar(e)morici* "beach dwellers", *Armorica* "land by the sea", the megalithic area of Brittany and Normandy, and also in "Pomerania" (Lithuanian *po-morje*), are called a sea-dominating people, whose empire lay in the winter land, and who inhabited a "glass tower", we have rather to think of a tradition from the last ice age, the Upper Paleolithic. In the Fomoriem we will have to see the first wave of the Ur-Nordic race, which advanced from the Arctic area into the island area of Atlantis.

This assumption is now fully confirmed by the Iranian tradition of the emigration of the Nordic or Aryan race from the Aryan homeland, the Airyana Vaéjah. The passage from Fargard i des *Vendidad*, which we have already referred to, enumerates the sixteen countries which Ahura Mazda had successively given to the people, and the evils and plagues which the evil spirit Angra Mainyu caused to arise therein.¹ After emigrating from Airyana Vaéja (Vaéjo), the "Aryans" first reached "Gava, where the *Sugdhas* dwell." About the third homeland it is said in the *Vendidad* 1,5: "As the third best of the places and sites I, the Ahura Mazda, created the^ *mighty asa-believing Mō-uru* (Margu)".

If our previous compilation is correct, then all peoples who call themselves "mother people", "people of the sea", "people of the west", must be able to be traced back to this western, Atlantic mother country (Mō-uru). Their symbolism and their writing system must show the same external and internal correspondences, both in form and in sound value, as well as in the sense connected with it. Likewise, their religions must go back to the same monotheistic light-god belief and show the same cultic details, especially with regard to the mother-law constitution.

If we now follow the path of the Mediterranean dispersion of the Atlantic- 21.*Ma-uriandAmairi* Nordic race familiar to us so far, we come across the same name in North Africa, where the Romans used *ma-uri* to describe the population of Morocco between the coast of the Mediterranean Sea, the

¹ One has since Darmstetter these individual countries all in the later, Near Eastern homeland of the Iranian Aryans to find back, on the basis of the fact that a set of the country names concerned can be proved in Iran. It concerns however only the always recurring process that the emigrants take the names of the mother country into the new homeland and name country and localities there after the familiar places of the homeland.

Atlantic Ocean and Numidia (Latin Mauri, Greek Μavpot). The name is identical with the Hebrew 'emori (Amorites), who are called *Amurru* (*Amuri*) in the Babylonian and Assyrian cuneiform texts.

It is Sayce's merit to have been the first to point out the light-skinned, blue-eyed Amuri as a people related to the Libyans of antiquity.¹ This racial affinity of both peoples corresponds to a cultural agreement going down to the details. As the investigation in the sections "Stone Setting", "Grave and House" and especially of the writing systems will show, a uniform culture, which is based on a uniform race and is apparently interrupted only by Egypt, extends, demonstrably in the younger Stone Age, from the Atlantic coast of North Africa along the Mediterranean coast eastward through Canaan to Syria.

About this race and its culture we can still make reliable investigations in northwest Africa, namely among the Berber tribes, the descendants of those Ma-uri, the Atlantians of Diodorus, who once colonized North Africa from Mo-uri, from the Late Paleolithic to the Neolithic, in successive waves. That here an uninterrupted racial and cultural continuity is present, results from the comparative investigation of the today's Kabyle culture and the prehistoric finds. Thus, megalithic monuments have remained in continuous use in Libya since the Neolithic, as is evident from the dolmen finds. Not only the custom of erecting stone circles as thing sites has survived among the Berbers to the present, but also the building of dolmens. Deyrolle describes such modern dolmens, which were built at the beginning of this century still in NW.-Tunis in Ain Battria.² They bear the name *khalloua* or *khallouia*, in which the Atlantean word *kal* (*gal*), *kar*, even for "circle", "stone circle" = "grave" is contained, a transposition of *ar-ku*, *ur-ka*, *al-ka* etc.

The layout of the dolmen is still purely Neolithic: large side slabs and cover slabs, orientation north-south, around the stone circle. The "eternal light" is placed in it as a lamp for the dead. The pottery is made by the women of the neighboring "douars" without a wheel at the site and has a pure Neolithic character. The dolmen itself is a place of pilgrimage, where the mediation of the dead is invoked for the fulfillment of petitions. The correspondences and relations which arise between the Kabyle pottery of today and that of early dynastic Egypt have been investigated by Randall-Maciver and Wilkin in their aforementioned work. Frobenius has been able to establish that the erection of the stone pack tombs with a large stone stele (Atlas Fig. 2403) belonged to an ancient hunter population among the Kabyles.³ The name of the stone stele is *ather*, plural *itheren*. The old hunter clans are in the process of extinction, since the further practice of their profession has become an impossibility due to the reduction of hunting area and game. They had to go down to the valley and devote themselves to agriculture like the others. The inheritance of the ancient hunter's blood seems to be unable to make the transition to farmer and market trader. And so the *Athermak* (plural *Ithermaken*), as the one belonging to the old hunter clan is called after the stone stele, is considered to be one who is marked by misfortune.

A field-building Kabyle once commented to Frobenius, who was struggling in vain to find some

¹ A. H. Sayce-. The races of the old Testament. By-Paths of bible-knowledge XVIII. London 1893. p. iiof, to which I refer several times here; cf. David Randall-Maciver and Anthony Wilkin-. Libyan London 1901.² Deyrolle-. Sanctuaires à poteries pseudo-neolithiques et dolmen moderne enTunisie. Anthropologie 15 (1904) p. 373 f, fig. p. 374. Cf. also E. D. Hansy-. Cités et necropoles berbères de l'Enfida, Tunisie moyenne. Bulletin de Geographie historique et descriptive 1904. 3 Leo Frobenius-. Vol. I Wisdom. Jena 1921. p. izf.

to find out more about this old hunter clan: "In that place there are* many Ithermaks: they are all doomed to misery. They never have a future before them. They will never succeed. Their life path always leads downward. Because all Ithermaks are descendants of the great hunters of the time *before* the Irumen (the Romans)/.⁴

In our days, in the last desperate, heroic fight for freedom of Abd-el-Krim and his followers, the descendants of the buffalo hunters of Magdalenia, who had once populated North Africa from Atlantis, succumbed to the superiority.

For the anthropological part of our investigation it is important that with "Ithermaken"⁴⁴ with the Kabyle all those people are designated, who are *blue-eyed and have blond hair*, which represent however an extraordinarily strong percentage with the Kabyle and also with the western Berbers.¹ We will see below that this information is completely confirmed by the ancient Egyptian monuments and reports.

This above-mentioned tradition is extremely important, since it is corroborated by others in the Kabyle region, according to which the hunter age belonged to the Bull Age, but agriculture only to the Ram Age. The hunter tribes are the ones which most represent the pure Nordic type, because their strict tribal segregation and their mountain life protected them from the Hamitic-Negroic mixture of races to which their sedentary, farming blood brothers fell prey.

According to Quedenfeldt² the blond Berbers in Algeria are numerous in the Aurès mountains and especially near Chenshola and in the Djebel Scheschar; in the province Constantine they make up about ¹/₁₀ part of the population. The Denhadja, who live in a small valley belonging to the river area of the Ssafssaf (Uâd Ssafssaf "White Poplar River"⁴⁴), southeast of Philippeville, claim to come from *blond ancestors*, although crossbreeding with their neighbors had often produced dark eyes and hair among them. They call themselves Uléd el-Djuhâla "*sons of pagans*" and until not long ago they erected massive blocks on the burial places of their dead, where they celebrated religious ceremonies.

Of greatest importance for us is that the blond Berbers, of the race type homo europäus, are again explicitly related to the *megalithic culture*, especially in connection with the ancestor and death cult. Because the "stone"⁴⁴ (the grave house, mother house), the winter solstice house of the son of God and the people, the megalithic grave as reincarnation place (place of pilgrimage and place of petition for descendants) is one of the surest traces of the Atlantic-Nordic culture and people migration respectively journey.

The assertion made by Sergi on the basis of his craniological investigations, 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 own traditions of the Kabyles as Sergi's further theories of the Mediterranean origin of the European culture.³ He refers to Li vis anthropometric results, according to which in the population of Italy above 400 meters high the blondes, below 400 meters the brunettes predominate. In contrast, Quedenfeldt has proved that among the Schlöh in southern Morocco not one blond is to be found, although the population lives there partly in still higher mountains in the Great Atlas.⁴

The Berber race today, stretching from Tangier to the Sahara and the coast of Tripoli

¹ Frobenius op. cit. p. 17. Cf. Lissauer*. Archaeological and anthropological studies on the Kabyles. Zeitschr. f. Ethnologie 40,4 (1908) p. 501 f. The same: The Kabyles of N. Africa (Smithsonian Report 1911) Washington 1912.² M. Quedenfeldt* Introduction and distribution of the Berber population in Morocco, Zeitschr. f. Ethnolog. 1888, p. 117. 3 Sergi-. The Mediterranean race. London 1901. p. 73 f.⁴ op. cit. p. 115 f.

represents the immediate racial continuity of the Libyans of antiquity. Of these we get news in the oldest hieroglyphic literature: they are called *Tehenu* (Thnw). On the Egyptian reliefs they always show reddish-brown skin color and black hair. They are cattle breeders and nomads. They are racially much closer to the Egyptians than the Tuimah who appear later. The Tehenu are identical with the cattle-breeding nomadic Libyans described by Herodotus, who were on a lower cultural level than the western agriculturalists.

In the Tehenu we have the Hamitic race before us, a mixovariation, which developed from the race mixture of first Atlantic-Nordic peoples waves with the Umegarian peoples of North Africa. The Tehenu inhabited oases west of Egypt, the Faiyum ("the island of the feather bearers"), the later Libyan Nomos, the Mareotis in the western Delta.

Since the end of the VIth dynasty of the Old Kingdom (around 2400 B.C.) the Tuimah (Tmh) appear, who show a light skin color, blue eyes and reddish-blond hair on the reliefs.¹ Like the Tehenu they wear a neck cord, have the hair otherwise cut shorter, plaited to braids on both sides, as headdress a feather cap. Further they wear earrings and garments of colored goatskin (Herodot IV, 189, VII, 71; Diodor III, 49, 3; Sil. Ital. III, 276). The Tuimah invaded the residences of the Tehenu and also dwelt beside them in the oases and south of Egypt on the Nile. They are the "*blond Libyans*" (ἄνδοι Αἰθῆγες) of Ps. Skylax (§110) of Kallimachos (hymn. II, 86, cf. Lucan Phars. X, 129-131) with the blue eyes (Paus. I, 14,6.)?

As Georg Möller has recognized, the Egyptian Tuimah are identical with the Adymachidai (Αἰὺμαχίδαι) of Herodotus, which are mentioned west of the Mareotis by him (the ending *-idai*, *itai* in Greek is the Libyan plural ending *iten*, Kabyle *i-ten*; in Egyptian the *r* is mouillized: Libyan *turmah* or *durmah* > Egyptian *tuimah*). The Adymachidai, however, are again identical with those blond-haired, blue-eyed tribes of the Kabyle, the *Ithermaks*, plural of *Athermak*. We will be able to trace their cultural traces from the coast of northwest Africa to Upper Egypt in the next section occasionally treating the series of writings of El-Hösch.

The statements of the classical warrantors about this second racially purer wave of the Atlantic-Nordic colonizers of North Africa are fully confirmed by the illustrations of the Egyptian monuments. In the royal necropolis at Thebes, the walls of the burial chamber of Seti I and Merenptah (c. 1300 B.C.) depict the "four races": Asiatics, Negrites, Libyans and Egyptians. The latter, the "chosen one", always appears in the depictions of the native artists in the usual red color, but the Libyans with *white skin color*, *blue eyes*, beautiful beards and thoroughly Nordic type.

The name *Libu* (Egypt. Rbw) first appears in Egyptian monuments during this period. They agree in racial characteristics with the light Tuimah and occupy a superior position among the other tribes. Their prince leads all the tribes in the great attack on Egypt in 1220 BC.

¹ The recent finds in Egypt have brought us an even older testimony. During the excavation of the mastabas east of the Cheops pyramid, Reisner discovered at the end of April 1927 the tomb of the "Princess and Queen Meres-anch" belonging to the fourth dynasty. Meres-anch, who lived about 2633-2564 B.C., is the daughter of Hetep-heres II (c. 2649-2563 B.C.), a Libyan princess who was married to Cheops, and is depicted with *blond hair* {bright yellow with fine red horizontal lines} in the tomb of her daughter who died before her. G. A. Reisner in Bull. of the Mus. of Fine Arts Boston, Oct. 1927, Vol. 25, pp. 64-79, after A. Scharff. A contribution to the chronology of the fourth Egyptian dynasty. OLZ (Orient. Liter. Zeitung) 31, 2 (1928), pp. 73f.² Pauly-Wissowa'. Realenzyklopaedie der klass. Altertumswiss. Vol. 13, i (1926), p. 150.

Herodotus (4,168-199) divides the Libyans into two groups: the more barbaric, nomadic pastoral tribes living between Egypt and Lake Tritonis, and west of them up to the Pillars of Hercules the more highly cultivated agriculturalists, among others the Maxyes: "They let the hair grow on the right side of the head, but on the left they shave it off, and the body they coat with mennig, and say that they are descended from the *men of Troy*."

That the worm layer, the "Troy castle", as well as the likewise cultic spiral tower, has spread from the Atlantic hearth only into the Mediterranean eastward, we will have the opportunity to determine in detail in the sections "worm layer", "tower and castle". Still today the original type of the worm layer is provable as continued symbolism at the Atlantic coast of Africa. In view of this, the tradition of the Maxyes appears in a completely different light, since the Near Eastern Troas can only be considered as a foundation of Atlantic colonists. The picture of the Maxyes sketched by Herodotus, however, is confirmed in detail by the representations of the ancient Egyptian monuments (Atlas fig. 5040 u. 5041).

The Maxyes of Herodotus are identical with the Egyptian Mashuasha (Mâwâ), today's Amazirg (in Morocco) and Imuchar (in the Sahara). Besides these, Herodotus also mentions the Kabales, today's Kabyle, and the Zaukes, today's Chawia.

For the Egyptians, the Libyans were dangerous neighbors. Diodorus (III, 53-55) reports an old tradition, according to which "in the western parts of Libya, on the farthest frontier of the earth," had dwelt a people ruled by *women* and called Amazons by the Hellenes. "As the legend relates, they dwelt on an island called Hespera (the Evening Island) from its position towards the west, which lay in the lake Tritonis. But it is said that this lake lies near Ethiopia and in the mountain range near the ocean, the highest in those regions, and which falls out into the ocean and is called Atlas by the Hellenes." Lake Tritonis of Diodorus, today's Chott ed Djerid, was located on the southern border of the later Roman province of Numidia not far from the small Syrte, where the Maxyes lived. The history of these Atlanti Amazonians is very old and long before that of the Scythian Amazons, who fought at Thermopylae and before Troy. Under their queen Myrina they should have conquered Arabia, Syria, Cilicia, Phrygia, passing through Egypt at that time; they also spread over the Greek islands, then were finally repulsed from Thrace and forced to return to Libya.

In this legendary tradition the historical core of a large movement of the western, Atlantic peoples of North Africa from gray prehistoric times is contained, which likewise returns in the Atlantis report of Plato, where of an Atlantic offensive for the conquest of the whole Mediterranean area the speech was. This mighty enterprise failed because of the resistance of the ancestors of the Athenians. The Amazons of Diodorus must have been a Berber people who lived in a matriarchal state order, like the Kanuri Berbers of Bornu today.

Important is also what Herodotus (IV, 188) reports about the cult of the Libyans. The nomadic pastoral tribes "sacrifice only to the sun and the moon. To these all Libyans sacrifice; but those who live around the lake Tritonis sacrifice above all to Athena and then also to Triton and Poseidon".

Herodotus (IV, 189) has already expressed the opinion that the Hellenes had taken over the figure of Pallas Athena, her cultic costume (the wide garment with many folds in older style Athena images) as well as the ritual calls of the women at the sacrifices from the Libyans. Libyan origin would be also the custom to harness four horses in front of the chariot.

This assumption of Herodotus is fully proved by the prehistoric monuments. As we will see in the section "Mother Earth and her Priestess", we can, from

the Atlantic megalithic culture of southwestern Europe as the oldest layer, the figure of "Mother Earth" and her cultic costume can be traced through the Mediterranean area in eastern spreading. The cultic costume of the priestess of Minoan Crete corresponds to the Atlantic Neolithic, whose continuity is still recognizable in the Iberian-Berber priestess of Cerro de los Santos up to the older Iron Age.

The three-part attachment of Pallas Athena's headdress, the serpent attached to her, and other attributes and symbols identify her as a former Atlantean priestess elevated to "sainthood" by the Mediterranean mixed races, made into a goddess.

And the fact that these Libyans worship "Poseidon" (or Triton) of all people, the founder of the Atlantis castle, the god with the trident the Atlantic-Nordic, Ingveonian ship badge, connects the traditions of Plato, Diodorus and Herodotus in relation to the common Atlantic source of the cult of the Libyans.

The Romans called these western Libyans "Numidae" (from "Nomades"), "Gaetuli" (present-day Berber tribe of Gued'oula), and "Mauri" (from "Ma-uri").

The Roman writers also provide us with legendary news about the Libyans, which bear similar, Atlantean-solar features. According to Sallust, who as proconsul was able to draw from old news, the army, which "Hercules" led against Spain, should have fallen apart after his death. The "Medes", "Persians" and "Armenians", of which it was formed, crossed over to Africa and settled in the coastal regions, where they mixed with the natives. Strabo (17,285 f.) reports something similar: the Mauri would be Indians, who landed with Hercules in these areas.

The historical core of these legendary traditions which can be used for us is that an *Aryan race type* was attributed to the Ma-uri; further, that the Atlantean sun hero, originally the Son of God, whose "two mountains" ("pillars") are found both at the Atlantean gate of the Mediterranean Sea and above in Forsete (Polsete) Land, was brought into close connection with their tribal and settlement history.

The history of the Berber tribes becomes darker and darker in the period when North Africa finally became part of the Roman Empire. The only thing we know of them is that they always remained a restless and dangerous element, and yet finally managed to preserve their independence and special organizations. From Prokop's "History of the Vandals" ("Bell. Vand." II, 10,13 u. ö. and "de aedif." VI, 3f.) it appears that the Berbers of Tripoli had never been Christianized. He often mentions the "Aurasii Mauri" (today's Chawia) without the slightest mention of their Christianity. Leo Africanus still leaves out about their light cult similar to Herodotus: "The ancient Africans were very much inclined to idolatry like certain modern Persians: *some worshipped the sun*, others the *fat* as their gods." The Atlanto-Nordic belief in light has remained continuous in the symbolism of Kabyle folk art to the present day. The notched symbols of the Kabyle house door (Atlas fig. 4960) could easily be considered purely Germanic, as well as the magnificent bread stamps (Atlas fig. 1802 and 1803). The cross, which the Kabyle women carry tattooed on their face, is likewise not a Christian memory, but already occurs as a symbolic decoration on the robe of a Libyan on the Egyptian monuments.

This continuity is even more pronounced with respect to the series of characters. The "Tifinagh" alphabet of the Touâregs still shows great similarity with the old Libyan alphabet. Here a tradition of more than 2000 years is present! Besides, the Tifinagh alphabet has preserved a number of other ancient characters. At the beginning of the last century in

Tripoli, tribal marks are still in use, which correspond completely with our Nordic "house marks" (cf. Appendix Part II, Section XIV E).

As will be shown in the examination of the Mediterranean writing systems, they go back to a western, Atlantic-Nordic source.

On the one hand, the Libyan alphabet is closely related to the linear script of the predynastic 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 characters of Spain and Portugal, which form an organic unit with the megalithic characters of the Ingvaenian culture. They all reconnect to the Late Paleolithic characters of the Magdalenian and Azilian. The Tifinagh alphabet of the Touâregs, the writing of the Vai and Bamum, the symbolic signs of the Yoruba, however, form an uninterrupted continuity which extends over millennia from the time when the Atlantic colonization of North Africa began in the Upper Paleolithic (rock drawings of the Sahara Atlas) to the present. *This is a period of more than ten thousand years!*

Western Atlantic relations of the Ma-uri (Libyans) of North Africa have yet to be- ^{22D 16} Mediterranean-^s 1. Peoples
voyage of the atlant-
when Atlantis itself had passed away and the matriarchal cult center had been moved to the sea peoples' sacred
land of Polsete, in Ingvaenian. usends b^Chr

Around 1400, the royal palaces of Knossos and Phaistos on Crete sink into ruins: the Minoan culture comes to an end. The magnificent gifts bringing Kafti (Keftö) disappear from the representations of the 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 to be felt by the Egyptian empire.

Around this time, the invasion of the Libyans, the Tahennu, the "white men," assumes an extremely perilous character for Egypt. Under the reign of Merenptah, the son and successor of the famous Pharaoh Ramses II (around 1230 B.C. approximately), the Libyan Prince Meraje attacked the Delta with the Lebu (Libyans) and Mashuash (Maxyes) and the "peoples of the north". Of the name of these sea peoples, which the Egyptian monuments and the cuneiform correspondence of the Canaanite and Syrian vassals in Babylonian at Tell-el-Amarna have handed down to us, four have been interpreted with certainty. The "Sherds" or "Shardin" (Babyl. âe-ir-da-ni) are the Sardinians, the "Ruku" or "Lukki" the Likyans, the "Teresh" or "Tursha", the Tyrsians, related to the Etruscans; the Akaiwascha finally, identical with the Achaivoi, the Achaeans, that is, the Greeks.

In a six-hour battle, the Pharaoh Merenptah succeeded in destroying the attack. About an age later, at the beginning of the reign of Ramses III (1197), the onslaught of the Atlantians was renewed once again. This time the alliance of the Libyans with their Atlantean brothers was even more powerful. But since the main force of the latter did not appear on the scene in time, the single attack of the Libyans is beaten off. Of the allied maritime nations, only the *Persta* and *Washash* fleets took part in this last Libyan offensive. Three years later, the migration of the allies against Egypt began. Six peoples name this time the Egyptian monuments: Papyrus Harris and the inscriptions and reliefs of the temple to Medinet-Habu in Thebes, built by Ramses III. The "Scherdanu" (Schardin) and the unknown "Schakaruscha" are again there, likewise the "Persta" and "Waschasch"; and then two new names, the *Takkari* or *Tzakkaraiand* *Dan(a)una*.

"Not one was able to withstand them," says Rameses in the temple inscription. They had overrun the great Chatti kingdom in eastern Asia Minor, Cilicia, the lands along the Euphrates, and Arasa or Alaschia (Cyprus), and were now moving by land and sea against Egypt through Amurru (Canaan). The second great attack is also repulsed by the Egyptian Pharaoh in the field battle "in the land of Amur", the Amorite country, and the sea battle connected with it.

Of this last great coalition two names of peoples are of special importance to us; first, that of the *Perse* or *Persta*, which may also have been *Pelesta*, *Pul(a)sata*, etc., since the Egyptians render the l by r only. They are the Hebrew *P(e)lishtim*, whose country the Assyrians called *Pilishtu*, the Greeks *Palaistine*, the Romans *Palaestina*, - the Philistines, whom we have already identified as *Polsete* people above on the basis of their tribal symbolism: the swan neck at the stem of the elongated sailing ships with rectangular rising stem (Atlas fig. 4119), relief on the northeastern outer wall of the temple of Medinet Habu; Atlas Fig. 4118 Philistine ship on Phaistos discus: trefoil and axe as stem symbols.

Apart from the Norse ship type, totally unknown in the Mediterranean at that time, and the exclusively Ingvæonian tribal symbols (swan, trefoil and axe on the stem), their pottery shows a direct connection with Spain and the Ingvæonian culture through the Cretan-Mycenaean culture (swan, spiral worm position, double axe, six or eight spoked wheel, tree of life, etc.). Their armament, long straight bronze sword and round shield is Nordic. The feather crown as 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 "foreign boat type", the South Atlantic colonizers of predynastic Egypt as well as in ancient Sumeria, etc. (Atlas fig. 5046.)

We will find this old Mo-uru (Ma-uri) costume exactly in the same way with the Polynesian *Ma-ori*, the descendants of those "people of the foreign boat type", the South Atlantic people of Oceania (Atlas fig. 4262, 4264, 4266). Beside the people from Polsete-land the name of the people, who are called in the Babylonian sources *Da-nu-na* (in Egypt d**jnwn'*), is of greatest importance for us. We have here the Danaoi of Argos before us, whose name, like Argoi in general, could mean "the Greeks". Also they, the *Danuna*, *Danaoi*, are an Ingvæonian or Tuatha tribe.

Dam is the same goddess as *Anu*, whom Cormac calls in his glossary the "Irish mother of the gods" (mater deorum hibernensium). We have already briefly touched the name of the all-mother earth (Adana, Odana, Da-anu etc.) as a journey trace of the peoples of Atlantian-Nordic race in the treatment of the traditions of Atlantis, Hyperborean and Polsete land. According to her, the Ingvæon tribe pushing in from the north and driving the Fomorians out of Ireland calls itself *Tuatha Dé Danann*, "the people of the goddess Danu" or "people of the goddess Mother Danu". As our investigation in the section "Mother Earth and her Priestess" will further reveal, her place in the cosmic yearly cycle is the winter solstice, where the cauldron of her father Dagda's with the potion of life stands. There is the yearly division place. It is preserved as *Da* or *Ga* to us also in the Greek: the etymological meaning of *da* is the "giving", "dividing".

Also the Greek myth, which is attached to the name Danaos, still preserves clear traces of an Atlantean-Nordic and maternal-cultic basis.

Danaos is considered to be the son of an "Egyptian" king Belos, whose parents were "Poseidon", the founder of the Atlantis castle, and - *Libya* (!). The Belos is a theophoric name, the name of the "Lord", whom we will get to know as *ba-al*, *be-el* etc. in the section "Son of God": he is to us

the Celtic god names *Belus* and *Belenus*, in the Irish cult festival *Beltane*, in the Germanic name of the son of god *Baldr*, *Bil-* etc. preserved. Danaos had, of all things, 50 daughters (the Danaids), a number which we shall still encounter in the Irish settlement sagas: for the decimal system belongs to the Arctic-Nordic and older Atlantic-Nordic periods. An *Atlantean* is mentioned as his wife. He invents shipbuilding and builds the castle of Argos. The Danaids are supposedly condemned to the underworld for murdering their cousins, the sons of king Aegyptos, who were married to them. They have to draw water eternally from a perforated vessel. This is an already completely misunderstood cosmic myth like that of Ixion. The original meaning is that they stand as "salty damsels" by the eternal well of the mother Ur-ka or Ur-da, of Danu, Adana, Odana, etc., as Danaos himself is said to have first taught the digging of wells. The roots of the tree of life, where the water of life, the well, the world sea is, lie in the south or winter half, in the "underworld". Accordingly, *danos* in Greek also means "arid" (derived from winter and dried up water) and the dead are also called the *danaoi*. For the racial determination of these dananu the representations of the Egyptian reliefs are of greatest importance, because they show us the northern or sea peoples *blue-eyed* and *blond-haired*: so for example in the tomb of Senyc, a court official of the 18th dynasty.¹ The female figure on the pylon of Hor-em-heb at Karnak (late 18th Dynasty), belonging to the Hanivu, also shows a pure Nordic profile (Atlas fig. 5044).

The same Nordic racial type is also shown by the depictions of the swan boat people from Polsete land on the temple relief of Medinet-Habu (Atlas Figs. 4119 and 5046 a,b) and the Zeker or Tzakkarai (the Teukroi), the allies of the Pulsata, who settled with them on the coast of Canaan in Dor (Tantūra). They are the founders of the Phoenician navigation. The "Schardin vom Meere" (Sardinia) show a slight Caucasian influence; their armament round shield and long sword is Nordic; on the helmet they carry the horns and between them the sun ball, thus the Atlantic-Nordic hieroglyph Ψ (Atlas fig. 5045). The Shardin of the bodyguard of Ramses II (relief on the outer wall of the Rameseum)² with the horned helmet have a more depressed nose with upward curved tip (snub nose). Both nose types recur in the Sardinian idols of the gods, which we will deal with later (Atlas figs. 5037-5038). Likewise, the horned helmet appears in the Sardinian statuettes (Atlas fig. 95), which is also found in the manning on the ships of the Swedish petroglyphs (Atlas fig. 5045 a, ship representation from Varum). This is also an Atlantean cult costume, which cannot be found in the Near East. This also disproves the completely unfounded assumption that the *Shardin* came from Lydia.

The appearance of the Caucasian-Dinaric race in Southern Europe, as we can prove by the Sardinian idols, is connected with the later migrations of the Bell Beaker people. They did not possess a spiritual culture of their own, but received it only in the mixture with the Atlantic-Nordic race. From the statement that the Danuna, Pulsata are to be regarded as Atlantics and Ingvaeons respectively, the process of that enormous migration of the sea and northern peoples is clear. The Ma-uri of North Africa had turned to the help of those seaworthy, northern

¹ Max Müller*. New representations of "Mycenaean" envoys and Phoenician ships in ancient Egyptian wall paintings. *Mitteil. d. Vorderasiatischen Ges.* 1904, 2, p. 1 f.

Study against the untenable, old-fashioned judgment: 1400-1200 B.C. is "too primitive a time" for us Europeans to assume in constant intercourse with the Orient" (p. 47). ² Record of Burchhardt's expedition of foreign peoples, no. 84 in *H. Th. Rassert: Altkreta*, Berlin 1923, p. 250, fig. 345.

with them, then, after the first, futile attack on Egypt, turned first to the conquest of the Near East, and finally, with the Ma-uri (Libyans), again proceeded concentrically against Egypt.

²³ **Amuru and Amo-** Compared with the Libyan types, which the Egyptian monuments have handed down to us^{nter} (Atlas fig. 5040-5041), now also the Egyptian representations of the Amorites (Atlas fig. 5042-5043), the blood relationship between the African *Ma-uri* and the Canaanite *Am-uri* is unmistakable. Also the latter still show predominantly the Nordic racial type, here and there already with a slight oriental touch. As already indicated above, the name *ma-uri*, *ma-ori*, *am-uri* etc., means the "people from the Westland", the "motherland", "from the sea", the "Occidentals". In the oldest Greek writers, all peoples of *white race* of Mauritania, in contrast to the Ethiopians, are called by the younger name "Libyans" (Αἰθιοῖ). This name is again replaced by the older collective name *Mauri* or *Maurusii* in later writers, such as Strabon (XVII, 3) and Pliny V, 2), which thus corresponds to the Semitic *Mdurim*, whose exact translation is the Arabic word *el-garbawā* "people of the West", the self-designation of today's Moroccans.¹ Jewish tradition has also preserved the origin of the people of 'Amur(ru), 'Awür or 'ETr, in that the Talmudic word for "west" is still 'ür and 'ürīa, which likewise means "twilight", "evening", feminine 'ürta "night". Otherwise 'ür also means "light." We find also here the complete series of comparisons preserved: the light which in the west enters the twilight, the night.

This is still confirmed by the Babylonian writing of *Amurru* with the ideogram ^{mi} *Martu* and *Mar*^{*11} ;^d *Martu* and ^d *Mar* are however ideograms for the "God" Amurru, who thus - as we will see shortly - carries the same name as his country or his people. *Martu*, the usual old Babylonian ideogram for Amurru, contains the sound *mar* already known to us, of which still the forms *mer* and *mir* occur; *Martu* actually means the "entrance into Mar", since the Sumerian sign *TU* has in the Semitic the sense of *erèbu* "to enter" (from the sunset), thus *west*, there where "God's son", the later Babylonian *Marduk*, starts the evening, night, and winter run, enters into the womb of the mother earth and the world sea.² *Marduk*, the *AMAR. UD* "bull of the sun", "shining bull" is the son of Ea, the god of the sea depth, the world ocean, the "house of the wisdom".

As early as the third millennium B.C., ancient Babylonian written monuments tell of a great empire in the west called *Amuri* or *Amurru*, which also encompassed Lebanon. After him the Mediterranean Sea is called "the great sea of Amurru". In the history of Mesopotamia the Amorites intervene towards the end of this millennium as the founders of the Old Babylonian

¹ Ouedenfeldt op. cit. p. 100.

² A. T. Clay: The Empire of the Amorites. Yale Orientale Series, Researches Vol. VI. New Haven 1919. pp. 66-73. Uie Polemik von *Theo Bauer*: Die Ostkanaanäer. Eine philologisch-historische Untersuchung über die Wandererschicht der sogenannten "Amoriter" in Babylonien. Leipzig 1926, becomes irrelevant, if one considers that the tradition of the original origin of the Amuri, who migrated to Mesopotamia, must have darkened long ago in the Orient of the 3rd millennium BC. Thus it was possible that later areas settled by them were named after them, which, from Babylon, were not in the west, but like the mountain country (KUR) MAR-TU (ki) was situated approximately northeast of it. Likewise, the Amurru in Canaan had been pushed northward and eastward from the sea coast in the course of time. If one wanted to hold these secondary designations of later home for the original ones, then one would have to explain, for example, also the today's state Saxony situated in the east of Germany for the original home of the West Germanic Saxons.

Empire. The most important ruler of the Amorite dynasty of Babylon was Hammurapi, who became famous for his legislation. About the later destinies of the Amorite empire we are almost not informed at all. What we learn again from the archives of Amenophis III and IV of El-Amarna shows us that the Amur empire no longer had the large extent as in ancient Babylonian times: it only comprised a small area north of Lebanon with Sumur (Gen. 10, 18) as its capital. The name, however, remained attached to the old territory for a long time.

The immigration of the Amuri or Ma-uri took place in the younger Stone Age: this is indicated by the typology of the megalithic monuments and their common, cultic details, which will be examined in the sections "Grave and House", "Mother Earth and her Priestess", "Amuru" and "Palestine". That they were the bearers of that megalithic culture and the light-god belief of the Alma-Kaku (Olme-Jahu etc.) connected with it, shall be discussed here with a single example. It is particularly important as a sample because it is the homeland of Jesus of Nazareth, the reformer and founder of religion. In the indicated megalithic burial fields of the Golan in northern Palestine there is a type of dolmen at Ain Dakkar whose structure shows a marked tapering in the long axis from west to east (Atlas Fig. 3180 a-c). The widest side of the capstone facing *west* carries a *horn-like attachment!* Already repeatedly it was suggested which meaning the dolmen (grave and altar) has in the Atlantean-Nordic cult symbolism as a sign of the winter solstice and rebirth.

A representation of the "horned dolmen", in front of which the "dome-god" is, fortunately, preserved in a seal find of Gezer, to which we will come back in the sections "Son of God", "Thorn-God", "Tomb-House" and "Amuru-Palestine" (Atlas Fig. 4372). This find as well as all the other written and symbolic finds in the allegedly "Semitic" layers of Gezer prove that the Amuri must have once also held the coastal area of Canaan. The son of God is represented with the arms in right cross posture (■== middle of the year): he carries on the body the "thorn", in the form ^j> which is proved to us by the *Old Stone Age* inscription of Gourdan (Atlas fig. 4467) for the Atlantic-Nordic linear writing.

The "thorn-god" represented as a "cross", the gravestone-splitter at the "horned" megalithic tomb house, assures us once and for all the connection of Galilee and Gezer with the Atlantic-Nordic megalithic culture, and proves the overseas spread of this culture from the North Atlantic through the Mediterranean area to Canaan, as the examination of the tomb house hieroglyph in the next two sections will already further show us that the bearers of the megalithic culture of Canaan came from the West.

The Atlantic-Nordic phonetic values for the grave house with the "horn", which was equated with the originally Taurus-age winter solstice sign of the horned bow (the "horned serpent") X etc., *ur-ka, or-ka, ar-ka* etc. was already mentioned. We have repeatedly discussed the doubling *bi-ur-ku (-ka)* the "two mountains", "two bows" oo, as well as that *ur-ka* etc. actually meant by itself already "two bows", X or. We will learn in the next section, for which cultic reasons in the Atlantic-Nordic language, besides *l* and *r*, also *k* and *m* can change, so that in place of *ur-ka, or-ka, ar-ku* also *ur-ma, ul-ma, or-ma, ol-ma, al-mu* or with inversion *ma-ur, Am-ur, ma-or, am-or* etc. can stand. Hereby now also the phonetic value of the name of this people and its God is given, which we will find exactly in the same way in the Sinai area and in Arabia in the stage of the Ma-uri people migrations from North Africa to Syria.

On the basis of this observation, let us compare the Old Sumerian hieroglyphs (Barton 316), which have the phonetic value *URI* "palm tree land" (Semitic **appa-tân^{ki}* **sinnitâm^{ki}*) and *ARI*

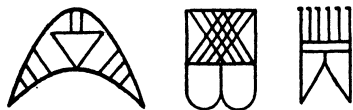


Fig. 10

Sound value of the hieroglyph a

with the sign a the H sign in the later ornamental form of the so-called "crescent moon", on it the bull head hieroglyph the sign for the ox, the bull, Sumerian *GU*, *GUD* (gu instead of £"), Semitic *alpu* "bull" synonymous *rimu*, which is also the sign for "land" Semitic *mātu* (Egyptian *f*l = *md* > Coptic *met*). The therefore actually *ur-ku* or *ar-ku*. (Text Fig. 12, p. 141).

On the left and on the right of the original sign there are three strokes, thus six in total.

Six strokes we find likewise with sign c, which further from the sign of the "two mountains".

(*ar-ku*, *ur-ka* etc.). The sign of the "two mountains" we find likewise with sign b in connection with the character □, the *sipapu*-or ^/yes character, and four diagonally crossed strokes each

for God in his annual course >|c or *ilu*, Babylonian "Shamash", the sun-god. This sign is also worn by the "son of God" Marduk as a symbol on his robe (Atlas fig. 135)- Both in b and in c the sign of the "two mountains" appears in the characteristically archaic, *reversed* spelling, which we will still encounter in the pre-dynastic linear writing of Egypt (text plate VI, no. 54-58) and the Thamudic (text plate VI, no. 81-82).

So we find here together the sign *ur*, the name of the country *Ur* or *Uri*, the "^^"-hieroglyph, the meaning "palm tree country" and country and people of the Amur(*r*)i, *Amur(r)u* (Amorites); in addition the bull head hieroglyph on the *ur*, which we found in the megalithic culture of Galilee, the old Amuri area, also still highly cultic as dolmen with horn attachment.

connection becomes quite clear if we still refer to the Old Sumerian hieroglyphs (Barton 57), which have the phonetic value *URU* "dwelling" (Semitic *sultū*) and *TU*, *TUR* (*tu-ur* "to enter" (Semitic *erēbu*) "to carry" (Semitic *alādu*), "to produce" (Semitic *banū* and *erū* "conception"), and at the same time

The °bere sign of na, which stands between the "two mountains"

a variant of the Sumerian hieroglyph has the sound value *SIG*

Abb

(Semitic *erebū*) "to enter" (from the setting sun). Also this

Sound value stands in the runic futhark as *SIG-Tyr* (*Ti-ur*), for the lowering-

the autumnal son of God (*Ti*, *To*, *Tu*), who enters "two mountains" in the west: H T £ (Text Taf. X, "Runic Circle Table"). It is in Babylonian also the symbol for the god

Nirgal or *Nirigal*, from *Niuru-gal* "ruler of the big dwelling", that is the dead world. The sign has further the value *MU* "man, man" (semit. *amēlu*) and *PA* "sprout", "germ". The latter phonetic value is the one of the Atlantic-Nordic writing series. The origin of the sign the winter solstice sign of the Aries age, we will get to know later

So we find in the sign a again the meanings united: of the God who enters in the west, in the "two mountains", the sea, in the world of the dead; of the "man" who is reborn as "sprout", "germ".

It is to be noted in principle that the winter solstice sign of the "two mountains", which stood in the Arctic-Nordic or North-Atlantic yearly course symbolism in the *south*, was shifted only, as a result of the further southern migration of the peoples of Atlantic-Nordic race, by the South-Atlantic calendar reform, to the *west*. To this South Atlantic redaction of the "sacred series" of the year signs go back the later, East Middle Eastern and Near Eastern character series. Thus the sign of the "two mountains" for the Atlantic colonist peoples of the Mediterranean basin may also have been equated with the later columns of Heracles, "the two mountains of the west", through which also once the route of the Amūri led to Canaan.

Sign 11 b represents the bull's horns bearing the painting cross x and above it the growth sign, an ancient Atlantean hieroglyph that can be traced back to the West via Crete. (Cf. sections on "Water of Life" and "Bull.") These are the symbols of the Son of God entering the sea in the west, the water, the womb of Mother Earth, where he is "conceived" in the "two mountains" and reborn in the "bull" at the turn of winter.

That *ur* (*or*) A means the "water", the "sea", the "west", the "bull", the vowel or season color (dark) is blue-black, was mentioned likewise already briefly, like also the symbol of the winter solstice, the *ur-ka* etc.-sign X X H n X X^{usw} -, with which the dolmen, with the cultic horn attachment on the capstone, was represented. The dolmen with the horn-attachment as altar, oath, court (place), and grave can be traced backwards in the Mediterranean area likewise over Crete as an essential cultural property, whose oldest traces drove back again into the Atlanto-Indo-European cultural area. Here, too, the so-called "South Semitic" alphabet of Arabia has faithfully preserved the ancient *Amuri* or *Ma-uri* hieroglyphs. The sacred year series begins in the "South Semitic" alphabets with the sign of the dolmen with the horn attachment or the snake.

AHthamudic

Neuthamudic

Safatenic Sabaeen

Fig. X2

It is the place of the yearly course of the Son of God, the winter solstice, where the vowel change from u (later o) to a takes place.

The "South Semitic" (i.e. Am-uri or Ma-uri) writing series corresponds completely to the linear writing of the "people of the foreign boat type", the predynastic empire founders of Egypt, the immediate blood relatives of the North African Atlantians. We will still examine in the section the "ship" the voyages of these South Atlantians, and will find the "people of the foreign boat type" as the Polynesian Ma-ori. As a sample for our present object of investigation, however, the language of the Ma-ori, those Atlantians who emigrated to Oceania and whom we today call Polynesians, shall already be used here. Thus in Ma-ori *uru* and the composition *ma-uru* means "west" as well as the "glassing of the daybreak", in Samoan also "ten" (cf. β = 10 in Egyptian); *ura-kui* is the sacred place where priestly ceremonies are performed; in Mangarevan *uru* is then "oracle", Fiji *ulu* the "gods"; *uru* is also a divine ancestor of the Polynesians, son of Tiki, whose sign in Ma-ori is still £, Germanic Tyr. WV means "black", "dark",

"dark blue" (like the sea), Hawai *uli* = "blue", "blue-green" (like the sea), Tonga *uli~uli* - "dark blue", like deep water of the sea, Mangar. *uri-uri*. In Ma-ori *ure* is also the "stone axe", and the vowel *u* alone means the "female breast", likewise in the other Polynesian languages *u* = "female breast", *ua* = "rain", "raining", *ui* - "milking"; Ma-ori *uma* = breast (cf. the already established series *um(m)u*, *am(m)a*, *trrt(m)a*, *im(m)u* "mother," "water," etc. on pp. 115-116); Maori *uri* = the dog; *ulu* = "to grow up, multiply" (from plant growth), Tahiti *uru* = grove, Samoa *ulu* = grove.

In the Ma-ori languages of Oceania all cult-symbolic terms and sound values of the Atlantic-Nordic religion are present: "-sound for "water", "sea" and "west"; *ur* or *ul* for "west", the "Ur-ahne", "mother", "altar", "stone axe", as well as the color *blue-black*! Finally, the "dog" whose alternation in the word *ur-ka* or *ur-ku* with the "bull" in the winter solstice was already mentioned above. The Ma-ori had no more bovinds in Oceania and possessed only the pig and the dog.

To the Atlantic-Nordic cult language belong further also the meanings "wood", "forest", the "Dornhaag", "Dornbusch" for the winter solstice, for the place, where the rebirth of the light and the life takes place and the new growth begins, the "year" or "life tree" grows up.

That the Maori, like the Polynesians in general, who today often still seem so "European", were once fair-skinned and fair-haired, results from the mythical traditions, among other things, that the head of the first man was formed from *white* clay; further from the fact that the cult ceremonial wigs with the three feathers and further Atlantic-Nordic symbolism, the so-called *Tui(n)ga*¹ often still show *blond* color. (Atlas Fig. 4266)

For the Canaanite Amuri the same is explicitly confirmed by the Egyptian monuments. They show us heads with beautiful, regular features, straight, somewhat pointed noses, narrow lips and nostrils, orthognathic jaws, high cheekbones, dolicho- cephalic skull shapes with well-developed foreheads. The faces have an expression of intelligence and strength. In Abu-Simel, the skin is depicted pale yellow, the eyes blue, the brows and beard red, the hair black. In Tomb 34 (18th Dynasty) at Thebe, the Amorite chief of Kadesh is depicted with white skin and *light* reddish-brown eyes and hair color, his people alternating red and white. Similar representation in the tomb of Merenptah, where the Northern peoples have pale yellow skin and blue eyes, the "Asiatics" light red skin color and also blue eyes; in the tomb of Seti I, however, the skin of the Northern peoples is yellow, their eyes blue and hair black; but the skin of the "Asiatics" dark yellow, red and white. Finally, in the tomb of Ramses III, the "Asiatics" have light red skin, blue eyes and black hair.¹

The light yellow and delicate flesh tone of the Amuri is thus supposed to suggest a lighter skin color than that of the Egyptians. The profiles of the Amuri on monuments of the 19th and 20th dynasties correspond to the representations to Karnak, which stand above the names of the cities, which Shishak conquered in south Judah. From this it appears that the population type of southern Palestine was still Amorite under the reign of Rehoboam. The Jew, though seated in Jerusalem and Hebron and the immediately adjacent towns and villages, otherwise appears as a subordinate element in the population. The elder race was never exterminated,

¹ *Flinders Petrie* in Report of the British Association 1887, pp. 445-449 after *A. H. Sayce*-. The Races of the Old Testament. By-paths of bible-knowledge. XVIII. London 1893. p. 113 f.

The lineage of the fair-skinned, blue-eyed and blond-haired race stretches from the Canary Islands (Guanches) through North Africa to Syria.

Sayce still describes the fair-haired, blue-eyed children in the mountain villages of Palestine, especially the area around the coast south of Gaza. A native sheikh who joined him on the remote road between El-Arish and the ruins of Pelusium still showed in detail the features which the artists of Ramses III gave to the captured Amorite leaders.¹

We will come back to the Amuru as the bearers of the Jahu religion in more detail in the section "Son of God" and "Amuru and Palestina". *Here it is sufficient for us to have established for the time being that all those peoples who call themselves after the country Mō-uru, the third homeland of the Nordic race, do not only show a uniform racial origin, but also a corresponding cultic-linguistic and general, cultural connection.*

That the third homeland of the "Aryans" - as also the Polynesians still called themselves - "*Mō-ūru*, 24. North America and the mighty aSa-believing" (Vendidad I, 5), must have been situated in the Atlantic Ocean west of the North-Schen^aTs^ "Pillars of Hercules", results from the meaning of the sign and word *ur* as "sea" and "west", "god in the west" and "bull" and from the already investigated ethnological and cultural development series, which always lead back to a southwest-European, Atlantic radiation source. This agrees then also completely with our assumption of the course of the Aryan emigration. For between Airyana Vaējah, the Arctic original homeland, and Mō-urū, the third homeland, the Atlantic, sea-embraced land, lies only *one* stage, which, according to our previous investigation results, can only be *North America*. Important is, what Vendidad I, 4 reports about it: "As the second best of the places and site I, the Ahura Mazda, created *Gava*, where the *Sughdds* dwell; but to him (Gava) created as a plague of land the pernicious Angra Mainyav them, the foal fly pernicious for the cow and (her young?)."

From this tradition it would still be inferred that Gava, the land of the Sughda's, was a grassy area where there were large herds of cattle. Transferred to the time of the emigration of the Arctic-Nordic race and its possible immigration into North America, it would have to be the prairie area and its buffalo herds, which lay south of the diluvial glaciation. With the indication of Vendidad I, 4 the ethnological findings in North America now agree. The names of Indian tribes compounded with *suk* all belong to latitudes that lay below the Quaternary ice line. The word *suk* contains a root *su* with the meanings "black," "depth," "lowering," "pig," also a winter sound, which is also common to the Atlantic-Nordic and Indo-European languages, respectively. In North American Indian languages, including the extinct Natick, *sucki* is "black" or "dark-colored"; a *suckēsu* is a "black" man.²

This is very important in view of our assumption that the North American Indians represent a mixovariation of the Arctic-Nordic primitive race, a light-skinned race (blood group I) and a dark-haired and dtmkel-skinned protomongoloid race (blood group III). The latter, which itself is already the result of a mixovariation between the blood group I

¹ Sayce op. cit. p. 114-115. The same: White races of ancient Palestine. Expositor. July 1888.² / H. Trumbull. Natick Dictionary. Bureau of American Ethnology. Bulletin 25. Washington 1903. p. 155.

and the Gondwanan primitive race (blood group III) has migrated only in the younger
¹⁴⁴Diluvium over Alaska to Asia. After Aryans and Teutons the contact with the Nordic race, that is the Atlantic-Nordic (group II) had ceased, only a further mixing with that protomongoloid race took place.

As for the tribal names with *suk*, they can be traced in North America south of the diluvial ice frontier, especially in the Prairie area. We find in northern California the *Suc-ca-ah'*, the place name of *Succonet* (1622) in Massachusetts; the *Sukiang*, an Algonki tribe that sat on both sides of the Connecticut River near Hartford; the *Suko*, the Sun tribe of the Caddo; *Suktaloosa*, an earlier settlement of the Koasati on the Tombigbee River (Mississippi); *Sukhutit* ("Blackmouth"), an earlier $\wedge r \wedge$ force, etc.^x The *Arikara* derive their name from the "horn" (*ariki*), their former cultic hairstyle, for which the hair erected on both sides of the crown by means of two pieces of bone like horns was characteristic. The hair horns as a headdress are still worn today by the girls of the Hopi Indians (Atlas Figs. 5007 and 5008). Here, too, the "horn" is called *ala* (= *ara*). The Hopi have in their cultus still ancient traditions from the time of contact with the Arctic-Nordic culture, which will be used in the next section for comparative study. The fact of the strong emergence of certain characteristics of the Nordic race corresponds to these findings. We have also here a hereditary mass of the blood group I, the Ur- or Vomordic (Arctic-Nordic) race before us.

25. "Aryans" and The Arikara today also wear the Atlantic-Nordic cult symbolic feather headdress " (Atlas Fig. 5017), which will be discussed below

The Atlantic Norse horned headdress has already been briefly mentioned several times. The symbolism of this costume in connection with the name results from the word *ariki* "horn", a root word connection common to the Atlantic-Nordic languages as well: *ari-ki* is ablaut to *ara-ka* and contains the signs Q or Q, *ra* or *ar* ("circle", "circuit", "light", "sun") and Y *ka* ("bent", "horn", "two arms", "lifter", "carrier", "human"). So actually the word *ariki* means the "light bearers." It is the general Atlantean-Nordic hieroglyph which is predynastic-Egyptian as well as Neolithic- and Bronze Age-Nordic, and which the Schardin (Sardinians) also still wore as helmet or headdress, like those seafarers of the South Swedish petroglyphs. Since *ka* is identical with *ma* "man", "man", in the Atlantean-Nordic original language and changes (like the signs Y or Y and Y or Y), so the word *ariki* is the same as *ar(i)mi*, which is preserved to us in the name of the "Teutons".

The peoples wearing this horn badge called themselves "light bearers" and "children of the light", "children of the sun", as the "lights", the "bright ones". This is the basic meaning of the name "Aryan", which, as we shall see in a moment, only in their new homelands acquired the second meaning of "noble", "master race" and "master caste".

For the understanding of this name in connection with the so far treated, Atlantean people name *Ma-uri* etc. I must already anticipate on the second-next section. The Atlantean-Nordic language possessed that cultic annual cycle of the vowels, a sound shift, whose existence as "Ablaut" was known to the linguistics, without it being possible, however, so far, to develop the primal law and the cause of this sound change.

¹ Br. IV. Hodge: Handbook of American Indians. North of Mexico. Vol. II. Washington 1910. p. 648.

Briefly summarized, it can be said that the vowelchange is connected with the seasons change, in that five basic vowels correspond to the four celestial regions and seasons, of which two, *u* and *a*, form a duplication, a kind of dualis: the winter-sol! The vowel *u* denotes the last season, autumn-winter, before the winter solstice: its color was dark blue, blue-green, black. The root words of the Atlantic Norse language were basically formed from a syllable consisting of a consonant preceded or followed by a vowel. The name of the son of God, who is the "light of the world" and whose "sons" all peoples of Nordic race call themselves, was formed among other things from the consonant *l* or *r*, as sound of the light, with the respective seasonal vowel *zu*-composed.

As a result of the south-Atlantic shift of whose cause is discussed in the next section of the *u*. The name *ma-uri* or *amu-rithus* designates "people from the west", where God is "in the west", "in the evening" and is called *ur* or *ul* (later *or* or *ol*). They are the "occidentals".

During the emigration from the Atlantis island area

to Europe these "sea dwellers", "Fomorier", moved towards the east and later towards the north

After the sound shift in the annual cycle, which is based on the cardinal points, the

"easterners" must name themselves with the vowel *a* or

mani) *ir-mani*. As we will see, the one-syllable word "*ma*" for "man", "man" is older than the one with "-suffix. As "totality", *ga*, *ge* or *gi* is introduced; as such the name "*Germani*" has become known to us first in Roman tradition.

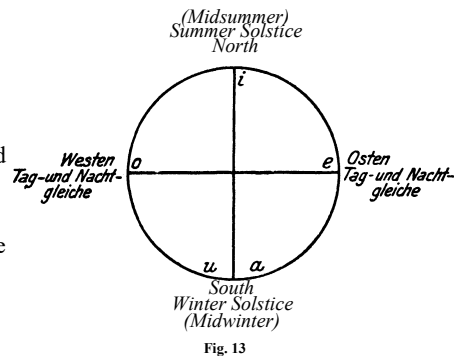
All the ablaut forms are still preserved in the Germanic proper names of the Atlantic Nordic emigrants and colonizers of the eastern mainland, Europe:

Armen- in *Arminius*, beside which the Celtic still transmits the forms *Germanus* and *Garma* as personal names, while according to Bede (5, 9), the Anglo-Saxons were still called *Garmani* by the Britons; *he man-*, *ermen-* in *Ermanaricus* or *Ermenericus*, *Ermenberga* and *Germenberga*, *Ermenhildis* and *Germenhildis*. Besides the forms with *irmin*, which are to be mentioned right away, we still have a *Girminburg* next to *Germenberga*. Beside the forms with a vowel, there are also those with a *h* vowel.

The word "Teutons" means nothing else, than the "totality" of the "Ar"-, "Er"- or "Irmanen" and is completely identical with "irmindeot", the "Irmin-volk", the "Nordic". "Irmin" was also called the sign of the world and year tree >|< or etc., to which we come back later in the discussion of the "*jrminsul*" of the Saxons, the "world column", which carries everything (columni universalis, quasi sustinens omnia). After his revelation in the annual course of the world light, in his son, God is also called *irringot* in Old High German.

The name *irmin* for the sky god coincides phonetically completely with the Finnish god name *Ilmarinen*, as *Armani* is phonetically the same as *Alaman(ri)i*. The "Alemanni" are therefore "Armanni", that is "Germanic". Summarizing we can thus note, to Wirth

vowel *u* by the winter solstice, later the vowel *o* took place



that the peoples of Atlantic-Nordic race named themselves after the "light of the world", whose bearer they called the Son of God, the "Twelffold", namely after the cardinal point, in which their homeland was situated, seen from the Atlantic "motherland", the "land in the sea". Children of the light, of the sun, "the bright ones", the "lights", - these are the "Aryans".

In the course of the Atlantic-Nordic emigration, as conquerors and culture-bringing colonizers, they became the "masters", the "superiors", the "nobility" in comparison to the culturally lowly other-racial lower class. Thus in Sanskrit *ārja-* and *ārya-* "Aryan" means "man of the three upper castes, master" and *ārjā*, *ārjāni* a "woman of the third caste." The appearance of the word in the Celtic (*Ario-f* and Old Persian, Scythian and Old Indian proper names *ārja-* (*Aria-*) still clearly shows the overland way of the "Aryans" who emigrated to the East.

In the land of Amur(r)u, later Palestine, we also find it in the same meaning. It is based on the ancient Ma-uri (Am-uri) upper class that formed the "lords" at the time of Israelite immigration. In Hebrew, *Hörīm*, denotes the "noble," "freeborn," New Hebrew *Hari'el* "belonging to the free." From the meaning "the noble", "the distinguished", the "free" the root *Hr* then gets the derived meaning of "let free", "let free", so Arabic *Harra* - "he is born free" - "he let free", "was let free", *Hurru** "free", "the best", *Hurriatu*¹ "to be free", the "free", the "distinguished", Syriac *Hérä*, Jewish-Aramaic *Hārä* etc.¹

In this respect the Galilean, Jesus of Nazareth, with regard to his hereditary mass, is to be addressed undoubtedly as an "Aryan", since his religious reform falls back on the old Amuri religion of the megalithic time, the pre-Jewish Jahu faith. *Just as undoubtedly as the racial continuity of the Amuri in the northern Palestinian population, the continuity of the old light belief might have been preserved in the folk tradition of the Galilean megalithic area at that time.* Against this assumption *nothing can be adduced as a counter-evidence*: however, from many individual features of the teaching of the Nazarene it results that it has arisen from a certain hereditary mass, and must also have been connected to uncertain indirect traditions of cultic kind (sacrament, "Our Father", death on the cross etc.).

When Cook explored the descendants of the people of the foreign boat type, the Polynesians of Oceania, in the 70s of the 18th century, he got to know the "Arreos" as the highly respected warrior and noble caste. The Nordic-Atlantean, matrilineal tradition was still preserved among them insofar as they only used the name of the *mother*, but the use of the father's name was considered a disgrace. They lived unmarried, organized in large brotherhoods, and co-opted from the most noble families. They formed the warrior nobility, the officer caste. The prohibition of marriage originally had the purpose of preventing family favoritism and domination. When Cook came in contact with them on Ulieta, Otahiti, and other islands, among them were still the most stately appearances; a certain tattoo denoted rank and dignity. But the old organization had already been loosened by miscegenation; a portion kept cohabitants or had wives, but the children were invariably murdered after birth. Desert carousing by the Arreos brotherhoods visiting each other on the islands, combined with further debauchery, undermined the moral foundations of that venerable old organization which had once been handed down to them by their ancestors, the South Atlantic "Aryans" of the Neolithic.

If we now examine the transmission of her name in the Polynesian languages, we find that

^x Hermann Möller: Vergleichendes, indogermanisch-semitisches Wörterbuch. Göttingen 1911, p. 16.

we find an uninterrupted continuity that extended from North America (cf. *Ankara of ariki*) as a voyage track of the Atlantians around Africa via Arabia through Indonesia to Oceania. Among the Ma-ori, *ariki* is "chief," "priest," then "the" or "the first born." In compounds, the word occurs as *riki* (cf. Hawai *lii* for *riki*). In Samoa

"chief," "lord," "master." Mangeaic *ariki* "king"; Tahitian *arii* "chief", "king"; Hawaiian *alii* "chief", "king"; Paumotuic *ariki* and Futunian *aliki* "king". The Ma-ori language has also faithfully preserved the alternation between *ka* and *ma*, touched on above in the names of the Ankara. The "right" hand, which we will get to know as the "light bearer", the "raka" in the Atlantic-Nordic language and symbolism, is called in the "Ma-ori *ka-tazi*, next to it *ma-tau* "right", while *kata* is otherwise still preserved in *katakata* "finger".

Ariki is thus equivalent to *Ar(i)mi*, since Y or Y (*ka*) alternates with Y or y (*ma*). The *Ariki* are "Ar-men" like the Ma-uri, Amuri, Garmans, Teutons. It is an overall designation for all peoples of Nordic race, a designation which they have attached to themselves as "children of the light" and have carried over the whole world.

So we will always find the signs Y or Y (*ka*) and Y or Y (*ma*) in the older cultures of the peoples of Atlantic-Nordic race as a speaking badge and emblem. This is the meaning of the hair or helmet horns with the sun sign (Q *ra* or *ar*), and the two or three feathers that were worn as headdresses in the hair. The feather is the image of the tree of light: thus the Nordic man symbolized the course of the world light, the sun, as a winged i.e. feathered disk. The sections of the light year are represented as 2, 4, 6 or 8 "trees" starting from the center of the circle: see for example Atlas fig. 2157 urn from Witoslaw, district Wirsitz. On the lid the twelve-spoked yearly turning wheel, from which the sixfold yearly tree grows out in ^-order. Atlas Fig. 949 a spindle whorl from Troy: four trees each arranged in six branches in a cross shape: four cardinal directions, four seasons; Atlas Fig. 952 bottom of a painted cup from Susa: the four cardinal directions represented by four trees; also Atlas Fig. 809. Celtic coin, where between the four trees of the cross of the cardinal points the rising and setting points of the solstices are represented by the four solar hieroglyphs O in a circle, etc.); Atlas Fig. 1379 Face urn from Poznan province; 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 "light tree", a "sunbeam". This can be proved quite clearly still in the Dakota language, where "feather" is called *wi-ya-ka*. *Wi* means "sun", then also "moon" and "month", *ya* "to go"; *ka* has the basic meaning "to strike" (with axe etc.); *ya-ka* also "with axe"; *ya-ka* also "to splice with the mouth", namely the feather, a cult-symbolic meaning for the beginning of the year, which is provable in all Atlantic-Nordic languages, in which "*ya*" means "to go" and "*ka*" "*to split*", "*to cut*", "*to open the mouth*", then "*to lift up*", especially in the meaning of "division of the year" *Wiya-ka* is therefore "to make the sun go" by splitting the feather, that is unfolding the wings.

Correspondingly, the Cora Indian, who has also preserved in his cult symbolism so much Atlantis-Nordic cultural property, also calls the fire "feathers of our father" (the sun). The cult staff with the feathers, which plays such an important role with all the Indians, stands in the world-symbolic festival place of the Cora, to which we will return in the next section, at the center fire, the image of the eagle, of the sky of light, which is also called like the sun *tayâu*, "our father", and dwells in the center of the world circle, io*

The word *tayau* contains *ta* "the fire" and *yau* "father," the "sun god." The stem *ya* (ja, ja) has, as in the Dakota and in all, Atlantic-Nordic languages, also in the Cora language the meaning "to go", cf. *ya-u-ra* "to go", *yei, yi* "to go", *yeime* "to go", "to wander", besides *ra* "to go" and *kika, ké* "to go", also common Atlantic-Nordic for the solar course of the world and the year; *tayau* can therefore also denote the "course of the sun".¹

As sunbeams, the feathers surround the symbol of the light god: cf. Atlas fig. 4889 Alaskan Eskimo sun god idol, already discussed on p. 90. The solar feather headdress was and is peculiar to all North American Indians: cf. Atlas Fig. 5017 Arikara chief; also Fig. 5016 "Sans arc" or Itazipaho ("Without Bow") Indian, and Fig. 5015 "Crow" or Absâroke ("Crow") Indian, both from Sioux tribes; the "Sans arc" Indian wears the feather in a V arrangement. Then, on the traces of the immigration of the Atlantic Norse race, the feather headdress appears in the rock paintings of the Spanish Capsien (Atlas fig. 4740 a and 4526, respectively; 4537, no. ia). This is a very important evidence, because here we can establish a continuity: the two (V) or three (V) feathers form the characteristic headdress among the Libyans, among the Ma-uri of North Africa and the Iberians, cf. Atlas Fig. 5040 Head of a Libyan from the tomb of Merenptah. As an insignia of the "man" *ma(n)*, *me(ri)* > *mi(ri)*, the double feather as headdress is also the insignia of the god Min of Coptos. The Iberian warriors (Atlas Fig. 5047 a-b) wear the three-feathered headdress in exactly the same way as the warriors of the earliest dynastic period of Egypt. (Atlas Fig. 5048 warriors from the ivory tablet of King Den.).

The Polseta people (Philistines) wear the feather headband (Atlas Fig. 5046 and 5046 a, b, c) not differently than the Sumerian warrior (Atlas Fig. 5049 fragment of the vulture stele from the time of Eannadu around 3000 BC). That in the mountainous country of the Near East this old ancient costume had been preserved through the millennia is proved by the reliefs excavated by Layard in Kujundschnik (Nineveh), which show the headdress of the feather band or helmet both among foreign-bred, non-Semitic captives and among the Assyrians in the ritual processions.² This feather headdress, as it was also worn by the Uurtheans from the north of Assyria, who fought under their prince Aramu against Salmanassar HL (859-856 B.C.), we will have to consider as a cultural tradition of the South Atlanteans, the "people of the foreign-boat type", whose ships we will encounter in the same way in Neolithic Egypt and Mesopotamia.

On the traces of the "people of the foreign boat type" we can prove again the cultic hairstyle with the three feathers with the Ma-orfs in the Polynesian culture area of Oceania, as also not differently was to be expected. Cf. Atlas Fig. 4264 War canoe of the Ma-ori of New Zealand, seen by Cook in 1770. At the star the high pierced attachment of notch work, as on the predynastic monuments of Egypt the ships of the foreign boatmen rode it (Atlas figs. 4244 b, 4245, 4247). The crew wears the symbolic headdress with the three feathers; cf. Atlas Fig. 4266 Polynesian "tui(n)ga" of Samoa: blond wig with three feather sticks and other Atlanto-Nordic symbolism (cf. on this further the section "The Ship"). The tui(n)ga is a ceremonial wig that was worn by the daughters and sons of noble families as a badge.

¹ Konrad Theodor Preuß: The Nayarit Expedition. Textual Recordings and Observations Among Mexican Indians. Vol. I. The Religion of the Cora Indians. Leipzig 1912. p. XXIV u. LXXXIII.² Illustration in A. H. Layard: A second series of the monuments of Niniveh. London 1853, plate 44. cf. article "Mummenschanz", Taf. in, mA, 111B. Reallex. der Vorgesch. Vol. VIII, 5 (1927).

In the Atlantean-Nordic cult symbolism, the three-part head crest, the two or three feathers, is the distinguishing symbol of the All-Mother Earth and her priestess. As we will see in the section of the same name, this cult symbol reaches from Central America again to the Atlantic coast of North Africa, passing through the Mediterranean basin in all ancient cultures as traces of the Atlantic culture. Still today the Toradja priestess on Celebes carries the attachment with the three feathers, as also otherwise with the Toradja's the helmet hat with the horns and the sun sign has preserved.

The cultic costume of the Atlantic-Nordic race of the Aryans, the Arikara, Arik, Armani, Germani, Ma-uri and Ma-ori, etc., extends from North America in a vast diagonal across the Mediterranean area 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." Everywhere, where we find the name of these peoples, there can also be proved somewhere and sometime in their history the salvation sign of the "man", Y or Y, whose children, daughters and sons they were.

The investigation so far has shown that the course of the emigration of the Ur- or 26. Die Schriftdenkvornischen race from their Arctic Urheimat to their landing on the southwest coast *Völkerfahrt ^der Europas* was divided into two stages. According to the tradition of the Avesta, the first Nordic race would be "Gava, where the Sughda's dwell", which has been established by us as North America; the second would be Mö-uru, the "Sea-land", the "West-land", "Occident-land", the Atlantis of Plato-Solon, to the periphery of which also Eirinn (Ireland) and Scotland are to be counted. Up to the Magdalenian the Atlantic-Nordic migration must have reached the Mö-uru area: then it spreads to the coast of southwest Europe and northwest Africa and the kayak representations, the fur-boaters, appear in the cave drawings of Altamira.

These individual stages are also confirmed by the written monuments finds. *The oldest inscription in the history of mankind is found on Monhegan Island, 43° 40' AD on the coast of Maine (North America)*. When the inscription was discovered in 1856, it was believed to be a runic script. This was an understandable and excusable mistake for that time. In reality, between this Arctic-Nordic writing system and the runic futhark of the Migration Period lies a temporal distance of *twenty-five thousand years* at least (Atlas Fig. 4471).

The second monument of this same writing system was discovered in 1859 on the island of Lewis (Hebrides), the LeoShus of the saga period (Atlas Fig. 4472). One mile from the large stone setting of Callernish (Atlas Fig. 679), there was a stone circle in "crescent shape" built of large stones, some of which were still standing upright at that time. In this hoof-shaped stone circle setting - because that is what we are dealing with here - a cairn was formed from small stones and close to it was a stone seven feet long, on which the inscription was located. It would be possible that this stone setting is Neolithic: however, the inscription itself still carries the Old Stone Age character.

The third stage of the sites of these written monuments is the Atlantic coast of Europe: the inscriptions and inscription fragments belonging to the Magdalenian of Montespan (atlas fig. 4471 a), of Gourdan (atlas fig. 4467), la Madeleine (atlas fig. 4468), Rochebertier (atlas fig. 4469), Combe Cullier or Crozo de Gentillo (atlas fig. 4470). They are organically followed by the epipalaeolithic scripts of Mas d'Azil (atlas figs. 4505-4524) and the Early Neolithic (atlas fig. 4473, Cerro del Sol) and Late Neolithic of Spain (atlas figs. 4544-4546).

Traz-os Montes) and the other megalithic characters of Ireland, France, and northwestern Europe, to which we will return in the next two sections.

27. *south and north*-The second stage of the migration of peoples from the north will also have extended over a period of decades thousands. When the main mass of the southern tribes had already spread over M6-uru and lived in the mild, oceanic climate of the Atlantic Gulf Stream, the rearguard will still have been in the far north. In the Irish settlement sagas, these stages are also still clearly evident: the "sea-dwellers", the "Fomorians" are placed much earlier in time than the "Tuatha Dé Danann", who *came from the north*. So, while we can call the Fomorians *South Atlanticists*, we have to call the Tuatha Dé Danann *North Atlanticists*.

The South-Atlanteans were naturally the first to come into contact with the African-Asian mixed races of Southwest Europe: the result of this contact is the Cro-Magnon race, the Hamitic and the Mediterranean (Western) race. Among the South Atlanticans, blood group I will still have prevailed, since they were not exposed to the influences of diluvial glaciation as long as the North Atlanticans. We have to estimate this temporal difference to at least 50000 years, because the distant waves of the Arctic-Nordic culture are already noticeable in the Aurignacian. The North-Atlanteans on the other hand, who will probably still have inhabited the subarctic areas of the Atlantic Ocean and North America until the end of the ice age, must have experienced these environmental influences of the glaciation to a completely different extent. With them the idiovariation, whose result is the blood group II, will have developed far more strongly than with the South Atlanticans.

As far as the chronological division of the immigration of the Arctic-Nordic or Atlantic-Nordic race into the Atlantic-European area is concerned, we will first have to do with the South-Atlantic people. From that larger, Atlantic island area M6-uru, which became their third homeland, we have set the British Isles, especially Ireland, as a peripheral area. Viewed in this light, the Irish folk traditions of the first settlement of the island gain a significance quite different from that which has hitherto been attributed to them. We will now have to deal more closely with these settlement legends, because they will nevertheless be able to give us important information, in spite of all medieval-Christian revision and obscurity. Fortunately, Ireland had found in Keating a historian who collected his material from all the sources he could reach, from the old parchment sheets of the monasteries and courts as they still existed around 1630 and have since disappeared and perished. And Ireland was rich in such old, native historical sources, whose traditions were much older and could show a much greater continuity than the continental European ones.

This was a consequence of Ireland's favorable segregation as an island, which spared it from the destructive influence of Roman "civilization" and its metropolitan materialism.

What is immediately noticeable in the oldest settlement sagas, which Keating has collected in his "Foras feasa ar Eirinn" (eig. "Basis of the knowledge of Ireland"),¹ is the leading role of the *woman*. It is this an important moment with regard to the mother-legal traditions, which we would have already had the opportunity to establish with the Atlantic people of North Africa.

¹ Geoffrey Keating: "Foras feasa ar Eirinn." (The History of Ireland) 2nd vol. edited with translation by David Comyn, London 1902-1905.

Before the "Flood" (the lowering of Ireland's soil below sea level) came, according to the book 28. *The Irish Sett-* 1
 1 T" 1 11- "< T < , lungssagen and the
 from Dromsneachta a Maid Banbha with 3 *X S⁰ women* and three men to Ireland, which was called "*Hand*"-God after her.
 They all perished after a short time by a plague. Another woman Cessair, daughter of Bioth, son of Noe (Nionnall), later
 came to Ireland with her father Bioth, her husband Fionntain and a third man Ladru, the "first dead man of Eirin", and
 50 *virgins*. On the advice of her *laimh-dhia*, "hand-god," she had built a ship to escape the coming Flood. Also they all
 perished except for Fionntain, who is said to have survived the "Flood", which the Christian - Irish (historians much /
 According to the "Holy Scriptures of the Old Testament", all people except Noah and his own should have perished.

The decimal calculation and the symbolism on the basis of the 5-number is an important characteristic of the Arctic-Nordic culture. But of greatest importance is that the Irish saga mentions in addition the *laimh-dhia* > the "hand-god". The word *lam*, *lima* or *rima* for "five" and "hand" already belongs to the Arctic-Nordic and also still to the older, Atlantic-Nordic culture, but then died out in the Indo-European language unit of the younger Atlantic culture. It is still preserved in the Eskimo language, and significantly, the Celtic Elves can count only to five, a fact mentioned by Rhys (Celtic Folklore), which goes back to an ancient tradition of a primitive people. The Eskimo language has only names for the first five numbers, which are counted off on the fingers of the hand: "six" is called the "first finger of the other hand", etc. We find the "hand" or "both hands" as the basis of the number system also in Irish, where "eleven" is still called *aon-déag* - 1 + 2x5; *déag*, Old Irish *d'èc*, is the Indo-European *da-ka* or *de-ka* "two hands" 121, which later in Egyptian also gets the meaning "*ka*", while the hand was called *d* (see section VI).

The "god with the hand" is the old, Irish god *Dag da*, according to the tradition from *dag-dae* "good-hand", the *Eochaid-Ollathair*, the "great all-father" of the Tuatha Dé Danann (Cormac 47, 144). The name has originally meant "hand-god", as our investigation shall show later (see sections "Son of God" and "Hand").

The symbol designates God or the son of God at the end of the year there, where after expiration of the 360 days only the five supplementary days are left, the five "pre-Jult days" of the old Swedish farmer calendar. There God has only "one hand", where the sign *ur* or *ku* stands, the "Dolmen" with the bull, dog or wolf, where the winter solstice, the division of the year is. Here I would like to point out now particularly that in the *old-stone-temporal*, purely cult-symbolic Atlantiker (Ma-uri-, Fomorier-) rock drawings of northwest-Africa, in the Sahara-Atlas-area, the hand is also at the 0 or f) *ur-ku*- etc. sign (atlas fig. 4740 m, Bou Sengoun) or at the buffalo bull, at which place also the Son of God is written as "year tree")((under the bull (f)), or the God-, the year tree hieroglyph or the ideogram of the Son of God as right cross (atlas fig. 4740 1, Taghtania-South). We will deal with the "hand" and β-symbol in the next two sections and will be able to establish especially the close relations between this Old Stone Age Atlantian cult symbolism of Northwest Africa and the Neolithic pre-dynastic linear writing of Egypt. For the further identification of the Dagda as a "hand-god" it must be mentioned here that he is in possession of the *cauldron with the water of life* and in some myths he carries as badge a *club* or a *fork* (Y or Y).

The cauldron with the water of life is located in the south, in the underworld, in the winter solstice, as the comparative study of the Atlantic-Nordic mythology and symbolism reveals

is supposed to. It is the place where the *ur, ku, su* etc. is. There God splits the mountain, the "rock", the "stone", the grave with the "thorn" (hoe, axe, club) and emerges ' the young light, the new *ka* (Y), the "man" (Y) again. We will now see the symbol of the god with the raised hand and the "thorn" (hoe, axe or club) spreading from an Atlantic-Western area eastward through the Mediterranean area and into the Ingväonian cultural area (section "Son of God"). We find the god with the "thorn" (the hoe, the shafted stone axe), the "thorn" hand, with the two hands raised as the *ka* Y or Y^{ma} ("man"), or in the circular arm posture as the "year" man <|>, on Spanish, also cult-symbolic field drawings, which, like the North African ones, range from the outgoing Older Stone Age to the Younger Stone Age: cf. Atlas Fig. 4740a rock drawing from la Cueva de la Graja Jimena (Jaen) and Fig. 4740b rock drawing from the large "Abri" de Los Trajos de Bacinete, Los Barrios (Cadiz). Especially the latter is important, because in place of the buffalo bull there also appears the *stag* with the hand-god of the older age (elk-, race-, deer-age), while the "hand"- or "thorn"-god is also represented there in right cross -| at the f|, as in the cultic rock drawings of North Africa.

In a rock drawing of Batanera (Andalucia Atlas Fig. 4531) the Son of God appears, in the hieroglyphic writing of the tree of life lowering its branches, with the other sign of Tiu, Tiur, Tyr as Sig-Tyr Y connected to a binding form 4- Y + Â, as we already got to know it in the Palaeolithic Atlantean cave drawings of the Franco-Cantabrian circle (Font de Gaume, Atlas Fig. 4482 b). The sign of the Y here has only *one* arm, so it is "one-handed", and is connected with the spiral circle or worm position, the solar year ideogram. In continuity, we find the "lowering" and the "one-handed" again in the Neolithic or Bronze Age rock engravings of Monte dos Bicos near La Coruna (Galicia). The rock slab is still popularly called "El Altar", a proof of the continuity of the tradition up to the present day: because the drawings are funerary symbols, signs that were placed for the rebirth of the dead (Atlas Fig. 4550).

Starting from the Atlantic hearth, on the island of the Shardin, Sardinia, whose cultic defense towers, the taleiyots, were discussed above, we find among the Bronze Age idols the symbol of the god with the raised blessing hand and the bull's horns (Atlas fig. 95); the god wears the horned helmet of the Shardin, in his left hand he holds the bull's horns or the bow, concepts which - as we will see in the next section in the treatment of the \$ *pa* (*fa*) hieroglyph -, can already be proved in the Old Stone Age for the Atlantic-Nordic linguistic circle: it is the Son of God in his autumn-winter run, the Tiu, Tiur, Tyr, as arrow or with the arrow T, the "Sagittarius", which is therefore still written in the Germanic runic series as T and resp. >k; Fig. 93, the son of God with the Y ("man") fork in the right hand, on which the "man" antlitz is attached, as it were, as a determinative or determiner, on the head the bull's horns, in the left hand the bull's head, as a determinative of the beginning of the year or the winter solstice; Fig. 104 the young god with the raised, tripartite right hand (Y)> in it the solar hieroglyph Q, on the head also the "man" sign Y and the solar hieroglyph, in the left hand the forked staff, the Y (*ka*) sign with 12 solar hieroglyphs, the months of the year.

The symbolic figure with the bull's head in one hand and the other hand raised in *Ka* posture (Y), we find again on the Bronze Age rock drawings of the Sea Alps (Merveille), Atlas fig. 91. Quite similarly, the Dakota depicts the one who prepares the "medicine" - "water of life" (Atlas fig. 4894, nos. 23-26).

In the same meaning the god symbol appears on the Skadinavian rock drawings (Atlas fig. 113), where the god raises in the left hand the axe of the year division, of the year beginning; the right hand is raised as always open. As a loan from the Atlantic Ma-uri (Libyan) culture, the "hand god" then appears in his capacity as a guide for the dead and resurrector on the Punic tomb stelae of North Africa (Atlas fig. 2607-2612). -

The continuity of the hand symbol and the hand hieroglyph as a grave symbol is found only in the Ingveonian, Germanic-Celtic cultural area; it ranges from the hand hieroglyph on the megalithic tombs of the Atlantic coast of Europe (Atlas figs. 2599-2602) to the tradition of the god "Tyr one-handed" in the Edda, his representations especially on the escort coins, the so-called bracteates (Atlas figs. 2589 and 2603), as on the Irish cult stones and grave crosses (Atlas fig. 2629); and still on the medieval Irish Clairsech harp (Atlas fig. 2592) we see the hand in the 0, in addition the "dog" and the ^-sign, a sign combination, which we see exactly in the same way as the closing formula of the Atlantian inscription from El-Hösch in Upper Egypt (Atlas fig. 2593), the final part of the "sacred series", and in the *Old Stone Age' Atlantean* rock drawings of the Sahara Atlas (Atlas Fig. 4740 m, Bou Semgoun).

As for the legend of 10 X S "virgins" - we met it already above at the investigation of the Danuna (Danaoi), whose affiliation to the Atlanto-Indo-European group of peoples was established by us. The hand number symbolism vouches for the high paleolithic age of the tradition.

These two sagas of the oldest settlements thus show common, cult-symbolic features, which can be proved to be purely Atlantic-Nordic by the "hand" of the monuments and on the basis of the linguistic comparisons.

The "Flood" mentioned in the settlement legends has of course been confused in Christian times with the biblical Flood legend. But both have nothing to do with each other. For the Irish one refers to the epipaleolithic subsidence of Ireland below sea level, mentioned in the third section. From the fact that the legend already mentions two settlement epochs of Ireland before this "Flood", both with purely Atlantean-Nordic symbolism and matrilineal relations, it follows that the Atlantean-Nordic race was already resident on Ireland before.

The first settlement of Ireland after the "Flood" happens by Partholan and his people, who came over from "Spain" to Ireland, as Nennius reports. But also the people of Partholan perished by a plague. After them came the people of Nemed (Neimheadh), also from "Spain", and settled Ireland. They had to fight hard with the *Fomorians*, seafarers who *had come from Africa*. They were mentioned earlier. Nemed defeated the Fomorians in three battles; but after his death the Nemedians were overpowered by the Fomorians. From Tory Ireland on the *north coast*, where they had their *tower*, the Fomorians ruled Ireland; to them the Nemedians had to pay annually that heavy tribute.

The traditions concerning the course of the battles between Fomorians and Nemedians are very confused. According to one account, all but thirty of the Nemedians perished in the battle for the Fomorian tower. Those who remained would have gone either to Scotland or Man, and from them descended the Britons; or they would have returned to Spain or gone to Greece, where they fell into slavery, and where

her they then returned to Ireland as the *Firbolgs*; or they would have gone to the *north* where they learned the art of magic and returned as the *Tuatha Dé Danann*.¹

The for us useful historical core of these traditions is that Ireland in post-glacial epoch, after it was raised again above sea level, was repeatedly settled from "Spain" (Nennius. Hist. Brit. § 13). The question now is what is to be understood by "Spain". According to the old maps Ireland and Spain are shown as *adjacent* and in the Irish "tales" Ireland is *visible from* "Spain" (Orosius I, 2, 71 and Leabhar Laigpech il b). We must therefore assume that here is an ancient tradition from a time when south of Ireland in the Atlantic Ocean was still a larger island, which was adjacent to Spain. That also after the sinking of Atlantis, which can have extended over a larger geological period, partial areas had remained, is still expressly confirmed in the report of the Kritias with Platon: "Since now in the 9000 years, which passed since that time until now, many enormous inundations took place, so the earth, which was washed down from the heights in this time and with such events, did not dam up high as in other areas, but was washed away in each case all around and disappeared in the depth. So now, as happens with small islands, compared with the land of that time, only the bones of the diseased body remained, as it were, since the firm and loose soil was washed away, leaving only the meager skeleton of the land."

After the sinking of Atlantis, that is, the lowering of the South Atlantic floor area below sea level, there were, according to this tradition, besides the muddy shallows of the sea west of the Pillars of Hercules in the ocean, still some small, mountainous islands, whose bare rocks did not cover any fertile soil. That one could see Ireland from them is very well possible. They, too, seem to have perished. The ongoing changes to which the seabed in this region is subjected are manifested in the earthquakes that occurred repeatedly along the Atlantic coast of the Iberian Peninsula from the Middle Ages until the middle of the last century. Lisbon was the victim of such a seaquake on November 1, 1755, with a terrible spring tide; among other things, the marble quay with hundreds of inhabitants who had fled to it disappeared in the newly created depth of the sea.

The old Irish settlement legends have been reworked and revalued in Christian times in order to be able to be connected to the biblical history of the origin of the world and to the genealogies of Genesis. Despite this verbalization, however, the original features can be restored on the whole. That the Fomorians are associated with *Africa* is of importance, because it shows the course of the South Atlantic migration, and further brings us also a *late historical testimony for the Atlantic-Nordic origin of the petroglyphs of the Sahara Atlas*, whose affiliation with the so-called "Franco-Cantabrian" circle has already been mentioned above (text Fig. 6). Originally, the Fomorians also came from the north: the kingdom of their chief Balor is called "kingdom of the cold". From Tory Island on the north coast of Ireland, they rule the island. They have the invincible "glass tower". It is very important that the glass castle appears in the later, Irish sagas in another form as "Island of the Blessed" and "Land of the Ancestors". It was to this "Glastonbury" that Arthur was taken. This island is also ruled by a *royal maiden*. This Elysium is called in Old Irish *Mag Mor* "the great expanse" or *Tir n Aili* "the other world", also *Tir fa Tonn* "land under the waves" or *Mag*^a Leabhar Laignech (Book of Leinster) London 1880, 6, 8 b.

Meld, the "glen of the blessed". The memory of this westward island runs along the Atlantic coast of southwestern Europe to ancient Egypt: westward always steered the barge of the Egyptian, westward Gilgamesh wandered to seek life, through the "two mountains", beyond the ocean, the streams, the river of the dead, to the island where Ut-napishtim, "He saw theJlife", the ancestor, dwells.

The motif of the "sunken land" or "sunken city" occurs particularly often at² 9- The "Land Ancestors" and that of the Breton coast: it is the city of *Is*, which became "motherland" ruled by a *king's daughter* Dahut. The city is sometimes seen under the waves or a little above the surface.¹ In Ireland there are a number of such legends of the fall of a city as a result of a curse, the transgression of a commandment or the neglect of a sacred spring. A whole group of such Irish legends is called *Tomhadna* "floods". Characteristic is, among others, the city under Lough Neagh, already mentioned by Giraldus Cambrensis (Top.

Hib. II, 9); compare a similar tradition in Itin. Cambr. I, 2.²

In the Breton history, the place of death or the underworld is called *Annwfn*[^] a name also attached to the "land beneath the waves" or "the land above sea". It is also called *Caer Sidi* "the turning, rolling castle" that the "currents of the ocean" flow around. The people of this land are free from death and grief: a richly flowing spring is found there, whose drink is sweeter than wine. There is also a *cauldron* there, which belongs to the Lord of the Annwfn. The motive 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 that water world in the "Mabinogion", in the oldest layer of which probably *Branwen* ("white bosom") was the owner of the cauldron. Owner of the cauldron is in the Irish mythology, however, especially the god *Dag da*, "the good hand" god, whose daughter is the *Da-nu* or *Anu*, after the Tuatha call themselves Dé Danann and the Danuna (Danaoi) etc..

As we will find in comparative study of the Germanic-Celtic and Indian traditions, the cauldron or vessel with the water of life stands in the winter solstice, where still in the sacred series, the "long" runic futhark at the end of the year the sign *dag*. We will find the sign "dag" *»* as a sign of the mother earth, the Anu or *Ana*,¹ everywhere on the vessels with the water of life, the grave offerings, in the megalithic culture of the Atlantic West Europe, and see it spreading from there through the Mediterranean area eastward!

The "glass mountain" or the "glass island" designate here in the Irish legend the "island of the dead", "the realm of the blessed", the "mag meld", the "land of the ancestors". In the course of the year, cosmically thought, that country of the ancestors lies in the south, there, where the "father way" leads, where the winter solstice, the rebirth is. In the historical traditions of the peoples of the Atlantic-Nordic race, that land lies to the west in the ocean, just as the death side of the course of the year also extends from west to south, to the winter solstice. The *goddess of death*, who invites the hero Condla, the son of King Con, in the "Echtra Condha Chaim" to follow her into the land of the ancestors, carries him off in a *glass barge*.^{*} She appears to him in the form of a beautiful young woman and speaks to him: "The land from which I come,

¹ *A. Le Braz*: La Legende de la Mort chez les Bretons amoricains. 2 vols. Paris 1902. I. p. XXXIX; II. p. yjf. *Albert le Grand*; Vies de Saints de Bretagne. P. 63.² *J. Rhys*; Celtic Folklore. 2 vols. Oxford 1901, in various places. *B. Kennedy*; Legendary fictions of the Irish Celts. 1866. p. 282. *J. A. Mac Culloch*; The religion of the ancient Celts. Edinbourg 1911. p. 372 f. 3 The text of the "Echtra Condla Chaim" in *Windish*; "Kurzgefaßte irische Grammatik", p. 118 -120. The legend probably goes back to a source of the 2nd century AD.

is

16The

'Land of the Ancestors'¹ and the 'Motherland'.

the earth of the living, where no one dies..... You will gather there every day
lungs of your fathers, in the midst of those whom you love and who love you?"

As also in the two mentioned, oldest Irish settlement legends not the man but the *woman* has the leading position, the tradition of the former, Atlantean *priestess* appears to us here. Her task was the cult of the burial house as a place of rebirth, of eternal life. In the monuments of the megalithic culture, we will see her officiating at the dolmen with the horned crest in a unified, cultic tradition that reaches from Iberia eastward to Crete and Palestine and northward to Skadinavia.

By the Celtic conquest the old-ingvaeonian, mother-legal culture of Ireland was overlaid eastern-father-legally: the priestess of the all-mother earth lived on, however, in the Irish vernacular exactly in the same way as the "white woman" in the Germanic-Festland tradition.

The Goddess of Death calls the Condlá a "fighter of the people of Tethras", the Fomorian king. The lore of the land of the ancestors is thus also associated with the Fomorians, whom we have to consider as the South Atlantians, the inhabitants of Mō-uru.

The memory of that ancestral and dead land in the west, in the Atlantic Ocean, was probably still known to the later, ancient tradition. Claudinus (395 AD) reports in his verses against Rufinus:¹ "There, where the *farthest coast of Gaul* stretches, there is a place, surrounded by the *waters of the ocean*, where Ulyxes awakened the silent people (the dead) with blood libation. There one hears a faint whirring: it is the plaintive sighing of the floating shadows. The peasants see the pale shadows, the heaps of the dead, moving along."

This tradition corresponds to a report communicated by Prokop (De bello Gothico, 1. IV, c. 20), according to which "Brittia" would be the death home of the secluded Gauls. On the other side of the channel opposite England, fishermen and agricultural workers lived on the coast, who would have to repeatedly take over the crossing of the souls. At night, when they slept, there was a knocking at the doors. They would rise, walk obediently to the beach, driven by an invisible force. They saw unknown boats that seemed empty. They got in and grabbed the oars, feeling the weight of a crowd of invisible passengers, who lowered the little boat into the water a finger below the edge. But they saw no one. After an hour's journey they reached Brittia, while with their own ships, without using sails and rowing only, it would take them at least a day and a night. Upon arrival, when everything was disembarked, they immediately turned back: the little ships became light and rose up out of the water. They would not have seen anyone during the journey, nor would they have seen anyone upon arrival, but they would have heard voices that seemed to announce the names and dignities of the invisible guests to the invisible hosts.

The belief in rebirth had been lost to Hellenes as well as to Romans in the course of the Mediterranean mixture of races: to that extent, however, the "land of the dead" sank to a sad underworld conception. In the older tradition, however, the doctrine of the *Mag Mell*, the lovely realm, still resounds. In Odyssey IV, 561-569, the old man of the sea announces to Menelaus that he is not destined to 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 *fair-haired* hero *Radamanthys* dwells, and people live effortlessly, in bliss.

Never is snow, nor winter hurricane, nor rainstorm;

eternally blowing the whispers of the softly breathing *west*, which *Okeanos* sends to
gently cool the people[^]

¹ Claudinus "In Rufinum" I, 123-128. Teubn. Ed. by L. Jeep[^]876 Tome I, p. 20.

Rhadamanthys is considered the son of Zeus and brother of Minos of Crete: the purely Atlantic origin of Cretan culture has been touched upon many times. Rhadamanthys is now the ruler of this island of the blessed in the ocean, where the mild west wind blows. But he is also considered as a judge in the underworld, and his justice was proverbial. But it is remarkable that he does not swear by the gods but by certain animals, the dog, the ram, the goose. These are the animals of the winter solstice time in the Atlantisch-nordischen cult symbolism. In the winter solstice, however, falls the main thing, the main court meeting 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 lot is that of the fighters who succumbed in the fateful campaign of the Seven against Thebes. Zeus, the son of Kronos, has given them a *new life* and a *new fatherland* at the *end of the earth*, separate from the abode of the immortal gods. Kronos rules over them. Without care they inhabit the *island of the blissful ones in the ocean* near the deep vortices. The earth gives them excellent fruits, sweet as honey, three times a year.

Also here the island of the blessed ones is transferred into the ocean. The indication of the three times harvest in the year echoes again that report of Diodorus (II, 47) about the island of the Hyperboreans which lay beyond the Celtic country towards the north, thus showing a climate as it still today approximately applies to the island Wight at the south coast of England.

The fact that Hesiod names Kronos as the ruler of the island of the blessed lying in the Atlantic Ocean, has meaning for us because Kronos is the son of Uranos, and we already got to know Uranos from the report of Diodorus (3,56-61) as the first ruler of the Atlantics, "who inhabit fertile landscapes at the shores of the Okeanos" and distinguish themselves before their neighbors very much by piety against the gods and philanthropy against the strangers". Religion was born among them.

Since now the tradition makes her island as seat of the Rhadamanthys also to a highest, cultic place of judgment, then we find also here again in full extent that confirmed, what we had already set up above on the basis of the investigation of the direct news of the Atlantis as result: that west in the ocean a culture hearth has lain, from which the older cultures of the Mediterranean area are to be derived and which must have played a large role as cult center and highest place of judgment by the millennia. It was the holy land of the fathers.

While in the Odyssey Rhadamanthys rules the island of the blessed, in Hesiod Kronos, Pindar (Olympus II, 71-76) lets them rule together, with which the Cretan traditions, summarized, are led back to the common, Atlantic relationship.

For the solution of the Atlantis problem it is finally still of importance that those traditions of a "sunken country" designate at the same time the "country of the dead", the "country of the life", the "island of the blessed ones" like "the country of the ancestors" and stretch from Ireland to the Brittany along the coast of the Atlantic ocean. They touch also in another point with the ancient tradition: the latter transfers to the west "the evening island" where the garden of the Hesperides, the Atlas daughters was located. There grew the tree with the golden apples, guarded by the worm. The myth of Mother Earth, Ida, Iduna, etc., and the apples of life has been scjion discussed: so has the Irish legend of the swans with the golden apples. Now, however, in the Irish sagas, that island of Glastonbury (Glasburg) is identified with the island of *Avallon*, and is called "*insula pomonum*".

("apple island")
and "insula" 18The

vitra", "glass island". William of Malmesbury (de Ant Glaston Eccl.) derives "insula pomonum" in reference to Glastonbury from an ancient name "insula Avalloniae", which he associates with the Breton *avalla* "apple", because the eponymous founder of Glastonbury, Glastening, found an apple tree there. The ancient name of Glastonbury is *yne suuitron* "glass-island": this name appears in Chretien's "Eric" in the form "glass-island" (see also Giraldus Spec. Eccl. IV, 49). Also, the name is collocated with Avalloc, the king who lived there with his daughter. Avalloc is visibly the "rex Avallon" (Avallach), to whose palace Arthur was brought and healed by the "royal maiden".¹

In the Irish legends of the "Mag Mell", the realm of the blessed, there are repeated reports of miraculous apple, nut and rowan trees, whose fruits confer rejuvenation and longevity. The goddess gives Connla such an inexhaustible apple, which he was still eating when Teigue, son of Cian, visited the Realm of the Blessed. The consumption 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.²

Also in the Irish sagas these trees of life are guarded by the dragons (winter solstice 0 or Ä).

What certifies the high age of the Irish tales of the island of the blessed, is the circumstance that we encounter everywhere the *maternal, cultic basis*. Also in this the Irish "tales" agree again with the tradition of the antiquity of the Atlantis and the Atlantikern, which know to report of the woman rule with the Atlantischen peoples of North Africa. This tradition of the matriarchal cult center, the land of the ancestors, has been preserved in the stories of Bran, Maelduin, Connla, in the "Children of Tuirenn", in the Fian-tales and the Gaelic fairy tales in the form of a "women's island", as one of the islands of the Elysium. It is said of those women that they love mortals like Bran, Maelduin and his companions, but that this love is "without sensuality, without iniquity". In the fairy tales still popular today, the "women's islands" still play a role, and really existing islands were or are still called like Eigg and Groaggar on the Breton coast.*

We can also see these traditions reappear in the traces of the Atlantic voyages in different places of the world. In Greek mythology, *Aiaia*, the island of the goddess and sorceress Kirke, must be mentioned in the first place, who turns Odysseus' companions into pigs (Odys. X, 135 f.). Both, the name of the island as well as of the goddess are already Arctic-Nordic cultural heritage. *Kirke* means "circle," "ring" in reference to the annual course of the sun, as we shall see in the next section; she herself is considered the "daughter" or priestess of Helios, the sun god. "Kirke" may also denote the round stone setting, the annual sundial, and the temple of the Atlantean belief in light. It is significant in this respect that Aiaia is moved to the Okeanos, and there the house and choirs of Eos (dawn) and the rising of Helios are located. From Aiaia Odysseus steers on advice of the Kirke to the *extreme west* over the Okeanos, in order to ask the soul of Teiresias at the other shore in the forecourt of the *underworld*, how he could reach the homeland.

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 was called Aia itself and was ruled by a king Aietes, the son of Helios and brother of Kirke, husband of the Okeanide *Idyia*. The emergence

¹ Mac Culloch: The religion of the Ancient Celts. P. 369.² 5. H. O'Grady: Silva gadelica. 2nd vols. 1892. II. P. 385. D'Arbois de Jubainville: Cours de litterature V., 384.³ O'Grady*: Silva Gadelica. II. p. 22. 238. * M. Martin: Description of the Western Islands of Scotland, London 1716, p. 277.

of the name *Ida* is of great importance, since we have already discussed *ida* as the name of Mother Earth in connection with the Atlantis problem. The word "Aia" is again etymologically connected in Greek with the name for the underworld *Aidas* (*Aides*, *Haides*, *Haidas*) and with the name of the earth *Aia*, secondary form of *Gaia*, formed with the word *ga* or *ka* (*ku* etc.) in meaning of "producer", "earth", "field".

We are facing here ancient Atlantean and even Arctic-Nordic cultural connections. In the Eskimo languages *ai* is still preserved as "wife of the brother" and *aja* as "sister of the mother", a solar name which is related to *Ajtina* "sun". Also the Dakota language still knows this designation among other things in *a-i-caga* "to grow up", "to sprout, to bring forth". On the trail of the Atlantic-Nordic migration of peoples we find the word documented again on the west coast of Africa among the Yoruba. This is of great importance because the Yoruba have preserved the figure of the "Mother Earth", *Oja*, with all kinds of ancient symbolism of the Atlantean-Nordic light belief ("double axe" X etc.), which will be treated by us in the section "Mother Earth and her Priestess".

In the Yoruba language *aya* means "woman," *aja* a sorceress, a fairy who leads men into the wilderness and instructs them in all kinds of magic and healing; *aiye* is the "world," the "earth"; *aje*, "sorcerer," "witch"; *ajara*, a medicinal herb. With the summer vowel *i* we have the form *iya* "woman," "mother," "mistress," "vessel"; and as *iyā* "tree," *iye* "the life," so *ai-ye* means "lifeless." To this root *ia* or *ja* with vowel ablaut also belongs *oyo* "daily".

Also here the *aja* etc. is the "mother", "sorceress", "healer", who gives the life, the "mother earth", "the world", and stands in some relation to the "day".

Thus also that second name of the Greeks explains itself, which we already met with the "north" or "sea people", *Achaivi*, as "who come from the country of *Achaia*". In the Hittite cuneiform texts also the form *Ajavalas* for "Achaia" occurs once beside the form *Ahhijavā*. The root *ka* or *aka* also has the secondary forms *ga(gha)* and *ya* (*yes, ja*) in the cultic annual sound change. 7A1 this group include sanskr. *akkā* "mother," the Roman *Acca Larentina*, the goddess of the state festival of *Larentalia* celebrated on December 23, on which a funerary sacrifice (*parentalis* or *parentalia*) was offered by the Fleming *Quirinalis* at the "tomb" of Larenta. We have here still the close relationship of the ancestor cult and the mother earth with the winter solstice present. Likewise, *akkō* is a wet nurse of Demeter. The sign of the division of the year \$, winter solstice, had the consonantal sound value *kk* (or *hh, gg, etc.*) and *tt* (or *th-th, dd, etc.*), which were used both for the term (God)-Father and Mother, (Earth). For "the earth is God's." Therefore in Eskimo (Greenland) *aka, akka* "father brother", (cf. lapp, akka, *acce* etc), (N. Alaska) *akka, akkang* "mother", *akko* "the northern one".

As *ga, gt*, Homeric *gaia*, Ionian *geā*, the "mother earth" is named in Greek, where Homeric *chamai* "on the earth", *chamunē*, surname of Demeter, Latin *humi* and *homo*, Gothic *guma*, Norwegian *gume*, Old High German *gomo* "man", Yoruba *ga* "high, be tall", *gan* "middle of the day", Sumerian *gi* "land", "man", *gē* "night", "black", "sunset" *a-gē-a - a* "wet man", *gē-una* and *unu-gē* "grave, night dwelling" belong.

Because the earth is our "grave", our "night dwelling", there in the "water", where the rebirth takes place. Therefore she is the "man's mother" and is called - as we will see - the "man" after his "mother". The "Achaivi", the people from *Aja-valas* or *Ahhija-va* (Achaia) are the people from the "motherland", like the *Danoi*, the *Damina*, who call themselves after the *Anu* or *Danu* (da-anu).

Which ancient relations are present here, emerges from the comparison with the oldest traditions of the Aryan Indians. In the Rig-Veda (io, 82, 6) *Ajā* is "the unborn" with the designation *ēkapad* "one-footed". According to the commentaries he is the sun (compare TBr. 3, i, 2, 8). *Ajā*, however, is also "he-goat" (Rig-Veda 1, 163, 12; 10, 16, 4) as *ajā* is the "goat" (8, 70, 15). With the old Indian tradition again completely agrees the Babylonian one, according to which *Shamash*, the sun god, leaves every morning the house of the beloved *Aja*, to whom he returns in the evening. An evening song¹ says:

Shamash, when you enter the interior of heaven: may the shining
bolts of heaven call out greetings to you, may the door wings of
heaven bless you,

may Aja, your beloved consort, come before you in joy, may she
calm your heart, - - - - -.

A Babylonian seal cylinder from Pierpont Morgan's collection bears the inscription "Shamash, Ai".² The ancient Babylonian conception of the sun's course is also "navigation." "No one but Shamash has crossed the sea," says the Sea Maiden to Gilgamesh. And in a great hymn it says: "You sail over the great sea" (see further section "The ship").

As in the Yoruba language, *āyu* occurs in ancient Indian as a designation of *Agni* (sun light, fire) and *Soma* "potion of life," "medicine" in the sense of the North American Indians and the Yoruba: *āyu* is "life-giving," "invigorating," "the living." "Man," *āyus*, "life," "life force," "full life," "lifetime," likewise *āyu* "life," "age of life."

The he-goat *aja* is described as the carrier of all entities, as the support of heaven and earth. As we will see in the section "Taurus" and "Aries", the designations of the bull passed over to the ram in the ram age, both the hieroglyph and the sound values, so that the ram received the symbol Y> like the designation *ur*. While in the bull age God was called *ur-ana* or *ur-kana* at the beginning of the year, written in the Atlantean-Nordic hieroglyph X X H X X^{usw} -, this designation passed now to the new "house" of the sun. "God in Aries" is also "one-footed". So the designation of "one-footed" is winter solstice symbol and common, Atlantean cultural property. *Hurakan* "with one foot" (H + V) is called the "soul of the sky" with the Indians of Guatemala^ As we will see in the section "Aries", the North African tradition of the white sun ram hidden in the "stone box" in the water corresponds exactly to the tradition of the "unborn", the "one-footed", the "goat", which is always put in relation to the "snake from the bottom" (*āhi budhnyä*). The square stone box of the Kabyle tradition, the dolmen, the *ur-ka*, is the sign of the winter solstice, in which the young son of God rests in the womb of mother earth, in the "mother house", "grave house", and is resurrected, reborn.

¹ *Zimmern*. The Ancient Orient VII, 3, 15. text in *Craig*. Rel. Texts II, 3 after *Alfred Jeremias*: Handbuch der altorientalischen Geisteskultur. Leipzig 1913. p. 250 u. 252. ² *William Hayes Ward*; The Seal Cylinders

Ethnology of the Indian Tribes of Guatemala. Supplement to Vol. I of the Intern. Archiv f. Ethnologie. Leiden 1889. p. 31. Cf. *N. E. Pohorilles*: The Popol Wuh, the mythical history of the Kiëe people of Guatemala. Mytholog. Bibi. VI, 1. Leipzig 1913, p. 3 ff. *Hurakan* (*Huruqari*) is formed from *hun* "one" and *r aqan* "the leg." The hieroglyph of hurukan on text Taf. Illa, no. 15 and 16; compare text taf. I, no. 66, the Sumerian hieroglyph DA, with the phonetic value w, un, a, Ja, hu, uku, and the numerical value "10". About the winter solstice number symbolism "10=1" of the Arctic-Nordic year division, see section VI.

The waters took on the first primordial germ, in which the gods all behold, the only one lay in the womb of the unborn, in which all beings rested hidden. (R. V. X, 82, 6) The "one-footed goat" appears as a sacrificial animal of Agni: may he burn it with his embers, it says in a hymn to the dead (X, 16, 4). The meaning is the heliacal rising of the sun in the sign of the ram, to whose light the dead had to be given for dissolution and rebirth.

All these details are also contained in the Greek myth of the land of Aia, where the brother of Kirke, the son of the sun Aites was king and the skin of the sacrificed, golden-fleshed ram was kept in a grove, guarded by a dragon. The name of the land *Aia* is again related to the Greek word for "goat" *aix*, Sanskrit *aja* "*TAege*" and *ajās* "goat". Jason, the hero with "*one shoe*", fetches the golden river with the ship *Argo* and *So(!)* heroes as companions, who were from the tribe of the Minyer (Minuoi). We will come back to this important, Atlantic people name later. Jason must pass through symplegadic rocks, the collapsing mountains $\triangle\triangle$. Arriving at Aia, he must plow a piece of land with the "fire-snorting, ore-hoofed bulls" and sow dragon's teeth in the furrows, from which sprouted harnessed men. On the advice of Medeia, daughter of Aites, he throws a stone among them, whereupon they kill each other. All this is winter solstice symbolism. We will get to know the bull, the *ur* in the Ingvæonian-Germanic symbolism, as water, fire and ore. With the same stem *ur* is connected the word for drawing the furrow with the plow, Latin *urvarē*, Greek *aros*, Ionic *uros*, Doric *horfos*. Also the killing of the winter dragon with the stone axe, etc., all this points to an ancient myth, but already obscured to the point of unrecognizability in Greek tradition. For originally Jason, who has "one shoe", that is "one foot", is himself the young god who brings back the new light. And his name is identical with that series of God's names formed from *ia* and *su* or *so*, which belong to the ram time and to which also *Jesus* belongs. That Jason fetches the "Golden Flow", the ram, the new light from the dolmens, where the "wood", the "tree of life", the "tree of the year" grows, still results from ancient representations (Atlas fig. 3747). Jason, who is also the avenger of his father, is none other than the Vidar, Widar, Odinn's son and avenger of his father. He has *an iron shoe with which* he kicks the Fenris wolf, the "dog," in the throat and tears it open. Vidar inhabits the house of God Vidi, the twelfth "house of God" of the annual series, that is, the winter solstice month. The name is related to our "again" (Old Norse *vid*, *vidr*) and denotes the "returning light god of the new year". Likewise, the word is in ablaut relation to our "ram" (Old Norse *veðr*), related to Greek (*f)etos* "year." The skald theology of the Edda period did not understand the meaning of the myth itself, in that it has God the Father die in 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" to be reborn and resurrected. These traditions agree completely with the Atlantean myths of North Africa. Among the Bori people of the north, the Haussa Kanos, is preserved the myth of the sun *Rana*, old Norse *Ran*, who was enclosed together with a white ram in a box of stone down in the. Water and was pulled up by 500 (10 x 50) (!) men in the sky, at the behest of the supreme god Mai-Koffo, the "Lord of the Horn".¹¹ *Leo Frobenius*; Demons of the Sudan. Atlantis. Folk tales and folk poems of Africa. Vol. VII. Jena 1924. p. 298. II Wirth

Also the Kabyle myth of the sun ram and the winter sun god joins with the myth of Shango, the ram god of the Yoruba's, who according to Frobenius communication in *Ojo* (§ is represented by a ram mask, under which his holy, shining "medicine" (= water of life) lies hidden.

From this short comparative study of Atlantic-Nordic myths it is clear that the mother island *Aja*, where the healing priestess, later "goddess", "sorceress" resides, is a common conception. It was another name for that island in the Atlantic Ocean where the great cult center was located, the "motherland" Mo-uru, where a supreme priestess, a mother of the people must have ruled. Her memory remained indelible in the memory of the Atlantic coastal inhabitants of Ireland and Brittany. That motherland was the sacred land of the ancestors, which sank beneath the waves and was enveloped in an ever more dense veil of legend. Its memory lived on like a fairy tale dream. Of its transfigured realms the "Goddess" sings to Bran:

Far away lies an island, which the hawsers of the sea are gliding around, of
wonderful beauty, blissful to behold, a land of lovely sight, wrapped in its mist,
silver woven through by the eternal light of day.

The rocks of pure white line up along the sea, warmed by the sun's glow.

. . . "There is nothing harsh and discordant there," she says to him, "but the sounds of sweet music captivate the ear." This Elysian art of sound is repeatedly mentioned in the Irish traditions of the blissful realm of the ancestors, the land beneath the waves. This is an extremely important reference for us. For the Atlantean-Nordic race, which was the bearer of the higher morals 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 supersensible, the eternal.

30. **Harp, crwth, vina** we have seen above (p. 151) that the vessel with the water of life, which is in the blessed realms according to the **and the "hand"-god** Irish legends, originally belongs to that god Dagda ("good-hand", or "hand-god"). But Dagda also possesses a wonderful *crotta*, that ancient, Atlantic-Nordic lyre, which we will examine in the section "Light and Sound": "Nordic Sound Art", culturally and historically.

The Welsh *crwth*, *cruit* or *crot*, Latinized *crotta* or *chrotta*, in the Germanic languages *hrotta*, *rotta* or *rotte*, is, along with the *harpa* (harp), the Ur Norse stringed instrument. Both names alternate with each other. The *rotte* is still in use today on the Estonian island of Worms, inhabited by a Swedish population, and is called there "fir harp", just as playing it with a bow is called "beating the harp" (Atlas Fig. 2022 a and b).

In Old Norse the *rotte* also occurs under the name *pula*, a word originally identical with Old Norse *porn*, the "thorn", root *t-r*, since *l* and *r* alternate. The "dome", that is the "hoe", is also the basic meaning of the root *k-r*, present in *crwth*, and *harpa*, a completely understandable designation, since the oldest stringed instrument, from which the harp also developed, is a staff with a shafted wooden peg [- ("dome") as a peg. From the staff with the "thorn" had developed the various forms of the Atlantic-Nordic stringed instruments, the staff lute, the harp (about the intermediate form of the bow

IMAGE SUPPLEMENT VI



Clarsech or Irish harp from the 13th century in Trinity College, Dublin

1) Overall view. - 2) Side view: drawing of the ornament. - 3) Front view: the hand on the stair motif, above it the "man" sign y, in the o arc, left and right the "dog".

or hooked stick) and the Rotta (cithara and lyra) developed. And as we will see in the Mediterranean alphabets borrowed from the Atlantean-Nordic writing system the signs |-, f, p and ^j> alternate, so we find the ancient Atlantean word for "harp", whose consonantal value was *b-n orjz-*, as runic sign P, p still with the phonetic value *u (fo w)* and the name *uyn, wen, wyn, winne*. In the winter solstice stood as year-end or -beginning sign the hieroglyph of the year division 4> or divided 4 b odei 4 h or 4|-, the two "Domen", the "Ot-tar" and the "Win-tar". The yearly beginning or month sign "win-tar" has shifted in the course of the millennia by the advancement of the sun in the ecliptic into the Lenz and in the Futhark then became the sign for the new green, the "winnemonat", the "grass month", that time where one "Grasliedlein" s[^]ng. As we will see, the "grass month", the "winnemonat" was originally the name for April. In the yearly series, the "long" Futhark of the migration time the sign *win*, b or p, stands also still for the fourth month, as 8. rune.

The "thorn", "dome staff" is both the hieroglyph for the stringed instrument and for the axe. The "Winterwendedom" was originally the "Win-tar", which points to the awakening of nature, to greening and blossoming, to singing and sounding. It stands where God's son has only *one* hand, that is, where the last five leap days, the five pre-Jult days are, before the *ur-ka* or *ar-ku*, the "dog", the "wolf". We will not be surprised, therefore, if on the oldest Irish harp preserved to us, the clarsech harp in Trinity College, Dublin, from the beginning of the 13th century, we see appearing as a symbol the hand growing up from the step or stair symbol of the mother, in the ar-bow. Above it is the sign of the "man", *ma* or *ka* Y. To the left and right of this are the two dogs (£#) (Atlas fig. 2592). As further symbolic ornamentation we find on the harp, among others, the god hieroglyph and * (Atlas fig. 2024). The symbolism of the "hand-god" Dagda is still clearly preserved for us here. The fact that the "harp" originated from the "dome" makes the related relations between the "sleeping thorn" and the harp of Dagda understandable, which latter had the property that its tones evoked that magic sleep, which is often mentioned in the Irish sagas. Dagda's harp and cauldron stood in the "underworld", in the winter solstice, where all living things have sunk into the sleep of the dead. It is the place where the three "white women" are: in memory of them, in Ireland and in the Scottish Highlands, the fairy-lullabies still bear their name.

The above-mentioned Germanic word for the stringed instrument *win* is encountered in Sanskrit as *vina*. Here, too, in the Aryan-Indian cultural sphere, it designates both the bowed harp and the large lutes and zithers with sounding bodies developed from the old staff lute, which are also called *bina* in Bengali.¹ It is significant that under the name of those older staff lutes with sound bodies we also find in Sanskrit *ravanahasta*, "Râvanas Hand". The instrument, otherwise also called *sâraingi*, is a bowed lute with six strings and a large neck crown in the form of an *outstretched hand* (Atlas fig. 2594).

This designation for the *vinâ* with the hand symbol provides us with confirmation of the observation we made regarding Dagda's harp. *Rav-ana* is in fact in the Indian epic a ten-headed demon, king of the Raksasas, evil, nocturnal spirits who dwell in the water, in ponds. Râv-ana, as their king, bears the name *Raksasa Indra*. *Rava* means

¹ Cf. *Curt Sachs: Die Musikinstrumente Indiens und Indonesiens. Handbooks of the Royal Museums in Berlin*. Berlin 1915.

"Howling", "shouting", then "singing" - "sound", "tone". Originally the Râvana, the "Râksasa Indra", is nothing else than the son of God in his night, winter, water course in contrast to the *Indra Parjanya*, the summer thunder sky god. Only to the younger, later time of the decomposition of the old cosmic light belief due to the race mixture belongs that speculation, which set up an evil spirit, a demon of the darkness, the night, the winter, in contrast to the good, blessing giving light, day, sun god.

That Râvana is called "ten-headed" is a symbolic designation, which also corresponds to the number symbolism of the name *Dagda*, since *d-g*, *t-k* in the Atlantean-Nordic language means "ten", that is "two hands". As we will see later, the words "hand", "five", "two hands" and "ten" have partly merged into each other. The sign X, the hieroglyph *dag* 𐤃, has then also the numerical value 10, when in a later Mediterranean epoch the beginning of the year was shifted to the spring equinox and the midwinter month became again the *tenth*, the "December", as originally in the ten-month Arctic-Nordic year. Ravana is thus the incarnation of the winter night, as such he has the *win-tar*, the "win-thorn", the "vinâ-lute" with the hand symbol, and is he the "sounding", the "sounding", the "singing". For the sacred chants with which the new light, the new life was called and welcomed, still play a great role in the Vedic cult tradition. It is the Angiras, the first sacrificers, the ancestors of the priestly generations, who stand by Indra in his fight against the winter demon, "by their litanies", "by their tones", "singing" open the cave, break the stone, the mountain. It is also said that they opened the rock, by the *rta*, the "turning", the "right", a word corresponding to the *rati*, the drill of Odinn, with which he splits the rock Hnitbjorg, as a snake (!) reached the life potion Odrerir, the Eddic "Soma", which he robbed as in the Vedic tradition as an *eagle*! The *rati*, consonant root *r-t*, becomes however in the inversion of the winter solstice words to the *t-r*, a root which has the basic meaning "to pierce", "to turn", "to split", "to splice". The thorn was the original name for the stag horn hoe, the shafted stone axe and - as we saw - for the staff lute as a shaft with a wooden thorn, wooden peg as a peg.

In the Indian epic he is the *Rama* "with the axe", an incarnation of Indra Parjanya or Visnu-Krsna, who kills the Râvana. That the fight against the Râksasa Indra is about the much glorified winter solstice myth is clear from the various Rig Veda passages. In X, 87, Agni, the Râksa-slayer, is asked to tear the threefold root of the Râksa: the threefold root of the tree of life X is the winter course of the sun. And in VII, 104 Indra-Sun is invoked to cast down the Raksasas "into darkness and into the deepest bottom".

The struggle with Râvana, the Râksasa Indra, is the struggle of light with the power of wintry darkness: "With embers with the tip of flame - with thy ray - O Agni, pierce the night spirit" - "God Savitar let him go zffGrunde" (X, 87). There is no difference here between Agni, who is also incarnation of fire as substance of light, and Savitar, the sun-god. Savitar, the "awakener", "exciter", "driver" is the "gold-handed sage" (RV I, 164, 31): "gold-handed" (*hiranyâhasta*) is called in another myth (RV I, 117, 24) the young light-child whom the Aevins are to bring.

But originally the *râvanahasta* will have touched with the *hiranyahasta* as winter solstice myth. It is the parable of the son of God who at the end of the year has only "one hand", the five leap days; who enters the tomb, the "stone", the "rock", the "mountain", him

with the "cathedral" splits and raises the "gold hand", the ra-&z-hand, which carries the new light. As a sign of the "win-tar" sinking into the magic slumber, the hand stands on the harp of the later "underworld god", who was detached from the myth as an independent, lasting appearance. At the same time, however, the hand is the symbol of the resurrection, of the new raising of light, when the consecrated songs of praise resound, announcing the splitting of the "stone," the winter grave. /

We encounter the *vinâ* (bina) in the Atlantic culture deposit of West Africa, in the Vai language as *bana* "harp," which fully corresponds to the ancient Egyptian name of the bowed harp *bjnt* (read *tfrit*) or *biit* (read *bent*, *benet*), Coptic *voinl*, in Josephus' Graecization *buni*, and theba- nic *vinl*.

The Egyptian culture is based on two different waves of the J^z-m people, the continental North African and the journeys of the "people of the foreign boat type" reaching the Red Sea and Upper Egypt around Africa, with which we will deal later. Therefore it cannot surprise us at all, if we see on the neolithic rock drawings of El-Hosch at the Nile in Upper Egypt apparently as grave dedication the third and last part, the autumn-winter series of the Atlantic-Northern sacred yearly character series, whose *conclusion* forms the *outstretched hand* with the Y (text fig. 65, II), exactly as on the Irish Clarsech harp the "hand-god" appears. And as there the harp as a symbol of the winter solstice ("win-tar"), of the divine sound waking up to new life, shows the two dogs (*ku*, *kd*) standing next to the hand in the *ur*, above it the symbol of the resurrected, newborn God, the "man" sign Y[>] ^{so} we find on the further travel traces of the "people of the foreign boat type", the South Atlantians, the "ancestors" of the Polynesians in New Guinea, apart from those Atlantic dragon steven canoes, in the cult symbolic ornamentation of the seat mats of the Aru islands correspondingly the two dogs and the "r-Ztt-sign with the sun hieroglyph (Atlas fig. 4983, 1).

The country of the ancestors, the country under the waves, the blessed realm, where the cauldron with the life potion is and that wonderful lovely music sounds, already brought us in contact with that highest pre-Celtic and pre-Christian deity *Dag-da*, the "hand-god", "good-hand", the "good god", the "great all-father" (Eochaid ollathair), who was "a great father of the Tuatha Dé Danann".¹ Which old component of the Atlantic-Nordic culture the symbol of the "hand-god" is, was already mentioned in the oldest settlement legend of Ireland. On the advice of this "*Jaimh-diah*" Cessair saves herself with her 50 virgins, her father, her husband and still a third man from the great flood to Ireland. This word *laim*, *lam* is of special importance for us, because here still the old word of the Atlantean-Nordic language group for five is present, which *has been lost* in the later, continental language groups, the so-called "Indo-Germanic" or "Indo-European". As *lima* or *rima*, *rema*, *letna*, etc., it is still preserved in Polynesian and Indonesian, the language of the South Atlanticists. But also in the old cult formula of the bracteate of Vadstena (Atlas figs. 4682 and 4683), which precedes the sacred series of the Futhark, *lua-tua* "*twice, twice*," the first part of the word is preserved to us, which originally meant *li 4- ma = 2 4- 3*. The bracteate of Vadstena, like all bracteates that are escort coins, also bears the symbolism of *Tiu*, usually as god (head) 4- bull, *Ti 4- ur*. An^x *Cormads* Glossary, ed. by *W. Stokes*, Calcutta 1868, 47, 144. *E. Windisch* u. *W. Stokes*; Irish Texts. Leipzig 1880, III, 355, 357.

the winter solstice, *ur(ul-)ka* the son of god (Tuisco) puts his hand into the wolf's or dog's mouth; that means, there the son of god has only *one* hand (the five days before Jult), he is the "one-handed" (Atlas fig. 236-241). "Twice", *lua-tua*, *he is* to be called the "twofold" (*Tuistd*) (Sigrdrifumql). Again, it is of fundamental importance for the course of the Arctic-Nordic migration that we can trace the word *lima* among the Greenland Eskimo as *tel-lima* in the 17th century, and for the present in Labrador and Mackenzie River as *tal-limat*. S. Alaska *taliman*, N. Alaska, *tüid-liman* etc.¹ We have already discussed above (p. 90) that idol of God with the 8 dots - -J of the Alaskan Eskimo, which carries the sun sign in the hands raised in blessing (Atlas fig. 4889), whereby it is to be noted that the name of the sun of Horn was still handed down as *iliöut*, *ilioun*, a word which contains the stem *ü* (*Ui*, *ilu* etc.), the name of light and God. Also this word already belongs to the Arctic-Nordic language group and is common to all languages of the Atlantic-Nordic race.

31. The *Tuatha Dè* We know now that the symbol of the Dagda, the highest God, the "Allfather" of the *TuatJia* *^{(N °}
^{rdAtlan} *Danann* is to be led back already to an arctic-nordic primeval layer. The Tuatha name themselves after the *Danu*, who in Irish mythology is considered the daughter of Dagda. She is the *Da-Anu*, whom Cormac calls in his glossary the "mater deorum hiberniensium" "mother of the Irish gods." As we will see in the section "Mother Earth and Her Priestess," she is the All-Mother Earth. Danu had three sons, Brian, Iuchar and Iucharbar. After them the Tuatha are also called *fir tri ndea* "men of the three gods". The Old Irish name *tuatha* "tribe, people", Cymric *tud*, literally corresponds to Gothic *piuda*, Oscan *touto*, Old Saxon *thioda*, Old Frisian *thiäde*, Old High German *diota*, Middle High German and Middle Dutch *diet*, etc. It is the common designation of the Norse as *to-ut*, that is, "emerged from God": *ti*, *to*, *tu* - God, "light" (from summer to winter solstice) and *üt* bezw. at, *ath*, "from", "out", Old Indian *üd*, "out, up", a root word which - as we shall see later - is also contained in "breath". Compare also Sumerian *u(d)-tu* - "sunset", but *ud*, *u at* the same time also "day", "sun", the ideogram related to *ümu*^ *immi*, *am-na*, that designation in the Arctic and Atlantic Norse language for the all-mother earth, which gives the life.

So the "Germans" or "Dietschen" still carry the old North-Atlantic name "born of God", "children of the light". It is important for the ethnological solution of the northern European, Neolithic settlement that the old-Germanic tribal myth completely coincides with that of the pre-Celtic people of the Tuatha Dé Danann.

That is why it is of inestimable value for us that Tacitus recorded it in his *Germania* (c. 2): it is the only thing we have to thank the Romans for, who otherwise were the destroyers of the old Germanic morality with their Mediterranean metropolitan "civilization". But that Urgermanic tribal myth would have fallen otherwise irrecoverably to the imperialistic Frankish Christianity, if the Roman had not recorded it in his tendency writing. The Edda already knows nothing more of it to report. The passage in Tacitus reads: "In old songs, the only kind of tradition usual among them, they glorify the god

¹ Greenlandic words according to Reinhold Hom "de orig. Americ. lib. 1, C 7 in *Adam Olearius*: "Vermehrte heue Beschreibung der Moscovitischen und Persischen Reyse." Schleswig 1656, p. 171. *H. Rink*: The Eskimo Tribes. Their distribution and characteristics, especially in regard to language, with a comparative vocabulary. Meddelelser om Gmmland. Issue 11. supplement. Kjöbenhavn 1891.

Tuisco (or *Tuisto*), the *earth-descended*, and his son *Mannus*, the ancestor and founder of their tribe. To *Mannus* they ascribe *three sons*, after whose names the Ingvaecons living first in the ocean, the Middle (inland) Herminons, the rest Istvaecons are called.

The reading *Tuisco* has been definitively proved in the manuscript by Jesi, so that with the two designations *Tuisco* and *Tuisto* we have the Ur-Nordic creed in our hands. The "twofold" (*Tuisto*) is the "Son of God" (*Tuisco*) and indeed "born of the mother earth" (*deus terra editus*). From him comes the first "man", *Mannus*, ancient Indian *Manu* or *Manus*, who, as we shall see, is born in the winter solstice. But the name *Mannus*, *Manus*, *Manu* is also a designation of the Son of God himself, who thus created man "in his own image". His three sons are the progenitors of the "German" people, the *tuatha*. They are therefore "sons of man".

At the end of the Germanic "sacred series", the long runic futhark, which represents the yearly series of the monthly signs, we find as winter solstice sign as over-clasping, the so-called "double axe" *El*, called *dag*, originated from *β*, i.e. (^), the sign of the new rotation, the upward movement, actually sign of the two solstices, above summer, below winter solstice. The signs *rx* and *x* stand therefore in the Germanic yearly course symbolism as signs of the yearly division, midwinter and midsummer, winter and summer solstice (text Taf. III, No. 52 and text Fig. 54).

The sign *B* or we will find therefore in the cultures of the peoples of Atlantic-Nordic race everywhere as a symbol of the "mother earth" especially on the vessels with the "water of life" given to the dead, as a firm cult component of the Neolithic culture. Likewise we will see repeated everywhere in the hieroglyphics of the Atlantean-Nordic race the confirmation that from the sign *x* the "man" *y* arises. (Text Taf. III, 108, HO; Text Taf. V, 47 etc.)

In the section "Water of Life" we will examine the myth of the cauldron with the potion of life and find out how completely the Irish and Germanic traditions coincide here as well. Three characteristics are peculiar to the cauldron: the inexhaustibility, the animation and the renewal or rebirth.

In the Irish settlement legends it is now reported of the Tuatha Dé Danann that they bring from their previous homeland in the north the inexhaustible cauldron *Dagdas*. *Dagda*, the "good god", the "good-hand", the "hand-god", the "all-father", the "great father of the Tuatha Dé Danann", is at the same time the "king of the side". *Side* is the name of the inhabitants of the *sid*. And *sid* are called the hollow hills, the "mounds", the old sanctuaries, the burial mounds with megalithic burial ridges of Ireland, with whose cult symbolism (*Sliabh-Na-Calliaghe* etc.) we will deal in detail. Of greatest importance is now the fact that the "home of the dead" in the Lappish tradition is still called *Jummis sid*. *Jummis*, *yum(m)* a etc. is the old Indian *Yama*, the lord of the realm of the dead actually the son of God, the "man" (*ku-niu*, *ku-ma*, *ju-ma*) in the winter solstice (see section "Son of God"). Since now the ^-representation on the older Lappish drums is still depicted with the ideogram of the megalithic burial house, the dolmen with the solar hieroglyph *Q*, as we will find it again on the Swedish rock drawings (text pl. III, no. 138 and atlas fig. 4928 c, No. 14), then this continuity in the Nordic cult-symbolic monuments completely confirms the old-Irish tradition that the Tuatha Dé Danann had come from the north (see further sections "Son of God" and "Tomb House").

Once the *side* were female and named after those
 i68 supernatural women *The Tuatha peoples : North Atlantics, Ur-Germanic* who abducted mortals. And
 rightly one suspected in it an ancient memory of the Mother Earth, the *Lady* or *Anu*, In County Kerry,
 district Luachair Deaghaidh, two hills are still called the "two breasts of Ana", "da chich Anainne"
 (Cormac, p. 4).¹ When the Tuatha Dé Danann succumbed to the superiority of the Milesians, the Celts
 who had come from "Spain", they retreated into the *side* and in later lore became a divine, immortal
 people, then an elven people. The important historical kem of this folk tradition for us is that the
 "mounds", were the *burial places* and at the same time the *sanctuaries* of the Tuatha Dé Danann and that
 the priestess originally officiated at these "ancestor worship places". The meaning of this statement will
 further arise in the sections "Mother Earth and her Priestess" and "Tomb-House".

The *sid* became, in the tradition of the folklore, miraculous subterranean palaces in which dwelt the
 elven people, the *Daoine sidh*, the Tuatha Dé Danann, also called the *Fir side* "men of the Sid". When S.
 Patrick began his works of conversion in Ireland, he experienced it how the people were still attached to
 that pre-Celtic lordly class, called by the chronicler "dei terreni" (earth gods) or *side*. The saint and
 various bishops are called "fir side" "men of the sid" by the beautiful, pagan daughters of King
 Loegaire.³

Here the moment has come for us when we have to confront again the anthropological results of
 prehistoric research with our spiritual-historical findings. Who are the "men of the sid," the dead of the
 "mounds?"

As Bryce has proved³, the skulls of the Irish megalithic graves show the same type as the English and
 Scottish finds. The Neolithic skull finds from England and Scotland have provided us with long skull
 types of the form of the Nordic dolichocranes only at all or in dominant preponderance, while the other
 types appear only in the transitional period or at all in the Bronze Age. The skulls described as "Long-
 Barrow"-types and "River-Bed"-types (so called after the sites in elongated grave ridges and river beds)
 show throughout an elongated, narrow form with more or less strongly tightened occiput, moderate
 height development, mostly narrow to at most medium wide face, strong zygomatic arch, angular, often
 laterally sloping eye sockets, emgezogener nose root, narrow high nose, considerable content size.^{4,5}

Parsons particularly emphasizes the narrow nasal shape in the "Long Barrow" types, which makes
 them distinctly different from Neolithic long barrow types of the Mediterranean circle, and thus makes
 the designation of the Neolithic Neolithic race of Britain as "Western" or "Mediterranean" untenable.⁵

The dimensions and dimensional combinations of the "long barrow" types agree well, on the whole,
 with those of the Nordic long forms (dolichocrane and dolichoid types). In the

¹ Mac Culloch; Religion of the Ancient Celts, pp. 65 and 67. E. Windisch*. Irish Grammar p. 118, § 6.
 E. Windisch and IF. Stokes*. Irish Texts, III, p. 407. revue Celtique. XVI, 139.

Dé Danann were once also mortals, the poem of "Flann Manistrech" (c. 1056) still knows to tell; cf.
 Leabhar Laignech (Book of Leinster). Facs. print. In the poem of *Gilla Coemáin* (11th century) a
 regular chronology of the dates of her reign and death is given.

3 H. Th. Bryce: Note on prehistoric human remains found in the Island of Arran. Journ. R. Anth. Instit.
 London. Vol. 32. p. 398 f. ⁴ Walter Scheidt: The Races of the Younger Stone Age in Europe. Munich
 5 F. G. Parsons: On the Long Barrow-Race and its relationship to the modern inhabitants of London.
 Journ. R. Anth. Instit. London. Vol. 51. p. 55 f.

"Short-Cist" or "Round-Barrows" of the later time were found in contrast round-skinned, broad-faced, clearly differently built forms, which one may exclude from the dating after the full Neolithic. This fact of the agreement between the neolithic, dolichocran race of Great Britain and Skadinavia, still emphasized by *Walter Scheidt* in recent times, caused already earlier the Swedish anthropologist *Carl Fürst* to assume with *Stjerna* an immigration of the megalithic race from Britain to Sweden connected with the "Dös" culture. Fürst summarizes the results of his investigations on the craniology of the Swedish Stone Age as follows: "The human remains of the Neolithic 'Long-Barrows' in England show dolichocephalic skulls and small body size". (The Kümmer variation of the Arctic Diluvial period we mentioned above, p. 87.) "Our (Skadinavian) megalithic people were also dolichocephalic and small-bodied in general. In the Dösgrabe in Slutarp, where we have the most long bones, the variation of body height for men is 145-168 cm, for women 147-162 cm. The significant height of the Nordic race is certainly much later. - The British megalithic people were certainly a *purere* race than the Swedish and Danish was or became. Here, it seems, this immigrant people absorbed native elements in the more densely populated areas, in Skåne and Denmark more, in Bohuslän, Västergötland and Öland less".¹

As the oldest settlements appear in the sagas of the Banbha and the Cessair, 32- *The Atlantians battles for Ireland* each came to Ireland with their 50 and 3 X 50 virgins respectively. These settlements took place *before* the Flood, that is, the pre-Neolithic subsidence of Ireland below sea level. After them came Partholan with his people, the first "Scots" who came to Ireland from "Spain" after Nennius. He already had to fight with the sea-dominating *Fomorians*, over whom he was victorious in the battle of Magh Iotha. We have already dealt with the Fomorians above. According to tradition, they came over *from Africa*; on the other hand, the kingdom of their chief Balor is considered 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 hint points to a glacial tradition, according to which the Fomorians as the vanguard of the Arctic-Nordic migration, better Völkerfahrt, spread from North America over the Atlantic island floes southward to southwest Europe (Magdalenian culture) and northwest Africa. As a seafaring people, they once dominated from their island ice castle the subarctic indigenous population, a brachycephalic, protomongoloid race that stretched from East Asia to Scotland like a ring around the Arctic region. From the Upper Paleolithic Fomorians, the already mentioned Eskimo original population of the northern part of the Britannic Islands will have preserved that Magdalenian culture which we have been able to prove for northern Britain and the Arctic Eskimo area in common: snow tile roundhouse, skin boat, bone harpoon, etc. The original population was thus short-tempered: it is represented on the mainland by the "Borreby race," so called after the find on Zealand in Denmark, an Eastern racial type which is also preserved to us in the shallow graves on Oesel (Kjöllal), from the burials at Hvellinge, Visby, Karleby, in the shallow grave at Blau in Mecklenburg, etc., and which has more or less intermingled with the Nordic race in the various regions, as for example in Denmark. After the "Flood",

¹ *Carl M. Fürst*, "On the Craniology of the Swedish Stone Age". Kungl. Sv. Vet. Akademiens Handlingar, Vol. 49 (1912) N. 1. p. 63.

the sinking of the ground, and the sinking of the Atlantis floe area the tradition lets the Fomorians intervene now from North Africa again into the fate of Ireland and those fights with the race-related people of Partholan, who came from Spain after them, take place. Partholan's people, however, shall have perished by an epidemic.

After Partholan came from Spain the people of Nemed. The Nemedians also had to fight hard battles with the Fomorians, who had recovered from their defeat in the battle of Magh Iotha against Partholan. Although Neimheadh (Nemed) also won three battles against the Fomorians, after he and a large part of his people were carried away 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 as tribute two-thirds of what the year had produced, grain, milk and children. There was an uprising of the Nemedians and a desperate fight for the tower-castle of the Fomorians, in which the Fomorians, bringing reinforcements from Africa, finally overcame the Nemedians, of whom only thirty men escaped with three chiefs. One Briotan Maol went with his people to northern Scotland: from him the "Britons" have their name. The second went to the north of Europe, from where they learned magic and returned as the Tuatha Dé Danann, while the third went to "Greece". From these last are said to descend the Firbolg, "the sack" or "skin boat people", who emigrated again as a result of the subjugation on the part of the "Greeks" and returned to Ireland.¹

33. **The Asian Ur-** The historical core of this completely darkened and confused tradition is that the ^{he^v} ^{and^u} ^{BHann} ^{lens} south-west European Atlantics and the north-west African Atlantics first disputed the possession of Ireland, and that the "Firbolg" also sat on the mainland. We have already seen above that the Magdalenia is anthropologically and culturally connected with the present Eskimo, but the connection goes on the same bases historically provable over North Britain. Still today, these "mongoloid" types are traceable in Morvan, in Brittany especially in Finistère, in Auvergne and Picardy up to the gates of Paris. Renan (*Souvenirs d'enfance et de jeunesse*, p. 88) reports how he visited the Lapp camp near Tromsø with Prince Napoleon in 1870 and thought to see his youthful environment revived in the women and children.

In the coastal country of Pont l'Abbé, south of Quimper, this type occurs frequently among the "Bigoüdens". A Breton, Mahé de la Bourdonnais, who had traveled for twenty years in India and Indo-China, was surprised on his return by the great similarity between the Bigoüdens and the Ladakhi, Buthani, Tibetans, the Chans of Indo-China, on the whole with the Tibetan tribes and the Mongolian race.²

The population of Quimper calls the "Bigoüdens" also then "Chinese". *John Beddoe* notes in the Breton population of Morbihan a Mongoloid element, which was very similar to the Lapps (Atlas Fig. 5055 a-c).

This breed extends over the Massif Central further into Bas Languedoc. In the Cevennes, one finds these types again with the same broad and flat faces and compressed nose, whose character traits are popularly as badly inscribed as those of the "Firbolg" in the Irish folk tradition already quoted (p. 128). The type occurs

¹ *Keating's History of Ireland I*, p. 181f.; "Leabhar Laignech" (Book of Leinster) 6, 8 b. ² *A. Mahé de la Bourdonnais: Voyage en Basse Bretagne chez les Bigoüdens de Pont l'Abbé*. Paris 1892. pp. 13, 14 and 20.

most often appears in women and is a sharp contrast to the beautiful and refined type of man with an oval face in Provence. Quatrefages also put them together with the Lapps, especially the female types around Aix and Chambéry. Through Poitou, the county of Foix, this racial type extends into Alsace, while northward it appears in the Meuse valley, Hainaut and Wallonia, even here, as Vanderkinderen notes, mostly in women of very small, stocky figure, yellowish skin, black eyes and hair, straight projecting forehead with a distinctly laponoid type.¹

We have here the descendants of the Old Stone Age short-headed race before us, which, however, did not come to Europe only in the younger Stone Age, but already belongs to the younger epoch of the Paleolithic. Of the Neolithic Western European finds, the skull of Sinte Geertruid (Dutch Limburg) should be mentioned here in particular, whose features unite the racial characteristics of the Scandinavian Lapps and the Tatars from the Volga.² The absence of older finds than those of Ofnet is explained by the Asiatic native custom of leaving the dead above ground to the dogs for burial. Presumably, this European branch of the short-headed race has gone over to the burial (shallow grave) only under the influence of the peoples of Atlantic-Nordic race. The large spread, which this short skull race has already in the Neolithic, points to a far higher age in the Occident. Extremely important is the finding of that late diluvial cultic skull burial in the cave of Ofnet near Nördlingen, as a document of the mixture of the Atlantic-Nordic with that Asiatic-European race, that is - tall dolichocephalic men with short brachycephalic women. "This gives rise to the assumption that here men of a long-damaged race married women of a short-damaged one, perhaps after they had slain the short-damaged men. The mixture, however, seems to go back some generations (because of the mesocephalic forms)." A similar phenomenon with regard to the mixing of peoples of Atlantic-Nordic race with native population of Asiatic race („Finns" question), we can still observe, for example, for the younger Stone Age in Silesia, in Jordansmühl, where an immigrated dolicho- to hyperdolichocephalic type has mixed with a small-bodied, meso- to brachycephalic type, whose latter Asiatic characteristics are the flat, in front inflated, broad nose, the tendency to prognathism, the low broad face and somewhat protruding cheekbones (Reche).³ Even in the "Kjökkenmöddinger" of the Portuguese coast, in the skull finds of Mughem, we come across this mongoloid type with pronounced, broad and low face next to the long skull Cro-Magnon type. Also Gunnar Eckholm assumes in his investigation over the short-headed original population of the Baltic Sea area that the same migrated very early, possibly interglacial, from Central and Eastern Europe. These brachycephalic immigrants appear to us later as bearers of the Lyngby culture (among other things of the reindeer-homahacke of the Yolda stage) and are preserved today also in the short-headed people part of western Norway.*

But as the Magdalenian cave paintings on the same Atlantic coast of the "Iberian" peninsula show, the skin boat came with the Arctic and Atlantic-Nordic.⁴ *Georges Hervé*: Les Mongoloides en France. *Revue de l'Ecole d'Anthropologie* 8 (1898.) pp. 201 f.² *Joseph Hamal-Nandrin ex Jean Servaisx* La Station néolithique de Sainte-Gertrude. *Revue anthropologique* 33 (1923), p. 491 (anthropological section by *Max Lohest* and *Paul Fourmarier*). ³ *Reche* in *Reallexikon der Vorgesch.* IX, 4 (1927), p. 164; and *Archiv. f. Anthrop.* NF 9 (1910) p. 207 f. ⁴ *M. Cartailhac**, Les âges préhistoriques de l'Espagne et du Portugal. Paris 1886. IV. Les ossements humaines du Musée géologique à Lisbonne. *Gunnar Eckholm*-. The first settlement of the Baltic Sea area. *Wiener Prähist. Zeitschr.* XIII (1925).

breed to southwestern Europe and is the Cro-Magnon breed the result of breed mixing there.

So when the Irish tradition has the "Firbolg", the "skin boat people" returning from the mainland to Ireland, this is very much in accordance with the Neolithic anthropological findings of Spain and Portugal, where the African-Nigerian, the Asian-Mongoloid and Atlantic-Nordic races are represented in all kinds of mixtures.

34. The Nordic Ur-While, however, both Partholan and his people, like the Nemedians, come from "Spain," the homeland of the Tuatha Dé

Danann Fomoner from north west Africa and its island world their power area on Ireland extended, is mentioned by the Tuatha Dé Danann in the traditions expressly that they came from the *north of Europe* or from the sky! After staying in northern Scotland for seven years, they land in northern Ireland on Beltane, the Irish May Day festival, burn their ships behind them, and in one or two battles defeat the Firbolg, who allied themselves with the Formorians, at Magh Tuireadh (Magtured). The Fomorians flee back to their own land?

The Tuatha Dé Danann, thus coming from the "North of Europe", had dwelt there in four places, from each of which they brought a magical treasure: the stone "Lia Fáil" from Fáilias, the sword of Lúgh Lámhfada ("Long-Hand") from Gorias, the spear of Lúgh from *Finias* and the cauldron of Dagda from *Murias*. In these four cities the Tuatha Dé Danann had had four sages who taught the youth of the land: Semias in Muriar, *Arias* in Finias, Euris in Gorias, and Morias in Fáilias (Keating I. p. 205). Important in this legendary indication is first of all the connection of the place where the stone "Lia Fáil" came from with the name *Morias*, a word related to *Murias*, the name of the place where the cauldron Dagdas came from. Later tradition has placed these four places in Norway, the land of *Lochlonn*. And it is again significant for the agreement in the cultic traditions between these Irish and north-eastern "Tuatha" (Germans), which we already stated above with the "sid"-home of the dead, that the famous stone circle setting near Upsala, where the Swedish kings were worshipped since ancient times, was called *Mora*, as Olaus Magnus (1555) still reports? The "Morasten" consisted of twelve stones (!) grouped around an enormous central block as center, were thus one of those cultic stone settings, the yearly sundial, with which we will deal in detail in the section "The annual ring and the stone setting".

The stone "Lia Fáil", the "Stone of Fate" ("Saxum fatale"), which came from *Morias*, was the Irish coronation stone: it resounded under every king. From Ireland it came to the Scottish kings, from Scotland to the Anglo-Saxon kings. The myth of the ancient coronation stone has been preserved in the vernacular until the present day as a cultic spiritual heritage of the megalithic age, as the Irish Blarney Stone and the Coronation Stone, which plays a role in the coronation of kings in Westminster, show.

The word *mar*, *mor* or *mur* as "stone enclosure," "sanctuary," "temple," is still fully preserved in the Polynesian dialects, that is, the language of the descendants of the "foreign boat type people," the South Atlanticists: Mang, *marae* "sacred enclosure, place of worship,

¹ "Leabhar na h-Uidhre" (Book of the Duncow). London 1870, 51. *Keating*: History of Ireland. I, 213 t. ² *Olaus Magnus*: Historia de gentibus septentrionalibus. Antwerp (the first edition is from 1555 [Rome]), p. 27 and p. 216 f. 3 Cf. *Stuart* in Proceedings of Antiq. of Scotland. 8. p. 99t. *Squire*: The Mythology of Ancient Britain and Ireland. 1906. p. 34t.

sacrificial place"; Tahiti *tnarae* "sacred place, place of worship", where cairns and altars were erected and also dead bodies were laid down; Tong. *malae* "Gfasfëid, round free place"; Samoa *malae* "free place in the village where public meetings are held".

Since the Polynesian migrations started from the Red Sea, from Arabia and Upper Egypt, it is of great importance that we find the same name for the sacred place of worship and sacrifice also in the Amuri region of Canaan, where it was adopted by the Israelites. We have the word *moria* twice attested for it in the Old Testament: once i. Mosis 22, where Yahweh commands Abraham to offer his only son Isaac in the land "*Moriah*" as a burnt offering on one of the mountains. In the Syriac translation, *htf'mōri* means "the land of the Amuri" (Amorites). Significant for the Polynesian-Amorite agreement is the fact that in the Polynesian *marae* human sacrifices were also offered to the deity in former times, as Cook also described them. The second passage is found in 2 Chronicles, i, 3: "And Solomon began to build the house of Yahweh at Jerusalem on Mount *Moriah*, where (Yahweh) had appeared to his father David, in the place which David had prepared, on the threshing floor of Oman the Jezubite." It is the place where David had built an altar of burnt offering. Here again we have the confirmation of the name as that of a pre-Jewish, Amorite place of worship of Jahu, whose angel appears to David there. That this place was of all places the threshing floor of the Jezubite is another valuable indication, because it is a place of worship in the Atlantean-Nordic culture. The "Tenne", old high German *tenni*, *denni*, old low German *denni* "Tenne", Anglo-Saxon *denn* "Lagerstatt, Höhle" English *den* "cave", was already discussed by us as the place of the *fir*, the *Stanna*, *Danu*, etc., the "Mother Earth" in the winter solstice (see pp. 99-100). It is a cultic site where the "house altar" and "house hearth" were located. The word contains the stem *ar*, the same word that is *ur* before the winter solstice, many times with "-" suffix (the "stone"). The "house hallway" in Thuringia, Hesse, Franconia, Alsace, Swabia, Switzerland still means *Eren*, *Ern*, Middle High German *er en*, *ern* "floor, threshing floor", Old High German *arin*, *erin* "floor, altar", Old Norse *arinn*, *arenn* "hearth, hearthstone, hearthstone, elevation", Old Swedish *ärlin*, New Swedish *ärlil* "hearth, hearthstone, hearth", Danish *arne* "hearth", Finnish *arina* "hearth", Latin *ärea* "free place, area, yard space, threshing floor", Lithuanian *ōras* "the open, free sky", Latvian *ars* "the open", as well as Latin *ara* "altar".

The "house hearth", which was on the "Ern", was the "altar": hence the cultic significance of the "threshing floor", especially in the winter solstice, when the *ur* becomes *ar*. For originally the dead were buried at the hearth under the screed. In the Avesta passages consulted (p. 72) this preliminary winter burial is discussed in detail. On the "Tenne", the "mother stone" one acquires the woman: because the Tenne is likewise the dance place of the house and also the dance was once something cultic. A tradition in this regard is still hidden, for example, in a Norwegian custom: in the parish of Hafslø (Nordre Bergenshus, Bergen Abbey), the one who wants to win a threshing floor *wife* (*laakone*, *lovekone*) goes to the threshing floor on the first workday *after New Year's Day* and starts threshing. The first unmarried woman who was not in the house from *Christmas to New Year's Day* (winter solstice) and now enters the room where he spends his time every day is called his threshing floor *woman* and is maltreated by him.¹

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 *mbreh*, the time of the early rains in the

¹ Wilhelm Mannhardt: Wald- und Feldkulte. Vol. II. Berlin 1905. p. 289.

October and November. This is also an ancient word of the Atlantic-Nordic language group, to which Anglo-Saxon *mōr*, English *moor*, High German *Moor*, Old High German *muor*, "sea", "morass", Middle Dutch *moer*, *maras*, *mares*, Old Franconian *mares*, Middle Low German *marsch*, *mersch*, *moras* etc. belong, in which the meanings "sea", "water land", "swamp", "moor" etc. are contained. Basic meaning is "watery land", "land under water". Here again we have the ablaut series *mor*, *mur*, *mar*.

The word *or*, *ur*, *ar*, which we met above in the designation for "threshing floor", "house hearth" and "altar", is thus contained in the composition *m-r* (*m-l*). The stem *m-r* or *m-l* is identical with *k-r* or *k-l*, since *y* and *y* alternate: both are signs of "man". The stem word *m-r* (*m-l*) designates the "circle", the "enclosure", the "going around", the "yearly circle", in particular the "world sea" which encloses the earth, the "mother water", the "sea". As a designation of the night and the winter course of the sun through the world sea (*mor-mur-mar-*) the word is also designation for the earth mother. It is identical with those words *kur*, *kar*, *gar**, *kul*, *kal*, *gal**, *urka*, *arku*, *alka* etc., with which we have already dealt repeatedly, anticipating the next section.

In narrower meaning *m-r* (*m4*) or with reversal *r-m* (*l-m*) like *k-r* (*k-l*) or *r-k* (*l-k*) denotes the winter sun turning place, where the "wood", the "tree of life", the "mother tree" stands at the "mother well", "well of life". It is the place of dying and becoming, of death and being born again. This highly cultic root word belongs exclusively to the Atlantic-Nordic language group, with epitome of the South-Atlantean language deposits in Africa and Oceania. Further we will be able to prove it completely in the *Ugro-Finnish* language group and likewise in Japanese and Manchu, where it is apparently to be traced back to di'e Neolithic megalithic culture, which is of Atlantic-Nordic origin. While the languages of North America probably have the jointly Arctic- and Atlantic-Nordic *mu* (*um*), *ma* (*am*), etc. for "water" and "mother," likewise the older *na* (*an*), etc., the *m-r-* (*r-m-* etc.) group is missing. The formation of this part of the *cult language* must therefore have taken place in the *north of Europe*, where the North Atlanteans and Ugro-Finns meet. North America had already no more part in this development. The result is that we must shift the original homeland of the Tuatha to the north of Europe.

We will have to look for the homeland of the "Tuatha", the "Germans", therefore in the Doggerland (Polseteland), the submerged North Sea mainland and a further northward also disappeared island area. The "Tuatha" are accordingly a younger wave of the Atlantic-Nordic race, the North-Atlanteans, with whom the light believe of the Atlanteans took its height development, they must have been also the most pure-bred. The North Sea area therefore formed the connection between the Scotch-Irish long skulls of the side and those of the Skadinavian megalithic graves, which are race-related to them: it has been the emanation center for the cultures of both countries.*

The "common" dispersal will therefore have started from the North Sea area. Also for the settlement archaeology of Central Germany one will have to direct his attention especially to the rivers as migration routes. Because not the overland routes but the water, the sea and the big rivers have been the first and most important connections and remained until late times.

For more than two and a half millennia the occidental ancestral homeland of the Tuatha has been submerged in the waves. From the old ancestral people the *Ingvaeons*, in particular the *Frisians*, are to be regarded as the last, direct descendants. We will therefore discuss the

monuments of their cult symbolism from the early historical finds to the folklore of the present day must devote our increased attention, especially in connection with the same monuments of Ireland and Scotland.

For this narrower circle includes the ancient *Tuatha cultural property*

As far as the *sword* and the *spear* of Lugh are concerned, we will examine these symbols already in the next section and further in the section "Son of God". The cauldron of Dag-da stands at the same place where the "stone" is located in the annual series, there where the hieroglyph $\times$ *dag-* denotes the winter solstice, where the *mur-* becomes *mar-*. It is therefore an important confirmation that the cauldron is brought from *Murias*.

That one of the places bore the name of *Finias* and the Tuatha sage in question was called *Arias*, is for ³⁵The "Finns" as ... indigenous people of

the total-ethnological problem also of the greatest importance. According to the tradition of ^{North}Europe the Tuatha should have lived in "Boetia" in the north of Europe. One has already wanted to put this together with Bothnia (O'Mahony). First we have the "Aryan" name before us, in addition, however, the designation *Finn* fiir a place of the northern European transit home of the Tuatha.

The word *Fenni* was first handed down to us by Tacitus (Germ. Cap. 46). He describes them as a hunter population on the lowest level of culture, which did not practice agriculture. According to his information they are to be found east of the Baltic Sea. Likewise, the Old Norse name denotes an Arctic population belonging to an eastern, non-Nordic race. The "Finna land" in Beowulf (80) indicates the high Skadinavian north inhabited by that people, and *Finn er*, *Finnar* in Old Norse sources, is still called the *Lapps* in Norway. Prokop mentions the *Skrithifinoi* by which the snowshoe walking Lapps are meant (Old Norse *skri&-â-skid'um* "to walk on snowshoes"), whose name is still documented by Adam of Bremen and Saxo Grammaticus. Beside the *Skrifinnas* in the area of the today's mountain lobes, *Terfinnas* are mentioned, which are to be looked for further to the east in the area of the fisher lobes. But these names are not only limited to the northern part of Skadinavia, they also appear in the southern areas: compare place names like *Finnveden* (originally *Finnheden*) in Småland, which contains the name of the *Finnathai* of Jordanes; *Finhult* in Skåne, *Finholt* in Romerike.

In the two Edda's (Voluspo 14-16 and Gylfaginning 14) *Finn* is handed down to us as a dwarf name and it is said that this tribe was once brought up "from the stony homeland through swampy valleys" Q>eir es sottu frâ salar steini arervanga sjot til joruvalla). So we will probably have to see in the "Finns" that arctic fisher and hunter original population of northern Europe, that protomongoloid race, of which the above has already repeatedly been mentioned.¹ This is explicitly confirmed to us by the Rigspula, "the song of Rig". It will be discussed later, in passing, that *Rig* is not a "Celtic" loanword but an old component of the Atlantic-Nordic language and originally denotes the Son of God at the high summer time, in the summer solstice, as king of heaven "*ri-gi*" (*jr-min*" etc.). Likewise, *Heim- dallr*, originally the name of the Son of God in the summer-winter solstice division of the year, is an ancient possession of the Atlantean-Nordic race. The poem now deals with the emergence of the three estates of the saga period, the servants or bondmen, then the peasants, and finally the Jarle. It contains also here for us important old folk tradition of the race stratification.

¹ About a Ur-Germanic **finnaz* "hunter" cf. Otto von Friesen'. Två fornmåländska bygdenamn¹. Medde landen från Norra Smålands Formminnesförening VIII (1926), 5 ff. Von Friesen places urgerm. **fenna* > **finna* as verbal adjective to *finpan*. A nounification of this would be Tacitus' *fenni*, westnord. *finnr*, etc. The Lapps would have received their oldest Germanic name *finnar* as fur hunters.

came to a homestead where he called himself *Rig*." The next stanzas describe the simple living conditions of the old couple who lived on that homestead. Edda, the wife, after visiting the god, gave birth to a boy, *dark of skin and hair* (horundsvartan). They called him "servant" (J>rael):

(8.) Their hands were wrinkled and rough,

Black the nails, not beautiful the face, Knotty the knuckles, crooked the back Thick the fingers, the heels long. (Genzmer)

As he now grew up, knew how to tie the raffia, to tie rice wood, "there stepped through the gate the Tippelmaid, dirty the soles, sunburned the arms, flat the nose: one called her "maid". Compared to this protomongoloid original population, which is described as dark and wrinkled-skinned, dark-haired, flat-nosed, coarse-boned, of stocky build, the image of the northern-raced farming population, from which the arctic fishing and hunting population, the Borreby race, was overlaid, stands out as if from another world.

(15.) The couple sat busy with work:

Wood to the weaving tree cut the husband, with beard trimmed, *before the forehead a curl*, tightly sat the shirt; in the corner stood the chest. (Low)

(16.) To weave was at work the woman:

She stirred the skirt, stretched her arms,

He wore jewelry on his head, braces on his shoulders, a sheet on his neck, a bib on his chest.

Very important here is the indication of the forelock (skor vas fyr enni), because it is a characteristic feature of the Atlantic-Nordic race and is completely absent from the Asian race. In the Creto-Minoan culture based on Atlantic-Nordic race, we can then also prove the forelock repeatedly as an example.¹

Here, too, the woman, Amma ("grandmother"), gives birth to a boy:

(21.) A child gave birth to Amma, struck into the cloth;

they netted him and called him "Karl"

the fresh red, he stirred the eyes

The fresh milk and blood color of the Nordic race is particularly emphasized here, as well as the spiritual vitality of the eyes. The child receives the urnordic, holy water of life baptism and the name Karl, "guy", the old designation of the common free, the people man.children of Karl were called "Holder", "Hausmann", "Schmied", "Bauer", "Pflüger", "Bonde", "Garbenbart", "Bursch", "Degen", "Mann"-----"Maid", "Braut", "Muntre

" Proud", "woman", "wife", "daughter", "capable", "modest".From these comes the status of the "guys" (free, farmer)-----"they built the land" (23)

The peasant class is then followed by the Jarlstand, the "nobility", which emerged from those "Odalsbonden". Especially the woman "Modir" (mother) is described here: "the brow lighter, the breast lighter, the neck whiter than light snow". She also gave birth to a son (35); "light

¹ Cf. *Helmuth Th, Bossert-*, Altkreta. Berlin 1923. p. 98. fig. 133 - 134; p. 104. fig. 141; p. 62. fig. 87 etc.

was his hair, bright the cheek, sharp the eyes like the Schlänglein". He befriends the daughter of the "Hersen" (Jarl over a Gau), "Erna with slender fingers, snow-white and clever" (40).

We know from the reports of the Roman historians about the first encounters with the Germanic peoples how confusing the sight of the pure-blooded Nordic man and his Siegfried eye had an effect on the Mediterraneanized Romans. "From heaven come" is the name given in Irish tradition to the *Tuatha*, whose own name actually means "out of the light", "out of God", "God-breath". In a touching way, this derivation of the word and of the race is confirmed by the story that Beda has handed down to us from Pope Gregory the Great (590-604). Affected by the beauty of their appearances, the tall figures, light-haired, he commented: "How sad that people with such lovely, light countenances still belong to the prince of darkness and are not yet illuminated by the light of divine grace". When he inquires about their names and understands "Angeli" (Angels) instead of Angli (Angels), he says: "They rightly bear this name, for they have a face like the angels and shall also once again be co-heirs with the angels".

The prophecy of Gregory was to come true. Irish and Anglo-Frisians, Ingvæons, were the first Christian preachers of the North, who spread the old Mauri faith in the garb of the Reformation of the Nazarene, against the Eastern Wodanistic paganism. From the North came the continuation of their work, the Reformation, a Germanic spiritual movement, and from the North today breaks forth the second, great Reformation, the inheritance of the Nordic race as a religious renewal of the world.

From these so clearly recognized racial contrasts one can immediately connect the associated spiritual ones. To the *Fenni* mentioned by Tacitus (Germania, cap. 45) also belong the *Sitones*, a name which actually meant "sorcerer" (cf. Old Norse *seipr* "spell"). In the same way, however, in Old Norse the name *Finnar* is inseparably attached to the secondary meaning of "sorcerer": 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 statement for later, because the eastern, Lappo-Finnish superstition, as it is rampant in the Wodanism of the Edda, is to be traced back to the mixture of races between the Borreby and the Tuatha peoples.

This mixture of races has already begun early in Skadinavia. *Fürst* summarizes the result of his investigations on the "Craniology of the Swedish Stone Age" (p. 65) accordingly: "Everything points to the fact that the long-skinned, Nordic race penetrates into Skåne, which is densely populated by a brachycephalic people, as well as into Denmark, and mixes with this people. In the passage graves (as at Hvellinge) and in the later stone cists we come across a mixture of skull forms representing the old as well as the new people".

This brachykephaie population, as has been mentioned above, will have originally advanced from Eastern Europe through Central Europe to the Atlantic coast in the younger epoch of the older Stone Age. The "Bigoudens" of Brittany, like the Scottish and Irish Mongol types, are the scattered remnants of this powerful, subarctic, ancient Asiatic ring of peoples, which shifted, or was pushed, northward with the retreat of the diluvial ice. Very strongly this original population remained resident in Denmark and Skåne. The relationship, as it gives Fürst for the Stone Age, is (p. 47):

	Dolichocephalic Mesocephalic Brachycephalic		
Sweden excl. Skåne	56	.7 ‰	36.7 % 6 %
Denmark with Skåne	29	.2 ‰	44.6 % 26.2 ‰

The table given by Fürst (pp. 48-49) shows how much mixing has taken place in the course of time and how high the original layer has been lifted:

	Dolichocephalic		Mesocephalic				
	Sweden	Denmark	Sweden	Denmark	Stone Age	51 %	30 40 44
			26				
Iron Age	66 %		68		29 ‰	29 ‰	% ‰
Modern era	30 %		12		57 ‰	55 ‰	13 33

The migration of the Nordic race from Skadinavia in the Iron Age, the migration from the North, is clearly recognizable in this table. *It is the time, when the north supplied new blood for the spiritual and moral revaluation to the declining south Europe.*

With the mixture of races also a mixture of names will have occurred. And so it is understandable that the name "Finn" also appears with peoples who racially have nothing at all to do with this old-Asian, protomongoloid original population. Among 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 North Atlantic (Germanic): it is the predominantly blond, blue-eyed, long-skinned element in the *southwest and west*. The short-haired, short-skinned to hyperbrachycephalic, dark-haired, Lappish element appears more or less pronounced in the north. In addition, in the center and east of the country there is a third breed type, which has blond, *straight* hair, gray-blue or more often blue-gray to gray irises, small and narrow eye slits sometimes "Mongolian wrinkle"; small, rather broad, blunt nose, the tip of which is often directed somewhat upward; large, brachycephalic, rather angular head, the face in the zygomatic arch and jaw parts relatively broad, with broad strongly developed lower jaw.¹ In this last racial type, the so-called *Eastern Baltic*, we may have to see a *mixovariation of the Arctic-Nordic race, just as the Finno-Ugric languages have preserved a richer component of the Arctic-Nordic linguistic heritage than the North American.*

The further one now comes to the east and especially towards the north, the more the pigmentation and brachycephaly increases. The traces of the migration of these "Finns" of Arctic-Nordic race cannot be produced anthropologically backwards today, because they were blurred long ago by the later shifts of the dark, brachycephalic population.

The problem of the Ugro-Finnic and Ural-Altaic peoples and languages, so entangled, will be disentangled only when the possibility of an older basis, that of an Arctic-Nordic race, is considered alongside that of the younger, Atlantic-Nordic race. This much is certain, that the name "Finn" originally referred to peoples of inner-Asiatic racial origin, who - like Samoyeds and Lapps - later adopted an Arctic-Nordic language, today's "Ugro-Finnish".

¹ K. B. Wiklund in Reallexikon der Vorgeschichte. III., 4, P. 368.

The question now is, what does the name tell us? *Zeuß** wanted to place the *Fenni*, *Finn Finnas* to Gothic, *fani* "excrement", Old High German, *fenni*, *fenna* "swamp", Old Norse. *fen* and *feni*, Middle Low German Old Frisian. *fenne* "moorland" etc., which would roughly coincide with that already mentioned Eddic tradition (Vol. 14-16, Gylf. 14), that the dwarf people, with whom the name "Finn" also occurs, would have come from a swamp area. But it is improbable that this can be the only meaning, since that small, dark original population already lived in other, not swampy areas for a long time, when the arable "Tuatha" stepped to the land seizure in Skadinavia and Denmark.

What do the Ingväonian, Frisian settlement sagas, for example, know about this "taking of land"? In the Sylt sagas an important old tradition is preserved for us, retold by Hansen:² "When the Frisians first came to Sylt, *they had chased the little people, who had already been there before them*, northward, to the heath and the barren places, and had let them live there. The little people, who must have belonged to the "*Finlappen*" or "*Keltring*" (Celts!), crawled into the *hills and caves on the Haide* and into the bushes, which at that time filled many lowlands in the north of Braderup. - They lived mainly on berries and shellfish (mussels), probably also caught fish and birds and collected eggs. They had *stone 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 by moonlight on their *hills* and in their *houses*; but they were false, worked little, and stole wherever they could get hold of anything, even children and beautiful women. Therefore, the Frisians who lived close to the heath had to keep a watchful eye and watch that their wives and maidens were not mistaken by the *ÖndPreersken* (Underground), the name given to those who lived underground in the *hills*. The individuals who stayed in the bushes and later in the houses were called *Pükken*; a ravine in the northeast of Braderup is called nath them even now *Pükdaäl*."

By the way, they were all pagans, could practice witchcraft and often turned into mice and toads. They had a special language, but it seems that later they adopted much of the Sylt language; some of their sayings and rhymes are still known. Their chief was called *Finn*, he lived in the "Erhebungshügel" (Reisehoog) in the middle of the high heath between the three northern villages."

With these "subterraneans", the Sylt "fighters" or "Frisians", huge people, are now waging a battle for the island, which ends with the total destruction of Finn's people.

The most important details of this tradition for us are first of all the information about the name and the way of living of this small native population, which is said to have existed *before* the Frisians: their chief is called "*Finn*" (.); they themselves are counted among the "Finlappen" and live in hills and caves, thus in "earth dwellings"; hence their name "Underground". They live from fishing and hunting and have stone-age utensils (weapons, tools).

In the course of time, the tradition has taken on more and more legendary features and finally transformed this Lappo-Finnish original population into a demon-like entity. Thus the cave dwellers became "mountain" or "earth yew". The names, however, still show the original meaning in the Germanic cultural circle.

In the Edda and the Sagas, the "subterraneans", Danish *underjordiske*, already appear to us.

^x *Kaspar Zeuss* The Germans and the Neighboring Tribes. German. Bibl. II, 18 (reprint) Heidelberg 1925. p. 272.² *C. P. Hansen**. Contributions to the sagas, customs, rights and history of the North Frisians. Deezbüll 1880. p. 10 f. "De önd'ereerschen üp Söld." 12*

with completely mythical features. As inhabitants of the earth caves and the moors they belong according to the Atlantean cosmic symbolism in the "underworld", i.e. in the winter half of the year, in the earth, the water, the moor, where the "stone", the "rock" st. They live "under steinum" (Yngl. Saga c. 15), "i jorSu oc i steinum". There is also the grave, the world of the dead, the megalithic tomb, the "dolmen" of which later tradition makes them the "inhabitants". The Eddic dwarves drove therefore also the names *Ai* (great-grandfather), *Däinn*, *Näinn*, *Nar*, "dead one" (Volsp. 11, Hav. 143. Hyndl.); compare *dvergar* *daudir* (Fas. 2. 495). The dwarf *Alviss* dwells with the dead (Alv. 2). In Norway they are then called *haugfolk* "grave people," Danish also *bjergfolk*, Swedish *jordfolk* (earth people), *jordvätter*^ Norwegian *huldre*, Icelandic *huldufolk*, "hidden people," *huldumadr*, Westphalian *Hollen*.

From them come the burial *urns* and after them the graves are called *Alfen-*, *Lütkenberge*, *Aulkengräber*, they themselves *Üllerken*, *ülleken*, *ulken*, *ölkent*

This Low German name is especially important because it refers to the old *td(urf ol(or))*, the name for the winter solstice and the grave. Besides, we still have the name *Fenesleute*, which thus also emphasizes their ethnicity to the *Fenni* or *Finni*.

The confusion of the megalithic grave, the passage grave and the mound grave with the Lappofinnish earth dwellings in the later tradition is completely understandable and comprehensible. 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 and Atlantic-Nordic culture of Magdalenia. When in the younger Stone Age the Atlantean race already possessed the living pit with above-ground hut construction, this "Finnish" race still held on to the pit and cave dwelling, the earth house. The ground plan of the megalithic grave, from the closed dolmen with entrance to the passage grave, however, is based on the old arctic-nordic "winter house". Because that is "the grave" - the winter solstice place.²

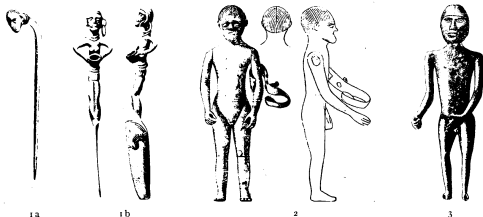
Still with Hansen one can observe this confusion originating from the later tradition, so to speak, in modern times, when he remarks in the footnote (page 12) to the place of residence of *Firis* in the "Reisehoog", Fin must have lived in the "Denghoog", the large passage grave, in his opinion.

The second Sylt name "*puk*" leads us on the same ethnological track. We know the word in Old Norse as *puki*^ Frisian-English *puk*, *nisspuk*. On Sylt it is still a "legendary dwarf", a "Klabautermann". The word is also found in the Finnish Kalevala as *pikku-mies* "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, then the Neolithic amber figures of Schwarzort (East Prussia) offer an interesting proof of this Nordic-"Finnish" mixed culture. That we have to see in these figures the evidence of shamanism among that "Finnish" original population and that they are directly related to the shaman idols of the Arctic of Asia, has already been emphasized by other researchers.³

¹ *Jakob Grimm**. German Mythology. 4th ed. (E. H. Meyer) I. p. 376, III, 130. *Ė. H. Meyer**. Germanic Mythology. Berlin 1891, pp. 160, 171, 172. For the connection of these terms with the "Finns" or Lapps, see further *K. B. Wiklund**. Saivo. On the Question of the Nordic Components in the Religion of the Lapps. Beiträge zur Religionswissenschaft, 2. Jahrg. 1914/15, Heft 2 (1918), pp. 155 f. ² Cf. *O. Montelius**. The Orient and Europe. Stockholm 1899. p. 42-45. ³ Cf. *G. Nioradze*: Shamanism among the Siberian peoples. 1925. p. 66f. *Walter Schulz*: Kartographische Darstellungen zur germanischen Religionsgeschichte. Publications of the State Institute for Prehistory in Halle. Heft V, 1926, p. 8.

PICTORIAL SUPPLEMENT VII



The "Finnish" indigenous people of northern Europe and the North Atlantic or Tuatha peoples
 1) Bronze Age finds from Denmark: a) knife, found in a mound near Javngyde, parish of Tulstrup near Skanderborg; b) found in urn near Kaisersberg, near Itzehoe in Holstein 2) Bronze figure, found at Himmelsberga, Langlöts parish, Oeland. 3) Bronze figure, found near Laxeby, parish Köping - 4) Amber find from Schwarzort, Curonian Spit, Memel region: jungstemzeitlich. 5) Norwegian farmer of the "Finn" race 6) Bronze face mask found at Gärdby, Möckleby Amt, Oeland: the long-skinned, long-faced type of the North Atlantic or Tuatha peoples (Atlantic-Nordic race). - 7)-9) The Bigoudens of Basse-Bretagne, the Lappo-Finnish original population in northern France.

Cf. Atlas figs. 5056-5061: especially the faces of figures 5056, 5057, 5059 form a plastic evidence of the type of this "original population" And as it has always been, the foreign north-racial colonizers took the "daughters of the people" who became their "servants", and so the dark race moved in mixed blood into the Tuatha blood.

That this is not a clumsy, primitive technique is clear from the natural representation of this type of race, as the bronze knife Fig. 5062 a transmits it to us. We see here already a hybrid type before us: the nose does not seem Asian, betrays rather an oriental influence; the zygomatic arches are also hardly prominent; the hanging mouth, but especially the "slanted" eyes, clearly point to the ancient Asian original race. The find is Bronze Age and comes from a hill near Javngyde near Skanderborg (Denmark).

The figure on the bronze knife, which was found in a simultaneous urn near Kaisersberg in Holstein (Atlas Fig. 5062 b), also appears foreign-racial in facial features, earlobes wide-opened by the earrings, thick lips turned up, wide mouth - as they are also mentioned in Irish sagas - foreign-ethnic in costume (loincloth). She is probably supposed to represent a servant.

The "flat nose", the broad "nasty face", as it is called in the Rigsfula, the smooth straggly hair, is clearly shown by the two figures found on Oeland (Atlas fig. 5070 and 5071), of which the latter, especially because of the phallic handling, forms another important piece of evidence. Until now, these phallic idols, *bog finds* (!), were booked by Germanic studies as "Germanic idols or idolatries"; cf. fig. 5075 a Phallic figure from Broddenbjærg bog near Asmild, Jutland; fig. 5076 Phallic figure, peat bog find from *Alt-Frisack* at Lake Ruppin; Fig. 5074 Find from Holdernes near Hüll (England), evidence of alien blood and "spirit material" among the Vikings of the Saga period (9th century?). All these idols are of Lappo-Finnish origin, like the phallic figure of Rällinge (Södermannland) (Atlas Fig. 5087), which we will return to later.

Here I would like to tie up my suggestion for the interpretation of the name *Fin(n)*. The contrast between both races of the Atlantic-Nordic race of the Tuatha and the Borreby race was based first on the outer appearance, the phenotype. For the light-haired, light-eyed and light-skinned Norse, these "Finns", the "Undergrounds", were the "Uller- kens", the "Earth Pale", with the winter solstice color *black-grey-white* (see section VI). The designation of the "earth pale", the "dark race", **fin(n)u* etc., will also be given by the sea-dominant Tuatha tribes to other darker pigmented races of the south. We must, therefore, outside Western Europe, turn our attention in the first place to Western Africa, which was first touched by the current of the South Atlantic race. While in Irish *fin* is "white," in the Vai language & r means "to make black," "to blacken," *fin-da* "to be black," *fin-do* "charcoal," fi "darkness"; Yoruba *finfin*^fifi "dark, dusky," "twilight," *fi-fun, funfun* "to be white," "the white."

The meaning of "black and white", "pale of earth", is thus quite characteristically represented in this Atlantean original language complex, so that we will probably have to see in the "fin" peoples a designation of the Tuatha peoples for the dark-haired pale of earth and dark-skinned foreign races.

Let us now compare with the pictures of the racial type of that primitive population obtained from the prehistoric and early historic finds also an early historic find, the face mask from Gårdbý on Öland, which seems to originate from the Migration Period (5th century).

The Finns as the original
Finnlocha

1 Finn
 1

1
 — Eochaidh Fedlech O —
 Bres, Nar, Lothur

Anglo-Saxon

Finn

Fredulf

Freolaf

1
 1

Vuoden

Icelandic

Bure

1 BorOBestla

— *Odin*, H0nir,
 Lödurrr

(Eochaidh)

¹ *Gudmund Schütte*; Ptolemy's Maps of Northern Europe. Published by the Royal Danish Geographical Society. Kjöbenhavn. Fig. 31, p. XXXI. It is especially the merit of F. Langewiesche, C. Mehlis and F. Schulten that the reliability of the Alexandrian geographer, who lived in the 2nd century A.D., was justified again, against the erroneous, earlier branding of Müllenhoff and Kiepert. ² In the Upper Hessian (Caldern) Wodan is called as the "wild hunter" still the "Finesjäger".

"Mother"-, "West"-, "Sea-land", after *The Finns as the original inhabitants of* which the Armoricans of 183
 Brittany, the Pomeranians, the Ma-uri, the Am-uri (Amorites), the
 Polynesian Odin, Httfnir and Lodurr give life to the first humans, *Ask* (Ash) and *Embla*. Accordingly, Bres, Nar, Ma-ori
 called Lothar are called the "*Finns of Emain*", the three "Find-Emna" or three "Fidhs", that is "woods",
 themselves. "forests" *Eochaidh* represents in Ireland the place of Wodan, as also the god of the Tuatha Dé Danann, The
 emergence Dagda, was called "Eochaid". Nar may be identical with *Hβnir* in Norwegian sagas is the second of the
 mixed race Loki's three sons of *Nari, Nori, Narfi*. Lothur corresponds to the Eddic *Lodurr*, which again might be of Cro-
 Magnon and identical with *Loki, Loge* and the Irish *Lug*. the

In the Irish genealogical registers of *Finn*, his father *Cumal* has a brother *lodhlan*. This is a purely
 geographical name - Jutland or Jötland, the land of the "Jötuns" or "Eotenas". In Beowulf, *Finn* is
 leader of both the Eotens and the Fresnas. The *Finn mac Cumhail*, however, is also called *Demni*, a
 name that recurs as *Dimine*, *Demmin* at the mouth of the *Peene*. *Pinneberg* at the *Pinnon river* in
 Holstein is identical again with "*Finnsberg*" in Beowulf etc.¹

On the traces of the river names the primeval migration of that original population can still be
 determined, which reaches from the eastern Baltic to Ireland and the Scottish islands.

It is the way by which Asiatic spiritual material got into the Nordic worldview. The mixture of
 races between Tuatha and "Finn" peoples became the historical cause of the first decomposition of the
 pure monotheistic belief in light of the North-Atlanteans. The spiritual unity of the people was broken
 by this mixture of races: thus it became accessible for the later decomposing influence of Central
 European, Oriental-Asian and Mediterranean idolatry, which flowed from Celts and Romans to the
 Teutons.

If we now summarize the result of this fourth section, the emigration of the Arctic-Nordic-
 ss. Summarizingnog, race and the emergence of the Atlantic-Nordic race, we may assume the following
 course in ^Sbegriff¹ de ^Ur- rough outline. The first and oldest settlement sagas of the atlanti- history of
 the atlan-³

The cultural context in which we live has a *matriarchal* character: women are the leaders, seemingly
 by virtue of some cult-legal position yet to be investigated. In this, the Irish settlement sagas of the
 Banba and Cessair agree with the North African-Atlantean sagas of antiquity (the Amazon Empire,
 etc.), also with respect to the cultic significance of the decimal system and its basis, the hand (the 50
 virgins of Cessair and Danaos, etc.). The oldest Atlantian empire, which extended over a now
 submerged floe area west of the Iberian Peninsula and Ireland, was the Fomorian area, the M6-uru, the

Magdalenian culture is connected with the appearance of the Arctic and Atlantic-Nordic race. Since in the hieroglyphics of
 the Magdalenian epoch probably the elk (Gemini) and bull winter solstice symbolism, but the ram winter solstice
 symbolism is only vanishingly provable, this powerful Atlantian empire must have perished *before* 8000 BC. This would
 agree with the Platonic tradition of the downfall of Atlantis, which is indicated around 9000 BC.

The Fomorians (South-Atlantics) had once advanced with the "skin boat" the elk skin canoe, through the Atlantic clod
 area to the south. From them that old-Asiatic, short-skinned population, which must have extended already at that time
 through Central Europe (Ofnet race) to South England, took over the skin boat. When now the Atlantians, on southern
 latitude

¹ *W. Borlase*: The Dolmens of Ireland. 3 vols. London 1897, vol. III, p. 892.

arrived, where forests were available to them, to the construction of the dugout canoe and the dugout outrigger canoe, the skin boat remained like the earth roundhouse of the Arctic-Nordic race with that Eskimo-Lappofin population of Britain further in use, which carried then the name "firbolg", "bag boat people" therefore.

After the downfall of Mö-uru, as well as after the elevation of Ireland above sea level, continental Atlantics-mixed peoples (Partholan, Nemed), "skin boat people" ("firbolg", "Finns"), and North African Fomorians will have disputed the possession of Ireland. Into this game of contrasts then from the north a new wave of Atlantic-Nordic blood intervenes, the North Atlanticists, the *Tuatha peoples* (Ur-Germanic peoples). The Tuatha peoples will have turned eastward from the northernmost part of Mö-uru, the Atlantean clod area, which probably held the longest, and settled the North Sea area, Polsete (Forsete, Fossete) land. They are therefore not "-men", but z-zr-, ^-r-, *r-"men" (cf. p. 144 f.). From this North Sea area (Doggerland), then, in the younger Stone Age, the North-Atlantic, Urganitic spread westward over Scotland to Ireland, eastward to northern and northwestern Europe. In contrast to the settlements of Ireland, which came from the mainland of southwest Europe and originated from the Atlantic mixed peoples there, it is expressly reported that the *Tuatha* came from the *north*. *Fomorians* and *Tuatha Dé Danann*, South and North Atlantians, are originally race-related, just as the family trees of the two groups of peoples are inextricably mixed in the Irish traditions. Defeated by the Tuatha in the "first battle" of Magtured, some of the "Firbolg" may have migrated to southwestern Europe. From there they then returned in alliance with another people. In this point the Irish traditions are chronologically completely confused and show the obscuring of a continuity thousands of years old, which was completely distorted by overlapping with foreign peoples (Celts) and the revision of the Christian chroniclers.

According to the tradition, the "Firbolg" ally themselves with the "Fomorien", who are also called their "gods" (that is, their "lords"). These "Fomorians" were probably the Spanish *Bell Beaker people*, whose storm now swept over Western Europe and Britain. First: will have succumbed to this allied attack the Tuatha, until they succeeded in the second battle of Magtured to defeat the enemies finally and to expel the "Fomorians"; the "Firbolg" let them remain in the country. The Tuatha then ruled Ireland until the invasion of the Celts, the *Goidelians*, the so-called *Milesians*, the people of *Mil*, from the mainland. To them the *Tuatha* succumbed, In the tradition they retire to the burial mounds, the *sid*, as "immortals". The meaning of this tradition is that the Tuatha population, which now came under Celtic rule and later also mixed with the Celts, faithfully preserved the memory of their ancestors as the "Light", "Heavenly", the Honorable. Because compared with the bloodthirsty Central European-Asian mixed superstition of the Celts, the shamanism of their Druids, which the later Celtic tradition also attributed to the Tuatha, the memory of that old pure light faith of the ancestors must have seemed as if from transfigured distance.

Likewise, in contrast to the cruel Celtic sacrificial ritual of *Cromm Cruaich*, the religion of the Christ preacher St. Patrick had to sound like a message from the land of those heavenly ancestors. Thus it becomes explicable that the saint and various bishops are called "fir side", "men of the sfd".

And when in the Irish "tales" we find the "men of the sid" described, as in the "Book of Leinster" (76a 23, 55 b 4), their curly blond hair is mentioned.

With the naming of the Celts, the "Indo-Germanic" question has been touched at the same time^w orden. As already explained in the second section, the theory of the continental-European origin and origin of the "Indo-Europeans", i.e. the "Nordic race", as it was put forward by the old philological school and also still by prehistorians, was a working hypothesis and nothing more. It was an attempt to grasp, to structure and to represent this race and its language somehow development-historically. That the "Nordic race" cannot have originated in Europe, let alone in Asia - as a well-known "antiquity" historian suggested again in all seriousness on the basis of the Tochar discovery - is already proven by the findings of the blood-serological race research and shall be completely confirmed in the course of this investigation on the basis of the result of the spiritual-historical research (symbol and writing history).

Thus there has *never been in* Europe an "Indo-European" original people or a uniform "Indo-European" original language. From the earliest time when we can anthropologically determine the Nordic race in Europe, it already appears more or less mixed and forms in any case its underclass a *non-Nordic*, but originally old and inner-Asian race. The Nordic race appears to us most purely in Scotland and Ireland still in the younger Stone Age.

The settlement of northern and northwestern Europe, as well as the Atlantic coast of southern and southwestern Europe, was carried out by the North Atlanticists, the Tuatha peoples (prehistoric Germanic peoples), from a mainland area now submerged in the North Sea. They are the main carriers of the megalithic culture. It is a spreading, which proceeded exclusively over the *sea way*, and after the inland, Central Germany, must have penetrated over the river roads.

In southwestern Europe and on the coasts and islands of the Mediterranean, the North Atlanticists temporarily displaced or better overlapped the older South Atlanticist peoples and their still more or less related cultures.

The Atlantic-Nordic mixed peoples of the Southwest-European Magdalenian culture (Cro-Magnon race, etc.), which emerged from the South-Atlanteans, on the other hand, spread further eastward over Central Europe. In the younger Stone Age, waves of North Atlantic peoples also advance southeastward from the northwest and the Baltic region. These movements of peoples overlap in southeast Europe, where from the north far older layers of Arctic-Nordic peoples, the Ural-Altaic and Ugro-Finnic language groups, to which the Sumerians are to be counted, were already upstream.

Over these older layers the Atlantic-Nordic race movement pushed itself, which finally came to a standstill in South Asia (Indo-Iranians). But also here the Atlantic-Nordic race overlapped likewise far older mixed people and culture layers with Arctic-Nordic and South-Atlantic components (among other things Drawida).

The Central European culture of the younger Stone Age thus goes back first to those South-Atlantic continental mixed peoples of the Magdalenian period, which spread eastward from southwest France.

The *Mischrassigkeit* will have always increased with them on this way. As such a mixed-breed people we get to know the Central European *Celts*, who united in an area between the Alps, the Elbe and the Rhine to an ethnic group probably by state. The skeletal finds show Nordic components (Corded Ceramics, *homo europaeus*) and Western (Bell Beaker people: *homo mediterraneus*), mixed with Dinarian short skulls (Rademacher). Besides the later Nordic racial type, the tall slender

longheaded 186 blond and blue-eyed people (Strabo VII, 6, 200 u. 290; Diodor V, 28; Livius XXXVIII, 17) appears according to reports of the classical writers among them also that small, dark-haired, short-headed original population. Towards the end of the Bronze Age there is a mixture with a brachycephalic people of alpine race, which, in contrast to the Celtic skeleton burial in hills, brought cremation and urn field burial.

In their further expansion to the south, east and west they became the mediators of Asiatic and Oriental-Mediterranean influences up to the Ingväonian cultural area, from which they snatched first the Atlantic coast of Western Europe and then Britain and Ireland. Thus the mother-legal-cultic foundations of the monotheistic Tuatha religion of the megalithic time were completely destroyed by the eastern-father-legal polytheistic shaman (druid) rule.

How once the settlement of the Atlantic Western Europe has taken place, is still clearly recognizable in a Druid tribal legend. According to Timagenes (1st century B.C.) the Druids reported that a part of the people was *native*, but another part *came from the distant islands* and a third part moved over the Rhine (into Gaul)¹. The original population would be that ancient Asiatic short-headed race: this was then overlaid by the North and South Atlantians, who came from the Atlantic insular clod area; at last the so-called "Celts" then penetrated over the Rhine, as conquerors of this part of the Ingväonian empire.

In Britain and Ireland, the old Tuatha noble 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 in the Irish sagas, at the time of the creation of this written literature, is still the golden curly hair, the skin color like milk and blood and the shining clear sky-blue eyes.

38. *old Irish and old-* It is the merit of Macalister to have compiled the anthropology of the Irish heroic sagas in a very *künde* valuable excerpt, as we lack until today for the Icelandic saga literature². All persons in higher position have golden hair and light eyes, those in lower position are black-haired. The golden hair is described as long and flowing, the black as short cut, except for some foreign giants. The head with the blond hair is called *mong* ("mane"), that with dark hair *berrad* from *berraim* "shear", as in compounds *cruind-berrad* "round head", *dond-berrad* "brown head", *dub-berrad* "black head"⁴. "Berrad"⁴⁴ is almost *never* associated with an adjective denoting a light color. For pictorial representation, one could refer to the figures of Oeland discussed above (Atlas figs. 5070 and 5071), which show the smooth-haired, short-cropped round head.

The short-shaven hair was characteristic of the serfs, in the "Ancient Laws of Ireland"⁴⁴ as *bes-berrad* "Tonsur" designated

Dub, Dorcha and Teimel, "Black"⁴⁴, "Dark"⁴⁴ and "Darkness"⁴⁴, are also significantly the names of the three cup-bearers and cuckolds of Brian, Juchar and Jucharbar, the sons of the Danu and progenitors of the Tuatha.

Between these two poles now stand the half-breeds. For it is expressly mentioned in the traditions that the Tuatha Dé Danann did not destroy the Fírbol and the

^x Timagenes in Ammianus Marcellinus (1. 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, p. 42! ³ "Ancient Laws of Ireland" (Rolls Series) v. 76, line 15; cf. O'Davoren's glossary in Archives of Celtic Lexicography II, p. 235

descendants of this older people continued to live in the country. And also the Celts were already a very mixed people. A comparative anthropological study of the Irish and Icelandic sagas in connection with the mental and spiritual moments, would give us a valuable insight into the true nature of the Nordic race. It would turn out that the real Viking type is *not* that pure-blooded Nordic man, but *always that mongrel type which*, besides great talent, can show quite unbalanced and inharmonious, often repulsive qualities, especially with regard to violence, while the pure-blooded Nordic type puts "the right" above everything and resorts to violence only in self-defense. Extremely instructive, for example, are the physical and character differences between the skald Egil, the Nordic "Finnish" half-breed, and his son Thorstein, in whom the Nordic hereditary mass of the race breaks through again in a pure-blooded way. Thorstein is described as very handsome, white-blond, with a shining face, tall and strong, not at all resembling his father, understanding, calm, friendly, sociable. "Egil loved him little". Thorstein's sincerity, righteousness and peacefulness especially come to the fore. He is also a Christian.

From this lineage came the most beautiful and ugliest men in Iceland, whose characters were of the greatest diversity. Characteristic of Egil as an aging, blinding, helpless man is that he considers giving people his money to gloat over their quarrels. Finally, he buries it.

Such anthropological evidence can be gained in many cases from the Icelandic sagas, and wherever we encounter the perfectly pure-bred harmonious-beautiful Nordic man, there we find the same character traits: placing justice above arbitrariness and violence and breaking the peace only in self-defense.

In Egil Skallagrimsson the qualities of the Lappo-Finnish nomadic blood, the blood of the predatory and wandering rag, combine with that of the Nordic man of action and his urge to distance to form a hard, wild, discordant being. This has been the shadow side of this mixture of races.

But where this blood joined the Nordic race only as a subordinate admixture, 39- The Nordic- there spiritualized that other side of the North-Asian nomad, the soft melancholy *u^diT* and sensitivity, often to a spiritual depth, from which the Germanic musical art arose the "Nordic-Eastern" most glorious forces. It is the Nordic-Eastern mixture of races with the Nordic dominant to which a number of the greatest masters of that most supersensible and transcendental of all arts belong, among whom one need only mention Bach and Beethoven.

The language of musical art as the highest expression of religiosity is an occidental creation and exclusively of the Tuatha peoples, the North Atlanticists, the Germanic peoples.

It is the Nordic blood of blood group II, which in the mixture with the other races only triggers the possibility of a higher spiritual flight of their otherwise libidinal, emotional remaining values. And even if the appearance (the phenotype) of a mixed-blood person will not always show immediately clearly recognizable that hereditary mass, his spiritual work will express the dominance, the predominance of it at some time and in some form. In becoming aware of this dominant hereditary mass as the basis of the common world view, the hereditary image will also show itself more and more clearly in the appearance in the course of heredity. This is the great question of today's mixed race, raised in our "Introduction", to which we will return at the end of our investigation.

The realization of that racial component which is the link between all of us and in which the spiritual and moral values of our culture are rooted.

In the confused search of the present time for a world view which unites us again, for a law which reconciles us again and can be our all faith, we turn to the development of the knowledge of this our common basis. What is the spiritual heritage of that race whose blood is still preserved in us like a permanent form?

Such a race, which kept the right as something God-given, must have had a high, light faith, as their racial characteristics also embodied their name: "from God" - "born of the light" - "light bearers". Then, too, when Macalister speaks in his *History of Ireland* of the cult symbolism of the "sid," which seems forever closed to us, he says (p. 235): "All we can assert with any certainty as to the interpretation of those petroglyphs is that their close relation to the grave expresses in some unknown form and some unknown language the all-embracing prayer: 'lucem tuam et requiem dona Domine huicce sepulto' - "Lord, give this grave Thy light and Thy peace.'"

Let us turn to the history of this faith.

THE SACRED

THE SACRED

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KThere has been a greater mystery in the existence of human generations than the "rotation" of death and life, of dying and becoming.¹⁸

And nothing can have filled soul of the "simple", not yet "zwiefaltigen" man more with the consciousness of a higher power, than the eternal rhythm of the natural year of his life, with which his own life was most direct contact and full of harmony

The year is for him the great revelation of the divine working in the universe. It is a

parable of the cosmic law given by God, according to which all change takes place unchangeably and in infinite recurrence

It is a wonderfully profound parable, this year of God in nature. Many days form a year, and in each day the parable of the year is fulfilled again: the birth of the light, from which all life is, its ascent to the highest height and its sinking dying, sinking, in order to rise again. What morning, noon, evening and night day, those are 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 development and growth height of the noon and summer time, in order to prepare then again for the descent, the going down into night and winter time, for the death, which will certainly be followed by the rebirth

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 full maturity, and the autumn evening of his old age, which led through the winter night of the death to new life, to being born again in his descendants

The cycle of the day extends in its eternally same sequence to the cycle of the year and this again in the same sequence to the cycle of the human life.

Therefore, this cycle, the rotation in a circle, the rotation itself, is the great cosmic law of God, the moral basis of the universe and all existence. On this basis all God-experience and all right-recognition is built up. The law of the eternal change, whose revelation in time and space, primarily in the year grasped by the Atlantic-Nordic race in the symbol of the year, world or life tree, can be proven in the all Atlantic-Nordic languages with the same cult-language vocabulary. Such a designation is among other things *st-r* trunk and its reversal form *r-/*, which phonetically and conceptually is contained in "turn", "turn", "turner" (drill), "thorn" (tree in the *t-r* and *r-t* tree (also as cross and gallows), the "wheel" as symbol of the world and year tree, and likewise the eternally unchangeable law of the cosmos, the right, the *Gesittung*, the basis and the origin of all existence, the emergence, the procreation designates

The cosmic symbolism of this word family is still known to us in *kind*, also as "heredity"

"descent", "seed", in Estonian "hargnebaste Aet", "avastat", "avastat", etc.

received. The old Indian *rta* of the Rig Veda, the *asa* of the Avesta, the "order", the "custom", the "morality" and the "law", is the "great statute" of the "twofold" God, Mitra- Yaruna, the son of God in the winter solstice, in the becoming of the world, and proceeds from Yaruna, the *ur-ana*, who is the actual "administrator of the rta". Around the sky runs the twelve-spoked wheel of the rta, which never grows old - the year. The sun, the revelation of Agni as incarnation of the son of God, is then also called "the bright visible face of the rta", as Agni himself is called "the sprout of the rta", "the one born in the rta". In the actions of men the rta works, as the moral law: "rta and true" is a firm connection; as an opposite to "true" is often called *anrta* "what is not rta". Righteous is "he who seeks the rta," "walking on the rta path," "announcing the rta, thinking what is right." (Cf. the sections "Son of God", "Tree of Life", "Thorn" and "Wheel Cross").

2. [^] ^{Amle} TMThese are fundamental views to which our contemporary urban man is completely alienated year of God. The year is for him an external, temporal concept to which no further value is to be attached than to any other division of time which the development of "modern economic life" has given rise to. The year is known to him from the desk calendar, the business books and from certain changes of pleasure, but otherwise this urban man no longer has any inner relationship to the rhythm of creation. And his contacts with the year of God in nature take place only occasionally, in fragments, during his amusements and distractions, in the most favorable case during his recreations. For modern man must "recover" from his economic development, which has detached him from the soil and the Year of God, has made his pace of work and life race faster and faster, and has caused him to wither and waste away before the expiration of his natural great year of life. The urban "social" man, who freed himself from all natural laws of the year God, turned the day into the night and the night into the day and looks for the "pastime", until the time drives him away, has to "recover".

The renewal is supposed to give them the year of God in nature, but to which they do not find the inner way back. For if they understood its meaning again, they would not proclaim the insane hunt for Mammon as the purpose of life, the senseless industrialization and urbanization as "economic" development and necessity, and stamp the deepest materialism, their own spiritual poverty, weakness and lowness as the spirit of the age, with which the "modern man" would have to "go along" again.

Well they see the destructions of the physical force which this "modern life" of the city makes visible in more and more frightening measure. They try to fight them and flee back to the year of God when all means of art are of no more 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 the year of God. And therefore they no longer live, but are lived, and rot in body and soul, aging prematurely.

3. The Year of God From the unity and rhythm of life of the Year of God once grew the whole spiritualem Nordic
t*

Experience Culture of the Nordic race: they formed the basis of their God-experience and God-recognition, and its symbolization in those hieroglyphics, the signs of the "sacred annual series", from which the writing systems of the world developed. If today we convey the knowledge by the writing, by the writing, then this writing is to us once only from the highest

Knowledge of this revelation of God in the universe, from the knowledge of the annual course of that "light of the world" which comes from God.

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 contrasts; in the law of its reversals, in the infinite, eternal richness of its transitions, whereby the experience renews itself every year. Not the eternal summer of the tropical regions of the earth, not the soft half-lives of the southern, midland climate contain this experience, but only the northern winter, when the light of God sinks deeper and deeper in its daytime course, the day shortens more and more and the night lengthens, until finally the light sinks completely into the death-darkness of the winter night, only to rise again to a new ascent and to awaken all life with it from death.

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 death leads again to life through the light of God.

If, then, we are looking for the oldest monuments of the spiritual heritage of our race, 4. The origin of the we have to search for their record of the year of God. For it forms the basis of the now^and* the 'north public and personal life, of religion and law, of cultic and economic American Ge-⁹

Sichtskreis-

The first two days of the year, the celebration day and the working day, are still unresolved and have an inner solar relationship.

According to the found course of the culture migration of the Nordic race we will have to turn our attention first again to North America and its Arctic area.

We find among the Eskimo an extraordinarily developed observation of the course of the sun in connection with *certain points in the landscape*. According to older reporters, the Eskimo could determine the shortest day by the sunshine on the rock.¹ 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 on the basis of the position of the star Altar in the dawn light. For them, the spring begins when the sun rises at the same point as Altar. *

The Eskimo of Hudson Bay determine the approach of the solstice from the course of the sun in relation to certain fixed points in the landscape* *The year begins with* them when the sun has reached the *lowest point*, that is, *at the winter solstice*; summer begins with the summer solstice. For the seasons they have distinguishing names and distribute 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 change in nature is greater in summer than in winter. The main event of the year, however, is *the return of the sun*, a sign of great festive joy among the people.

¹ D. Cranz: Historie von Grönland, Barby 1765, I. p. 293. L. Dalsager: Grönlandska Relationen Det Grön- landske Selkskabs Skrifter II, Copenhagen 1915, p. 54.

² G. Holm: Angmagsalikerne. Meddelser om Grön- land, 10, 1888, p. 141. (English translation: The Ammabalik Eskimo, ed. by W. Thalbitzer. Meddelser om Grönland 39, 1919. pp. 105, 142 and 104. Martin P. Nillson: Primitive Time-reckoning. Skrifter utgivna av Humanitiska Vetenskapssamfundet i Lund, I, Lund 1920. p. 312.

L. M. Turner; Ethnology of the Ungava

Hudson Bay Territory District. Smithsonian Institution, nth. Report (1889-1890). Washington 1894. p. 202. 13*

times of cultic festivals and for weekday observances. Among the *Zuni*, the winter solstice begins when the rising sun touches a certain point on the southwestern spur of "Mount Comber" (To'wa yällännë); then a great festival is celebrated. The sun now moves northward, passes the moon in *ayonawa yälläne*, and moves around to a point northwest of zuni, called *yäl-l&haiina* "Great Mountain"; there it sets at the same spot for four days. It is the summer solstice, which is celebrated with a great festivity.

The *Hopi* (N. O. Arizona) also observe the sun's course to determine the time for their cultic celebrations and agricultural practices. The seasonal determinations are associated with certain *points on the horizon* where the sun *rises* or *sets*. The *winter ceremonies* are determined by the *point of sunset* (SW), those of *summer* by the *point of sunrise* (NE). This is the "sacred annual axis", *southwest-northeast*, deepest and highest light, with which we will deal repeatedly further on. These two points of the solstices are called "the houses of the sun", *tawa-ki*. We have here ancient Atlantean-Nordic linguistic material before us: *ki* (*ku*, *kd*) as "house", in particular "house of the sun", we will encounter further in this section; *ta-wa*, the "sun", contains the root *ta* "light", "god", which we met in the Cora language in *ta-yau*, the name of the "sun" (*ta* "fire", andj/tfa "father", "go", hence "light run"). The root *wa* (*we-wi-wo-wu*) also refers to the annual course of the light of heaven. In the Cora language *wa-ka* is "burn", "burn"; in the Dakota language *wi* is "the sun", actually the "high sun", "summer sun", also in Old Germanic *wl-ha* "holy", in Old Saxon *wih* etc. and still in our "Christmas" and "consecrate".

For the "light of the world" is the holy, the consecrating, the purifying, atoning and cleansing. So it says still in the old Norwegian rune poem.²

ii) 6 (söl) er landa ljöme -
lūti ek helgum dōme

"Sun is the light of the land - I bow before the sanctuary".

Therefore also the words "wagon" - "way", "blowing" - (old West Frisian *wâ-ya*, old Indian *va-yati* "it blows" etc.) - Anglo-Saxon, Old Saxon *Wōden*, Longobardic *Wodan*, Old High German *Wuotan*, the name of God in the storm, in the wind, - all refer to the annual course of the world light, namely the root *wo-wu-wa-we* to the winter half-year, the time of autumn, winter and spring storms, while *wi* originally means "the high, the summer sun", later generalized "the light itself", like the root *ti* or *di*, the name for God. This root unity of the cultic words for "light", "wind" with common basic meaning of "to 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 repeatedly in the course of our investigation of the Atlantean-Nordic cult symbolism (cf. section "God's Son").

We want to take a closer look at the cultic division of the year of the Hopi Indians, because here ancient, Arctic and Atlantic-Nordic cultural material is preserved, which can give us essential information about the Atlantic-Nordic cultic year. *Fewkes*, who has the Hopi cult celebration

¹ M. C. Stevenson: The Zuni Indians. Smithsonian Institution, 23 th. Report (1901-1902). Washington 1904. p. 108 f, 148 f. ² Reprinted in Ludv, F., A. Wimmer: Die Runenschrift. Berlin 1887. p. 276-80.

was the first to describe in detail, rightly suspected in it the inheritance of an older Arctic culture; for certain ideas, such as that of the disappearance of the sun at the winter solstice and the reappearance, the rebirth of the god, point to this.¹ The settlement legends of the Toltecs and Aztecs, which expressly report an origin from the *north*, the frequent relations which arise between the old Central American culture and that of the Pueblo Indians, prove that in the culture of the Pueblo Indians an *older* cultural stage of the Central American is present. Even today, the mythology and cult symbolism of the Pueblo Indians still transmit to us components of the Atlantic-Nordic cult and its hieroglyphics in an older form than the classical Central American. For the study of older cultural relations, therefore, the folklore of the North American Indians may be more important than that of Central American antiquity. And probably we have to see in the ancestors of the Pueblo Indians ethnologically as well as culturally at all still components of the original population of North America of Arctic or pre-Northern race, which had been pushed away by the glaciation once southward and became the later "cliff-dwellers" of the plateau of Arizona, New Mexico, Colorado and Utah.

The Pueblo Indians, especially the Hopi and Zuni, will then be used with particular frequency in our comparative study of North America.

The Hopi priests, whose name "ta-wa-wympkiyas" already expresses their relation to the sun (tawa) 5- The year at the are very knowledgeable of the solar year course and determine by observation of the ^{To the In} anemUnd Points on the horizon where the sun rises or sets, the times of the year for the ritual acts. The four main points on the horizon are the rising and setting points at the summer and winter solstices. They are called the "solar houses" (*tazva-ki*), whose first and most important is the winter solstice sunrise point *tâtyûka* (*Rj*); opposite it is *kwiniwi* (NW), like *hopokyûka* (NE) opposite *tevyû-na* (SW). The Hopi priests, who know the course of the sun, now mark out the horizon circumference between the summer and winter solstice sun points of the rising and setting and give names to the respective points in the landscape, hills, terrain incisions, rooms or other prominent places.

Accordingly, the year falls into two halves. The first half extends from the winter solstice (*tawa-ki*) to the summer solstice; it is the forward movement of the sun to the north, the second half extends from the summer solstice to the winter solstice and includes the backward movement of the sun to the south. This first half of the year, the rising, is occupied by the ceremonies of the so-called "*rachinas*", (*ka^i-na*), masked persons, who appear after the winter solstice in the first month of the year, called *Pa*, and depart in July with the last kachina celebration ("Nimän kachina"). The other half of the year, the descent, is fulfilled by the rites of ^I *IV*, *Fewkes*: Tusayan Katchinas. Smithsonian Institution 15 th. Report 1893-1894. Washington 1897. p. 251 ff Same: Provisional List of Annual Ceremonies at Walpi. Intern. Archiv für Ethnology vol. 8 (1895). P. 215 ff. Derselbe; Dolls of the Tusayan Indians. Intern. Archiv für Ethnology. 1894. cf. also: *G. A. Dorsey and H. R. Voth*: The Oraibi Soyal Ceremony. The Stanley Mc. Cormick Hopi Expedition. Field Columbian Museum. Publication 55. Anthropological Series Vol. III, No. 1, Chicago 1901. *H. R. Voth*: The Oraibi Powamu Ceremony (therein), Vol. III, No. 2. *George A. Dorsey and H. R. Voth*: The Miskongnovi Ceremonies of the Snake and Antelope Fraternities (therein). Vol. III, No. 3, 1902. *H. R. Voth*: The Oraibi Summer Snake Ceremony (therein). Vol. III, No. 4, 1903. *Elsie Clews Parsons*: Notes on Zuni. Memoirs of the American Anthropological Association, Vol. IV, 3 and 4, 1917.

"antelope" or "flute" and "snake" brotherhoods, which are performed by unmasked persons and last until the winter solstice (tawaki). Then the great festival of *soyaluna* is celebrated. The name is said to mean "common gathering," from *co* "general" and *yunya* "assembly, gathering." This fact is also of great importance for us, because the "midwinter thing" was the general meeting in the old Norse cult year.

This division of the year 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 reverse of the upper world, so that the seasons of the two worlds are in inverse proportion to each other. If it is winter in the upper world, summer prevails in the underworld, and vice versa. Both worlds are inhabited by thinking living beings.

The underworld is significant in relation to the origin of the kachinas. "Katschina" in the Hopi or Moki language means a "supersensible being", "a spirit", a "soul", also a "deified ancestor". According to the Hopi, the "kachinas" are identical with the "koko" or *ka-kä* (according to Cushing) of the Zuni Indians, which corresponds to the Atlantic Norse *ka-ku*, *ur-ka*, etc. The etymology of the word *kacina* ("kachina") is obscure. Fewkes brings it together with *ka-tschi* "to spread out", "dare", "earth surface" and *näa* "father", abbreviated *na* "land surface", "father". The kachinas, of whom there are innumerable legends, are called the mediators between the people and the highest supersensible beings, the gods. They are said to have come from the "underworld" (*ät-kyad*). Originally there seem to have been four kachinas; at least in the Hopi conception of the all-kachinas they dwell in four earth places of the world parts, a conception which is related to the conception of the four world-part deities and the four principal or solstice points mentioned above. Thus, according to a legend, in ancient times the mother of the kachinas, Hahaiwüqti, emerged from the underworld with her four sons, each of whom carried in his arm the "horned" or "feathered serpent" (*palülü-konuh*) as a lap animal. That figure of the god with the "horned serpent" resting under her arm in her lap, we will still meet in the Celtic culture. Here for us only the connection of the four "snakes" (loops, loops) with the four main points of the solstices is of importance, to which we return further below.

From this underworld, however, *people* have now also emerged, and it is said of one chief that he had risen from the Atkyaa, in the middle of a *quadrangle*, the four sides of which were formed by kachinas.

the *sipapu* This connection of the upper world with the lower world, which bears the name *si-pa-pu*, is still depicted in quadrilateral form in the cultic sand mosaics of the Hopi. Atlas Fig. 49¹ 4 shows the *si-pa-pu* as it is done at the Katschina initiation. The four squares represent the four regions of the world: yellow - the north, green - the west, red the south, white - the east. The "staircase emblem", placed on all four sides, is the rain cloud symbol, which is otherwise used in the form of the *ur-* etc. H sign is used. The yellow line extending from the center of the *si-pa-pu* to the southeast, the rising point of the winter solstice, is the "path of life" that each Hopi once walked along as he went from the *si-pa-pu* to the sunrise, and that each Hopi continues to walk along during his life. The four blue dots on it represent the footsteps of the wanderer, the four hooks the four ages of life: the largest the childhood, the next the

Youth, the third adulthood and the shortest old age. For - says the Hopi - then man becomes small again and walks bent over on the stick.

The objects at the four sides are corn cobs and *stone axes*! Which meaning the four axes have laid in cross form after the four cardinal points, we will get to know in the sections "Son of God", "Thorn" and "Turning cross". It is to be noted in the meantime that in the north two axes, thus a doubling ("double axe"), are.

For the determination of the ancient connection with the Stone Age Atlantic-Nordic culture it is of utmost importance that in the cult symbolism of the Hopi the *si-pa-pu* is always connected with a certain cardinal direction, namely with the *southwest*. The Hopi church is the so-called *ki-wa*, the "sun house", a room into which one descends from above through 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 similar one of the Cora Indians (Atlas Fig. 661), to which we will also return in the section "Stone Setting". The cruel persecution to which the Pueblo Indians were once subjected by the Spanish messengers of Roman Christianity forced them to hide their place of worship among the other houses. Originally, however, it will have been an open-air place of worship. Now, the illustration given in Atlas No. 660 represents the altar site in the main kiva at Walpi for the celebration of the *Niman kacina festival*, which begins on July 21 and involves the departure of the "katschina's" (kacina's), concluding the rising half of the year and the summer solstice.

As far as the cosmic-symbolic arrangement of this altar is concerned, it should be pointed out in advance that the head priest of Katchina, the Intiwa, scatters three lines of consecrated flour on a small mound of sand: the first line from north to south, the second from west to east, the third from *southwest* to *northeast*, which intersect in the center, where the vessel with the water of life is placed. The corn cob, which indicates the *southwest*, points to the *si-pa-pu*, the entrance to the underworld, from which people emerge and which is represented by a perforated board set into the ground in the north-south direction.

The *si-pa-pu* is thus cosmically-symbolically thought in the southwest, there where the people emerge from the underworld. This southwest point is the *sunset point* of the *winter solstice* and the *yearly starting point* of the Hopi calendar, which closes with the month *Kele* ("= November and June) and *Kya* (-* December and July) as solstice months. As we will see below, the connection *kd*, *k-r* (*g-l*, *g-r*) in the Atlantean Norse languages denotes the "circle", the "year". In the "*sacred series*" of the monthly signs of the Atlantians, the *original designation of the sunrise and sunset points in the visual circle, on the horizon*, it is written (j> or O or § "two semicircles", "two arcs", "two serpents". Now it is of greatest importance that in the "long rune series", the former South-Atlantean "sacred series", the sign of "si-pa-pu", the quadrilateral Q, the ideogram of the "mother or grave house", alternating form Q and >X *n-k* "heaven and earth", "womb", "procreation", appears as the twenty-second sign of the series in the *southwest*, before the double-axe sign X of the winter solstice and forms with the following (twenty-third) sign, the hieroglyph of the offspring, the seed, g or Ä (phonetic value of the latter sign originally *so* or *sü*), the formula *n-k-s* "snake", the general Atlantic-Nordic winter solstice symbol (Text Taf. X: "The sacred series", the runic year circle). It is the place where the Son of God, who carries the "Light of the Lands",

on its nightly winterly yearly course into the water M (19th rune), originally *mo*, *mu*, the F (21st rune) "lagu the leohto", "the shining water" of the sea, into the mother water, into the womb of the mother earth has entered.

These are common Atlantean-Nordic motifs of the cultic seasonal symbolism, which will be examined individually.

We will first pursue the so important symbol of *si-pa-pu*, as one of the fundamental examples of the communal Atlantic-Nordic world and manhood doctrine in the Year of God.

The name *si-pa-pu*, from simpler *si-pa* or *si-pu*, as designation of the entrance to the underworld, which is in the west in the water, is consistently preserved in the Arctic and Atlantic-Nordic languages. Only the inversion of the root syllables usual in winter solstice cult words occurs, consonantly *s-p* next to *p-s*. In addition, there are vowel prefixes instead of suffixes and vowel changes, so that instead of *i-u* also *i-a*, *u-a*, *o-a* and vice versa can appear in the root syllables. We will get to know this sound change law and its cultic bases in the next section.

In the Tuatha languages the compound *s-p* has lost its cultic meaning and refers only to the "liquid", the "drink" and the "libation". This includes the group Gothic *supon* "einsalzen", Old Norse *sūpr* "sip", Old Norse *sūpa*, Anglo-Saxon *sūpan*, Old High German *sūfan* "slurp", "drink", "sink" (cf. "drown"), Old Indian *sūpas* "broth, soup", Anglo-Saxon *soppe*, Old Norse *soppa*, Middle Low German *soppe*, High German "soup". The cultic meaning has passed to the compound *s-t* (*Sut*, *Sot*, *Sod*), with which we will deal in the section "Aries": with it the meaning "underworld well" in connection with the sun ram is completely preserved.

As we will examine in the course of this and the next section, the changing phonetic value of the ideogram of the winter solstice arc f), as *u*, *su*, *lu* or *ru*, *ku* etc. and their inversions, is generally provable in the Atlantic-Nordic languages. The name of the Son of God in the ram age is the *-p-{-ph- or -f- and -£-)* series, which can be connected with these sounds respectively. The *s-p-* or */-^-*-connection is therefore identical with an *l-p-* or */-/-*, *r-p-* or *p-r-*, *p-k-* or *^-/-*-connection. The God who is in the winter solstice "snare", "serpent" H, or the "grave-house", the "mother-house" □ is thus also the *ap-ul* or *ap-lu*, *al-pu* or *cd-pa* (*al-pha*, *al-fd*), whom we have come to know in the previous section as the hyperborean, ingvāonisheen Son of God of the winter solstice, of the God in "the waters", the *ap-ul*, *ap-ol*, the Son of the mother-night. As we will examine in this and the next section and in the section "Son of God", he is in the "mother-house", in the "house of the deep", of the "power", of the "wisdom" - a common Atlantean-Nordic designation, which is also present to us in the Old Norse Anglo-Saxon *afol*, *abcd* "power", Latin *opus* "work", Old Indian *âpas* "work", *âpas* "sacrificial act".

There he is our "father", *apa*, *afa*, *aba* (Gothic *abbd*), as the old Norse forms still read. "Our father, the sun" is also still called by the Hopi and Zuni, 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'wonawifona. "Our Father" is not the sun itself: he bears the "light of the lands" which is his visible revelation. As the *up-*, the *ap-*, he is the "other" who comes from the *west* at the winter solstice, where his "reversal" takes place; after his rebirth and resurrection lies the *other* year's

half again The "Ap su** and the "seed" hieroglyphic symbolism is preserved to us²⁰¹ again. This cultic language among others in old Indian *âpara* "the one behind", "following, other", "western", "the rear", *âpara* "west", *âpara-m* "future", *âparl* "future times", awestian *âpara* "the one behind, following", "the second, later, future," Greek *opôra* (ôrt-cbpct) "descendant," "autumn*[^] *opiste, opisse* (ÖJtiö[^]e, örtiööü)) "behind, after," Gothic *afar* "behind, after, after," Anglo-Saxon *eafora* "descendant," Old Saxon *abar-*, with *-/-*, Gothic *afta, aftana*, Old High German *aftrar*, Anglo-Saxon *<zfter* "behind, after."

The root *su* as hieroglyph and designation of the "south", the "water", the "mother water", the winter solstice, in the "south" and "sund", we will still examine in detail in the next section for the Atlantic-Nordic circle. Here we want to pursue this common root in connection with the *ap* or *ab* the symbol of the Son of God in the "mother house", in "the waters" only further eastward.

This so highly important cult-language formula is preserved to us as a designation of the "underworld waters," etc., in Sumerian-Akkadian and ancient Indian; it is the Sumerian *ZU-AB* or *AB-ZU* Babylonian-Assyrian *ap-sû*, and the ancient Indian *ap-sû* "in the waters."

In the Sumerian *ZU-AB* or *AB-ZU*, Semitic *ap-sû'* originally means "house of the depth", 7th The Sumerian from which then the meaning "house of the wisdom" developed.¹ The Sumerian *AB* means ^{ucr izu} "father", "dwelling", "dwelling", "sea", *ABZU* then "water depth", "ocean". There is the dwelling of the *Ea* or *Ae of* that Babylonian god whose name is compounded with the two Sumerian sounds for "water", *a* and which we will encounter still further in the Occident. The Sumerian *A* means for itself again "water", "tear(s)" and "seed drop", "procreation", "beget". *Ea* is considered as creator of the first man *Adapa*. It is therefore explainable that his hieroglyph, text Taf. I nos. 56, 57, Barton 439, which has the meaning ^{^seed^and^after-} *Ea* "god *Ea*" or ^l *Anu* "god *Anu*", is the same as nos. 58 and 59 (Barton 348), ^{coming} which has the meaning of *NUNUZ* "germ", "sprout", "offspring" (Semitic *piru* and *lipu*), "woman", "woman" (Semitic *sinntêtu*) and "red color**" (Semitic *pihu*). Moreover, the hieroglyph 56-58 of *Ea* has the meaning "man" (Semitic *amêlu*) and "one" (Sumerian *GE*; Semitic *iâten*). The same sound value *nu*, the ancient Atlantic-Nordic "mother earth" - "water" - word of the world creation and winter solstice, has the sign *g* in the Old Elamite. This is still quite logical in its context, since God at the beginning of the year is the "*Ur-Ahne*" (*Ur-an(n)a, Anu* etc.), the beginning, the first, the progenitor, as we have already seen in the previous section (p. 112, 160). A valuable proof of the meaning of the hieroglyph *g* as a sign of offspring, ideogram of the connection of the two "suns" or of the two "seeds", is offered by a Sumerian representation of Mother Earth in the Louvre (Atlas fig. 2095). The archaic of this representation is that the figure carries on the breast the "mat pattern", a symbol of the "mother earth" to which we come back in the relevant section, but on the head the two feathers

the form of the Y (&*-) sign. As our investigation shall show later, it is a generally established canon of the Atlantean-Nordic cult symbolism that the Mother Earth and her priestess bear the sign of the man Y or of the Son of God reborn from her (Atlas figs. 2089-2090, 2093-2098).

The figure stands on the left, thus *before* the two "domes" of the winter solstice and year division. Instead of the "domes", the stone axes, however, the South Atlantic, Mediterranean club has stepped.

¹ P. Jensen: The Cosmology of the Babylonians. Strasbourg 189a p. 244.

In the inscription we see the sign \$, which expresses the progeny and also the symbolic "red color" of the Mother Earth, connected with the sign of the *three points*. We will learn 9 s[^]He/[^]de 'M^{TT}ER *ⁿ d^{cm} section "The Heart" the Neolithic origin of this symbol of Mother Earth and the Hiero-earth, which had been preserved in the symbolism of the Scadinavian staff calendars as a symbol glyphe 8 of Yule and the winter solstice until the 18th century. It is sufficient to note here that the hieroglyph of the three points v (Barton 322) had in Sumerian the meaning *KUR* (*ku-ur*) "earth, land" (semit. ersitu), "dwelling" (semit. dadmu), "mountain" (§adu), "power" (semit. dannu) and "rise, rise again, rise again" (semit. tibü), in *kur-ra* "east, sunrise" (semit. sadu).

These are all meanings that refer to "Mother Earth" as the rebirthplace of the heavenly light.

The symbol of the mother earth, the "heart" with the "three points" or "rings" has arrived in the younger stone age over southeast Europe to Near East. In its individual development phases we will prove it still on the neolithic grave ceramics of South Russia as a stage of the migration of the continental Atlantians from Central Europe to the Orient.

In the later cult symbolism of the Phrygian rock tombs the continuity of that Atlantic-Nordic religion is still revealed. Thus the facade of a rock tomb of Delikli-tach (Atlas fig. 2248) shows in the pediment the heart with the "three dots", "circles" or "rings", which, each for itself, again enclose the hieroglyph of God, of his yearly cycle, of the "tree of life")|C; below it on the left and on the right is our hieroglyph \$ between six dots each, six above and six below, the twelve months of the year. The further ornament consists of "painting crosses". It is the same combination of characters which we will find in the Arabic so-called "South Semitic" series of characters which go back to the South Atlantic script (Text Plate I No. 36-55)-.

The pediment ornament of another rock tomb of Delikli-tach in Phrygia (Atlas Fig. 2249) shows again the "heart", in it the lying hieroglyph g with the curved connection, below it the "sixth", an ornamental form of the hieroglyph . Further down again left and right Q Q as a variant of the hieroglyph \$. The further ornamentation of the gable wall consists again of *painted crosses* (see also Atlas Fig. 2250, a-b, ornamentation of the so-called "Midas" tomb, and Fig. 2251, ornamentation of a rock tomb from the necropolis of Ayazinn).

Here, too, is the grave, the place where the dead has entered into the womb of mother earth as into its winter solstice place, has been handed over to her for rebirth X for the descendants g.

That hieroglyph \$ is therefore in the Babylonian the symbol of Ea, the god in the water depth, the underworld, the father of Marduk, the creator of the first man, the owner of the water of life. From that ancient Sumerian tablet (Atlas fig. 2095) we know that the hieroglyph originally belonged to "Mother Earth". That she, and not Ea, was the recipient of the dead can still be determined. In an astrological text we are called *Gula* "Lord of Death" "God Ea". But *Gula* is also the name of the wife of the Babylonian s Ninib, who is called in IHR 53, 33 b in a gloss as synonymous with the "setting sun" and in I R 17,8 as "the light of heaven and earth, which or which illuminates the interior of the *apsü*". *Gula*, however, is called "the livemaker of the dead" (muballitat miti). In texts from Assurbanipal's time (668-626 B.C.) also in place of Aquarius as former winter solstice image there is a water woman, called *Gula*, later on

also abbreviated *Gu*, which appears with the "dog", the older winter solstice animal, on a boundary stele (Kudurru) of the Nazimaruttaâ of Babylon (1334-1309 B.C.), according to the epigraph goddess Gula.¹ *Gula*, however, is a word formation which completely corresponds to our "Jul", as the investigation will still show.

The hieroglyph \$ forms an important testimony for the migration of the atlantic-nordic¹⁰_H Die atlantic race and their religion. As a fundamental creed these oldest traces of Fhre alternating forms must be able to be traced back again through the Atlantis area to our starting point, North America. In an unambiguous way then also the rock drawings of North America speak of an ancient tradition of this sacred creed of rebirth (Text Taf. I No. 105-106). But let us first turn to the Atlantic-Nordic megalithic culture circle.

We will examine the history of the ideogram \$, O and O as hieroglyphs of "light", "life", "seed" and "offspring" for the Nordic circle in detail in the section "Schalenstein" on the basis of the cult symbolism of the Neolithic grave monuments and their continuity, also in connection with the modern folk tradition. Clearly we will be able to determine also for the north the originally same sense of these signs.

From the point of view of the history of writing it is only to be noted here that the sign \$ appears in the Atlantic-Nordic megalithic culture in straight binding (text plate I, No. i-2) and curved binding (No. 3 - 5). Since we now already know from the Sumerian that the sign means the offspring, the sprout, the germ, the attachment of this sign on the grave, the dolmen, whose phonetic value (*ur-ku*, *ur-ka* etc.) as hieroglyph also already repeatedly found mention. We know likewise from the Sumerian by the equality of the sign for the first, highest God and the God in the water depth, the creator of the human being, that this "sprout" must come from the "water", what also shows the meaning of the Sumerian *A* as "water", "seed drop", "procreation".

Also in the Anglo-Saxon (Ingvaonian) rune series, which show the oldest and richest-The "noose" g and haltigste tradition, the connection of these meanings is still completely^{das} ("^signs preserved. As a variant for the 23rd rune Ä (no. 7) and its alternate form (nos. 8-9) also our hieroglyph occurs (no. 6), namely in a manuscript around 990-1010 (Vatican Codex Urbin 290, Stephens, no. 77). The rune Ä, the "loop", "snare", "serpent", has vocalic value in the futhark of the Migration Period, namely *o* the name of the rune is in the Anglo-Saxon *cepil*, West-Saxon *epej* which corresponds to the Old Norse *ö&al* {"*od-al*", inversion "*al-od*" } "allodial, hereditary property". This name derives, as we will see, from the compound Ä XI, in that XI originally also had the consonantal value *t4* or *t-r* (*tal*, *tar* the "thorn", the "double axe"), while the value *dag* (actually *t-k*, *tak*, etc.) comes from a later period. Originally the character Ä had the value *so* (*su*), but lost the consonantal value (^) and remained in use only as a vowel character (*p*). From the next character XI (/ar-, *tal*-) it then borrowed the *t* (*th*) value; thus arose the new name for the character R: *ot*, *oth* (*op*, *o<P*), which is also used in the Old Norse name of God

¹ Alfred Jeremias: Handbuch der altorientalischen Geisteskultur. Leipzig 1913. p. 117 and 118, fig. 100. Jensen: Cosmology of the Babylonians. S. 228 and 475.

204 *Odinn* and the *odr* "soul", *The "loop" and the "n-k" sign* "sense", "mind" (lat. mens) and "poetry"
 conferred by him, as well as in the dialectical Norwegian *oda* "seed" (sperma) is contained. It is the same word that is found in the name of the "child-bringer", the ^-bringer, the stork, Old High German *odebero*, Middle High German *Odebar*, Dutch *odebaar*. Still in the older Iron Age we can find the sign *Ä* in the variant on urns of the Ing-Vaeonian cultural area (Atlas fig. 2767) as a request for life renewal, for rebirth, for offspring. Like Ea, the originally wintry god *Odinn* (*Odand*) possesses the life potion, *Odrerir*, the "brew", which was fetched by him from the "underworld", from "Suttungs Saal".

Thus, the ancient meaning of that hieroglyph as "water of life", "seed", "offspring" is preserved in the Germanic tradition up to the *present time*, as will be further revealed in the individual treatment of the sign in the sections "Stone", "Snare" and "Serpent".

Also the other variants of the sign *ot* (*ad*) in the Anglo-Saxon runic series, the sign no. 10 (Stephens no. 13) and ii (runic series of the Themsemesser), give us an extremely important clue for the origin of the meanings determined, since they represent the sun hieroglyph, which in the inversion (Text Taf. I, no. 13) is preserved to us also in that old Norwegian runic poem mentioned above (p. 196). The child, like the life, is thus *light-born*! Therefore, in the Arctic and Atlantic Norse cult symbolism, we will find the "light of the lands" (landa ljöme), the "Son of God", the "child", the "seed", the "life" represented with the same hieroglyph: the circle or the circle with center. The symbolism of the Nordic staff calendar records also the "seed", the "seed" with the same symbol (cf. plate V of the "Symbolism of the staff calendars", on May 15, appendix part II).

Finally, one last variant of the life hieroglyph in the Anglo-Saxon runic series must be mentioned, the character No. 12 (Stephens No. 41) inversion for w, with original consonantal sound value *n-k*, which is called *ing* in Anglo-Saxon. It is the name of the Anglo-Saxon, *Ingveon* tribal hero Ing, Old Norse *Yngvi*, with proper vocalization *Ingo-* or *Ingu-* in West Frankish names, or *Onko* etc. in Frisian personal names. In the Germanic languages the derivational syllable *-ing* denotes "belonging", "descent", "begotten", "being born of", Old and Middle High German *-inc*, Old Saxon, Anglo-Saxon, Dutch *-ing*, Old Norse *-ingr*. As a woman's name, it is also still common in Frisian, cf. North Frisian *Ing*, *Inge*, *Inken*, etc. The old form of the woman's name *Inka* i+r+ can still be found on Skadinavian runestones, such as the Vreta stone in Markim parish, Upland.¹

The *n-k*-sign is the sacred tribal symbol of the western, towards evening, at the Tuatha tribe dwelling *in the sea*, the *Ingwäonen*. On the drinking horn of West Frisia, which dates from the turn of the 16th century, the tree of life is depicted growing up from the XX "ing" sign, from the womb of Mother Earth (Atlas Fig. 1983 a).

As we will see in section VI, at this point of the "sacred series" the phonetic value *n-g* stands instead of an older *n-k*. In the section "*n-k*" we will examine the history of this sign and its phonetic value *n-k* (*n-h*, or *n-ch*, *n-g*) as well as their inversion forms. Here it is to be determined only in principle already that it was originally the designation for both "bows" connecting in the midwinter, "*heaven and earth*", then for "mother

¹ / *B. Liljegren*: Run era. Stockholm 1832, no. 2010, Pl. VIII c.

leib", "mother's womb of the earth", "in the waters", ' for the place where the "gathering" of the dead and their rebirth, re-generation, from the "mother water", the "mother well", the "water of life" takes place. It is the place in the cosmic symbolism of the year and its signs, the "sacred series", where consequently also the "gathering" of the living, at the "grave house", the "mother house" of the ancestors, the "gathered", takes place annually, at the midwinter time, at the "Jul", that is "circle" time, in the winter solstice of the Nordic year, in the Jul-Thing.

"Mother Earth in the waters" is the *n-k*, the "mermaid", Swedish *näck*, Finnish *näkin-neito* "water mermaid", East Yakish *ityk* "water", the "water-alt" (zw- or va-kvd), which plays a great role in the cult of the dead and marriage life as the giver of the blessing of children, and in this West Siberian area is also called "*kul*", actually "circle", the Nordic "Jul". It is the same word *n-k* or *n-g* that we find in Sumerian as *ENGUR* "depth of water," *TU*, actually the son of God -Z- or -Z- in the winter solstice (vocalization *u-a* or *i-u*), *ul(l)i*, or Babylonian *ilu* in the □ *ap-sü* (Text Taf. I, No. 97), the *si-pa-pu* of the Hopi Indians, whose phonetic value is also present to us as "*inki*" in the African languages going back to South-Atlantic cultural language, such as the Central African Bornu,¹. In Sumerian *un-kin* means "assembly" and namely "people's assembly", compare Sumerian *un*, *ug* "people"; the same *ug*, *ukuk* also comes as *ug* "dead" and *ug* "day", "light", "sun".

god" and *ugu-na* "beget", "give birth". As we will also see in this and the next section, the Sumerian hieroglyph HA, *un*, *u*, *uku*, *su*, etc. (Text Taf. I, No. 64-66), the "well", "the water", the "house of the deep", the "power", the winter solstice, the beginning of the yearly circulation, the yearly division, the yearly beginning.

It is the ideogram of the smallest solar course at the winter solstice, the "winter snake" "in the waters". There the son of God dies in his annual course; there the humans die in their annual course, which is called their "life", in order to be born again, to be generated anew, out of the "assembly" of their ancestors.

A common motif of the Atlantic-Nordic cosmic symbolism is present here: the phonetic value *unku* or *anku* for the winter-solar "snake" to the sign of the two arcs (of the two halves of the year) or the "two snakes" (text fig. no. 23), which we will be able to prove on the great Atlantic diagonal from North America to Polynesia. Also in the winter-sun-twisting cult symbolism of the Pueblo Indians the "horned serpent", with which we will deal further below, carries apart from the *k-l* formula with the Zuni (ÄW^oo-wit-si), with the Hopi still the name *un-kwa-ti* or *an-kiv-a(?)i-ti* and likewise the North Atlantic hieroglyph () "year". It is the "snake" the animal bringing death and again life, an otherwise completely incomprehensible symbol, if one does not know the original cosmic simile of the sign β in the Arctic-Nordic solar year. In all the Atlantean-Nordic languages and writings, we will find the symbol and its phonetic value as a manifestation of the certainty of salvation of this belief in the light of God and its eternal "die and become", as it is in the Middle Breton *anqouu*, breton. *ankou*, Cornish *ancow*, Cymric *angew* also means "dead", Sanskrit *nâc-ati* "he dies", Greek *nek-ys* (vé-Kug) and *nek-ros* (vsK-p-oc); "corpse", Latin. *nec-äre* "to kill", the same phonetic combination which also in Old Irish still means "the one who gives birth", "the one who produces", Old Irish *ingen* "maiden, virgin", New Irish. "daughter," Manx *inneen*.

¹ A. Drexel: Bornu and Sumer. *Anthropos*. Vol. XIV-XV (1919-1920) pp. 215-294.

The "Right Cross" + Now how did that Atlantean-Nordic hieroglyph come into being, which the Sumerian god and the "Painting Cross".
 x as arctic and in the water, the owner of the life water, which gives the life to humans, likewise north Atlantic ja symbol leads? The Atlantic-Nordic symbolism gives here clear answer: solar year sign ' °

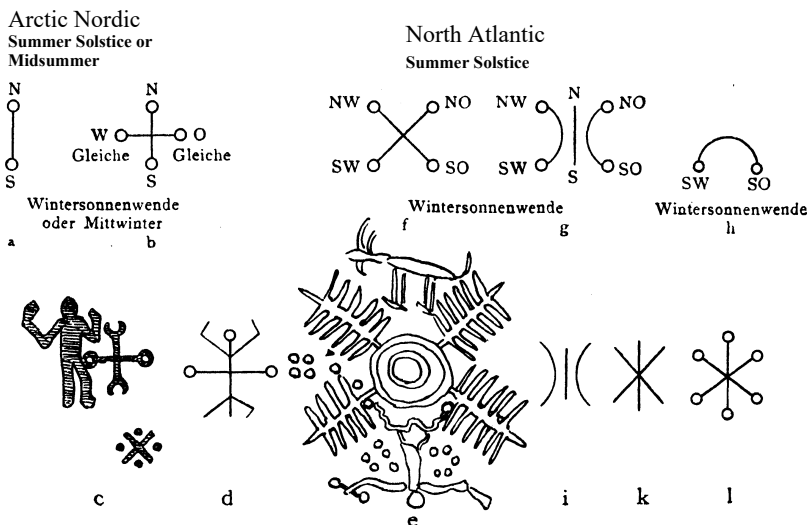


Fig. 14

The hieroglyph \$ (text Fig. 14, a) can only have been created in the far north at the polar circle, because only there the midwinter and winter solstice of the year circle coincide as well as the midsummer and summer solstice. It thus represents the world and year axis south-north, the trunk of the tree of life, which connects the two suns, that is, symbolizes the growth of the life-giving light from the lowest to the highest level. An extension of this form is the sign Text Fig. 14, b, where the linear connection of the "suns" of the equals, east-west, with that of the turning suns, south-north, forms the "right cross" of the Arctic-Nordic division of the year (Text Figs. 26 and 58). Another form is the "painting cross" of the solstice points (SW-NE and SE-NW) of the Atlantic solar year of temperate northern latitude (text Fig. 14 f), 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 points in question are shifted SE and SW, or NE and NW. If the "right cross" is the scheme of the Arctic-Nordic year, the "right cross" is that of the North-Atlantic year. Besides the straight line connection of the "Painted Cross" there is also a form like text Fig. 14 g, with the curved connecting lines between the separate rising and setting points of the two halves of the year: SE-NE and SW-NW.

We find namely in the Atlantic-Nordic symbolism, besides the >< form of the "world"-, "year"- and "tree of life", that is painting cross X of the solstice points and | year axis (text Fig. 14 k), also those with the curved connecting lines (text fig. 14 i), as for example in the Cypriot syllabary both forms of the "tree of life" (text fig. 14, i and k), appear as the first sign of the "sacred series", for the vowel a.

That it is always only the ideogram of the main points of the nordic face-circle-sun-year, we will be able to examine and prove in uninterrupted continuity in the second part, in the sections "the son of God", "the annual ring and the stone setting", "the tree of life". Thus the "tree of life" >|c (or ■*-) may bear at the "branches" Y and the "roots" A the summer and winter sun signs, as, for example, in the Altelamite hieroglyph text Fig. 14 1, -as, which phonetic value recurs in Sumerian for i and 6, and we shall come to know in Old Norse as "god" (as-), originally "one" (cf. Section VI), while the basic form, the sign in Altelamite is called *ri* (s), Cypriot Y *ri*, the hieroglyph of the Son of God in his "upper" or summer year, as "king of heaven" *ri-gi*, as or Y> in the "long runic series" is still present. The spelling (text fig. 141) with the 6 dots occurs as an alternate form for still in an Anglo-Saxon runic series in the order of the Latin alphabet (Brit. Mus. Add. 10:374, Stephens no. 70) and, as an example of continuity, in our house marks (pl. 5, no. 49, appendix to Part II, "House Marks") in a deed of Nieuwpoort in West Flanders, dated 1632, as the house mark of Guillielm de Rov. Likewise, we find the mark attested in the cult symbolism of the Eskimo of Alaska: Text Taf. Illa, no. i and 2, atlas fig. 4891 d, with which one compares fig. 4887a and 4889, the sun antlitz in the 8 points, but especially fig. 4887 b, to become clear about the natural arctic-nordic origin of this yearly symbolism.

The hieroglyph % is mostly written vertically: besides, on the Atlantian-Nordic megalithic monuments, as in the Old Sumerian script, also the horizontal one occurs (Text Taf. I, No. 56-57). Without further ado, a representation from the Swedish rock drawings, Tanum (Atlas Fig. 9 - Text Fig. 14 c), which symbolizes the Tiu Y, the Son of God in the winter solstice, the guide of the dead and resurrector, in connection with the X *ka-ku*, *ur-ka* etc. sign and the 0-0 sign, which can represent here at the same time the equals suns. Important is the addition of the painting cross X with the 4 sun points (midwinter, midsummer and equinox suns) of the year, equally as a determinative sign. We find a similar representation on a spindle whorl of Troas (text fig. 14 d = atlas fig. 8), where the Son of God himself appears in the form of his yearly hieroglyph, the tree of life >|c, which bears the 0-0 sign. Both representations are, by the way, a characteristic proof of the equality of meaning of the signs X and respectively X and >|c, y and Y, etc. Any doubt concerning the interpretation of these symbols is removed by the Nordic "escort coins" (bracteates) of the Migration Period, which designate the Tiu, Ti-ur, Tyr, as the "hag-al", the "god in the thorn tree" >|c, represent him in the "two serpents" with the 00 sign, or as he brings the child with the new tree of life (cf. Atlas figs. 285 and 286, and the section "Son of God" in which the "bracteates" will be discussed in detail).

In connection with the Altelamite signs *as* and *ri* already a particularly important excavation find from Susa should be pointed out here (text fig. 14 c - atlas fig. 18), which represents the "painting cross" of the year as the four-branched tree of life, a common Atlantic-Nordic "writing": above stands the summer "horned one", the "buck", originally stag, reindeer or elk, the *l-k* or *l-n-k*; below, in the south, on the winter-sunny "snake", H, the son of God, who holds the sign % in the hand, the symbol of the Jul-mystery.

With regard to the continuity of this hieroglyph in the Germanic cultural area the

House and court marks, as carriers of an ancient tradition, still valuable information. It is to be referred here already to the systematic collection of the house and court marks, especially plate 14, No. 48-62, which is in the appendix to the II. part.

The sign of the two suns (two circles), with or without hyphen, placed vertically or horizontally, is frequently attested in the house marks of the paper millers of the 14th century. The two yearly suns can be contracted to the double loop 8 (5° , $5L\ 5^2 > 56$). Very importantly, the hieroglyph \$ itself alternates again with the S'spiral (nos. 58-60), or this solar spiral, a graphic representation of the yearly sun's course, is connected as it were as a determinative with the hieroglyph \$ (no. 61), as also the hieroglyph \$ itself is connected with the tree of life $>|<$ (No. 55, winter and summer sun), or the "tree" (No. 53 and 54), or also the sign of the "man" Y (No. 51) or of the son of God of the middle of the year and the high summer time (No. 52, 56, 57) grows out of it.

The ancient tradition behind these medieval Germanic family signs is evident from the consistency of their cult-symbolic connections.

A very nice proof for this is also no. 62, a house mark from Geneva (1492), which is also attested in Upper Savoy and further surroundings. Here the "horn", the *ur*, carries the hieroglyph g in connection with the loop $\ddot{A}$, which in these old symbolic signs is always shown free, placed *on the horn* (compare section "Hom", fig. 1996 a-e, 1992 -1995). For in the winter solstice, the *ur-ka* (*ur-ku*) ft, the new life is born.

One compares with this the old-elamitic cult symbolism (appendix to part II, old-elamitic symbolism no. 33, 34, 41 and also 23, where the hieroglyph g appears in the loop), where we find thus the same representation, in complete agreement with a time interval of *at least 4500 drive!*

Concerning the question of continuity, we should also mention the alternate form of the sign g written in fl (text fig. 14 h), which thus connects the rising and setting sun of the winter solstice. We find the sign on the Atlantic-Nordic megalithic monuments, in connection with the cult of the dead, but we also find it still on the J?W cakes of the *Ingväonian* cultural circle: cf. atlas fig. 1888-89, waffle iron in the possession of the farmer Goot in Keitum on Sylt (beginning of the 19th century). The same applies to the descendants of the Dutch colonists who were settled by Albrecht the Bear in the Mark Brandenburg, in the "Fläming", in the second half of the 12th century; Fig. 1824, waffle irons of Schlenzer, from 1822; Figs. 1825 and 1878, there, from 1814, - a beautiful proof 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 \$ is also represented in the rock inscriptions of the Guanches, to West Africa, on the Gold Coast, where the *Vai* have preserved the hieroglyph \$ in both scripts lying and standing, and call it *fo*, *fu* "blossom, flower" (Text Plate I, Nos. 14 and 15): No. 14 is a combination of 'f and g, the hieroglyphs of "descending" and "descendant"; No. 15 is also an interesting variant, since the hieroglyph \$ is associated with the solar spiral S, to which the four points of the summer and winter solstices (rising and setting) are still added as determinatives. Also in the *Vai* script we find, as in the *Ingväonian* runic series, the alternation with the "loop", "loop" and "double loop" (phonetic value $fb^{\wedge}fd^{\wedge}$) No. 16-19. The sign X alternates further with the sign of the "lowering itself" T which occurs even in the double! (cf. in the an

appendix to part II, plate Vai writing no. 35-36). How reliable also here the tradition still is, results from No. 20, another connection of the double loop 8 (summer and winter sun) separated by the stroke of the equinox; the sign has the phonetic value *té* and means "to break forth", originally from the *sun* (*té-re*). The sign *Q* (no. 21) also shows by its meaning of *ku* "house", the relation to the winter solstice. So we find in the Vai script the same signs as in the Anglo-Saxon runic series with the same meaning of a cosmic-solar symbolism of the winter solstice.

According to Delafosse's investigation, the Vai Negroes, who today live on the Sierra Leone coast and belong to the Mande language group, still possess the tradition that their writing came more than two centuries ago from the mountainous regions of the Niger springs, an area inhabited by Mande tribes. Today, however, there is no writing system there except Arabic. Which old relations are present, Delafosse indicated by the agreement between the Vai and Berberschrift proven by him.¹ Here we are faced with a continuity of the old Ma-uri script, the script of the South Atlanticists, with which we will deal repeatedly. If we follow our way across the Atlantic Ocean through the Gulf of Guinea, we find a script among the Bamum in the grassland of Cameroon, which was composed in more recent times from the still popular, cult-symbolic signs of the sunken, old Atlantic culture. Meinhoff² has already pointed out the relationship between these signs of the Bamum script and the ancient Egyptian hieroglyphic script. From the abundance of the material considered for our investigation here first the sign Text Taf. I, No. 22, which represents the four sun positions of the year (Text Fig. 14 b p. 206) and has the phonetic value *lo* "to germinate"; likewise No. 23, which shows our hieroglyph in connection with the sign of the "man" *Y* and has the phonetic value *li* "to be fully grown". The consistency of the cultic ablaut is to be noted here still particularly: *o* as winter solstice and *i* as high summer vowel!

If we look now further at those from the old Atlantic culture at the west coast of Africa deposited cult symbolism, as they are for example as correct "house marks", tribe, family etc. insignia in Cameroon, South Nigeria and surroundings under the name *'Nsibidi* still popular, then we stand likewise before an age-old continuity. In connection with what has already been explained, only the characters Text Taf. I No. 24-26 for comparison.

Around Africa over Madagascar leads the journey of the South-Atlanteans, who must have reached in the older Neolithic up to the Red Sea to Upper Egypt and Arabia and through the Persian Gulf into the estuary of Euphrates and Tigris. There the South-Atlanteans probably overlapped an older Sumerian culture, so that the Altelamite culture would be composed of a mixture of Sumerian and Ma-uri components. This is indicated by the appearance of the ships of the people of the foreign boat type in the Altelamite culture layer of Susa, with which we will still deal in the section "Ship": also the Altelamite symbols show in part greater affinity with the predynastic linear writing of Egypt and the so-called "South Semitic" writing systems and symbols of Arabia than with the neighboring *Sumerian ones*. As has been noted earlier

¹ Maurice Delafosse: Les Vai, leur langue et leur système d'écriture. L'Anthropologie Tome X, 1899. p. 129 f. Cf. p. 297-298.

² Carl Meinhof: "Zur Entstehung der Schrift". Zeitschr. f. ägypt. Language and Antiquity kunde. Vol. 49(1911). S. if.

we will have to suppose the Sumerians as an older folk wave of *Arctic-Nordic* race, which will have advanced southward from northeastern Europe and western Siberia in the Late Paleolithic. On this basis the Ugro-Finnic and Ural-Altaic relations would be explained. In the Middle Stone Age, the Atlantic-Nordic mixed peoples of the Occidental Magdalenian Age will have spread eastward. In the younger Stone Age the occidental culture (Tripolje-Cucuteni) penetrates from Southeast Europe over the Anau-Susa culture further to East Asia as an eloquent testimony of that Atlantic-Nordic migration of peoples, whose later, outermost, eastern outposts we can still determine in the Tocharians in "historical" time, like today still the Jautze in South China.

These are in broad outline the three main strata which we shall have to distinguish in Mesopotamia, the Sumerian, the Arctic-Nordic wave of peoples, being the oldest; the second stratum is formed by the *Ma-uri* or *Am-uri*, the people of the "foreign boat type," the presumed co-founders of the state of Elam; but a Neolithic Occidental, likewise Atlantic-Nordic stratum will have been the third or youngest. The lower class forms in Mesopotamia a black, Weddian-Negritic racial group, whose remains have been preserved among others still in the Dravidian *Brähüi*. A relief of Sargon II (Mus. Louvre) has handed down to us this mixed race, the so-called Negrito (Atlas Fig. 5030), whose Negro blood relations to North Africa, point to that original population, which was overlaid by the Atlantic peoples, the *Ma-uri* (Atlas Fig. 5029). The traces of this North-African negroid primitive race can still be traced as a component in the *Oriental* (Semitic) race, which otherwise shows strong borrowings from the Atlantic-Nordic in its cult language and cult symbolism. The different master classes of Arctic or Atlanto-Nordic race gradually fell in the Near East to the mixture with the Oriental race and with it connected culture change. The Altelamite symbolism, however, still shows a richness which is no longer represented in the Sumerian-Babylonian: the originally common root of both lies in the Paleolithic, in the Arctic region, with the difference that the co-founders of the culture of Old Elam belong to the Atlantean-Nordic race, namely to the South-Atlanteans, the *Ma-uri*. It should also be no mere coincidence that the predecessors of the Amuri king Hammurabi on the throne of Babylon, Warad Alum and Rim-Alum, are Elamians.

Let us now turn to the tradition of Arabia, to those cultures and writing systems which we are used to call "South-Semitic" today, but which are in reality of *South-Atlantic* origin. Besides our Text-Table I, we have to refer to Table I of the "Symbolism of North and South Arabia" (Appendix, Part II). On the latter table we see under No. 9 our hieroglyph \$ connected with the 4* sign and with the "Hom essay" y, beside it the "ka" sign; the symbol connection is extended in No. 10, where the snake (- Ä) is added. That we are dealing here with the winter solstice symbol is even clearer from no. 14, where the sun symbol O, located in front of the gate sign, is added to the snake. It is a Minaean symbol, the so-called Attar monogram, an Atlantean name for the god /-/-rin of the winter solstice. Compare with it the symbol No. 12 (= text Taf. V No. 53), where the horn-sign or ^-sign carries the "r-sign, in which the symbol of the division of the year ® is contained, and on which the snake is located; likewise No. 16 (= text Taf. V No. 54), where the snake h connects the sign *ur-ka* or *ka-ku*, above in the ^-sign is the symbol of the division of the year (D ((summer solstice), below in the *ur* or *ku* is our hieroglyph \$ (winter solstice). While the

Hieroglyph \$ represents a variant of the *last* character of the Ma-uri writing systems of Arabia, the character hXxx X etc. is the *first* character of this writing series with the secondary vowel value *a*. Let us now look at the last character of that writing series of the Arabic Ma-uri (TextTaf. I No. 36-55), whereby it is to be considered that all these writing series originally represent the *monthly characters in the course of the year*.

The sign of the division of the year in the winter solstice (D had the phonetic value *k-k* and later also *d-d'*, from this doubled consonant the one which is already beyond the winter solstice becomes the, *breathed closing sound* or *voiceless fricative*. The row 36-47 represents the fricative or the spirant sound, the soft *t*, written /, while the row 48-55 contains the toneless occlusive sound, the hard *t*. The character *t* is now represented in the "South Semitic" alphabets by the familiar winter solstice character X, or + as a variant. The sign *t* is rendered in Old Hamudic (36-37) by the sign of the "tree of life," which is the hieroglyph of God in Sumerian-Babylonian, in both North and South Semitic,)(or ■*-. Originally this sign, which actually represents the whole course of the year, stood as the *first* sign of the year at the beginning of the series, namely in the Elk (Gemini) period. Still in the Cypriot alphabet it is the *first* sign with the secondary vowel sound value *a*. If we now compare with this the other "South-Semitic" alphabets, we find in the Neuthamudic our hieroglyph \$ again (38-39); in the Safaitic occurs besides this (40) also the variant of the Atlantic megalithic culture discussed above (41-42, cf. 3-5); besides this the Safaitic still has the likewise already mentioned S-spiral with the two suns (43). The Sabaeen shows again the hieroglyph \$ (44), while the Lihjanian as an extremely valuable continuity, besides the sign X (45), shows the same variants as the Anglo-Saxon runes and the Vai script (45-47), in which 2 and Å appear synonymously.

As we have seen, the sign X was the winter solstice symbol, from which the so-called "double axe" M arose. We will get to know "noose" and "double axe" as a highly sacred cult symbol in the Minoan Crete in connection with the symbolism of the bull age still in detail. They form also still the winter solstice symbols of the rune Futhark, RM, at the end of the row. Therefore it cannot surprise us if we find the hieroglyph X or -f- with the winter solstices (31-33), also formed as "swastika" (turning cross) (34-35), among the Minoan-Cretan characters again. The character X has in the Futhark the phonetic value *d*, originally however *t*. If we now return to the splitting point of the Atlantic peoples' journey at the coast of northwest Africa and if we follow our way along the midland coast of Africa, we find in the Numidian (27-28) and in the Berber (30) the sign X+ with the same phonetic value *t*.

As we have already sent ahead on the occasion of text fig. 14, the "right cross" + is the ideogram of the Arctic-Nordic year division, like the "painting cross" X that of the North-Atlantic year division. Of great importance is now, - as we will examine in TextTaf. III, - that on the rune row of the Themsemesser the *twelfth* rune, thus *the year division of the* midsummer, is written with the "right cross" + instead of with the otherwise usual § sign "year". If we now take the old Sumerian hieroglyphics for comparison, we learn that the "right cross" +, and its later to be discussed alternate forms, the "crook staff" or "hook staff" P p (Barton 77), cuneiform t-J-, have the value *mal* in Sumerian, a phonetic value which we use in the Atlantic Norse languages for the *m-s* (or *s-m*) "tree," the "year" or "life" tree, the "man" tree, the *4*

(year) "middle" etc. will find again. The explanations of the sign -f- etc. received by us give then also Sumerian *mas* the meanings "double", "twofold" (semit. *tallu*), "middle" (sem. *maslu*), "half" (sem. *meSlu*), "section", "part" (*masu*) and "shining", being bright (*masu*), "shining" (sem. *elluy*, the latter meaning also underlies the other Sumerian phonetic value of the sign *bar*, which can mean "to cut up," "to split in two" (sem. *uâSuru*), "shoot" (sem. *uêSubu*), "to shine, to shine, to be bright" (sem. *barâru*), Gibil, the fire god ("Gibil). The further use of the sign for the underworld god Nergal (³ Engirra), the "wood" * (sem. *isu*) and the "sun" (SamSu), complete still further, up to the last completeness, the winter-sun-turned-language and scriptural symbolism preserved here, that the son of God, who carries the "light of the lands", is reborn in the "division of the year", rises, and with him, from the middle of the year the light begins to grow again.

Thus we see from the North Atlantic around Africa, over Arabia to Mesopotamia a closed unified cultic tradition extending, as the midland chain link of which the North African Ma-uri script proves to be. The Numidian shows us still another important variant (29), which we find in the Sumerian likewise as variant of our hieroglyph \$ (60). The phonetic value of this sign (60) is in Sumerian £, Semitic *e* "water", *mu* "container", "water" and *qibu* "to speak". In relation to the last meaning one must remember again that the water depth, the world well, the Mimir well or Urdar well, is the source of the wisdom, the Sumerian *ABZU*, Semitic *apsû*, the residence of the *Eax* there the reborn man receives again the "language".

ii. The sign of the £_{as} sign (29 u. 60) represents the double *ur-* or *ku-* etc. Arc, in rectangular writing turned sideways ten O arc. We will get to know the meaning of the right or left turn later. The oldest evidence for this sign we find in the Old Stone Age Atlantian culture of Southwest Europe, in Magdalenia, and namely, apart from the representation in the cave of Montespan (Atlas Fig. 4489), in the cave of Fonte de Gaume (No. 61, cf. Atlas Fig. 4487). In the "double arch" there is a rectangular variant of the "loop" Ä, the sign ^, which is further discussed in text Fig. 15, p. 215, in connection with the sign A. On the left and on the right the turning suns of the winter solstice and namely on the right the rising sun (SE), where the spring ascent begins, are indicated by the double circle, on the left the setting sun (SW) by the simple circle. In the acylian, the duplication of the *primordial* or *ku* (*ka*) sign also occurs (Atlas Fig. 4515). In pursuit of our mid-Atlian trace, let us connect here the Cypriot sign (62), which has preserved for us the phonetic value of the sign as *re*. This is very important, because the *ur* (*ul*) after passing through the winter turn must become the *ar* (*al*) or *ra* (*laf*) from *spring* on, however, the *er* (*el*) or *re* (*le*). How strong the continuity is in the Cypriot syllabary, which still preserved the old syllable values with their yearly ablaut a-e-i-o-u, proves the sign 63 a and b, phonetic value "Z", where the *ka-sign* (in round and angular writing) of the resurrected god still stands in the *ur* (*ul*) arc (inversion *ru*, *lu*).

For comparison we let follow here as further Atlantic Orient migration the Sumerian values of the bow sign 0 (66 u. 66 a) and its variants (64-65) (Barton 490). It has the phonetic value ËÜ in Sumerian, which once had the sign Ä in Futhark (*su*, *so*). The meaning is "to be dark," „darkened" (semit. *adâru*), "to descend," "down" (*aSâru*), "to enter" (*érêbu*). These are terms for the sun in its *lowest* position, when it describes the *smallest* arc in the southern sky in its daily course. That the sign here is a time determination is clear from the further meanings: *sumastin*

(semit. lému) "period", "circulation" and *su* (semit. âanitu) "repetition", "time". What narrower time we are dealing with here in particular is preserved for us in the Babylonian meaning of the sign as *nisannu* "month of Nisan". The month Nisan was the *first month of the year: the old Sumerian year began, however, originally with the winter solstice!* And still another meaning the Babylonian has preserved for us: 0 is also the hieroglyph of the "*son of God*", of *Marduk*, the *son of Ed*, whom one can call by the Vedic expression as "water child". Also in its variant O (64, 65), the sun and seed hieroglyph, the sign of the winter turning sun ƒ | or its angular spelling A (Barton 365) in Sumerian has the phonetic value of the winter serpent or loop \$U and the meaning "sunset" (semit. erébu äa äamâi), "end" (of the day) (semit. erébu Sa ümi), "period," "circulation"⁴ (semit. lému), "turn," "return" (semit. abâku), and "*judge*" (semit. Sapâtu). Because the winter solstice, cosmically the "underworld", is the main place of judgment. Ês has further the winter sound value *Umit* the meaning "God" (Babylonian *ilu*), "God Adad" (^l *Adad*), "God Anu" (^l *Anu*), which stands at the beginning of the year, the "ancestor". And since God's son enters the mother's womb of the earth, thus the earth "is God's", *U* also means⁴ *Istâr*, the "goddess lâtar", further "house" (semit. bitu), the winter house of the sun, which is the grave (compare the sign 21 of the Vai: *ku* "house"); then "wise", "prudent" (semit. ljasisu), since the *apsü*, the "house of the deep", is the "house of wisdom". Also the sound value *BURU* belongs to the cult language of the Atlantic-Nordic cosmogony (in the connection *b-r-k*, *bi-or-ka*, *bi-ur-ka*, *bu-ur-ku* uws.) and means "well" (semit. *bu^u*, *burtu*), "cave" (semit. Jjurru, kalakhu, pitjju), "land", "earth" (semit. ersitu), the "lowest part" (semit. süplu). It is the time when heaven and earth unite, therefore also *BURU* "heaven" (semit. äamü) and *U* or *BUZUR* the sun god, Shamash (^l *Samaš*). From the earth arises after the winter solstice the new life, the new growth: therefore the sign 64-66 has also the value *BURU*, GÉ "ear" (semit. uznu). But the word *buru* actually means "two bows", *bu-ur(u)* or *bu-ru*.

In the Sumerian and the Semitic loan cultures the totality of the Urnordic winter solstice symbolism is preserved to us in sound and meaning: the myth of the son of God, the lowering at the time of autumn, who starts the water, the night journey of winter into the womb of mother earth and is reborn in the deepest bow, the loop, the loop at the winter solstice.

Before pursuing this myth further in Sumerian-Babylonian in connection with the *apsü*, we want to make sure of the complete correspondence of the tradition in Atlantean-Nordic and Sumerian cult symbolism, with regard to the winter solstice myth and the H sign. As we will examine in detail in the "ka-ku" or "ur-ka" section, the ƒ | sign is among those that recur regularly on the megalithic tombs of the Atlantean cultural area of Western Europe. On the Scottish gravestones the 0 sign is still a fixed symbol until the early Middle Ages, mostly also in connection with the W sign and the snake. Particularly beautiful is the connection of the ƒ | sign in the rectangular notation with the yearly division sign located within it on a stone of the Neolithic tumulus of Lisières, Deux Sèvres, commune Pamproux (Atlas fig. 3117, cf. text pl. III, no. 97), which thus corresponds completely to the Sabaeen sign discussed on p. 210 (text pl. V, no. 53).

The dolmen, the megalithic tomb is the *ur-(or-)-ka*, etc. The dead person is in his "*ur*" or "*ku*", has entered the "water of life". This is also expressed in the symbolism of those vessels which are given to the dead person in the grave. They contain

the ideogram of water ***** alone or in connection with the "ur" sign (text plate I, no. 67-70). We come back to this in detail in Text Taf. IV the section "Water of life". Here only one special example (No. 69-70) shall be mentioned, the handle jugs from Schussenried (Upper Swabia) (Atlas Fig. 2432-2433), on which the single or double H sign appears in rectangular writing, with the single or double ideogram of water in it, as a cultic ornament. This water ideogram still stands in the runic futhark as M with the phonetic value *e*. Originally, however, this was the sign for *me* (*em*-) "water," "mother," and stood not on the late side but on the spring side, where the *mu* (*um*-) had become *ma* (*am*-) and then *me* (*em*-) after passing through the winter solstice. As we shall examine below and in text Taf. IV, the character m or E, which had the consonant value *m* and vowel value *e*, disappeared from the "long runic series" and coincided with M, which also had the consonant value *m*, but the vowel value *o* or *u*. The character *M* lost its consonant value *m* and vowel value *e*. The sign M lost its consonant value, i.e. was used in a late, Bronze Age epoch as a vowel sign for *e*, whereby this sound came to stand at completely wrong place in the autumn-winter row (3rd "gender"), instead of in the spring row (1st "gender"). The fact proves that the old cosmic-symbolic law of the Atlantic-Nordic original language, the vowel ablaut in the yearly row, had already no more validity, or the knowledge about it had already been lost. And this must have taken place only *after the* younger Stone Age, since before for the Atlantic west or northwest Europe the sign E is still provable.

For the ^ character, a new character M appears in the long rune line, apparently a combination of M and X.

The sign M, however, was a cursive sign, which had been created by the increasingly cursory notation of the sign Hi, the "Hag" or "tree sign" (the turned sign j) and was then connected, equated and merged by analogy with the water ideogram, as our investigation in the text Taf. IV will show. That the world, year or life tree growing from the water depth, the world well, the "mother well" (Mimis-brunnr) is also called "mother tree" (*Mimameidr*), was mentioned in the previous section (p. 116). The Hag sign, the Dornhag, the thorn tree, which grew at the winter solstice, which surrounded the grave, the dolmen, had then also the sound value -*m*- (*mu*, *ma*, *mi*). When the dead entered there, he received the "water of life".

On a vessel of the younger Stone Age from Dederstedt, Mansfelder Seekreis (Landesanstalt für Vorgeschichte, Halle) (Atlas Fig. 4660) we have the name of the water of life, Ä (*so*) and Hi (*ma*) = *so-ma*. We will further investigate the meaning of *Soma* in the section "Water of Life" and find its place in the yearly symbolism *before* the winter solstice, where god *Ind(a)ra*, the "god with the thorn", the "stone splitter", takes up the fight with the winter dragon, the winter serpent, the "serpent from the bottom" and strengthens himself for it with the soma drink.

If we now compare the South-Atlantic writing systems of Arabia, the Ma-uri (Am-uri) script (Text Taf. I, No. 72-76), we find in Old Hemudic the water or snake ideogram, which is also familiar to Old Egyptian (No. 72); in Neo-Hamudic, however, the sign alternates with the sign of the "two mountains", the "birku" (bi-urku, bi-urka) of the winter solstice (nos. 73,74), - to which it must be noted that Arabic *birket* still means "pond, land lake", - the "ur"-arc (no. 75) and the double circle or circle with center (cf. nos. 21 and 61). The "North Semitic", however, has the water-snake ideogram (no. 77). The

standing vertical writing of the sign instead of the lying ones points here presumably to the "heavenly water", the rain of the spring and the summer: hence the vowel values *e* and *i*. The common, consonantal sound value is *m*, the name of the sign *mem*, Syrian *mim* with the meaning "water". It is the same root word, which we got to know in the previous section (p. 115-116) from North America up to the Am-uri country (Canaan) also as value for "mother".

Let us now return to the sign of the noose, the loop, the snake $\ddot{A}$ which we β "snake" repeatedly encountered as a variant of our hieroglyph $\$$. In the Atlantic Norse culture^{1111(1) nFisch} of the Occident, we can go from the older Stone Age (Magdalenian) to the runic Futhark of the Migration Period prove the variants. The form a) occurs already in the inscriptions of the Magdalenian on the Atlantic coast) XX Southwestern Europe on (Atlas Fig. 4495c), as well as the form d) (text Taf. I, No. 61). The latter is known to us in the same form in the Old Sumerian b d^{ac} (No. 78) and has the phonetic value *KU* "fish" (semit. *nūnu*). Hereby we touch already another umordic, arctic and atlantic-nordic

Myth: *the god in the fish body*,

The sign $\ddot{A}$ is the "winter snake", identical with the older β , the deepest loop of the sun's orbit at the winter solstice, the *ur* (*su*, *ku* etc.) arc. The sun is caught in this "loop", 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 goes over the alignment and fusion of the two signs *W* and $\ddot{A}$, which are *before the* winter solstice at the end of the annual series. The consonantal values were $\text{>0<} n-k$ and $\ddot{A}$ which are preserved to us in the Germanic word "*s-nake*" with inversion in Sanskrit *nagas*, in "South Semitic" *nahās*. The same hieroglyph which has the sound value *n* in the north as well as in the south Semitic, is called in the south Semitic *nahās* "snake", in the north Semitic now "fish". In the Atlantic-Nordic script series of the Occident the sign 4 sig is the sign of the "celestial serpent" of the summer time, the sky fire, the lightning.

The "Scblangenstein" is the grave, the dolmen, the winter solstice. Hence, that we see in the "South Semitic" the sign of the dolmen with the snake, in the Sabaeen and old Ethiopian with the other hieroglyph of the grave known to us, the *ur-ka* (*ur-ku*, *ar-ku* etc.), as the first letter of the yearly series alternate:

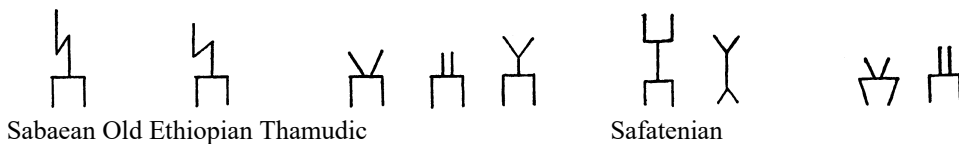


Fig. 16

As signs of the last month of the year, the month of the winter solstice, the signs >0< and $\ddot{A}$ are still preserved to us in runic Futhark (Text Plate X: The "sacred series").

As we shall see, the sign *W n-k* also once stood 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 annually as a cosmic parable. Also in Sumerian the North-Atlantean *n-k* still has the meaning of "heaven and earth", "the upper and the lower", sound value *an-ki* (semit. *Samū(u) irŠitum*)

preserved. The variants of the sign >0< on the monuments of Atlantic-Nordic cult symbolism are:



Fig. 17

The forms a-c represent the round, d-f the angular writing, g-h and i-j the corresponding turned, while the form k represents the connection of the sign A with as rectangular writing of Ä. As we saw above (p. 215), the character 17 k in Sumerian has the phonetic value *KU* "fish", Semitic *nūnu*. *Ku* is otherwise in the Arctic and the Atlantic Norse languages beside *ur* and *su* also the phonetic value for the bow sign A or A. The sign occurs, however, also in Sumerian, (Text "Taf" I, No. 79) (Barton 60) and has significantly the same meaning as the Germanic sign nml. "shoot" (Sumer. *DIM*, semit. *tarbū*). There is also no difference in how in Sumerian-Babylonian cult symbolism the "tree of life" grows out of)*, the womb of the earth, or how the corresponding representation appears in Ingvaonian culture: cf. appendix to Part II, plate "Sumerian-Babylonian Symbols of the Tree of Life and World" nos. i-9, ii-12, 17-18; note especially no. 18, where a human figure is depicted on the tree; we will find the same depiction on the "life trees", the "mother", "child" trees of the Scadinavian rune gravestones (!) and will be able to prove it both in North America and in Neolithic and Bronze Age North Europe. Atlas Fig. 3864 Bronze helmet lid of an urn from a grave of Corneto (province of Roma), Iron Age I. Period: on the lowering tree T are the two large suns (summer solstice) at the top left and right, at the bottom at the root the two small ones (winter solstice), but in the "n-k" sign the hieroglyph of the sun, the seed, the life Q, left and right of it the two winter solstice swans, the Ingvaonian tribal symbol; Atlas Fig. 1083 a Trinkhom of West Frisia (turn of 16th century): the tree of life grows out of the sign *inku*. The similar representation is also shown by the Sumerian hieroglyph Text Taf. I, no. 80 (Barton 80) with the meaning "sprout", "germ", "young", "young child" (semit. *lalu*, *ni'bu*, *biru*). If we now proceed to a writing which appears in the Sinai region around the middle of the second millennium and is very close to Old Hamudic, we find for £ both the round spelling Text Taf. I, no. 82 (Sinai 355), as well as the ideogram of the fish, Text Taf. I, no. 81 (Sinai 347), which alternate with more naturalistic fish representations. The phonetic value is in the further "South Semitic" alphabets appears for it the *ur*- or *^*-sign (Text Taf. I, nos. 84, 85), while the North Semitic carries the tree-of-life sign *s-m-k* "Samekh" (no. 86), already mentioned above (pp. 211-212). The character sequence in the "Semitic" that is Ma-uri-, Am-uri alphabet, is thus

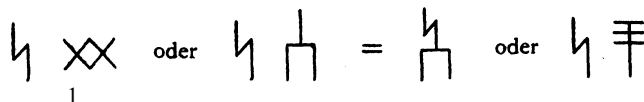


Fig. 18

while before it the sign *mem* "water" discussed under No. 72-77 (p. 214) stands. As for the symbols, here we would have the "snake" and the "stone" or the "snake" and the "tree of life" in the "water".

The character ADA has in the Arctic and Atlantic Norse languages the consonantal sound value *r* (Z) or *ʃ* with the winter vowel *u*: the sound value was *ku*, *ur* (*ul*) or *ru*(*lu*) or *su*. In addition, the "-value (*nu* or *na* "stone", "mother") occurs. The root *ku* has the meaning of "bending", "arching", "curved", while the *j*-sound symbolizes the sound imitating hissing sound of the snake or the fire, which comes into contact with the water. The from the *ku*, the *su*, the *nu* or "*ri3-<>der*"

Ana

the "tree of life" \$ or J and grows, confirms also the Sumerian hieroglyph text Taf. I, No. 87-88 (Barton 94), which characteristically has the meaning^{il} *Anu* "God Anu",^{il} *Ea* "God Ea",^{il} *Bel* "God Bel", the latter also an Atlantean-Nordic name, "Lord-God", for the Son of God, who is the "light of the world"; the further meaning *NUN* (semit. *nunū*) "fish" confirms us the origin of the "tree", its origin.

Now it is to be considered that Ea himself is represented in the Babylonian cult symbolism as *fish man*, a symbolic reproduction of the god of the water depth. He touches himself in this figure with the *Cannes* from the Babylonian creation report of Berossos, whose further Atlantian traditions we will get to know in the course of this section. The God with the "fish body" is a parable belonging to the later time for the Son of God "in the waters", in his winter run. The word O-annes f Qavvqg) denotes the Son of God in the winter solstice, there where the dual of *u-a* is, the *u-an-na* or *u-an-na*, the *an-* located in the A 0 *u* (*u*): it is a completely identical formation as *ur-an-na* or *ur-an-(n)a*, %*or-an-(n)a*, because the sign 0 could have both *u* or *u* (*w*, *v*) besides the consonantal sound values *-r-*, (*-Z-*), *-k-*, *-s-*, which latter, however, are always connected with the "-vowel.

Since now in the "long rune series" the *Ä ot* (*oth*, *od*) has taken the place of the, as our investigation shall show later, the *o-annes*, the *u-an-(n)a*, the "Wane", is identical with the *ot-ana*, the *odana*, the *Odinn*, *Wotan*, whose name, besides the phonetic value of the sign *Ä*, the "snare", the "snake", which at the same time as the 23rd rune forms the winter solstice sign of the "year series", also contains the root *an-*, the "first", the "ancestor", the "producer", "the god at the beginning". It is he who gives the life, the breath, the soul. The stem *an-* is found everywhere in the Atlantic Norse languages in this meaning: Old Norse *andi* "breath, breath, breath being, spirit, soul", Anglo-Saxon *anda* "breath", Old High German *anto*, Gothic *us-anan* "to breathe out", Sanskrit *âniti*, "breathes", Latin *animus* "soul, spirit", *anima* "breeze, wind, breath, soul", Greek *anemos*, Old Irish *anal* "breath", Cornish *enef* "soul", etc.

an- as first is further contained in Anglo-Saxon *ân* "one", Old Slavic *inü*, Latin *unus*, Cymric, Cornish, Breton *un*, High German "*Ahn*", "ancestor", Old High German *ano* "grandfather", *ana* "grandmother", Latin *anus* "old woman", Old Prussian *ane* "old mother".

As we will see later, the "mother earth" carries the same name as God in his respective revelation in her. "The ancestors" are "the first ones", the "heavenly ones". With the *on-* also the life starts: it is the beginning of the year after the winter solstice, where the ascension begins. Hence the Greek *ana* "up", "on the surface", "up", *anō* (&vm) "up, up, above", from the celestial region *northward* (rising course of the sun), in contrast to *katō* (Kdrcü) "southward". The "anō theoi" (01 &va> Oeoi) are the upper gods of Olympus in contrast to the lower ones; the *anō* (ol âva?) are also the "living ones" on earth, in contrast to the underworld; the *anō tu genüs* (01 &VCJD TOO yévon^) "the ancestors," the "ancestors," *eis to anō* (el^ rö &VCJD) "in ascending line"; the gods are called *ō ana* (d) &va)

218 The same meaning we find in the Gothic *ana*, Slavic *na* "above", Lithuanian *nū*, Prussian *no-na*, Sanskrit *ā*. Also the Sumerian *Anu and Ana* gives here still clear information: *AN* "high" (to be) (*AB-BA-AN* "high father"); *AN, ANA* "sky" (semit *āmu*), written "f-. With the same sign *ANU* "ear" is written, the new growth after the winter solstice.

It is significant that, as in Greek, the Babylonian god *Anu*, who was the personification of heaven and, in the myth of the gods, the father and king of the gods, has his seat in the *northern sky*, from which he rises in the Adapa legend and from which he descends to intervene in destinies. The pole of the sky is worshipped as the seat of Anus. This is the De- *vayāna* of the Veda, the "way of the gods" (cf. p. 71).

The reversal *NA* has in Sumerian the same meaning "to rise, to rise up", "high" and "sky" (semit. *šamū*). Beside it the Sumerian has preserved us the extremely valuable meaning of "stone" (semit. *a, bnu*). With this the whole symbolism of the winter solstice is proven, the ascending out of the "mountain", the "stone", the "grave", which are "split" by the resurrected son of God. As we will see, therefore the Vedic god *Indara* carries his name, in the ablaut to "*Qoffr*" and namely *in-*, the "summery one", and *dara* = "thorn", "axe", "splice", "split".

He is the *Ot-ana (odinn)*, who in the winter solstice becomes the *Ur-ana*, the "Ur-ahne", Greek *Uranos*, ancient Indian *Varuna*. *Uranos* is the ancient sky-god, the first, supreme god and, as we have seen in the previous section, a theophoric name of the Atlantians according to their own Greek tradition (cf. p. in). *Varuna* is the oldest, first and supreme Vedic god, who is the night and reigns in the water and comes out of it again as the day (Mitra), cosmic-symbolic equations to which we come back in the section "Son of God".

Also under the Babylonian god name *Ur-an-makh* is preserved to us in an inscription as a god name of the old Babylonian period.¹

The Sumerian name of the Babylonian god Ea is *En-ki*, an ablaut form to the *An-ki* "heaven and earth" discussed above (p. 215), as *en* in Sumerian has the same meaning as *an* "high". *En* then contains the special meaning of "lord" and is used in the connection *en-an* as the "high lord". The Sumerian *ki* is the "earth", in particular the underworld (semit. *irsitu*). According to this the hieroglyph of Ea, the creator of man, would be also the "-^"-sign w, which has the meaning of "sprout" (see p. 216 and text Taf. I No. 79). Ea's place of worship was *Eridu* (Sumerian *NUN^{ki}* or *URUDUG* "City of the Good"), which was located at the mouth of the Tigris originally separated from the mouth of the Euphrates, by the sea. The Babylonian *Eridu* is also present in the Greek name of the winter stem of the "heavenly river", the "Aquarius", *Eridanos*, and the underworld stream *Eridanos*. Ea's temple is called *E-abzu (E-zu-ab)* "house of the water depth", "house of the wisdom", as he himself, *sar apsi* "king of the water depth" is called.

As for the name *Nun^{ki}* for the residence of Ea, we have just seen that in the Semitic languages the sign *n-k*, "heaven and earth", was also now called "fish". The hieroglyph of Anu, Ea, Bel, the "tree of life", which grows up from the *ku, ur, su* or *nu (na)* (No. 87-88), thus goes out from the "sunset", the "end of the day", the "cave", the "turning point", the "place of judgment", the "water", the "snake"; the "fish" etc., the connection of "heaven and earth", there where the "procreation" happens, where the "sprout", the "germ", the "offspring" arises - as the Sumerian-Babylonian and Assyrian glossaries have handed down to us clearly.

¹ Morris Jastrow: Jr: The Religion of Babylonia and Assyria. Vol. I 1905, p. 98.

Of the world tree rooted in Ea's "house of the deep" and the "wisdom", in Eridu 14. The world tree is said (IVR^r i5, 53bff.): "In Eridu grows a black ktēkanu tree: it was created¹ "1 apsu in a light place. Its (branches) are made of radiant glaze stones stretching across the ocean (*apsu*})."

This ktēkanu (- -ngtēkēn) tree of Eridu is the Sumerian-Babylonian "world"- and "tree of life" whose hieroglyphs are shown in the plate "The Sumerian-Babylonian Symbols of the 'Tree of Life*' and World Tree" in the appendix to the II. part. His name means "fate", "oracle tree".^x

In the south, in the sea, the *apsu*, which cosmically thought extends from the west through south to the east, the "tree of life" takes root, that means from the "apsu" the son of God rises to the new yearly >|<, the "world"- or "tree of life**", again. He is the son of Ea, Marduk, who in the evening "goes in** to his father Ea (IV R 7, 18 a) and comes again from Ea. To this "going out** of the sun (Marduk) at the beginning of the year refers Z. 309 of the "Annals** of Sargon, where the month *Nisānu*, the first month in the year, is called aral} asi' bi'l ilāni "the month of the coming out of the lord of the gods (that is Marduk)**".²

In the Babylonian astral symbolism the whole original winter solstice myth is still clearly preserved despite the later shifting of the beginning of the year with the "sun houses", the constellations, into the spring, into the equinox. The celestial apsu, the water-winter region in the sky, consists of the sequence of the constellations "Goatfish**" (= Capricorn), "Aquarius**" and "Fish of the Ea**" (Pisces). All three constellations are symbols of Ea, with which we will deal in detail. In the time when the winter solstice for Babylon was in "Aquarius", *Gula* "Lord of Death**", "GodEa", the spring equinox was in Taurus (ca. 4400-2200 BC). When the goatfish of Ea formed the winter solstice, the Son of God had to rise in "Aries**" (ca. 2200 BC). For the second time the symbol of the god with the ram (sheep, lamb) came up against the resistances of the ancient bull symbolism, which it had not been able to overcome 6000 years ago in the Atlantean winter solstice symbolism. This time the new son of God, the "good shepherd**" of Christianity, the "lamb of God**", should finally be granted the world victory over the Mythras religion, the god with the bull, the Babylonian Marduk, the son of Ea.

Let us now first trace on the basis of our text Taf. I the myth of the birth of the Son of God in the cosmic symbolism of the Sumerians.

That in the "snake**", the "loop**", the deepest arc of the solar yearly course of the winter sun-15. The "snake" turn the child is born, whose hieroglyph (58-59) is that of the god "in the water" ^{am^eb^baïim} (56-57), confirms likewise the Sumerian hieroglyphs 89-91. We touch here already the myth of the "snake**" at the "tree of life**", to which we come back in detail in the relevant sections. The hieroglyph 89 we got to know in the Amuri writing system of Arabia as the last sign of the year series (47), as a variant of our hieroglyph g. According to the Egyptian the loop, loop (89, Barton 325), has the phonetic value 5, and has the meaning "*middle*" (*semit. maSlu*), in which thus the old sense of the division of the year, the winter solstice, is preserved; the further meaning "son**", "child**" (*semit. mâru*) cannot surprise us any more, likewise the value *GUZ* "rope**" (*semit. markus*). The

¹ Contributions to Assyriology III. 238, 42 after *A. Jeremias* | The Old Testament in the Light of the Ancient Near East. Ed. Leipzig 1916. p. 554.² *Jensen*; Cosmology of the Babylonians, pp. 249-253 and p. 87 note 3.

Hieroglyph 90 (Barton 327) shows the "tree" \$ with the "loop", the "snake", with the value *SU*, *SIR* "shoot" (from grain), "plant", "tree"; hieroglyph 91 (Barton 328) shows us the hieroglyph of Ea and Anu (88) connected with the "loop", "snake" and the value *MU&*, *SIR* "snake" (semit. *sinu*), the name of the Babylonian serpent deity Sahan ("Sahan," Sir). The name of this deity Sahan sounds strangely in the inversion to the above (p. 215) discussed South Semitic *nahās* "snake", Sanskrit *nagas*, the name of that snake ideogram H? which is called in the North Semitic again *now* "fish". As the city deity of Der, the city of *Anu*, the serpent deity Sahan is named by Asarhaddon, which means "lord (mistress) of life".¹ We will now get to know this son snake deity represented on the Babylonian seal cylinder in front of the *apsu* or the year gate of the winter solstice (Atlas fig. 2920 a and 2920 b, in addition fig. 3474 and 3475).

The cosmic meaning of the "loop", "loop" Ä (95) has preserved the ancient Egyptian, where it is the emblem for *Inj* "surround", "encircle", "encompass" (95 a and b) and "ocean" (95 a); the ideograms still speak clearly for themselves. It is the circulation of the celestial light, of the sun, which takes place through the ocean of the world that embraces the earth. We will go into this in more detail when dealing with the sign R. We will find the word *s-n* as designation of the "grave" in particular of the megalith grave, the "year", the "shoe" as determinative of the "walking" and the "thorn bush" in whole North Africa and Amuru (Kanaan). As for the phonetic value 5 of the sign Ä, Ethiopian has also preserved it (cf. 92, 93).

¹⁶babylonischel^{SC} ^[^]eset fundamental statement of the Atlantian mythic community concerning the hieroglyph Hieroglyph of the god who is in the *apsü*, we now turn to the Sumerian tradition of this Arctic-Nordic symbol. As the Egyptian hieroglyph just mentioned confirms to us, in the Atlantean-Nordic cosmology the world sea encloses the Earth. In Sumerian this is expressed by the ideogram (96) *KIS*, the sign for "earth" with the surrounding ring current, semit *nâr marratum* (compare No. 21, Vai *kü* "house", and 76, the Neuthamudic „mother water" sign). But the ocean is the abode of Ea, *AB-ZU*, (*apsü*) "the house of the deep, of wisdom". The hieroglyph for *apsü* (97) represents a rectangular enclosure like the *sipapu* of the Hopi, in which the hieroglyph for *ilu* "god"² is located, which characteristically in Babylonian-Assyrian also has the value³ *Bel* "god Bel", *nāru* "river" and *tiāmtu*, "ocean, sea". The rectangular enclosure itself (101) (Barton 443) has in Sumerian among others the value *GIL*, *KIL*, *KIR*, which we got to know in the previous section as the phonetic value for the "circle", the "encirclement" or "two arcs" (k-r, k-l, g-r, g-l or r-k, r-l etc.) and the meaning "land", "dwelling place" (uddatu), "enclosure" "enclosure" (^mékku), "womb" (*GIRIM* semit. *girimmu*), as it also has the meaning *KURU* "dig". This clearly points to a cosmic symbolism of the night and winter half of the year, where the "light of the lands", the Son of God, re-enters the water, the womb of the earth. This is confirmed by a variant of the *apsü* hieroglyph 98 (Barton 231), which has the separated small rectangular space of the "grave" or "mother's house" to be discussed later. The Sumerian phonetic value is *AMA*, *EMI* "mother" (sem. *ummu*), "womb" (sem. *Timu*) and "love" (*ramu*).

¹ P. Jensen: Cosmology of the Babylonians. P. 249 note 1.² (Barton 13 and 148).

Especially valuable here is the connection of the terms "mother", "womb" and "love", because the mother earth in the Atlantean-Nordic cosmology is the "loving all-mother", whose symbol also became the heart. We have already got to know the word *mna*, *emi*, *ummu* etc. in the previous section (pp. 115-ii6) as the great diagonal, which can be drawn from Arctic over Atlantis to the east coast of the Mediterranean basin. The phonetic value of the ^/.^-hieroglyph in Sumerian was *EN-GUR*, (that is XX *n-k*, *n-g*) *TU*, *TUR* (*tu-ur*) "abyss" "depth" also Z "river", "river god" and *ZIKUM* "sky" (semit. *Samû*).

A variant close to the one just discussed (98) is 99, which has the value *URU* "eternity, eternal dwelling" (semit. *dâru*), "entrance" (*nèribu*) "surrounded" (*sapâru*). It contains the ideogram *UR* "barrier, tree, crossbeam" (from the gate). The ideogram 99 denotes the entrance to the underworld, the world of the dead. To this also the meaning "to rain" (semit. *matâru äa eqli*) refers, because the underworld is the water world, in which the earth is, the dead are in the *ur*, the "water". Hence the already general Arctic Norse belief that the dead can send rain.

On the symbolism of the ram period go back the variants 102-104; the first two show the connection of the sign 101 with the sign 'f (Barton 249) mentioned in the previous section, which has the value of *MU* "man" and *PA* "shoot", "sprout", "germ", as well as of *SIG* "to enter", of the sunset (semit. *erèbu*), and "to rest" and is the sign of the god Nirgal of the underworld. The combination of these two signs in 102 and 103 has the value *DIB* "encompass, contain", "prison", "dwelling" (semit. *kissu*), "dead" (*mitu*) and "alive" (*nabaltû*), "bright, be joyful" (*nigû*), "come, go" (*ba'u*). It is the "grave" of the winter solstice, the place of rebirth. That it is the winter house of the Son of God of the ram time is clear from the value "*UDU*", "sheep", "lamb" (*immera*, *sénu*, *kirru*). In the North African, Atlantic winter solstice myth, which we are yet to discuss, the white 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 100 (Barton 460) confirms us once again the totality of the winter solstice myth. In its phonetic values *PU*, *UB* and *TUL* it has preserved the symbolic winter vowel *u* of the Atlantean cult language as well, while its meanings are "enclosure", "cave", "well", "spring", "sea", "lake", "depth". It is the winter sun that is in the "mother well".

If we now compare the arctic-nordic culture area once again, then we find 17-^{Dic} \$ and we in the rock drawings of North America, California, (105-108) our hieroglyph \$ *Felszeichnungen*^{^a} connection with the sign which we have in the Sumerian hieroglyph just touched North America; in addition then still the wheel cross steps as destination sign. Since the sign =f= was the first letter of the yearly series of the ram age with the sound value *pa orpha* (*fä*), so the North American hieroglyph 106 designates clearly the birth of the new light. In the Hopi calendar (Pueblo Indians), which is still based on the face circle solar year, the first month of the year is called accordingly *Pa*. That it is the "One" |, the "First", the "God", who is in the *primordial*, *ku* or *j*" arc f|, is expressed by the symbol 107, a sign which we will repeatedly encounter in the Atlantic-Nordic megalithic culture;

Symbol 108 shows us the meaning of the symbol even more clearly: it is the "man" Y who is reborn in the winter solstice arc H.

18. **The ancient Chinese** If we turn now to the Arctic-Nordic culture layer in Asia, the archaic writing 8^{hieroglyphic} signs of China, we see the continuity of the same cult symbolism before us, which we could prove for the Occident already in the Atlantic culture of the Magdalenia. First we consider the group 109-112 (Chalfant 352), which has the value *shen* "deity" "divine". The sign 109 is already known to us from the Sumerian (59) as a sign of "offspring" identical with the sign for god Ea. Likewise the sign 112, see Vai (15) and Safaitic (43). That the S-spiral is a graphic representation of the solar year course, the connection of midsummer and midwinter, was mentioned thereby. The simple form of the S-spiral with the upper and lower "man" signs is preserved in 110 and ui, which correspond "literally" and "literally" to the Magdalenian symbols Atlas Fig. 4496 a and b. Fig. 4496 a (Lourdes) shows us on top of that a hand symbol, above which the circulation, sun, light, seed hieroglyph 0 is located: Spiral and hand hieroglyph is also shown in Fig. 4496 b (Les Espélungues d'Arudy).

The second Chinese group (113-115) shows us the spiral or circle with center as we just saw it on the bone piece from Lourdes (Fig. 4496 a): the value is *shuo wèn* "turn around", *hui* "return" (Chalfant 271), which thus clearly expresses the cosmic meaning of the sign as a symbol of the year and the course of the sun. The circle with and without center (116-117) has also itself the value *jih* "sun" (Chalfant 71).

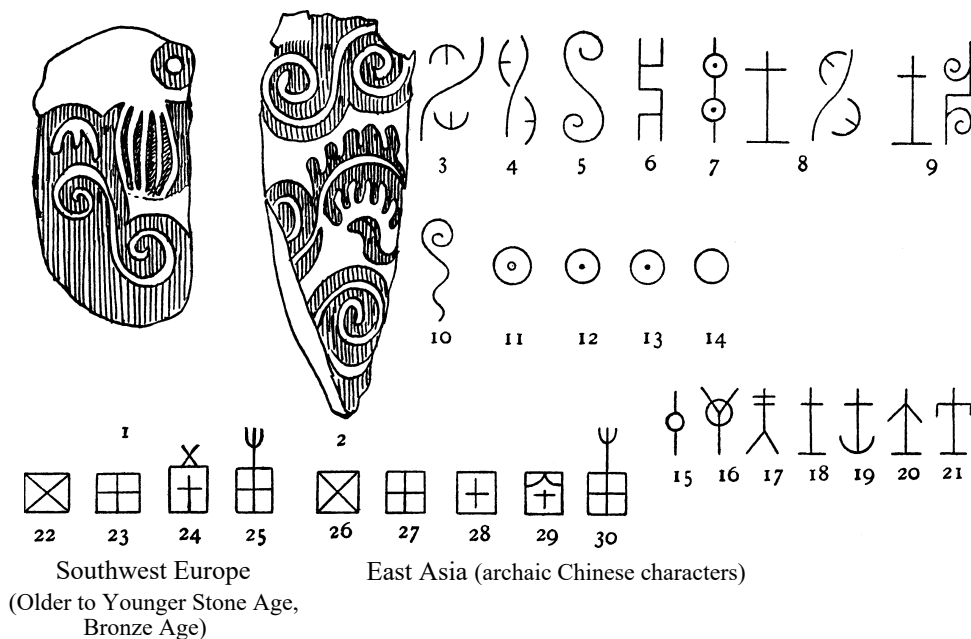


Fig. X9

19. **The kinship-** The just discussed community between the Paleolithic symbolism of Southwest Europe ^{zeitliche} and the Archaic-East Asian, the radiation of an originally unified, Arctic-European and ^{historisch} cultural hearth, shall be shown in the above table (text Fig. 19) once again to ancient Chinese culture. The symbolism can be summarized clearly. No. 1 and 2 represent the Magdalene finds of southern France.

of Lourdes and Les Espélungues d'Arudy; nos. 3-7 represent the archaic Chinese characters for *shen* "deity", "divine", "spiritual".

Special attention should be paid to variant No. 6, which is an angular spelling of the spiral (No. 5), approximated to the *ur-ka* or *ka-ku* sign XHXSh etc., in connection with the "snake" as it is still preserved in Neü-Thamudic and Sabaeen (Text Taf. V. No. 53-55). It is the sign of the "twofold", the god who is "below" and "above" in the course of the year, whose hieroglyph in the tradition of the Swedish peasant staff calendar in the 16th and 17th century was still called "two people" ("Twemaghr", Icelandic "Tvímadr") £ = Y + A.

That this connection is also present in the Old Chinese is evident from the characters 8 and 9, the ideograms for *k'un* "earthly", "under". They contain the hieroglyph for "earth", "mother earth" (No. 15-21, in particular 18) and the hieroglyph "deity", "divine" (No. 3-4). The sign connection No. 9 is like No. 6 another variant of the S-spiral (No. 5) as ideogram of the yearly sun course.

That the spiral (no. 10) is synonymous with the circle with or without center (ii-12) as cosmic-solar symbol of the "rotation", and the latter again are identical with the solar hieroglyph (13-14), corresponds again completely to the symbolism of the Magdalene finds (no. i Lourdes).

The comparison is even more convincing if we follow the continuity of this Paleolithic cult symbolism of southwestern Europe into the more recent Stone Age there. Figures 22-25 are taken from petroglyphs of Galicia (northwestern Spain) and Traz-os-Montes (northern Portugal). Their meaning is already more firmly outlined by the fact that they are death cult symbolism. No. 22 is in the Atlantean-Nordic cult symbolism generally a symbol of Mother Earth and the winter solstice. In this meaning we have also come to know it as a Sumerian hieroglyph (Text Taf. I, No. 104, cf. p. 221). From the womb of the mother earth the son of God, the "man" Y, the *Ka* Y, rises again to the new life, there where he is in the -f- "year", in the "middle".

Now compare the Neolithic hieroglyphs of the Atlantic Southwest Europe (22-25) again with the archaic Chinese hieroglyphs 26-30, which have the meaning of *fiên* "field" and are formed with the hieroglyph of "Earth", "Mother Earth" (15-21), which show the three phases of the yearly course of the Son of God Y + T- Also the value of the hieroglyph 15-21, *ti, tu, is* formed with the name of God *ti*; because the earth reveals the yearly course of life of God in itself, it "is God's" (cf. Appendix to Part II, Plate "Ancient Chinese Characters Nos. 61-77). Further the variant No. 29 is to be noted, where the God stands under or in the sign of the "two mountains" (?).

The Neolithic, Atlanto-Eastern hieroglyph No. 25, which we can prove in the same meaning in Archaic Chinese (No. 30), returns "literally" exactly in the symbolism of the Atlantean foreign peoples, the "Sea Peoples" in Egypt (cf. appendix to Part II: Linear Script of Egypt, Plate VI, 12-19th Dynasty (Nos. 37 and 36, cf. text Plate V, Nos. 46-47). The signs in question come from the workers' city which was founded for the construction of the pyramid of Usertesen II (2630-20) and hardly existed for a century. They therefore belong to the age of the twelfth dynasty and originate from foreign, Atlanto-Nordic workers, to whom we will return several times.

Let us now follow our text Taf. I at the Archaic-East Asian characters to the end.

The sign 118, the 95th radical (Chalfant XLI), reveals ancient continuity: it shows the hieroglyph \$ under the winter solstice arc and has the value *hsüan* "dark blue" to boot,

"dark"! The characters 119-120 (Schindler plate 19, no. 39) represent the winter sun under the ^r-arc at the foot of the tree of life and world with the value *miao* "dark".

Last but not least, to return to the *apsü* in the cycle, the sign 121, which like the Sumerian ideogram (97) means the "abyss", the "depth of the ocean", the "underworld", the "Hades" (yün, yen, yüen).

GotPmit^theboth ^ac ^as onr previous investigation has revealed the cult-symbolic, hieroglyphic and "domen** cult-language unity of a certain, Atlantean culture, extending from North America to the Near East, it is of importance for us to learn what the Chaldean, pictorial representations know to report about *apsü* as the abode of the god. Fortunately, we possess some Babylonian and Assyrian seal cylinders which give us clear information about the continuity of the myth. In the first place a cylinder of the Sargon time about 2850, an old piece, must be consulted here. Atlas fig. 447 (Ward 648, Brit. Mus.) It represents Ea in the rectangular enclosure □, flowed around by a triple stream of water. On the left and on the right stands Gilgamesh with the thorn sign 4 k As we will see in the section "Son of God" and "Thorn", Gilgamesh of the "Circle Center", is the solar hero born in the winter solstice, where the two "thorns" stand, that is, where the division of the year (D is, from which the symbol of the two "thorns" developed, as, for example, is still clearly visible in the Hittite symbolism (cf. Appendix to Part II, "Hittite Symbolism," Taf. I, 4-10).

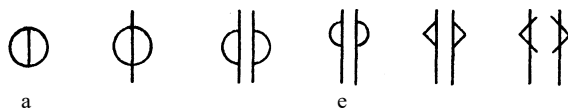


Fig. 20

The scheme given here shows the development of the year division and winter solstice symbol of the "two thorns" which were already mentioned as *ot-tar* and *win-tar* several times in the previous section and whose further sound values in connection with the God name, e.g. Latin *ul-ter* and *al-ter*; we will discuss in detail in the sections "Son of God" and "Thorn God". The rectangular spelling is the secondary one, which developed already in the *older Stone Age* from the *wood-scribing technique* of writing. Still in the 17th century the tradition of the Swedish peasants had preserved the name of the hieroglyph 10 b as "Thors Belghbunten" or "Belgbunder Thor"¹ which means "God" (with the secondary winter vowel o) enclosed in "bellows", "belly" (womb), "circle".

The Babylonian seal cylinder (fig. 447) shows thus the Ea in the *apsü*, flowed around by the threefold water stream, in the year division, the year middle, the winter solstice. It is to be noted further still the tree crown, which the Ea carries as head ornament, to which we come back later in the sections "mother earth" and "main band and crown". It is the insignia of the "tree of life", which grows out of the winter solstice anew.

One of the oldest examples is a Sumerian seal cylinder from the time of the Geierstele^x According to *Georg Stjernhelm* (1598-1672): *Anticluverius sive scriptum breve Johanni Cluverio Dantisco-Borussio oppositum gentis Gothicae originem et antiquissimam in Scandiae vel Scandinavia sedem vindicans et eiusdem de Hyperboreis Dissertatio brevis*. Stockholm 1685. the former name is in the writing of Joh. Bureus (Bure) "Runakaentslones Laerospan h. e. Elementa Runica etc. prout ea cum... tum ex lapidiis aliisque monumentis seu Kalendario passim agricolis et iam nunc usitato eruere ... licuit." Upsala 1599.

Eannatums (c. 3000 BC), Atlas Fig. 446 (Berlin Mus. VA 3878 IV), where the god is depicted sitting in front of the "gate", the "entrance" of the underworld, the winter solstice, meanings which we could prove several times in the treatment of the relevant Sumerian hieroglyphs. Also here again the two "thorns" are found as signs of the division of the year left and right of the entrance, the *apsü*.

Another Babylonian seal cylinder Atlas Fig. 450 (Ward 286, Louvre Mus.) shows the Ea with the overflowing bowl of water of life in his hand, behind him the Gilgamesh with the "thorn staff".

Also the Assyrian representations show us the same myth still in old continuity of the tradition. A seal cylinder Atlas fig. 72 (Ward 656) reproduces the young god, the "water child", in the attitude of the "man" Y, as he carries the winged sun disk as the *ra-ka*. He is also in the rectangular enclosure □, here formed by the fourfold water stream.

The word *apsü* is preserved to us in Sanskrit as locativus (locative case, the declension case standing on the question "where?") of a stem *ap-*: Sanskrit *ap*, *äp*, Avesta *ap*, *âp*, Old Persian *api*, which means "water" and is of *feminine* gender; cf. Old Prussian *ape* "river," *apus* "spring, well," Lithuanian *upi-s* "river, stream," also of feminine gender. This word belongs to the *Aries period*; it is the name of the "child of God," the "son of God," the "Lord" who is "in the waters." His name was as a consonant stem in the winter solstice and could have been vocalized *upa*, *apu*, *apa*, *ipu* or *ipa* in the Atlantic Norse original language.

Let's look at the hieroglyph the name of the Son of God, the "Lord", which is located in the -j-, in the winter solstice "serpent", whose connection is therefore the *s-p* or */-^* formula. In principle it is to be considered again that the letter sequence of the so-called "alphabet", the "holy row", as it is called in the Kylfer grave, was originally the designation of the sunrise and sunset places of the visual circle in the Arctic solar year. In the North Atlantic year, these signs were then detached from the horizon points and transferred to the constellations of the ecliptic as the "solar houses," as will be further elaborated in the next section. The "sacred row", which one imagined written on the horizon, went originally from the south as the winter solstice and yearly beginning place, ran through the east upward to the north, and again downward through the west to the south back. The half of the year south-east-north contained the sunrise places of the rising light, the half north-west-south the sunset places of the sinking light of the yearly course.

The ideogram of the year division, originally of the Arctic-Nordic year (text plate II, no. i-5) was already briefly touched above under text fig. 20. It represents the two halves of the year of the visual circle, divided by the vertical axis south-north, winter solstice (midwinter) - summer solstice (midsummer), whereby the designation of the "two halves", the "two arcs", the two "bowls" in the Atlantic-Nordic, cosmic symbolism arose. The different sound values of the ideogram *k-k* (*h-h*, *g-g*), *t-t* (*th-th*, *d-d*) and the connections with *r* and *Z*, *k-r* 4- *k-r*, *t-r* + *t-r* etc. we will still discuss in the sections "The annual ring and the stone setting" and "Son of God".

In the South Atlantic culture, where the equinox year © has replaced the North Atlantic solstice year ©, the yearly ideogram coincides with the world ideogram "heaven and earth". Thus in the Yoruba world doctrine the phonetic value *d-d* is associated with the winter solstice 15 with

The name of the goddess of Ife, *the* supreme goddess of the world, is also the name of the two conjoining calabashes, *odudua*, simply *odua*. This representation corresponds completely to the old Indian, the Rig-Veda, where in II, 27, 15 earth and sky are compared with "the two halves" (ubhāv-ārdhau) or in X, 44, 8 and Athar- vaveda XX, 94, 8, where they are compared with the "two bowls facing each other" (samiciné dhisāne) or R.-V. III, 55, 20 with "two basins facing each other" (camvā samici).

The rectangular writing of the yearly division ideogram No. i -2, which originated by the wood carving technique, is the form No. 3. From the splitting of this winter solstice sign the first sign, the beginning sign of the "holy row", and the God hieroglyph of the concerning "sun house" (constellation) age was won. The cleavage forms show nos. 4 and 5. From no. 5 the designation of the "two thorns" and the single ideogram "Dom" Ar, the shafted stone axe, which is already attested to us in the Old Stone Age written monuments of Magdalenia (no. 6, inscription of Gourdan, Atlas fig. 4467). Also attested since the older Stone Age is the alternate form of the "thorn" (7 a and b), which we can attest in the Magdalenian (Atlas Fig. 4478) and further in the continuity, in the Mas d'Azil (Atlas Fig. 4523, in the doubling, at the n burial house, the burial platform, the Urdolmen) up to Kypros (Text Plate II, No. 87) still with the phonetic value of the "thorn" *t(a)*.

As we will examine in the next section, the phonetic value *k* (<f) or *k-k* (*g-g*) belongs to the "Elk" age, the "Thorn God" with the phonetic value *t* or *t-t* (*d-d*), to the Taurus age, while the god hieroglyph of the winter solstice is the sign of the Aries age.

The primal beginnings of this symbolization of the constellations as "God's solar houses" lie already in the *Arctic-Nordic* or *North-Atlantic* solar year. Every two thousand years, when the sun at its rise at the winter solstice in the south, in the year division, had advanced into a new constellation, the name of this new "God's house" was connected with the name of the year division and the winter solstice to a new God's name and a new sign for the "world"-, "year"- or "tree of life" of this age was set up. For the "ram"-age it was the sign \$ (Text Taf. II, No. 8), as well as its other spellings (10 and 12), whose division forms are No. 9, 11, 13 and 14.

22. the extraction The peculiar custom of the "splitting" of the world, year or tree of life sign had year[^]nfangsvokat⁶ " ^senen certain sense: *it was won thereby the vowel sign a for this age from the splitting*. As a detailed investigation of the Mediterranean writing systems already er-wintersonnenwend-

The same character can be written in different positions, turned up or down, tree of life character_{nac} j1 in front of _{er} behind. The ältestzeitliche Atlantic writing was still based on this principle *that the position of the character*, which has in and for itself a *consonantal* basic value, *indicates its vowel value, which can change in the ablaut series a-e-i-o-u*. A second vowel sound placed before or after it, however, had to be represented by a special character.

The *a* was as vowel the initial sound of the yearly series after the winter solstice, whose vocalization forms the dualis *u-a* as ablaut. Each new "age" had its new *a-sign*, which was gained by "splitting" the new winter solstice sign. The old *a-sign* shifted with the old winter solstice sign of the elapsed age further away from the winter solstice into the spring, into the region of the ^-sound, as our investigation in the next section shall show: it became the *e*. This was the

official cultic orthography, which was based on astral symbolism of the Nordic solar year closely connected with the "rotation" of the constellations of the ecliptic.

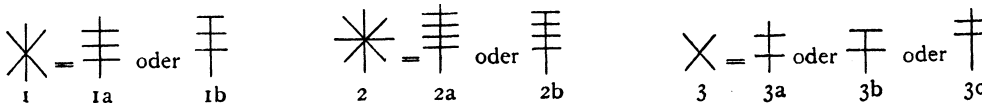
It is now highly interesting for us to observe how in the popular custom the older orthographies continued to assert themselves next to the newer ones, especially when that great cult center had ceased to exist, from which the respective new arrangement of this "sacred series" had once proceeded as a binding law for the peoples belonging to it by blood and spirit.

Let us first turn to the history of the hieroglyph -p- t on the basis of the primordial and early" The history ..
of the Atlantic-Nordic

historical tradition. The new sign for the son of God of the ram winter sunsee or
wende occurs in two spellings, one with daredevil horizontal strokes (Text Taf. II, no.
resp. 12) and one with oblique transversal strokes (text pl. II no. 10), where the right er-God hieroglyph ..
.111 v 1 o 1 " 1.1 of the Ram Age

are raised, the left ones are lowered. This is a cult symbolic spelling, since the Son of God is also represented in the winter solstice with one lowered arm (the dying, *before the winter solstice*) and one raised arm (theRising) (see section "Son of God").

The sign itself is a variant of the "tree of life", but instead of the six or eight branches only four, the solstice points, are used to form a new ideogram, as illustrated in the following text Fig.



Text Fig. 27

The older symbolism of the Elk and Bull Ages includes the forms ia and ib or 2 a and 2 b as linear signs of the Tree of Life, while the form 3 a to 3 b designates the Ram Age. The hieroglyph # is attested in Mas d'Azil (text plate II no. 15, cf. atlas fig. 4510 a and b). Significantly, it is *missing in Magdalenia*, whose written monuments thus belong to an *older* period. In contrast, it appears among the Neolithic characters and symbols of the Atlantic-Nordic megalithic culture, whose continuity is available to us in the Nordic runic series.

The Nordic runic series, both the "long" and the "short", show the last redaction of the Atlantean-Nordic "sacred series", that of the Age of Aries: they both begin with the cleft form of the =f= hieroglyph in the oblique spelling £ (Text Taf. II, no. 19) and namely with the sign |s as consonant sign, sound value *f* According to the law of the Atlantean-Nordic sound shift to be discussed in the next section, a cult language which is built on the annual cycle of the rotation, *the voiceless closure sounds of a word, which express the state before the winter solstice, must change into breath sounds or voiceless fricative sounds to designate the state after the winter solstice*, thus into *ph* and *f* respectively. *f* The other half of the split t bezw. £ rune is preserved for us as vowel sign for *a*, in Old Norse called *ass* (later *oss*) "God", (text Taf. II, 16-18). The name of the /rune |j or Y is *fiu* in the Leiden manuscript (Atlas fig. 4687), in Anglo-Saxon *feoh* (Stephens 5, 9), *feh* (Stephens 18) *fech* (Stephens 4, 8), Old Norse, Old Icelandic *fǣ*, in Irish copies *fea*, in that in Irish consequently the 0 was made into *a*; in the Gothic Salzburg manuscript *fe*, in Ulfila's language *faihu*, which in Old High German is *fihu*. The meaning is "cattle", "guf", "possession", later "money".

We have here a monosyllabic root word, *f* with vowel connection, or a double-syllable word that had the consonantal value *f-h*. This value designates in the cultic sound shift a word which must have been *p-k* before the winter solstice, thus would correspond literally to the Latin *pecu*, *pecus* "cattle", "fortune" and *pecu-nia* "money", old Indian *pācu*, *pacū*, avestisch *pasu* "cattle", Lithuanian *pékus*, old Prussian *pecku* "cattle". That this "cattle" originally comprised a "wool cattle", thus the group "ram", "sheep*" and "lamb", which we will get to know variously as symbols of the Son of God (see section "Son of God", "ram"), results from the etymological affinity of this *p-k* or *f-h* clan with the word for "comb" and "flow, wool", lat. *pecten* "comb", *pexus* "woolly", Greek *pekto* (jtéKta)), *pekō* (néK<ü) "combs, shears", *pekos* (rteKog) "flow, wool", Anglo-Saxon *feh*t, Middle Low German *neuniederl. wacht* "wool, flow": cf. further section "comb and hand", where we will get to know the ancient relationship of this word clan, which reaches from North and Central America across the Atlantic to Polynesia.

That the hieroglyph *t* refers to the god * with the "ram", the "sheep*", the "lamb", which is in the □ *sipapu*, in the *apsū*, we have already learned above in the treatment of the Sumerian hieroglyph Text Taf I No. 102-104, which with the phonetic value *udu* "sheep" (sem. imméru), actually the "sun god in the night", and the further meanings "sheep" (sem. sénu) and "flock of sheep" (sem. re'u ?) (Barton 482) also explicitly establish this cosmic-symbolic relationship. We will also still find in the section "ram" the generally Atlantean simile of the white sun ram in the "well", "in the waters", in the "stone box", the Sumerian hieroglyph *pu* (text Taf. I, No. 100, which is formed from the sun sign O and the □ sign).

According to the Germanic phonetic values of the sign |s the son of God *f* (bezw./) was in the ", *hu*, *ku* etc. the common Atlantic phonetic values for the winter solstice arc n n A, whose alternate forms are also *su*, *ru* (*lu*) or *ur* (*ul*). Accordingly, the formula *pa-ku* or *fa-hu* etc. could be written, as e.g. text Taf. II, No. 79 the hieroglyph of Ea (Text Taf. I, No. 87), or as in the North American petroglyphs of Owens Valley in California (Text Taf. II, No. 192).

One fact is now remarkable, both with regard to the cessation of the authoritative influence of that Atlantean cult center, the breaking off of the common Atlantean cult tradition, and for the aftermath of the last, great Atlantean cult period of the Age of Taurus: we will everywhere experience the peculiar phenomenon that *the Son of God with the t hieroglyph is again reinterpreted as the God with the "bull"⁶⁶ or the "young bull."*⁶⁶

The son of God in the f| etc. is handed down after the first two signs of the runic series of the fr f| the *f-r*; the *fa-ur* or **fa-ar*; the **f-ru* (ahd. *Fro*, oldnord. *Freyr* the "Lord"), whose symbolic animal, the *f-r* is handed down to us as old high German *farro* and *far*; middle high German *warre*, *war*; middle low German, Middle Low German *war(re)*, Low English *war*; Anglo-Saxon *fearr*; Old Norse *farri*, *young bull*⁶⁶ (!), while in the Anglo-Saxon runic song the H *ur* still 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 Taf. II.

The Nordic rune series shows us as the only one of the Atlantean "sacred series" still the clearest tradition, which is supplemented in the most important way by the Nordic staff calendars, whose symbolism shall be systematically presented and examined in the appendix to Part II. Thus we find in the twelfth month (Taf. XII "Symbolism of the staff calendars**"), the Jul- moon, at the first and sixth still the splitting of the younger bull age hieroglyph \$ into the

both "thorns" (TextTaf. II, No. 20), at the twenty-first and twenty-seventh Julmonds as well as at the first Hartungs (Taf. I) but the splitting of our hieroglyph t (Text Taf. II, No. 21) in the spelling, as it is likewise still contained to us in the North Iberian (Text Taf. II, No. 40), - one of the many proofs, on which ancient together Atlantic-Nordic bases and origin the writing systems of the Spanish peninsula and North West Africa go back.

The migration or better the travel route of this writing of the north-racial Libyans, the Athermaks, to which the "Iberians" must be counted to the largest part, leads chronologically back to the writing characters of the Atlantic-Nordic megalithic culture. Thus we find our hieroglyph, in the daredevil spelling #, in the middle to Neolithic rock drawings of Seine et Marne, text Taf. II, no. 22 a (Atlas figs. 4561 and 4562), in the oblique spelling % (Text pl. II, no. 22 b) in a very peculiar, cult-symbolic representation on a stone of the dolmen of Trou-aux-Anglais (Gern. Aubergenville, Arrondiss. Versailles, Seine et Oise) carved behind the figure with the double-handled "hoe" (Son of God with the plow), which is again depicted under the annual ideogram of the "three mountains" (Atlas fig. 486). This latter ideogram is also ancient-atlantean and will be treated by us still in detail (see section "Two and three mountains"). The ideogram consists of two equally high parts (spring and late year) and a middle higher one (summer): see text Fig. 24.

That we have to do with the symbolic stone drawing of the dolmen of Trou-aux-Anglais with a consecration image, a request for rebirth, reincarnation, which is addressed to the resurrected Son of God of the new year, is still clear from another, symbolic indication: in the right, the eastern field stands the circle, the sign of the sun! It goes to the spring: the "thorn" of God stirs the earth. It becomes frost-free: the spell of life is broken. Everything rises again to the new life, so also the man, in the seed of his seed, his children.

The cleavage form *f(a)* (Text Taf. II, No. 23) we find in the quarries of Kannaik, Finistère (Atlas Fig. 4595). A particularly important representation (Text Taf. II, No. 24) provides us, among other signs, the capstone of the destroyed dolmen of Rathkenny House, County Meath (Atlas Fig. 4626): it shows the god hieroglyph + in the □, as we have already come to know it earlier in Sumerian (Text Taf. I, Nos. 102-104) as the hieroglyph of *p-s*, *ap-sü*. If we now already consider that the tomb-house, the mother-house hieroglyph Q is identical with the spellings of the winter-sun-turning solar arc H (1 A (cf. Text Fig. 37, and TextTaf. II, nos. 95-99, 104-105, South Atlantic writing systems of Arabia; no. 131-137 pre- and early dynastic linear writing; no. 70 Creto-Minoic, no. 157 southern Scadi-Navian petroglyph), we find a complete correspondence with the "writing" of the North American petroglyphs of Owens Valley in California, where the t is in the H (Text Fig. 21, no. 192).

If we now follow the t hieroglyph further in the mortuary cult symbolism of the Atlantic coast of the Spanish peninsula, we encounter it, as well as its cleavage form of the ^ sign (text. pl. II, nos. 25-26) in the inscriptions of the Neolithic dolmen area of Tras-os- Montes, Portugal (atlas figs. 4544-45), as well as the representation of the Son of God, the "Lord" f in the □ (text. pl. II, nos. 27-28, atlas fig. 4542).

From the Atlantic coast of southwestern Europe the trace of the + hieroglyph and its cleavage forms leads to the rock inscriptions of the Guanches on the Canary Islands (Text Taf. II, No. 29 and 30, Atlas Fig. 4556-4560). We return herewith to the later writing of the Spanish peninsula, to the so-called "Iberian". Basically, it should be noted here that there are

in and of itself is completely indifferent 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. For the Libyan master class of North Africa belonged to the Atlantic-Nordic race to the same extent as the population of the Spanish peninsula. As our investigation will show again and again, the view of a "Phoenician", "North-Semitic" origin of the "Iberian script", which has been almost completely turned upside down in terms of developmental history, could only have arisen in that school of classical philology in which the prehistoric monuments of the Occident had remained completely unknown or unconsidered.

The "Iberian" script offers us an instructive example of the stratification of the various redactions of the "sacred series" and the continuity of the older strata as well. As a vowel sign for *e* appears both the older linear sign of the Tree of Life of the "Elk" and "Bull" ages § (Text Plate II, No. 31), its cleavage forms (33, 37-39), and our *t* hieroglyph, in the "writing" already known to us from the writing of the Nordic staff calendars (Text Plate II, No. 40 cf. No. 21) and its cleavage forms (34-36, 40-42).

This linear sign of the Tree of Life § (text plate II, nos. 31-33, 37-39; compare text fig. 21, ia-ib, resp. 2a-2b) is an alternate form of the sign >|<, as the scheme in the text fig. 21 makes clear. In the same way the "Tree of Life" hieroglyph of the Aries Age + was created, in which instead of the six or eight "branches" only four, the linear connection of the solstice points of the "Painted Cross", were taken (text fig. 21, nos. 3 a-3 c).

The shifting of the When setting up the new "sacred series" of the ram age, the yearly beginning *gāngen* age[^] sign of the old "sacred series" and its splitting form, the vowel sign *a*, had to be moved away or the *spring* and its away, upward into the spring place of the right half of the year. It had to then **Umlautung to the *e*** -

receive the sound value *e*. Now with the respective two thousand years of validity of this cult-symbolic orthography also a rigid adherence to the old custom will have developed, which must express itself in the fact that the old [^]-sign continued to assert itself steadfastly beside the new [^]-sign.

The "Iberian" scripts show now for the *a*-sign a complete difference; both show the sign of the "thorn", that is the south-Iberian, the ideogram of the already young-paleo-lithic field hoe, from which the *A* of the north-central Iberian alphabets developed, the north-Iberian the sign "thorn" of the north-Atlantean runic series in different spellings *D P f* etc., to which we come back in the section "Dom". That there can be no borrowing from Phoenician here is shown by the developmental series of the '(a) sign of the "North Semitic" alphabet (Text Plate II, nos. 81-86), which we will come to in a moment. The sign and its cleft forms are in the "Iberian" script already "shifted away" from the *a*-sound of the completed winter solstice into the [^]-sound of spring and there merged with the old *e*-sign or *J* and its cleft forms (Text Plate II, Nos. 31-42).

A far more ancient character carries now the Nordic rune rows. The "tree of life" with the "six branches" is still preserved to us as an *a*-sound in two Anglo-Saxon rune series (Steph. 51 and 70) (text Taf. II, No. 44) with the name *and*, which belongs to Anglo-Saxon *anda*, Old Norse *andi* and *ond* "breath, breath of life, life, soul". We will discuss this sign and the name in the sections "Son of God" and "Tree of Life", especially in connection with the Eddic tradition (Gylfag. 9) of the creation of the first human pair from the *a*- and *é*-Bauni (*askr* and *embla*) and the distribution of the *qnd* by OSinn.

In the inscription on the bone piece of 0demotland (Atlas fig. 218), to which we come back in the next section (text fig. 60), the cleft form of the linear sign of the six- or eight-branched tree of life still appears as an a-sign, while its phonetic value should actually be *e*, as it also shows the entire north-central English alphabets in agreement with the Iberian (but *not* with the Phoenician!). In fact, the sign still has the phonetic value also in the Nordic runic futhark, but it stands as the 19th rune of the long series in the wrong place, in the third "gender", in the autumn-winter series, which has the vowel value *o* to *u*. As we will examine in Text Taf. IV, there is a confusion here, in that the 19th rune character M, which originally had the consonant value *m* (vocalized *om-* or *tno*, *-um-* or *-mu*), was confused with *m* as the cleavage form of HH, both of which are again identical with I and its cleavage form E. The character E or the forms Text Taf. II, nos. 45 and 46 disappeared from the spring series, the "first gender". In its place came the 19th rune NI, which lost its consonant value *-m-* and now received the vowel value *e*, while for the consonant sign *-m-* in the "long series" a derived new formation M appears (Text Plate X "The Sacred Series"). This must have taken place in a time, where the knowledge around the cosmic-symbolic language law of the *ablaut* had already darkened and had no more validity in the language and writing use.

Also here again the ancient tradition of the staff calendars of the Nordic farmer confirms to us what has been determined so far. Because the split six-branched tree of life of the "elk"- "bull"-age, which was "shifted" in the "ram"-age into the spring and must have the vowel value *e*, could still be determined by me on a prime staff in the spring part: Text Taf. II, no. 43, cf. appendix to part II, XIV B "Symbolism of the Nordic staff calendars", pl. IV, on the 14th and 15th Easter moons, where also the tree of life appears with the "thorn", /-r, /-Z, the axe or axe or the ger, lat. *tel-um*.

Which ancient relations are present here, results from the fact that the same ideogram of the split six-branched tree of life with upward or downward turned branches, which was preserved in the Nordic primordial tradition as a spring sign, recurs in the *old Sumerian hieroglyphics*. The old Sumerian hieroglyph, which is written without the | as (*as*) "god"-, "one"-sign in the middle of the split trunk (Barton 180), has the value *du* "dwelling of a god" (sem. *du èa ili*), *du*, *tuh*, *gaba* "to splice", "to split", "to cut", "to break", "to open" (*of the mouth*), "abundance" "luxuriance", "to be luxuriant".

Here we have the complete winter solstice myth, the parable of the Son of God *tu* or *ut* (respectively *du*, *ud*) in the night of the day and of the year, where the sepulchral house, the circle, is split, the "man" is reborn, his "mouth is opened" (cf. section VI), the new life, the new growth begins.

Also further the symbolism of the Nordic staff calendars shows here again the continuity of an ancient tradition. As we see on plate I (appendix to part II, XIV B), the God life tree sign *t* of the Aries age with its cleavage forms still appears as yearly beginning and winter solstice sign: it is "cleaved" by the <|> "year" sign or by the "Hom", the smallest sun course arc of the winter solstice, H or U>; or stands "cleaved" on the sun and year circle with the three points (!) and four horns (= four "arcs" as solar year cycle ideogram); or - stands on the "horn" with the split form of the \$ or I sign, the year, world and tree of life hieroglyph of the Elk age,

as they are already attested by us in the inscription of the bone piece of Odemotland (TextTaf.il, nos. 45-46) and in the North Iberian (37-39) by at least one and a half millennium earlier.

If we now follow the cleavage forms of the year, world or tree of life hieroglyphs, the Cypriot syllabary, based on ancient Atlantean, does show us the >< (text fig. 21, no. 49) or the cleavage form of the synonymous (no. 50) as a vowel sign, but stubbornly continues to use the same sign of the six-branched tree of life (47, 48) as an a-sign.

The confusion becomes even greater if we look at the further, north-central alphabets. The Celtoligurian shows the cleavage form of the 4 -hieroglyph of the ram age as ^-sign (No. 51). The later alphabet of the Danubian-Celtic coins, like the Old Latin, the other cleavage half 52 and 60 as /^ signs, as in the North Atlantic runic series (nos. 16-19). In Illyrian-Venetian as in Etruscan, Western Greek, Phrygian, Lycian, the same cleft form has not the phonetic value *a* (*al-pu* and *al-fd*), but *u* or "*w*" (*w* and *w*) (nos. 53, 54, 61, 63, 64-66). From this still clearly the winter-sun vowelization *u-a* of the £ hieroglyph as yearly beginning sign, as we find it in the Pueblo formula *si-pa-pu* beside the Cypriot, Sumerian + *pa* (nos. 74, 75), Babylonian *al-pu* "ox" ("bull"), Hebrew '*aleph* name of the first letter of the alphabet, '*eleph f'alph*) "ox," Syriac *âalph*, Greek *al-pha* (&ktpa). The Greek *al-pha* is thus by no means a Hebrew borrowing, but belongs like *alphos* (dXcpocj) "white," then "white spot on skin," Pälignian *alafis*, Oscian *tfZtf/â-ternum*, Lat. *albus*, etc. to the designation of the North Atlantic, winter sun-turning light and sound change, the dark into the light, the "black" into "white", as it is in names of the winter sun-turning escort bird of the Son of God, the life-bringing "swan", the "white" bird (ags. *elf et*, ahd. *albiz*, etc.) and in the name of the "Swan Maiden," the "White Woman" (ags. *celf*, isl. *alfa* - etc.), the "Alfe," the "Elf," the Norse priestess at the dolmen, at the family tomb, at the winter solstice site of the race, is preserved (cf. section VI, and sections "Mother Earth" and "Swan"). We will get to know in the Babylonian and Hittite symbolism in the older layers still the connection between "bull" and "swan" as *al-pu*-, *al-pha*- winter solstice symbol (see section "Bull" and "Swan"). Also the "long rune series" still shows this connection in its winter solstice sign X (24th rune) and |s (1st rune). In the Creto-Minoan symbolism the "bull" still carries the winter solstice "double thorn" (double axe) sign M, or this the swan. The name of the M or X rune is later *dag*, but has been earlier also "thorn" (*t-r*, *t-l*), as is preserved to us in the older continuity of this sign in the Germanic, peasant symbolism as *oth-al* (**at-al*, **ath-al*, **eth-el* etc.) J-sign. So the formula X t must also have been *otk-al-fa*, as is also evident from the cleavage forms F *as*- and *fa*-. Because *as*- "God" is a younger form for *oZ*- (or *la*), *ul*-, *lu*- "God" of the "Elk"-age, which is preserved for us in the escort coins (bracteates) of the 77"-, *Tyr* (with the bull) of the Nordic migration period, so that 'q F can also be read "*alfa*" (see section "Son of God" and "Odal"). This F or |s or p *fa* (*fiu*, **fa-ku* etc.) is then followed as second character by the 0 I "1 h rune, ", *ur* "water" and "bull".

Continuation of the history of the 4: Hiero^ j_{er} Etruscan group, the sign (1 in the left-turned spelling (turn to the west, after the autumn-winter half), like the sign F the phonetic value *v* thus originally # drove (Text Taf. II, No. 54-58) as in Western Greek (61-62). A borrowing from the

"Phoenician" alphabet is not possible for both characters, is also already excluded by the fact that in the Cretomino linear script already the formula t + n occurs as a *binderune* (Text Taf. II, No. 70; Evans, *Scripta Minoa* p. 48, fig. 25).

In Faliscian (Text Taf. II, No. 59) even the old f *tu, tiu, tiur (tyr)*-rune of the bull age appears with the phonetic value /as alternation to the F -sign of Old Latin (No. 60), as we also find in Creto-Minoan the binder rune + f (No. 71, cf. Text Taf. VII)

We have to use here the Anglo-Saxon name of the *Yentsinnen*, in order to be able to same vocalization of the hieroglyph of the son of God in the winter solstice *u-a* or *i-uto* visualize. By the way, the long runic series as (w) -sign carries the same Character pf>, which reappears in Northern Iberian as *a*, as we see in the treatment of the (J -sign will see the phonetic values z/, (v, w) and *a* change in the Atlantic writing systems (cf. text plate VIII).

The Creto-Minoic also still shows us as a binderune the composition of and \$ (Text Plate II, No. 73, Evans p. 32, Fig. 13). Another extremely important sign connection is that of our hieroglyph # with the tomb house ideogram (No. 72, Evans p. 46, Fig. 23) on a Creto-Minoan seal, which throughout seem to contain cult symbolic formulas as names. This compound No. 72 thus corresponds to the Atlantean-European Nos. 24, 27-28, the Babylonian ^/-^ hieroglyph (76-77), the ancient Egyptian sign of the pre- and early Dynastic linear script No. 137, as the Creto-Minoan compound No. 70 "literally" and "literally" agrees with the formulas of the pre-dynastic linear script nos. 131-133 and recurs as an alternate form in the South Atlantic script of Arabia, the Old Tamudic (nos. 92-94).

The Atlantic writing of Arabia, the so-called "South Semitic" writing systems will have to be traced back to two or three ways to the West: two passed through the Mediterranean basin by sea and by land along the North African coast, whose milestones form the megalithic cultural monuments, while the third one is to be set around Africa as the travel track 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 will see repeatedly, the Cretan and Cypro-Minoan script stands in the same firm relation to the African-Atlantic Vai script as the script monuments of Sinai and the pre-dynastic Linear script, which all together go back to the same, western, Atlantic source. Let us first consider the Near Eastern group: the Cypriot Syllabary hands down to us the t-hieroglyph with the phonetic value *pa* (No. 74) like the Sumerian (No. 75).

First of all it must be noted here that the sign *p (f)*, respectively its cleavage forms, displaced the "two domes" sign of the last half of the bull age (i-6) or its ideogram as double axe, double axe (no. 7), phonetic value *t (r)*, therefore appears as alternate form to it (compare Kyprian 87-91 and Old Hamudic 92-93, Old Egyptian 137-138, Iberian 167, Hlyrian-Venetian 176, Latin 189).

As now the ideogram "thorn" in the Kyprischen still has the sound value *ta* (No. 87) like the Älthamudischen (No. 92) *t* or /, so the sign ■=! or F received the meaning "Doppeldom", "double hoe". We will also see that it occurs in ancient Egyptian as an alternate form to the axe ideogram and god determinative the "dome of God," ^{A-Z-F} (cf. text Taf. II, nos. 137-138, and the section "Thorn" and "Thorn-God," in which these cult-symbolic signs will be examined in detail).

The "thorn" was the Atlantean-Nordic God-determinative, the designation of the "creating", "doing", Z-r, the dignity and later sovereign badge among the children of God, the sons of "man".

Thus also the sign |, which has the same phonetic value *pa* in the Kyprian (No. 74) as in the Sumerian (No. 75, cuneiform ^i), is explained to us in the word lists: "staff", "scepter" with the determinative *gis* "wood", "tree" (that is the "world tree") "wooden ceremonial staff" (semit. *hattu*) and is called in the formula *pa-mag-il-la* "the bearer of the sublime scepter".¹

The Sumerian has preserved us the cultic meaning of this sign as winter solstice symbol of the Son of God with the "ram", the "sheep", the "lamb", the "Good Shepherd" in his sound values completely.

A synonym of *giS-pa*, is *ges-darit*, *gis-tu-ra*, which is written with the same ideogram (no. 24) and is again identical with *mu-du-ru* "scepter" (semit. *hatti*) "staff, stick" (semit. *tjattu*) and *mu-du-(ru)* "shepherd's staff" (K. 257, Rev. 3, cf. Delitzsch p. 96). In the words *tura*, *darü*, *duru* the Atlanto-Norse word for axe, "dom", consonant value *t-r* (*d-r*) is preserved to us, which is also still present in the Sumerian *tar* "to separate, to split, to tear". The words *gis*, *gi es*, (*ε*), *gi*, *mu* (also *mē*) denote "man, lord, great, high, straight, tree, wood, fire, sky," while *mu* also means "year" and "name," "call."

As will become clear to us further below just in relation to the consonant values *m f*), the place of birth, where the child is born by the mother, is temporally also the place of naming and is called the "human being" with his consonant values *m* or *m-n* after his "mother", consonantly *m 4- n*.

Extremely valuable are now the Sumerian hieroglyphs no. 76 and 77, which we already discussed in Text Taf. I, No. 102 and 103 (p. 221) and which were mentioned before (p. 229): there is the + God and Tree of Life hieroglyph in the □ *ap-sü*, in the *si-pa-pu*. We have been able to determine there that the "sheep", the "lamb" is in the "enclosure", in the "well", which encloses both the dead and the living in itself. For the Atlantean itinerary of this symbolic connection, which we find in the variant text Taf. II, No. 192 already in North America, we have learned above the entry on the capstone of the destroyed dolmen at Rath-kenny, County Meath (No. 24) and in the symbolism of the dolmen of Tras-os-Montes, Portugal, (No. 27, 28).

Which ancient, North-Atlantic respectively Arctic-Nordic connections are present in the Sumerian hieroglyphics, results further from the already in the previous section (text fig. ii, p. 140) treated sign connection, the hieroglyph in the "two mountains" (text plate II, No. 78). As we will examine in the next section (Text Plate VI) and in the section "Two and Three Mountains", this very symbol of the "Two Mountains" is H 0, actually the "Two Tens", the number of the completed, last or winter solstice month of the subarctic-Nordic year. This Jul symbol is already proven to us in the cult cave drawings of the Magdalenien. It has in Sumerian the phonetic value *tu*, *tur* (*tu-ur*) with the meaning "to enter" from the sun (semit. *erēbu*), "to receive", "to carry", "conception" (sem. *eru*) and *uru* "dwelling" (sem. *Subbu*), as well as "to turn" (sem. *tāru*), the *t-r* "turn" and "thorn" formula of the winter solstice. It is the hieroglyph of Marduk, the son of god Marduk, the son of Ea. The sign connection speaks clearly for itself; the hieroglyph of the son of God t stands between the "two mountains" (*bu-ur-ku*, *bi-ur-ka*, *bi-or-ka*)

¹ Delitzsch: Sumerian Glossary. S. 71.

etc.) of the winter solstice, the division of the year, where he, the son of God, the wintry *tu*, enters his HA *ur* (*ku, su* etc.), is received again by the mother earth and is produced by her anew, is born again. It is that place in the year of God, where according to another version of the Julmythos, the son of God is in the belly of the "fish" (cf. No. 116) or the "snake" fl A, from which the world, year and life tree, his hieroglyph grows up, as also the hieroglyph of Ea, No. 79 (Text Taf. I, 87-88), in Sumerian expresses it with the value *nun*, semit. *nunu* "fish".

The phonetic value *tu* or *tur* (*tu-ur*) for the hieroglyph of the Son of God # in the "two mountains" is transferred to it from the old Atlantean-Nordic *tu, tur; tiu, Tyr (ti-ur)* hieroglyph of the Son of God, the lowering of the bull age. As we will examine in this and the next section, as well as in the section "Son of God", his ideogram 'p in the angular writing f is identified with the arrow, ger ideogram, and he, the Norse "Sig-Tyr", the Son of God in the last, autumnal-winter or winter-night part of his yearly course, became the god with the arrow, the ger, as the escort of the dead, the one bringing death, the "*Sagittarius*", the death with the arrow. Therefore he, the "Sagittarius", appears also in the Sumerian-Babylonian celestial science according to tradition of texts from Assurbanipal's time as the *PA*, abbreviated from¹ *PA BIL SAG* or *PA BIL*. Our investigation in the sections "Son of God" and "Horse" will show that the name of the Son of God at the beginning of the third and last part of the yearly course was transferred here to his autumnal house, the constellation. This must have taken place on the basis of the astronomical celestial processes around 6000 B.C., as a look at text Taf. IX, 6th row already shows us.

That also otherwise in Mesopotamia the aftereffect of the last, great Atlantean culture The Babylonian age, the "bull" age, continued to exert its All overwhelming, powerful and in the Renaissance of the âtlan- delivery indelible influence, proves the Babylonian calendar reform, which Xndlkhen^Stierzeit' set the yearly beginning on the spring equinox, when the sun entered there into the constellation of the old in the babylo- "bull". Thus the connection to the great, atlantic age, to the "old j har faith" was again accomplished. *This Babylonian calendar reform is therefore a renaissance of the Atlantean tradition of the bull age* (see section "Son of God" and "Bull"). In this sense also the hieroglyph t, its cleavage form, appears reinterpreted as a sign of the bull, as the representation on an old-elamitic seal cylinder found in Susa proves, to which we still come back in the next section "Thorn" (No. 80 cf. Atlas fig. 483): *it is the bull grains which carry here the hieroglyph*. The old-elamitic representation No. 80 is an extremely valuable proof for the oriental reinterpretation of the *al-pu, al-pa, al-fa* to the "bull"-age god hieroglyph and is the visualization of the Babylonian *al-pu* "bull".

That the Phoenician or Hebrew has therefore nothing at all to do with this sign, the phonetic value and the Be-Das *alphöonizische deutung*, results from a short comparison of the old Phoenician m^s^e^HeSoSt "alpha" signs. By the finding of the tomb inscription of King Ahiiram of Byblos from the end of the 13th century¹ it results that the oldest "Phoenician" Y^J-sign is a cleft form of the tree of life (no. 81), from whose quick writing (no. 82 Byblos 13th century, no. 83 Byblos end of the 10th century, no. 85 Mesa middle of the 9th century) finally

¹ René Dussand; Les inscriptions phéniciennes du tombeau d'Ahiiram, roi de Byblos. Syria (Revue d'Art oriental et d'Archéologie). Tome V, (1924). P. 135 f.

on the one hand a sign similar to the old "thorn" sign arose and on the other hand again a form approximating the t hieroglyph or its cleavage (No. 84).

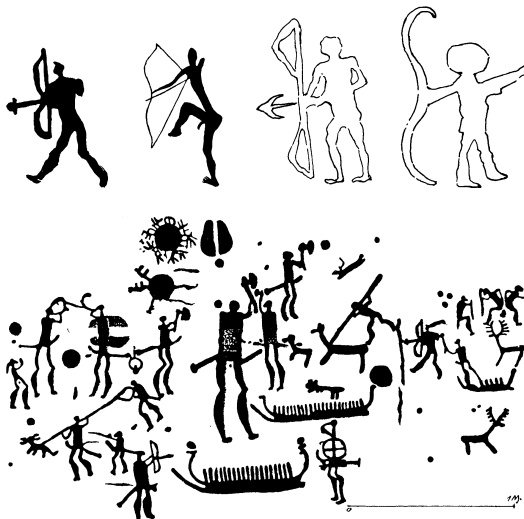
Thus, the same is true for the still young ancient Hebrew forms (85, 86). Thus, Old Phoenician originally had the *same initial sign* as Kyprian Minoan (47, 48). This explains the correspondences between the Old Hebrew form 86 and the Kyprian *to* (88), which in the alternate form no. 89 is shown to be a cleavage form of our t hieroglyph, like the *tu* in nos. 90 and 91 as a connection of the /^h sign (88) with the n or A sign, respectively, the (*ur* [ul]), *ku*, *su*, etc.-sign of the winter solstice. Here also as in the Sumerian (78) the phonetic value -/- of the bull-age name of God has taken possession of the *p* (*f*) hieroglyph of the widder-age name of God, *as* conversely above in the Faliscian (59) the *f tu*, *tiu* etc.-hieroglyph appeared to us with the "/-value, i.e. the *f* hieroglyph displaced the + hieroglyph and took the phonetic value of it. The same transfer of the Taurus-age phonetic value of the god hieroglyph to that of the Ram-age can be observed in the South Atlantic script of Arabia. The Old Tamudic here joins the Kyprian Minoan without any rest (cf. nos. 92 and 87, nos. 93 - 94 and 72, nos. 93 and 89). Here again the tomb house hieroglyph (94) appears, which we already mentioned in the signs of Mas d'Azil, connected with the double thorn sign |- (Atlas fig. 4523). The "thorn" splits the winter solstice sepulchral house, that is, where the "dome" stands, the year splitting <|) has been accomplished, the year has begun. Only out of this polyphony of the Nordic winter solstice myth it is explicable when we see in that South Atlantic script, the Old Tamudic, the "grave house" (95) or the original grave circle (96) appear with the phonetic value *f*, for which in New Tamudic as an alternate form that characteristically extended spelling of the H sign appears (97-99), whose simple form still exists in Lihjan (104-105) and whose borrowing from the Atlantic-Nordic megalithic culture of the cult of the dead we will be able to determine in the sections "grave house" and "ka-ku or ur-ka".

The buffalo hammer-The Atlantean-Nordic origin of the 0 sign with its alternate forms (07-00), which is indeogram of the southern
Atlantic script to the Ingvaonian, Anglo-Saxon and Old Norse runic characters still has the value of *ur* Arabia and the West g _{ier} "un(j water", we are assured by the further South Atlantic writings of Arabia-

Vaischriftgestellt: in the Neuthamudic (100-101) as in the Safaitic (102-103) occurs as an alternating form the *bull horn pair*; the far protruding antlers of the old buffalo (*bubalus antiquus*), that enormous wild bull, whose representation is preserved to us in the cultic rock drawings of North Africa, which still belong to the younger outgoing *Diluvium* (cf. Section "Bull" and Atlas Figs. 3418 and 3418a, rock drawing of Ksar-el-Ahmar (Kéragda Géryville), which are also found at their stations scattered in the South Atlas (Fig. 4740e, 1, m, n,o). The cultic character of these drawings and their special relations to the winter 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 Y or Y arm posture in front of the "Bull", or he is *under the "Bull"*, on the >|< sign, or this alone is connected with the "Bull". Likewise, we find the fl *ur* or *ku* hieroglyph, also with the sun point in it, and with the *hand*, etc. (compare the sections "Son of God", "Bull" and "ka-ku" or "ur-ka", "Hand" and Atlas fig. 4740 c-4740 p).

This West African Atlantic trace is now confirmed by the Vai script, which - like the Arabic Atlantic script - transmits the same sign of the buffalo hammers with the same sound value, in addition the vowel, *fa* (106). The word *fa* means in the Vai language "die",

PICTORIAL SUPPLEMENT VIII



The Bullhorn Arch and the Atlantic-Nordic Migration of Peoples and Cultures
 i) Archer from the petroglyph at Fossum, cf. no. 5. - 2) Archer from Alpera, Cueva de la Vicja, Albacete - 3) u. 4) Archer from the petroglyphs at Goll Ajuz, Nubia. 5) Rock drawings from Fossum, Tanum County. Right: the archer with the bull's horn bow and the stag with the "two men" (see p. 318f. Below: the "thorn" god, with the "thorn" sign as a head emerging from the year wheel, the later

"dead" and "father", meanings which visibly still show through the relations to the winter solstice and rebirth. Interesting is the "split" form of the sign (107), the "half horn", the "unicorn", which thus also here betrays the old Atlantic cult practice. The doubling of the pair of buffalo horns (108) now has the value *ni in the Vai script*, which means "*bull*" and "*old time*" in the Vai language.

As we could determine in the previous section now already briefly, is still preserved with the still living Atlantic tribes of northwest Africa, the Kabyles, the tradition recorded by Frobenius of the "old time", the blond blue-eyed "bull"-hunters. This "bull" age would have been followed by the "ram" age, which would have given rise to agriculture.¹

The phonetic values ff for the single pair of buffalo horns and for the double, suggest the *ver-Büffelhömei, Bogen* mutation that, as in many cases in the Atlantic Norse languages, *-n-* denoted a dual, a *n^sche^und^ordatlan-* duality, and later generally a plural, which then again became the *singular tables* Stone Age *n_ . _ , ... 1.1Written and linguistic-*

became, so that the meaning of "two antlers" was transferred again to "two horns", that is "the single well-community antlers". Such a retraction of the phonetic value had to let prove then a consonant stem *ffn with the* northwest Africans as a designation for "bull" and "two horns" or "buffalo antlers". In fact, in the Berber languages this word is present as *funas, afunas, fonase* with the meaning "cattle", while in the Yoruba languages *efon* means "buffalo" and "arrow" the bow, the crossbow. We find here the mental connection of the terms "two horns" with the object, the "bow", and the useful purpose of this object, the "arrow", to which the same sound transmission occurs. We can still observe the same in Old Norse: *β wist* the "bull", its umlaut form *yr* the "bow" and the "yew", from whose wood the bow was later made: *yr* A or \$ is likewise regarded as the "stretched bow", while the ablaut form *0r* means "arrow", Anglo-Saxon *earh*, English *arrow*, also Gothic *ar-hrarna* still means "arrow", but the Latin *ar-cus* "bow". The last connection, the *r-k* (*ur-ka, ar-ku, ar-ka, ar-ha* etc.) and *k-r* formula, "two bows" = "two horns", is also contained in the Vai *kara* and *ka-la* "bow", Berber (Tachelhit) *lqu/s*, to which also here Sumerian *ru (ff ru)* "bow" is mentioned.

The same sign \$ is called in the Norwegian runic poem, besides *bendr bogi* "tense bow", also *fifa* "arrow", while the Snorri Edda has preserved for us in a single place the younger name of the bull, probably the South-Atlantic form, which remained common in Northwest Africa; it is the name *ar-funi* (Skaldskap. 58), which connects the form *funi* with the older w, as winter-sun-usual ablaut form of *ur*. As further old cult names still *ar-fr* and *ap-li*, the inversion form to the Babylonian *al-pu*, the Greek *al-pha* etc. are handed down to us at the same place of the Skaldskaparmal.

We will pursue the trace in detail in the sections "Son of God" and "Bull" and here only briefly assure ourselves that the Atlantean language community Old Norse *-funi* and Berber *funas* "bull" ("two horns", "bow" etc.) is confirmed by the prehistoric monuments of the Atlantean Occident. The oldest representation of the jungdiluvial "bull hunter" appears to us in the eastern Spanish rock paintings of the Jung-Capsien, of which especially those of Alpera must be emphasized (Pictorial Supplement 8, No. b - Atlas Fig. 186 b). They show us the almost man-high arches, which consist of two *buffalo h'ömem* joined in the middle! However, we find the same representation of an arch in the South Swedish rock drawings (Atlas Fig. 186 cf. Fig. 4739 b, Fossum Tanum, cf. Pictorial Supplement 8, No. a and e).

¹ Atlantis, vol. I, pp. 10-11.

However, the same arc is shown to us by the Nubian rock drawings at Goll Ajuz, which can be traced back to the cultural wave of the South Atlantians, the "people of the foreign boat type". (Atlas Fig. 187 b and c =* Fig. supplement 8, No. c and d). That this is an ancient *Atlanto-Nordic* linguistic and cultural material is evident from the distribution of the *f-n* and *p-n* formula for the bow, which we find again in the same way in the South Atlantic cultural migration from Sumer to Polynesia: Sumerian *pana.pan* "bow", Samoa *fanau*, Marquesas *pana*, Tonga *fana* "bow", Tahiti *fana* "shoot", Malay, North Borneo, Java *panah* "bow", Fiji *fana* "shoot with a bow" Macassar, South Celebes *pana* "bow", and for Central America (!) Paraguay *pins* "bow", Yucutan *phum* "bow".¹

To the Arctic and Atlantic-Nordic original language community are here still briefly summarized: the Armenian name of the letter *u* or *g* (d. i. w.) *hiun*, *viun*, *iun*, Georgian *un*². The character is visibly still a composition of | and ft³, a frequent Atlantic character combination (Text Taf. VIII, No. 21, 28, 29, 41, 52, 62, 66, 125, 129, 196), which in the Atlantic-Nordic languages also has the phonetic value *u(r)*, or ablaut form *jr* (Text Taf. VIII, No. 41, 62, 66). In view of the fact that one would like to derive the Armenian from the Greek *Y* # (cf. for the change of character actually present here Text Plate VIII), it is of importance to note that the Old Chinese *niu* means "ox" and is written in Shuoh-wen with the same hieroglyph as the word *ch'e* "germ" "sprout" and *sheng* "give birth, bring forth," which are all variants of the *Y* "man" character: cf. Appendix Part II Taf. Ancient Chinese Characters No. 127, 47-49, as well as section "Bull", where we will get to know the alternations of *Y* and *Y* or *Y* and *Y*, respectively *U* and 𠂔 or *V* and *V* as winter solstice symbols of the Elk Bull Age, as hieroglyph of the "Man" rising in the sign of the "Bull".

The consonant root - "b" for "bull", which is already known to us also for the winter solstice word "mother", "stone" and "man", and was attested above in the Vai language as *ni* "bull" and "old time", points to an older stratum where the word for "bull" was still formed with this consonant root, as in Dakota, where *ta* means "elk," but *ta-tan-ka* means "buffalo," *tan-ni* and *tan-ni-na* mean "old," and *ni* means "live." So the Dakota - expression "buffalo-old" corresponds completely to our expression "ancient-old" as a designation for something that happened "long ago", in "old time", in the "bull age". Therefore also in Dakota *tan-ni-han* "long ago", "old ago".

Also in the Tuatha languages the *-n-* root for "horned cattle" has been preserved: Old Norse *nauf* Anglo-Saxon *neat* "piece of cattle", Old Frisian *nat*, Ahd. *nöz*, Anglo-Saxon *nieten* "cattle", Old Saxon *nbtif* "small cattle" etc. This juxtaposition teaches us again how "ancient" these connections between Atlantic and Arctic-Nordic culture are. The diagonals, which we can draw from East-Asia and West-Africa, intersect again in North-America.

In all Atlantic Norse languages, the word for "bull" is otherwise derived from the verbin-

¹ I take this Sumerian-Polynesian-Central American compilation from the one during printing of my work published study by *Eduard Stucken*: "Polynesisches Sprachgut in Amerika und in Sumer". Mitteilungen der Vorderasiatisch-Ägyptischen Gesellschaft 1926, 2 (31. Jahrg.). Leipzig 1927. p. 101. It is a sign of the time, how the same realizations in different places, independently of each other, force their way through the hereditary burden of erroneous scientific working hypotheses. By the fact that Stucken did not consider the old Sumerian hieroglyphs and gives only the cuneiform transcriptions, all further connections remained closed to him. It also shows how hopeless every attempt must remain, It is not possible to approach these questions ex Oriente, if one does not know the prehistoric and early historical occidental monuments thoroughly. ² *F. Müller*: In the Sitzungsberichte d. philos. hist. Klasse d. K. Akad. d. Wissenschaften CXXXVII. Wien 1898. 3 By the way, in the Armenian minuscule writing the letter *u* (i.e. w) is hardly distinguished from *f* (sound value o).

dung of a -Z or -r stem with a (g) or -^ stem, or mutually formed, as we will further examine in the "bull" and "ur-ka" section.

The sign *fa*, the buffalo antler ideogram, has in the Vai language the meaning "father", "father" and "lord" "die", "death", thus contains the meaning of the winter solstice myth of the bull age winter solstice transferred to the god name, the name of the "lord" of the ram age. Beside the already shifted form *fa* with toneless spirants, that is passed through the winter solstice, the Vai language has preserved also the unshifted form with toneless closing sound *pa* "Lord". It is the same name of God, which we find in the beginning of the Nordic runic series Y H f-r as Old High German *fro*, got. *frauja* "Lord", in Christian times "Christ, the Lord", Old Norse Freyr the name of the Son of God. *Freyr* the name of the son of God of the ram age is preserved, as in *Freyja* the name of the mother earth of the ram age, since the earth "is God's", thus in the Atlantisch-nordic cult language the same name as the son of God and God-father carries. It is the same name of God, which is us as a root syllable also in the Old High German *fa-tar* "father", Latin *pā-ter*, Old Indian *pati* "lord" and *pi-tār* "father" etc., Sumerian *pa-ab*, *pab* "father", Polynesian *pa*, *papa* etc.. "father", "ancestor", "ancestor", "lord", is preserved, and "lord" (*pa* or *fa*) and "thorn", "God" and "maker" (*tar*) denotes.

We are in the *p-ph* or *f-b* series. Originally the *p-ph* or /^h forms belonged to the winter solstice, the *f* form to the summer solstice, respectively to the midsummer cult language, a distinction which was then also abandoned with the later darkening of the cultic tradition. Beside the masculine proper names *apa* or *aba* occurring on the Nordic rune gravestones (among other things. Stfindervissingstenen and Gunderupstenen in Jutland and Köpingstenen in Skåne) we find in Old Icelandic *afe* "grandfather", "man", *afa-syster* "great aunt", Gothic *abba* "father", which need not be borrowed from Aramaic like Greek *abba*, since consonant doubling is possible in solstice words with intervocalic consonant. In the Berber languages we find also *baba* and *abba* "father" written with the year division ideogram of the equals ©, in the old Greenland Eskimo *abba* "father", the "northern one" beside *pa-una* "who is above" (compare *Anu*, the Sumerian-Babylonian god-father and sky-god, whose throne stands in the north), *pā*, *pāk* "entrance" (into house, tent, cave) etc..

Because there, where God the Father, the "forefather", the original beginning of the creation was, who created the world from the waters of the darkness, there the "Lord", the father of the people, the son of God is again, at the beginning of the year, in the water depth, in the "cave", there where the new life originates. This is a general Atlantic as well as Arctic-Nordic, cosmic creed.

In the cultic vocabulary of Sumerian these connections are still completely handed down to us: *ab* and *ab-ba* means "father" (semit. *abu*), *a-ab-ba* the "sea" (*a* "water", "seed drop", "procreation", semit. *mū*, *mē* the mother-word), *ab* "dwelling, dwelling", "sea", *ab-zu* the "house of the deep", the "water depth, the ocean" (semit. *ap-sūy*, *ba* "to divide, to divide into equal parts", "part", "half", *pa* "shoot", "germ", "rice", "staff" £, *pa-ab*, *pab* "man", "father", *pu* "depth", "well" like Polynesian *Po* or *Pu*, the god of darkness, night, underworld, etc.

The same meaning of *pa* "to cut", of calabashes into two halves, that is <D (D, we find also in the Yoruba language, for the correct understanding of which we need the Yoruba myth of the separation of heaven and earth as the two halves of a calabash *Odudua*, name of the

ancient earth goddess of *Ife*, must refer. And as *pa* in the Sumerian still designates the life tree hieroglyph + of the ram age, *apa* is called in the Yoruba language a cultic tree giving light in the night, from whose wood also the cult drums are made, and *pa-taki* "head, chief", in which again the word *pa* "lord", "father" and generally South-Atlantic *t-k* "axe" are connected (see section "Son of God" and "Thorn God"). Because where the son of God the "Lord", the "father", the "thorn-god", the "year"- or "tree-splitter" stands, there is the beginning of the year.

The grave or *mut*-in the Vai language we find, as in most other Atlantean Norse languages, the of the *sina*^{es} i^{id} and' *Va* [^] formula transferred to the name of the "mother-earth," especially as "mother-house," "grave-house," "house Scripture and its at-ja Jen waters" of the winter solstice. As we will see in the course of this section *Lantian-Nordic*.

origin will examine, the Vai writing forms here the chain link of a prehistoric, Atlantic-Nordic hieroglyphics and symbolism, whose spread 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 "tomb" and "mother's house" (109-in), *ba* "mother," in which is the sun, recurs with the same phonetic value *b* in the Sinai inscriptions of the middle of the second millennium B.C. (114-115) and appears with the same phonetic value (*pd*) in Old Indian (112-113), whose spelling as a variant again "literally" agrees with Old Hamudic *f* (95-96). The right cross in the tomb house ideogram of the Sinai script (115) assures us explicitly that we are in the year division, the middle of the year.

Of greatest importance are now the alternating forms of the Sinai script for the */*-sound (116-119). They show (according to Grimme) both the forms of the tomb house (117-118) recurring from the Old Tamudic (95-96), but besides that a connection, the "tomb house" in the "fish" (116). As we have seen in Text Taf. I, nos. 81-91, also here there is only another "symbolic" writing of the Atlantean winter solstice myth, of the son of God or his "house" in the "serpent", the "grave fish", out of which the son of God rises to a new year, the new "year"-, "world"-, "tree of life" grows up. Hence the same phonetic value for the "grave fish" in the South-Atlantean writings of Arabia as for the tree of life \$ in the so-called "Phoenician" or "North-Semitic" writing of Palestine, whose name *samekh* (*s-m-k*) we will still discuss in detail in the section "tree of life". The Sinai variant (text Taf. II, No. 119), the sun above the waters, once again explicitly confirms the connection with the winter solstice and the western, Atlantic origin of the parable.

Especially valuable is the name of the letter in the "North Semitic" *p<z* "mouth"; because there, where the year begins, where the "stone", the grave house or "mother house" is split, in the "house of the deep" or "of wisdom", "in the waters", where the new light, the new life is born, arises, *there "the mouth is opened", there is the origin of the language* (see section VI).

That the one-sided derivation of the Sinai script from the hieratic on the part of some Egyptologists was a completely forcible construction, just as the derivation of the old Indian script from the so-called "northern" or "southern Semitic" scripts or of the runic script from the north-central, Greek or Latin scripts, we will be able to establish several times in this section. It suffices here also a look at the formula of the pre-dynastic linear writing of Egypt, in order to show the far older, atlantic relations of the Sinai-

Script to recognize. Both the Old Tamudic script, with which Grimme rightly already tried to connect the Sinai script, and the Sinai script lead back to the pre-dynastic linear script, which connects the tomb house with the "fish" (120), the "noose" (121) or "snake" (122) or the snake with the two D-signs (X X), whose split form is the sign of the Atlantic alphabets of Arabia for the "tomb fish" (text plate I, no. 84-85).

The pre- and early dynastic linear script of Egypt also features the or -/-hieroglyph ¹ T-₁ of the linear script and in the various spellings and cleavage forms (124-127). By the rormel, the ram age- the fixed symbol connections, also the relations of this sign to ^{thesymbolk} of Egypt winter-sun-usual yearly beginning are sufficiently cleared up. In No. 128 the cleft form F or £ is connected with the nocturnal sun, the "dead sun" wrapped in the "mat"; in No. 129 with the solar circle; in No. 130 with the "root" of the year or tree of life X; in Nos. 131 and 132 with the ^"-sign Q, the downward or down-turned two "arms," an allegorical writing for the sign fl A Fl; in No. 133 the circle of the sun is added, in no. 134 the -sign appears on the tree of life >j<, which is in 0; in no. 135 it is connected with the "man"-sign Y of the resurrected Son of God, which is identical with Y respectively V, or the ^a-sign LJ, the upward or upward raised hands, which carry the ^-sign (136).

As we will examine in the section "thorn-god" and "thorn", the F-sign is also traceable in ancient Egyptian as a variant of the thorn-sign p, which is then written in Egyptian hiero- glyphics with the axe-ideogram f³ n-t-r; the god-determinative ("god-dom"). Symbolic connections like nos. 137 and 138, which we will treat in detail in the sections "thorn" and "grave house", also show both signs as "splitters" or openers of the grave or mother house, of the "ka house", of the year or of life. The formula No. 138 is thus completely identical with the Egyptian hieroglyph j̄j̄, the "axe consecrated" (sub ascia dedicata) grave house.

In that working city, which was built on the occasion of the construction of the pyramid of Usertesen II (2630-20 B.C., XII. Dynasty) and hardly existed for a century (2630-2530), the pottery finds show a linear writing and symbolism, which points to an Atlantic-Nordic foreign element. These characters and symbols connect to both Creto-Minoan hieroglyphics and linear writing, as well as to the Atlantic-Southwest European hieroglyphics of the late Late Stone Age and Early Bronze Age. We find in Kahun^x then also our ^-hieroglyph (Text Taf. II, No. 145-146), as well as its cleavage forms again represented, which latter appears also in Medinet Gurob, a place, whose history belongs to the end of the 18th and the beginning of the 19th dynasty approximately from 1460 (Tuthmoses III) to 1270 B.C. (Seti II). It is the time of the North and Sea Peoples, the last, Atlantic-Nordic military expedition in alliance with the Libyans. As the graves of Medinet Gurob then show racial foreign types with golden hair and light skin, so the Gurob pottery shows the same foreign Aegean type of the earlier Mycenaean, Cypriot, etc. Style.

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 form

^x FF. *M. Flinders Petrie*: Kahun, Gurob and Hawara. London 1890; liluhun, Kahun and Gurob. London 1891. 16 Wirth

of Mendes, Egyptian Ba-Neb-ddu, who is also called "soul of Râ", the sun god, an important proof. First of all what concerns the *ba*, it is - as was already noted above - the original "summer" sound (-b-) to the winter sun-usual -/-form. In Egyptian *ba* means both "buck" (ram) and "soul", and so *se*^{*n} *N*^{ame} was also *Ba-Neb-deddu* "buck" (ram) or

11 11

"Soul",

Lord

of *Deddu* (Busiris), in which name

formula the fourfold world column of Osiris is contained, which as a symbol of the world or life tree originally I is synonymous with the life tree linear sign (text Fig. 21, No. 2 a and b) (see section "Tree of Life"). The Egyptian representation of the sacred sun ramder of Mendes with the uraeus serpents added to it the ^-hieroglyph with the two sun points (TextTaf. II, No. 147, cf. Atlas Fig. 3725). The Atlantean origin of this symbolism is secured by the Late Paleolithic rock drawings of the South Atlas, where both the representations of the sun-widder with the son of God, also as "thorn-god" with the "thorn" (shafted stone axe, hoe), as of the son of God with the two suns, the rising and setting, the morning and evening, the early year and winter, the winter solstice, are preserved (cf. "Son of God" and "Aries" sections and atlas figs. 3720, 3721 a and b, 3722).

The Atlantean To conclude our examination of the \$ *pa* or *fa* hieroglyph, we must mention a *gram*^{de}*Krumm*^{am} dere alternate form, the "Krumm" or "hooked staff," which represents the phonetic value *p* especially in the *stab* or *hooked staff*_n^o rd and Middle Eastern alphabets. We will mention this sign and the ideogram

of the hoe in the sections "staff" and "ram" further examine. Here it should be stated only provisionally that it belongs to the symbolism of the ram age and is to be regarded as a split form of the *ram-hemer* ideogram (text plate II, No. 149-150). The affiliation of the Aries symbol with the t hieroglyph, the sign of God and the Tree of Life of the Aries Age, is still clearly expressed in a beautiful Ingvaconian house mark, which was drawn by me at Workum (Friesland) in the church there from a gravestone of the 17th century (cf. appendix to Part II, "House Marks", Plate II No. 18).

The history of the "hook" or "crook", the later Christian symbol of the "pastor bonus", "the good shepherd", the Son of God with the "lamb" (originally with the "ram"), is a very entangled one, because all kinds of formal and mental connections have taken place, both with the sun spiral and with the ideogram of the wood or horn (antler) hoe (see sections "Thorn" and "Spiral"). Because by the Atlantic-Nordic writing on or scoring in wood, which brought about a "right" (that is straight) writing of all curved lines, the cleft form of the Aries hom sign (Text Taf. II, No. 150) coincided in the "orthography with the hoe ideogram (No. 151 or 152), so that a great confusion and substitution must have arisen also in the phonetic values.

The basic forms shown in nos. 149-152 are completely preserved in the symbolism of the Atlanto-Nordic megalithic culture, in particular of the megalithic tombs. Thus, the ram's hammer ideogram (153) appears in connection with the right cross on the stone called "Bâteau de Saint-Avoye", Morbihan (Atlas fig. 4599), the cleavage forms, the crook or double crook (154) on the menhir of la Boulaie-Moustoirac, Morbihan (Atlas fig. 4589 a), in the burial chamber of Rénougat, Finistère (Atlas Fig. 4589b), on the dolmen of Mané-Kérion (Atlas Fig. 4589 c) and of Mein Drein near Lockmariaker (Atlas Fig. 4590) and Mané-Lud, Lockmariaker (Atlas Fig. 3032); double crook with the "Dom"-

Sign on the inside of the headstone of the dolmen "des Marchands", Lockmariaker (Atlas Fig. 3033). The simple "crook" on the cross or the cross-staff appears on the dolmen of Petit Mont to Arzon. Morbihan (Atlas Fig. 3035 and Fig. 4588, No. 2) and the above-mentioned dolmen of Mein Drein (Atlas Fig. 3034 and Fig. 4588, No. 3) the right-angled hook or hoe shapes (Text Plate II, No. 155) among others in the *caves (!)* of Kerozille near Plouharnel (Atlas Fig. 4591) with the linear sign of the tree of life \$ (Atlas Fig. 4597). For the full understanding of this symbol connection, "right cross" and "crooked" or "hooked staff", we must again realize that in the Sumerian hieroglyphics the same signs (text Taf. II, No. 159-161) still appear as alternating forms and their phonetic values and meanings still clearly show the relations to the winter solstice and year division; these are:

"cut, section, part"

(Semitic mašu), "half" (Semit. meSlu), "middle" (Semit. maälu), "twofold, double" (Semit. tallu), "to bring forth," "to multiply" (Semit. sibtu, sabitu), "to be bright" (määu), "bright" (Semit. ellu); *DAR* "to cut through, to cut in two" (semit. uääuru), "shoot," "germ" (semit. uäSubu), "shine," "shine" (semit. baräru). Also the meanings "sun" (samäu) and¹ *Engir-ra* - god Nirgal, the god of the underworld, the world of the dead, confirm the presence of the winter solstice myth, the division of the year, where the "middle" is, the circle is divided into "two halves", it becomes light, bright again, as the sun is "brought forth" again and the daylight "increases".

And - as was noted further above - still in the Anglo-Saxon rune series of the Themsemesser (Atlas fig. 4686) the right cross + stands as variant for the split year circle 0, or the ideogram of the "two snakes" § as 12th rune or midsummer sign, sign of the summer half of the year, beside it as 13th rune. Rune the sign /-#, the rectangular spelling of S, the sign "yew", as sign of the summer, heavenly tree of life (actually place of the summit of the tree of life, whose "roots" i^m south, in winter in the earth, in the waters, are) (see text Taf. X: "The sacred series").

Thus, it is no longer a mystery when we see the hooked or crooked staff appearing as a funerary cleavage symbol also in the southern Scandinavian petroglyphs, either standing on the β-sign (Text Plate II, No. 156) or next to the β-sign, to which the tomb house ideogram is added (No. 157), or on another ship of the dead in front of the β-sign, which is connected with the sign of the rising sun 9 and the rising "man" Y (No. 158). It will now also seem natural to us when we see it appear in the early dynastic death cult symbolism (No. 139), in the tomb house, in connection with a sign which appears to be an alternate form of the ^- sign, and to be composed of 9^m d the Ä "loop" and the "painting cross" X. It is a designation for a certain sacrifice for the dead, called *smr*:¹

Just as in the mortuary cult symbolism of the Atlantean-Nordic megalithic culture, the "hoe", "crook", "hook", or "hoe-stick" appears in the pre- and early Dynastic linear writing (nos. 140-144), and in the Atlantean symbolism of the pottery of Diospolis Parva still in compound no. 148.

Now, while the wood hoe or the hoe from the hom of an antler in Northwest Africa has the sound value -£-, in the Libyan Numidian writing still appears as "double hoe" with this value (166), we see the ^Äa-sound value of the rising sun in Old Indian also written as a connection of the hook or crook with the solar

¹ Raimund Weill: Des Monuments et de l'histoire de Ile et Ille dynasties égyptiennes. Paris 1908, p. 267. i6*

ideogram (164-165), öor as a simple crook (163), while its inversion has the phonetic value *pa*, which phonetic value we also find in the North-Mediterranean writing series for the crook or hooked staff, the "thorn" sign p p or the rectangular spelling of the Q-sign, n (nos. 167-189).

That we are always in the f|, in the *u* or # (z0 sound of the winter solstice, teaches us the use of the p sign in the Anglo-Saxon runic series (190, 191), which has the phonetic value & (*un*, *w*), as well as the names *uung* (Steph. No. 4), *uyn* (Steph. 8, 13), *wen* (Steph. No. 5, No. 9), *huun* (Steph. No. 10) and *hun* (Steph. No. 71, Vatican Codex Urbin 290), where we also have to remember the Armenian name of the ^-letter *hiun*, *viun*, *iun* and the Georgian *un*.

While the ideogram of the hoe *f* is conceptually related to the "Dom" sign p p as "splitter", the crook is connected with the snake staff as bringer of salvation and light (see section "Staff"). The "serpent" with the sun appears in the North American petroglyphs of Owens Valley (California), then also in connection with our + *P^a* ' (*fa*-) hieroglyph (193), like the £ hieroglyph in the H, the "serpent" (192), or connected with the wheel cross ® as determinative of the new rotation and the hieroglyph of the descendant \$ (194).

Thus, our comparative study of the winter solstice hieroglyph of the Son of God, the Lord, the Tree of Life sign of the Age of Aries, on the great Atlantic diagonal from North America to the Near East has revealed a still unbroken cult linguistic and cult symbolic tradition, from which it follows that the "unshifted" phonetic value of the sign and the "shifted" one was -/-.

Let us now turn further to the East on the trail of the Atlantic-Nordic migration.

24 The Vedic The Sumerian *ABZU*, Babylonian *apsü*, which is thus originally composed of *AB*, *ap* "father", "sea", "house", "dwelling" and *ZU* "depth", "wisdom", has preserved itself - as already mentioned above - as locative to the stem *ap*- "water" in the Old Indian: *ap-su* "in the waters". The suffix *su* will have originally borrowed its meaning from the word of the winter solstice loop H, which could be *ur* (*ru*), *ku* or *su*: cf. the Sumerian hieroglyph \$U Text Taf. I No. 64-66 (Barton 365-490), which in its meaning still includes the totality of the winter solstice symbolism That *ĒU* denotes the "being in the water", as also Sumerian *SU*, *SUD* is "submerge", "sink" (in the water) and *SUD* also the "light" (Delitzsch, p. 250/251).

We will be able to prove in the section "noose" the designation for *su* as the primordial water of the winter solstice in the bosom of Mother Earth everywhere in the Arctic and Atlantic Norse languages.

The oldest traditions of the Veda confirm this also expressly. Of Agni, a manifestation form of the son of God, who is the "light of the lands", it is said in Rig-Veda I, 95, 3, that he had three abodes (births), one in the ocean, in the sea (*samudrâ*), one in the sky (*divi*) and one in the "waters" (*apsü*).

Here the cosmic tripartite division is given, so to speak, in the longitudinal or vertical average: above the sky (midsummer), then the earth's surface surrounded by the world ocean (equinox), below the "waters" in the womb of mother earth, in the "stone", in the "rock" (midwinter). R.-V. X, 45, i also expresses this clearly, where the three-part

Agni's birth "from heaven" - "among us" and "in the waters" (apsü), is enumerated in the order from midsummer to midwinter. Likewise R.-V. VIII, 43, 16 "Agni, the heaven's head and height, and he, the earth's overlord, arouses the waters' seed-pouring". In R.-V. X, 2, 7 it is said of Agni: "You, whom *earth* and *sky*, whom the *waters*, whom Tvashtar beautifully begot".

That Agni was "in the waters" (*apsü*), in the "ur", in the "bull", in the "buffalo", the winter solstice symbol of the bull age, is corroborated by R.-V. X., 45, 3 "When you stood in the *third room*, Agni, then the *buffaloes* strengthened you in the water shoot". It is the place where he "broke the solid rock" (6).

We have already briefly touched upon the division of the year into three parts in the symbol of the "three mountains" as a daredevil projection of the cycle. It is the representation of two arcs of the same height (spring and late year), which are surmounted in the middle by a third higher one (summer) (text fig. no. 24 and atlas fig. 2558-2560). This parable **The Third in the Well** is common Atlantic-Nordic cultural property that recurs in a number of myths up to the fairy tales of the present. It appears 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".

Sâyana, in his commentary on the Rigveda hymn I, 105, to be discussed presently, mentions a passage from Taittiüya Brâhmana (III, 2, 8, 10-11) and also in Sâyâyana, in which the story of the three brothers *Ekhata*, *Dvita*, and *Trita* (the "First," the "Second," the "Third") is told, which is found at length in the Mahâbharata 9, 36, 33 f.

The first two brothers throw the last one, the "third one" into the "well". In the story of the Mahâbharata (9, 36,25)-it is said that the *wolf stood in the way* of the three wandering brothers and that Trita, fleeing from him, fell into the "well". The song of "Trita in the well", R.-V. I, 105, also mentions the wolf. Trita speaks to the gods (11): "the vibrant ones sit there in *the middle of the ladder to heaven*", they drive away the *wolf* that comes over the eternally flowing waters", and 18: "once the *reddish wolf* (Vrika) saw me, how I went my way."

The "wolf", the "dog", whose name is formed in the Atlantic-Nordic language with *r* (*ur*; respectively *ul*, *yl*) or *k* (*ku*), is the winter solstice symbol, which overlaps with the "bull". Therefore, in these languages we will see the designations *ur* (*ul*) or *ku* (*ka*) for "bull" and "dog" ("wolf") alternate.

Another name for the winter solstice is the "ladder of heaven"⁴⁴, which ascends from the "stone"⁴⁴ to the sky (midsummer) and with which we will deal in the relevant section.

Trita addresses his request for help to Agni, Manu, Varuna. The name *Manu* confirms the winter solstice symbolism here, because the "man"⁴⁴ (*mal*) was born from the "stone"⁴⁴ or "water"⁴⁴ (*nu*, *na*). And God in his revelation at the beginning of the creation as at the beginning of the year, in the winter solstice, in the primeval water, is the *Ur-ana*, (*fr-ana*), the "primeval ancestor"⁴⁴ (Ouranos, Varuna etc.).

Trita is rescued from the "well" of Brhaspati.

Brhas-pati or Brahmanas-pati ("prayer lord", "the oldest king of the prayers"⁴⁴ - "of all prayers producers"⁴⁴) is called the power which stands by Indra in his fight against the winter snake Vrtra and helps him with the liberation of the sun from the "rock", the cows (the months of the new year). His weapon is the Rta: "right"⁴⁴, "order"⁴⁴, "lawful course",

"year" (cf. p. 194). Like the Angiras he opens as a personification of the power of the holy song and the holy word with "fire-heated songs", the "cave" ("mountain", "rock", "stone"). He "found dawn, sun and fire" - "with his song he scattered the darknesses", "he hid the darkness and let the sun see".

"Trita," the "Third," thus embodying the autumn-winter course of the Son of God, appears in another version of the myth in the Rigveda as *Trita Āptya*, corresponding to the *Thräetaona* of the Awesta. "Āptya" is his name, "born" or "dwelling in the waters" (Sâyana to VIII, 47, 15); in various places he is associated with Indra in the latter's struggle against the winter serpent Vrta, the "Encloser," aen winter demon. In X, 8, 8 *Trita Aptya* is the one who, sent by Indra, slays the three-headed son of Tvashtri and liberates the "cows". In X, 99, 6 it is Indra who slays the six-eyed, three-headed demon; strengthened by his power, Trita killed the *boar* (*varāha*) with the "iron-pointed club" (the "thorn").

Here the boar takes the place of the dog or wolf. While dog or wolf probably (still ?) belong to the winter solstice symbolism of the elk (Zwillinge) time, the boar is the winter solstice sign of the bull time. In the wall paintings of the Magdalenien, which belong to the bull time, is preserved to us also a representation, in which bull and boar intersect themselves turned backwards, while between them the *comb (hand)* symbol of the winter solstice stands (Atlas fig. 4495 b. Wall painting from the cave of Altamira).

We come back to this in detail in the section "boar". It is sufficient here to point out the well-known fact that the cultic boar meal still plays an important role in the Yule celebration of the Viking age and also here the designation of the boar for the winter solstice, also in its quality as an oath, vow animal, is still clearly recognizable.

That the Trita was in a *kupa* "well" (I, 105) is explained by the word *kūpa* itself, which is composed of *ku-ap-a*, that is *ku* "earth", "land" and *ap-a* "water". He is therefore "in the waters", in the womb of the mother earth, the winter solstice.¹

Of Agni, the sun, the light, which is before the winter solstice, "in the waters" (*apsü*), in the "darkness", in *ur* or *ku*, it is said that he was generated by Trita and "sat veiled inside his dwelling" (R.-V. X, 46). It is the third, last season, the autumn-winter, from which the new light emerges again in the winter solstice. Of this third season it is said in R.-V. X, 45,3: "When thou stoodest in the *third room*, Agni, the buffaloes (*mahisah*) strengthened thee in the *womb of water*" - then (6) "he broke the solid rock".

Again, the third stay of Agni in the waters is still connected with the bull symbolism.

Apsu, Dulazaga and That the god, whose hieroglyph was the sign t, is the Son of God, the "Light of the Lands" ^{Mithra}, can still be proven also for ancient Vedic India with the help of the Assyrian

¹ To Old Indian *kūpa* I would like to add Old Norse. *Kbfr*, ags. *Kbß* old Saxon. *Hbf* mhd. ahd. *huoß* hgd. *Huf*. This results from the common ideogram β or for "water", which can be *ur* (*ur*) or *ku*. In the symbolism of the North American Indians (Hopi) β is also the water sign. Here "bull" and "stallion" meet, since the same root *ku* is preserved in *aqua* and *equus*, while *ar* in the runic futhark still means "bull and "water". To the β form of "hoof" refers the myth that the horse hoof beats "water" from the "stone", the "rock", "mountain". The rune *eh* Anglo-Saxon *ehu* is also still written with the old water ideogram M. As we will see in the section "Horse", in the Old Stone Age Atlantean cult caves of Southwest Europe the representation of the horse (as winter solstice symbol) is also repeatedly connected with the water ideogram.

Monuments from the Kassite^{Aspu, Dulazaga and Mithra} period (approximately between 1700-1200 BC), in which the Assyrians came into contact with the Iranians. On this way again the²⁴⁷ direct borrowings from the Atlantic-Nordic cult symbolism and -languages took place, whose traces we will be able to determine still often in the Assyrian culture beside the Sumerian-Babylonian.

In that Assyrian list of gods K. 252 (W. A. I, III, 66) in which also the god "As-sa-ra ma-ra-aè" "the great Asura" is listed, the Assyrian spelling of the Avestic "Ahura-mazda" we find the name *Dul-azag-ga* with a quite special gloss. First it is to be sent explanatory in advance that the Sumerian *Dul-azag-ga* designates the *seventh month as beginning of the second half-year with a division of the year*, which begins with the spring day and night same. It is the Babylonian month *Tesritu*. Further *Dul-azag-ga* is a name of the Babylonian god *Nabu* (*Nebo*) as a holder of the *west, evening and autumn point*. *Nabu* is the lord of the descending half of the year, whose center is the autumn equinox. In this capacity he is the escort of the dead, of *Hermes psychë-pompos* (*Epp.flq \roxo- jtopjtog), the "soul guide". With this it agrees that *Dul-azag* is also the name of the "fate chamber" in *Esagila*, in which *Nabu* acts as the determiner of the destinies at the New Year celebration. The counterpart of *Nabu, Nebo*, Sumerian *NigiSzida*, is *Marduk*, the son of *Ea*, the lord of the depths of water, the *apsü*. *Marduk*, the younger son of God in Babylonian religion took over from *Nabu, Nebo*, the greater part of his original dignities and eventually eclipsed him altogether. He appears as the lord of *Esagila*, in which the "fate chamber" *Dul-azag* is located, and is the lord of the *rising* half of the year, the center of which is the spring equinox. Thus he is called in an inscription (IV R 64, 24 a) also "JÄzr-Dul-azaga" "son of Dul-azaga". In a large inscription of *Nebuchadnezzar II* (col. II, 54) it says: "Dul-azag, the place of the destinies in *Ubäugina*, the chamber of the destinies, in which in *Zagmuku* at the *beginning of the year* on the eighth or (and) on the eleventh day the king, the god of heaven and earth settles down and the gods over heaven and earth- determine the destiny of the future - this chamber of the holy *Marduk*".¹

The Babylonian New Year (*Zagmulu*) was celebrated in the time of the spring equinox, especially by the departure of the god on the ship's cart (*carrus navalis* carnival) and the celebrations of the destinies for the coming year.² Originally, in the old Sumerian calendar, the beginning of the year was in the winter solstice and was the New Year, the Chaldean jubilee celebration. With this also completely agrees that *Ubsugina*, in which the "chamber of the destinies", *Dul-azag*, is supposed to be, according to IV R 63, i/fb, means: "the dwelling of the consultation of the great gods", which in "Ekur" . . . "Ekur" the "mountain house", the "earthly earth" is considered the seat of the gods.

As it was already indicated several times, the winter solstice festival, the *Julfest*, is in the Germanic (North Atlantic) cult, the time of the general meeting, where the mainthing, the most important right finding took place. There in the winter solstice, "at the foot of the tree of life", there is also that hall where the three maidens, the *nomes*, who determine the destiny of the people, live.

Very clearly the winter solstice myth is expressed in the relationship of the two temples of Babylon and the older sister city *Borsippa*, which is found in a text handed down from the *Arsacid* time, in which old conceptions come to the reproduction. There *Esagil* (in which *Dul-azag* is also said to be), the *Marduk* temple of Babylon, "house

¹ *Jensen*: Cosmology of the Babylonians. S. 238.² *Jeremias*: Handbuch der altorientalischen Geisteskultur. S. 312 and 159 f.

of the day" and *Erida*, the Nebo temple of Borsippa, called "house of the night". The daughters of Esagila go to Erida "to prolong the nights", and the daughters of Erida to Esagila "to prolong the days"?

Here we have before us the "two mountains" of the winter solstice, to which the cultic construction of the two temple towers is also due, as we will see later.

Since now, as Jensen (pp. 235-237) has proved, the inscriptions identify *Dul-azaga* with *apsii*, the original meaning as winter solstice myth is also secured in this way.

From these "two mountains", from the "place of destinies", in the representations of the Babylonian seal cylinders, the sun god Samaā emerges (Atlas fig.2552-2554) and my text (V. R. 50, 2 ff) says: "SamaS, at your emergence from the great mountain - the mountains of the (subterranean) cavity - *the place of destinies* for heaven and earth at the same time" etc.. (Jensen p. 237) Special reference should be made here again to the ideogram of the son of God Marduk, text Taf. II, No. 78, which shows the hieroglyph of the god t between the two mountains with the phonetic value *URU* "dwelling" and *TU*, *TUR* "to enter" (semit. *erèbu* from sunset), then "to carry", "to produce" - thus to be born again. Now it is of great importance that *Dul-azaga*, the sun-god of the descending year and of the winter solstice, the soul-guide *Nabu* in that list of gods (W⁴4I, II, 54,75 g) is also called *Su-ul* "the fulfiller", or *su-ul* "getting the scepter ready". In *WA* I, III, 69, 63 this name of the god *suul*, which is written with the hieroglyph of the cuneiform form for t, has the gloss *Mi-it-rat*

And thus we have gained another firm foundation. The name of this Iranian god is known to us from a text of Boghazkoi, a treaty between Mattiuaza, king of Mitani, and the Hittite king Subbiluliuma, in which the gods *mi-it-ra* and *w-ru-wna* are invoked. It is the Avestic *Mithra*, the Vedic *Mitra*, who forms a bi-unity with *Varuna*. In the Brāhmana literature Varuna, like Nabu (Nebo) created the *night*, Mitra created the *day*. "What Varuna has pressed together, Mitra shall bend apart in the morning," it is said in the Atharvaveda IX, 3, 18, a parable which originally referred to the yearly ideogram and its division (D (D bezw. Q or © 0 bezw. O and was equally valid for the day-night course of the sun. A dark sacrificial animal is offered to Varuna, a light, white one to Mitra: both gods together a two-formed one (Samh. II, i, 7, 3; Maitr. S. II, 5, 7).

Varuna-Mitra are the embodiment of night and day and in the annual cycle myth the embodiment of the winter solstice, there where the determination of destiny, the finding of law takes place, the law is, "Rta - the great statute of Mitra and Varuna". The Rta, however, is the "twelve-spoked wheel which runs around the sky, which never grows old"; - the year and the sun is "the bright visible face of the Rta". But the sun is also again "eye of Mitra and Varuna". Thus the texts say: "Up goes the great eye of the two Mitra and Varuna, the dear, infallible" - "Worship to the eye of Mitra and Varuna, the far visible radiance, the *son of heaven*, the *sun* sings." And as the year is fulfilled as a parable in the day and night course, it is said (Atharvaveda XIII, 3, 13): "In the evening he becomes Varuna, Agni, Mitra he becomes rising in the morning."

Like the unerring eye of God that watches over right and wrong, like the Greek Helios, Mitra in Veda and Avesta is also the umbrella of treaties and friendship-¹ *Jeremiah*: p. 92.

alliances and has its name as a stronghold of law also received the sense of "covenant, contract", "allied friend".

When the time had come that the son of God should enter again into a new house, at the beginning of the Christian yearly counting, towards the end of the Aries (spring equinox) time age, since Jesus of Nazareth was born, an attempt for the renewal arose in the Mithras religion of Near Asia after once in the sign of the son of God with the bull symbol. According to Strabo, its followers called the sun "jMithras". And "Sol invictus Mithras", "the unconquered sun Mithras", it is said on the countless inscriptions which testify the trace of the advance of this new redeemer doctrine through the Roman world empire up to the northern borders. Around this time, however, the god Mithras grew up with the bull in the faith renewal of the Nazarene a spiritual adversary, who in the sign of the "Lamb-God" (the ram) would dispute him the spiritual dominion over the old world. From the old Amuri country, the dolmen area of Galilee, the Nazarene could tie up to the continuity of a simpler, purer folk tradition, whose clarification and spiritualization became possible for him by virtue of his own inheritance. The God in the sign of Aries, the Ja-su, overcame the faith of the God in the sign of the bull Ja-ku (Ja-hu), which had solidified into the faith of the priestly code, and its renewal in the God Mithras, whose oriental occultism and priestly secrecy had to succumb to completely darkened and materialized old Atlantic cult symbolism in the decisive battle against the great social-ethical power of the Gospel of the Galilean.

Let us now return once again to the parable of the "third" who is the embodiment ^{summary} of the third season in which the Son of God begins his autumn, winter, night, water journey into the womb of Mother Earth.

The küpa, in which the "third" had fallen, that "well", "in the waters" (apsu), in which God's son is hidden before the winter solstice, we have gotten to know as hieroglyph in the Sumerian (text Taf. I, no. 97-104) and could determine that the God in the *apsü* is in the "enclosure", the "well", the "cave", the "depth", the "sea" as well as in the "mother", the "womb". We have been able to determine the phonetic values *uru, pu, tu, tur* as *su* (Text Plate I, nos. 64-66) for the winter solstice ideogram H and *ku* next to *nun* (no. 78) for the "fish" or "snake" of the winter solstice myth. Likewise we got to know the god, who emerges from the *apsü*, as the *pa*, the "father", the "lord", whose hieroglyph we could trace from North America to Sumeria and Egypt on the way of the Atlantic migration.

And thus the firm connection of the Arctic and Atlantic-Nordic cult community from the *si-pa-pu* of the Hopi up to the *apsü* of the Sumerian-Babylonian and the oldest, Vedic religious sources as cosmic myth of the turn of the year and life is founded. Due to the already above touched law of the root syllable inversion of the winter solstice words and the vocalization of the same with the two winter solstice vowels *u* and *a* and the summer vowel *i*, both words with the consonant stem *s-p* respectively */-s* correspond to each other perfectly.

Let us now return to our starting point, the former touching northeastern American and northwestern European clod area, and further examine the deposition of the Arctic and Atlantic Norse cultures, respectively, among the North American Indians in relation to the annual myth.

We got to know the hieroglyph *pa* in the foregoing as a god and life symbol of the winter solstice of the Aries period. Also the North American rock drawings hand down to us the hieroglyph with the same determinatives of the Atlantean-Nordic cult symbolism. An example was already mentioned by us (Text Taf. I, no. 106 North American petroglyphs in Owens Valley, California). We found also here the hieroglyph *pa* with the hieroglyph of posterity, the two circles \$ connected by a line, and in addition the wheel cross as a sign of the new turn, the new cycle, the new year. Further variants show us the *pa* hieroglyph in the circle, a writing, which is likewise an Atlantic-Nordic tree of life representation and corresponds to the so-called Neolithic and Bronze Age "frame figures" of the Occident, to which we come back in the section "Tree of Life" (Atlas Fig. 4894, No. 14, 15).

23. the 4 hieroglyphs How now in the continental-European and Mediterranean daughter cultures of the Atlan-

nLchen rock drawings ^er the symbolism of the ram time again in favor of the old bull time reinterpreted or ab-
and the overhe- changed, the same reactionary process can be seen in the North American rock- feining of the Pueblo-
Tr " - - vK .

Indians from the drawings observe. In the petroglyphs of Owens Valley (California) the /Jädd "5fwrntenHirSch appears as the
bearer of the "pa" hieroglyph, in addition the ship hieroglyph ("dugout of the Atlantic serpent" of the winter megalithic culture Atlas
section H, pl. North American. Rock Art, fig. 4894, no. 10). Here the winter solstice symbol of the deer has thus been
preserved as a permanent form, as we also
in the Ingväonian cultural circle in the winter solstice symbolism of the Yule celebration until modern
times.

Another very important variant is the Atlas Fig. 4894, No. 17, which has already been discussed above (Text Plate II, No. 193); here to the left of or *in front of the* /a hieroglyph, i.e. *in front of the* winter solstice, is the *serpent* holding the sun in its jaws; to the right of the "pa" hieroglyph is the ideogram of the division of the year with the indication of the summer solstice, i.e. as a sign of the rising.

The *serpent* and the "pa" hieroglyph provide us with solid clues, since in the "sacred year" of the Hopi Indians of Walpi, the *first month* of the year, which begins after the winter solstice, is called *Pa*. It is the month in which the Katchina's return. Here we must remember the myth that the mother of the Katchina's, Hahaiwüqti, once came up from the "underworld", *ätkyaa*, with her four sons, each of whom carried in his arm the "horned" or "feathered serpent" (*palülükönuh*).

The four "snakes" at the four main points of the visual circle, the four cardinal points +, or the four rising and setting points of the sun at the solstice X, we will examine in the next section (text Fig. 64) and in the sections "Son of God" and "Loop". They represent the ideogram of the *fourfold loop (loop)* or the *fourfold knot*, which is also associated with the Son of God as a cosmic symbol of the course of the year. As our investigation will reveal in Section VI, text Fig. 64, in the Norse "long runic series" the serpent formula 3 4- *n-k* (*n-h*, *n-g*) or its inversion form also actually appears at the four solstice X points. Also in the Hopi naming of the *third* or spring month, which is called *Palülükonti* after the "horned serpent", appears - as already mentioned above (p. 205) - as an alternate form the Atlantic-Nordic serpent formula *n-k* in the names *Uh-kwa-ti* or *Ah- kwa(n)-ti*. In the Hopi language *un-ki* is called the "following" or "second", a designation, which likewise appears to us, for example, in the Latin, Sabine *ancus* "follower", "servant", ablaut form

to *uncus*, originally "the bent one", "curved one", is preserved (see further sections "Serpent" and Sign). The name *Ancus* is given to the fourth mythical king of Rome, *Ancus Martis*, the "follower of Mars". As will be further explained in the section "Son of God", in the names of those legendary "kings" of Rome and Latium there is an amalgamation of myth and history, the characteristic phenomenon of every late obscured tradition. Their sequence shows still clearly recognizable the transmission of the names of the Son of God in his yearly course, in the individual sections of the same, the months. These primal king names would be thus adapted to the sequence of the names of the son of God, as in the Atlantic-Nordic epic tradition of the salvation bearer, whose life always shows the features of the annual course of the son of God and his cosmic symbolism, so also the life of Jesus the Nazarene.

If one looks at the series of the mythical kings of Rome from this point of view, Romulus and Remus, the "twins" reveal themselves as the "twofold" in the "wolf" ß A, the winter-sunlike parable of the Son of God; the "warlike" *Tidlus* becomes the "thorn-god," £ **tur* (*tar*, *thar*)-as-, as he is still called in the runic series, the god with the "thorn," Z-r, Z-Z, (Lat. *telum*, etc.); the *Ancus Martis*, who "follows" the god with the "dome", the grave-, stone-, year-splitter, then becomes the *third*, corresponding to the *third* month, the *unk-* or #ft£-month of the Hopi calendar and the symbolism of the third month of the Nordic staff calendar, the *t-r* month, *Thormaned*, in which the ß A sign and the "snake" are still handed down to us, as in the following month the "thorn" and the "split" year tree (cf. Appendix to Part II, Symbolism of the Norse Staff Calendars, pls. III and IV). Preliminary it must be mentioned here also that the god figure with the "horned serpent", or the "two horned serpents" in the bosom, is attested still several times by finds in Gaul (cf. Sections "Serpent" and "Ram") and by the Scandinavian rock drawings, like the ancient Egyptian representations and traditions, as an ancient Atlantean-Nordic, winter-sun-turning cult symbolism is proven (see sections "Dome", "Staff", "Serpent", "Ship"). The Egyptian myth likewise hands down to us the sound value *anku-* for the nocturnal underworldly snake.

The God in the "snake ß, later with the snake or with the snake body, originally the winter solstice reborn son of God, the redeemer and salvation bearer of the life caught in the winter night, whom we will still get to know in the figure of the *Kukulcan*. and *Quetzaktfatl* in the Central American traditions, is the peaceful, blessing-giving, culture and morality teaching, the lawgiver, - traits, which likewise the *Ancus*, the "king" with the snake name, shows. The parable, which may have originally belonged to the bull age, is then gradually "shifted" from the winter solstice to the spring. The second month is still called in High German *Horn-ung*, Middle High German *hom-unc*, Old High German *horn-ung*, actually "son of the horn," the "second" or "following Hom,"¹ as an ideogram also written as two arcs, the second of which overarches the first (for example, Text Taf. I, no. 62), to distinguish it from the simple "Hom" or "snake" ideogram of the winter solstice ß A Fl or the older^x The migration of the sign ß or O "snake", "horn", etc., which in the symbolism of the Nordic staff calendars can still be traced from the winter solstice or the beginning of the year, i.e. from the first month, to the fourth month, is also still recognizable in cult rites of the Hopi. Thus, the preparatory ceremonies for the "Ankwati" or "Unkwati" rites already began in the "far month," on February 12, when Fewkes attended them in Walpi in 1893; cf. J. W. Fewkes; The Pa-lü-lü-konti. A Tusayan Ceremony. Journal of American Folklore, Vol. VI (1893), No. XXIII. p. 269.

Winter solstice sign of the bull age X X H the symbol of the "horned snake". So it is the second, again higher arching sun course arc of the sun course year ideogram of the "worm position".

The connection now between that "underworld" (atkyaa) of the world creation and the annual winter solstice, from which the 4 *kacina*'s, the *k-k*-, with the "horned snake" X (*k-k*, *r-k* or *k-r* etc.) came, however, forms the *Si-pa-pu*, which is in the *southwest in the sunset point of the winter solstice*.

The setting of the sun at this point determines the holding of the winter solstice ceremony *Soyáluna*, the general assembly of the chiefs of the "flute" and "snake" associations. *Soyáluna cult celebration* connects the last cult month of the year *Kya-müiyatük*, the "Kya" month (December) with *Pa-müiyauh*, the "Pa" month (January), the first month of the year. It is the ceremony of calling back the sun *Ta-wax* the two syllables of this sun name we have already learned in the previous section (cf. pp. 147-148). The *Soyalufia* ceremony thus precedes the *Pa* ceremony. The Zuni Indian says to the winter solstice: "Father Sun has reached the center here": *Ya'tokia* (Sun-Father) *i'tiwannan* (center) *kwi* (place) *tetchi* (reached here). The Hopi says of the *Pa* ceremony, "The god is reborn" or the "gods (ratshinas) come." The *Ratschinas*, originally four in number, are the representatives of the four parts of the world, i.e. solstices, and as such named after the respective cardinal points.

Northwest (kwiniwi)	Kicyüba.
Southwest (teoyüfia)	Nüvatikyabi (San Francisco Mountain)
Southeast (tatyüka)	Wénima
Northeast (höpoko)	Nüvatikyaubi (San Mateo Mountain)

As can be seen from the names, the line *southwest-northeast* is a unity: it is the sacred cross-section of the year connects the sunset point of the winter solstice and the sunrise point of the summer solstice, the way from the deepest to the highest light of the year.

In the Atlantic-Nordic cult symbolism and its continuity Christian church we will have to deal repeatedly with this diagonal

This solstice symbolism of the *Soyalufia* celebration corresponds also to the painting of the shield of the warrior-priest *Kalehtaka*, which leads wheel cross with the four circles (turning suns) (NW, SW, SE, NE) (Atlas fig. 4898). The sun dance and the propitiatory sacrifice, which is offered to the image of the great "feathered" or "horned" serpent, are done for the purpose of recalling the sun from its southward course. The *Kulhandlung* carries the character of a dramatic dance, a warrior celebration to the memory of the return of the sun god as leader of the *Katschina*'s. It corresponds to the *Jult* dance of the It corresponds to the Nordic warriors armed with shields and sticks at the Byzantine court of the emperor Constantine Porphyrogenetos (912-954). The participants beat with their sticks on shields invoking the name of the Son of God in the winter solstice, (*= tur, ty etc.).

This "Gothic" performance was a dramatic dance of two groups of participants, with two men dressed in masks and animal furs on each side. Also this news vouches us the high, Paleolithic age of the

Cult caves of Southwest Europe appear. Thus we find for example in the "Caverne des Trois Frères" (Dep. Ariège) a man masked in deer skin with deer antlers (Atlas fig. 3338). Among the Hopi Katcina's we find however likewise the mask with the deer antlers again, on which on top of it the six-spoked year wheel is painted (Atlas fig. 4897, Sowinwu Katgina).

The stag with the six- or eight-spoked year wheel still appears in the symbolism of the Nordic staff calendars in the ninth month (cf. appendix to Part II, Symbolism of the Nordic staff calendars, plate IX) as a "shifted" winter solstice symbol. In the "Futhark", the "long rune series", i.e. the sequence of the original constellation signs of the solar year, the sign >|c or as 15th rune is still in the eighth month (text, part II, plate IX). Rune still in the eighth month (text plate X, "The sacred series"), and carries in the Anglo-Saxon still the name "Elk", sound value *l-k*, (r-£), a formula, which, as we will see afterwards and in the next section, originally designated the "tree of life bearer", the bearer of the tree of life antlers, the "branched" horns, *Elk*, *Ren* and *Hirsch*. The sign itself has been "displaced" by the advancement of the Sun in the ecliptic as a former winter solstice image, as we will examine further in the section on "Stag" (Elk, Ren). In the "Symbolism of the Nordic staff calendars" (cf. the section of the same name in the appendix to Part II, plate XII), the six- or eight-spoked wheel has still survived as Jul or winter solstice symbol.

The symbolic winter solstice warrior and mask dances of the Pueblo Indians thus show direct kinship with the Atlantic-Nordic mask warrior dances of the July period, as we find them embodied in the high mountains of the Alps, which we will repeatedly get to know as an excellent example of a retreat and preservation area of Old Stone Age Atlantic cultural tradition,¹ for example in the "Perchten". Also the old-Nordic "berserkers" of the saga time still show the traces of ancient cult-symbolic tradition, in connection with the winter solstice and its former symbolic constellation animals (bear, wolf), to which we come back in the section "Jul".²

And so it will no longer surprise us that already the discoverers of the Paleolithic cult cave of Montespan in the Pyrenean region noted the striking similarity of a visibly cultic "stone setting" of stalactite columns there with the altars of the Hopi Indians (Atlas Fig. 660a).³

The idea underlying the winter solstice Soyaluna warrior dance of the Hopi is that the sun, having reached its deepest course of the winter solstice, is in the "snare", held captive by the "snake". We have already got acquainted with the symbols of the deepest course of the Sun in the form of the ideograms R and H, beside which also the sign *n-k* >0< "Heaven and Earth", "womb", occurs in the meaning "fish", "snake". At the same time we have been able to determine these symbols for the stay of the light "in the waters" (apsu), at the time of the midwinter, in the Atlantic-Nordic myth and to prove the "snake from the bottom" as embodiment of this water eclipse everywhere.

Also in the cult symbolism of the Hopi winter solstice celebration we will find all these hieroglyphs again. First of all, concerning the sign H, which has the value of *ur*, *ku* or *su* etc. in the Atlantean-Nordic language, and the "water" and the "bow", the "bend",

¹ Cf. L. Rüttimeyer: Ur-Ethnographie der Schweiz. Schriften der Schweizer Gesellschaft für Völkerkunde.

Volume XVI. Basel 1924.² Lily Weiser*: Altgermanische Jünglingsweihen und Männerbünde. Ein Beitrag zur deutschen und nordischen Altertums- und Volkskunde. (Bausteine zur Volkskunde und Religionswissenschaft, ed. by Eugen Fehde. Heft I.) Bühl (Baden) 1927. p. 43f. 3 Comte Bégon et 2V. Casteretx La caverne de Montespan. Revue anthropologique 33 (1923). S. 549.

means the "snake" and the "horn" (the ideogram among the Pueblo Indians; *The sign in North American cult symbolism*

"bull"): - it is the "rain cloud" also the leader of the Tatankyamü,

who carries the shield with the sun image, has a headdress with rain cloud symbols. The same symbols are also worn by the kachina priest at the summer solstice cult celebration 2Vzwa"-Kachina (July); cf. Atlas fig. 4916, one of those cult symbolic dolls (tihus) with the symbolism of the Niman- kachinas, which are given to the little girls. The illustration shows the back with the attachment (nä'k-tei), on the upper edge of which three rain cloud symbols (o'mowuh) are attached, whose colors (from the outside to the inside), red, black and green center field, correspond to the symbolic autumn-winter colors of the Arctic and Atlantic-Nordic year and celestial direction color symbolism.

From the "rain cloud symbol" the symbol of the summer sky rain, the rainbow, which is in the center of the essay, differs by the other color sequence of the circles (from the outside to the inside): green, black, red, black and *yellow* (!) center field. The white signs on the right and on the left of it are the symbols of the growing grain, the hieroglyph of the "human tree" with the "Hom" or ^ essay (cf. text Taf. III, No. u.)^x The hieroglyph of the eight-spoked wheel, which is located at the bottom left and right, is called "sunflowers".

That the growing grain is represented with the sign of the son of God, the "twofold", is already arctic-nordic cultural property. It corresponds intellectually to the Atlantisch-nordischen Hieroglyphe for "God", "sun", "light", "life" and "seed" O- If we look at the North American rock drawings on it further, then we find the Hieroglyphe of the "man" or the "Ka"-sign in inexhaustible variety represented, of which on Atlas fig. 4894 North American. Rock Drawings, Nos. 29-33 only a few examples are given. Among these no. 33 is to be particularly emphasized: it shows above the hieroglyph of the "lowering", below it the hieroglyph of the "man" with the "Ka"-head, thus the new coming light, similar to the sign on the attachment of the Niman-katschina-tihüs. On the right and on the left the simple hieroglyph of the "man" Y is still added as a determinative sign. (Text plate III a).

That all course of life, all growth is connected with the annual course of the heavenly light, thus with the "world and life tree" is also clearly expressed in the old-Chinese hieroglyphics. One compares with the sign on the Niman-katschinas-tihüs the signs 52-57, table Old Chinese characters, appendix to the II. part, for "flower" and "fruit" to see the same bases of the North American and Chinese cult symbolism and hieroglyphics confirmed.

That the f] sign is the lowest arc of the solar orbit of the year, i.e. the midwinter and the winter solstice arc, is confirmed by a representation like Atlas Fig. 4894, No. 21. It shows us in simplified forms the so-called Truja or Troy sign, with which we will deal in detail in the section "Wurmlage". The Truja-, Troja-sign, Trojaburg-, Babylone- etc. sign is an area projection of the sun's orbit; the basic scheme is three, four, six or twelve rings, of which each ring is valid for four, three or two months or one month, respectively. The innermost smallest ring is the winter solstice month, the twelfth or last month of the year. This smallest arc is identical with

¹ The Hopi hieroglyph "grain", which is "written" with the "year"- "life"-or "man"-tree hieroglyph, corresponds "literally" to the ancient Chinese hieroglyphic connection "year"- "tree of life"-and "grain" (text fig. 56, nos. 13-15 and 20-24).

the n sign, as it is also represented in the North American rock drawings No. 21. The further added signs, the \$ hieroglyph, the "hooked staff", the hieroglyph of the "lowering", the "crest", "shiP" hieroglyph all point to the winter solstice symbolism.

The use and meaning of the 0 hieroglyph is particularly well expressed in the rock drawings Fig. 4894, nos. 28 and 22. The version No. 28 is a very common one in the Atlantic-Nordic megalithic culture and grave symbolism. It shows the "One", the "First", the "God" (Old Norse áss) standing in the "ur" or "ku" ("su" etc.) of the winter solstice. No. 22 (rock drawing Najowe Valley, California) shows him himself as ideogram of "man" in the H sign. The £^-(etc.) sign in rectangular writing A placed in the winter solstice of the year circle, to the left of it or in front of it the "comb"-("hand") hieroglyph, shows No. 27, while in No. 5 the "tree of life" grows out of the sign of the winter solstice.

The H sign has remained popular in the symbolism of the North American Indians to the present day, as one of the few fragments of the submerged Urnordic hiero- glyphics of the older Stone Age: cf. no. 23, Self-portrait of I-teup-de-tl, a Crow Indian (from 1889), wearing the sign as an ornament on his robe.

As we could notice earlier, the sign fl as a "rain cloud symbol", and in this case of the "heavenly water", appears also in the symbolism of the Nimân-Kachina celebration, which is

summer solstice and the departure of the Katschinas and isheld in July. Herewith the ascending half-year closes and the descending half-year. Of great importance now is the designation of the kachina ceremony at the summer solstice in June, which called *Kele*. This word as a consonant stem £-/ , which in the Arctic and Atlantic-Nordic original language can also read *k-r*, contains the designation for the "circle", the "ring" of the yearly course or the cult place, which was the image of the sun-yearly course.

The word formed with this consonant stem is *k-r* or *k-l* in the midwinter division of the year, *r-k* or *l-k* in inversion, and *g-r* or *g-l* in the midsummer division of the year.

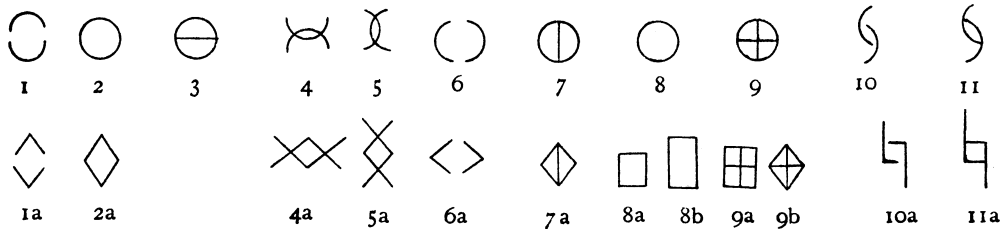
The forms in which we will encounter the word may therefore be *kal(a)*, *kar(a)*, *ki-ur arka*, *urka*, *kura*, *irku*, *kirka*, *al-ka*, *ol-ka* etc., besides *gil*, *gir*, *gilu*, *gulu*, *gula*, *gUgal*, etc. The original meaning was "two arcs", "two semicircles". We will discuss the word and sign in detail later.

To the sign of the division of the year on the axis winter-summer belongs also the sign "sky-earth", sound value *n-k*, which is preserved too with the same sound value and the same meaning *asan-kiin* the Sumerian, while in the meaning of the "underworld" the Sumerian also calls the connection *ki-ur*. This connection, on which we still²⁶ "Das signs and the formula "year" Q)

is of great importance, because in Sumerian *ur* also means "dog" \$_{oder} means. Besides the Sumerian has the value *kar* (semit. *kâru*) "rampart" and *kâr* "firmly closed environment, enclosure"

ge- (*S'i*) and its umkehrungsformen

The diagram overleaf shows us the origin and development of the sign. It is to be noted that the round form of the signs is the original one, the angular one on the contrary is a later form, which resulted inevitably from the scratch technique of writing on wood. For the emergence of the signs is fundamental the idea that the course of the year winter solstice includes the parable of the emergence of the world, the creation. The sky seems to descend equally, the solar arc becomes lower and lower.

*Autumn**Winter and midwinter (solstice)**Midsummer (solstice)*Consonant stem: *k-r (k-l) or r-k (l-k)**g-r (g-l) or r-g (l-g)*

Vocalization of

Syllabl *u-u, u-a, (o-a) a-a,*
*i-u, (i-o), i-a**i, i-i*
i-a, i-u, (i-o) or vice
versa, prefixed or
suffixed

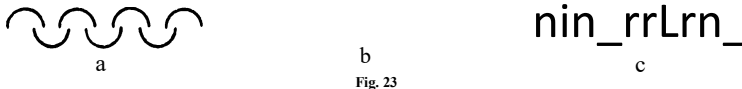
until the union of "heaven and earth" occurs again: the midwinter time, the darkness, in which the light lies sunk again in the primordial womb of the water. When the light of heaven has then passed through the turning point and draws its arcs ever higher in the sky, heaven and earth are "separated" again. This "separation" of heaven and earth, after the birth of the Light Child, is one of the oldest cosmic myths of the Atlantean religion, which we can trace to Polynesia. We will come back to it in the treatment of the sign "n-k".

That the "year" in the Arctic and Atlantic-Nordic symbolism consists of two "semicircles", two "arcs", a heavenly, light, ascending arc (summer) and an underworldly, earthly, dark descending one (winter), has already been touched several times. Form i-3 shows the dagger-like division of the year in the equinoxes of spring and autumn. This division is at the same time a cosmic one, since the division line expresses the separation between heaven (above) and water and earth (below). The upper half is the "sky", the lower the "earth".

The union of "heaven and earth" at the winter solstice is represented by the sign 4 or 4a. The variant 5-5 a, the upright form, has been created following the sign 6-7, the vertical division of the year in the solstices south-north, midwinter- midsummer, which thus refers only to the annual course of the celestial light alone. The sign 7 is one of the characteristic symbols of the winter solstice as division and beginning of the year; also the simple circle (8) we will still be able to prove as such in the symbolism of the Nordic staff calendars: its rectangular spellings (8a-b) are at the same time considered as symbol of the "grave", the "grave house".

Also the union of the two ideograms 3 and 7, actually the sign of the overall course of the year in the four phases of the turns and equals, occurs as a winter solstice symbol (9): of its rectangular forms (9a-b) we have already discussed the form 9a as such several times, in the Atlantic-Nordic symbolism of Neolithic southwestern Europe, its deposits in Egypt, in the ancient Sumerian and ancient Chinese ideograms (text pl. 1, no. 104 and text fig. 19, nos. 22-25 and 26-30).

As a sign of the summer solstice, the symbol of the "two arcs", "half circles", appears in a modified form. One half is moved lower, so that the end of one arc reaches into the bend of the other, bracketing them (no. 10); in a more recent form they are moved together, forming the form no. ii: the rectangular spellings are ioa and na. From this ideogram of the "circling" of the year (10-11) has developed, in ornamental repetition and extension to the S-spiral, also a symbol of the two-part course of the year, the so-called "meander," whose solar significance, with special relation to the solstice, we shall examine later. The line of development has been the following:



The origin of this motivic repetition is probably due to the weaving technique: but its meaning is again symbolic as a request for uninterrupted blessing of light.

We know the sign §, as far as the Atlantic-Nordic circle is concerned, from the Neolithic culture of Scotland: cf. Atlas Fig. 4612 or 2703 - 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 as regards symbolism (p. 89). As the two "serpents" or "fishes" circling around each other, surrounding the "tree of life", as a symbol of the year, we will find them everywhere in the myth of the peoples with Atlantic-Nordic cultures. It is important that we find this representation already represented in the Neolithic Scotland and its continuity in this old Tuatha area until the Christian time: (Atlas fig. 2706, stone of Strath- martine, found near the "Nine Maidens Spring", to which the legend of a dragon clings, which is supposed to have devoured the nine maidens and would have been slain by their father at the place where now the stone of Ballutheron [Atlas fig. 2947] stands). This legend still clearly shows the winter solstice myth. A nice proof for the above mentioned concerning 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 snakes in § arrangement. (Atlas Fig. 2721a and b) Cross of Hamilton (Lamarkshire); north of Hamilton Palace is an ancient ding mound on which a stone cross is also said to have stood. On the front side of the stone cross we see the spiral, on the back side the sign Text Fig. 22, No. 11, respectively connected with the figure of the "lowering".

On the southern Swedish petroglyphs the symbol appears and includes in itself the figure of the Son of God, who with raised arms holds the spear of light horizontally, above which the sun floats: it is the summer solstice sign, which includes the figure of the Son of God 17 ^{Wirth}

with arms stretched out horizontally in the form of the right cross (Atlas Fig. 1991, rock drawing of Ekenberg, East-Gotland - Text Taf. III, no. 8).

As evidence of the Atlantic-Nordic cultural migration to the Near East, a vessel of the Neolithic culture of Petreny in Beġarabia must be mentioned here (Text Plate III, No. 16, cf. Atlas Fig. 2705), to which we will return later. It shows the "two serpents" § with the sun point heads in the Neolithic representation from Dunbuie Hill in Scotland (No. 6): they encircle or enclose the sign S, which is - the round archetype of the sign X or J*. We stand here before a tremendously important document: nevertheless, we receive by the vessel of Petreny a *Neolithic proof* of the sequence of the signs § and which as 12th and 13th rune still represent the midsummer yearly division signs of the "long rune row" (text plate X, "The sacred row"). The phonetic value of the sign S or in the name of the runic sign *i* 4- also still points to the yearly axis from midsummer (originally also summer solstice), vowel *z*, to midwinter (originally also winter solstice), vowel *u* (or *u*).

We are here on the continental migration path of the Atlantic-Nordic cult symbolism to the Orient. The oldest evidence of the symbol of the "two fishes" or "snakes" is then also preserved to us in the representations of the Old Stone Age winter solstice cult caves of the Franco-Cantabrian circle, namely the "two fishes" in the cave of Niaux, in which also the 0 hieroglyph, the "bull" (bison) with the "two thorns" and the /k hieroglyph have been handed down to us (Atlas Fig. 3011). Bison bull and fish also appear in the Pindal Cave (Atlas Fig. 3011a), a real Atlantean cult site, which, with an immediate entrance from the sea, is located on the Bay of Biscay (Fig. supplement No. 4). The same findings are found in the La Pileta cave near Malaga. It, too, is important as an example for our investigation, because it must have been the cult site of an Atlantean settlement isolated by the African population of Central and Eastern Spain, which does not show that great upsurge of artistic representation of the northern, Franco-Cantabrian circle, to which it nevertheless belongs in terms of content.

The Pileta cave is - as said - a prime example of the winter-sun cult cave as an entrance into the womb of Mother Earth, into "the waters": a yawning maw opening to the south leads vertically down into the depths, which give access to the widely ramified sequence of halls, among others through a "gallery" with a pond ("Galerie du Lac") into the "Salle du Grand Poison" (the fish depiction in the atlas Fig. 3011 b), the end of which is formed by a new enormous gorge, which descends fifty meters vertically again and is lost in the water. At the exit of an intermediate space, the "Galerie du Lac", there is a representation of the "two fishes" with the water ideogram (Atlas Fig. 3011c). Moreover, the Pileta cave provides us with an abundance of snake ideograms, often arranged in pairs (Atlas Fig. 4739 II a-c), in connection with the linear sign 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 "Snake" (Atlas Fig. 4739 II d), but in front of the Bull the Stag?

Basically, I would like to emphasize once again *that the animal representations in the Atlantean cults, such as bear, deer or elk, bison bull, steed, goat, embody the symbolic animals of the respective constellation of the winter sun*, hence the over-*H. Breuil* et *H. Obermaier*: La Pileta a Benaiojan (Malaga). Monaco 1925.

The constellations of the two constellations are often represented by a combination of *animals*, such as "deer"- "bull"-(Pileta), "bull"- "boar"-(Altamira), "bull"- "steed"-(Niaux), etc., as an indication of certain astral intermediary times, where the winter solstice lay between both constellations. One animal is also probably depicted smaller than the other or located below it, as for example the small steed below the bison animal in the Niaux cave (Atlas Fig. 4403 a and e). Besides the palimpsestic overpainting of the old winter solstice animals of the past ages, we also find an "old faith" adherence to the old symbols next to those of the new age, especially with regard to the "bull". We will come back to this in detail in the individual sections.

Concerning the change of the meaning of "snake" and "fish", which will be examined in the section "Snake" on the hand of the monuments, it is to be noted in principle that the transition leads over the "eel" (middle Irish *esc-ung* "swamp snake", "swamp owl", lat. *anguis* etc.), equal to "water snake" and "water fish". The "snake" in the "salon" of the Pileta cave, under which the "bull" is represented, also has a characteristic eel head.

It is to be distinguished further also between the symbolic animals as constellations, which *change* therefore, and those symbolic animals, the symbols of the fixed, cosmic places of the solar year course, which *remain*. The ideogram of the winter-solar smallest solar course H, the winter-solar "snake" ("water snake" - "eel" - "fish") is a permanent cosmic symbol. We will be able to observe in the second part with the investigation of the monuments, also, how each of the symbolic stembuilding animals of the winter solstice, "stag", "bull", "horse", "buck" or "ram" etc., can be represented *in* or *under the snake*.

A lasting symbol is also the sign "year" §, the "two snakes" ("two fish"), "two bows", thus phonetically also equal "two CIO" *g-r*; *k-r* etc). Probably for the phonetic distinction from the winter solstice symbol of the "two bows" ("two mountains" etc.) HO (r-£, *r-g*, whose inversion forms are *k-r*; *g-r*) the latter received the prefixed syllable

(-/-) "Mother," "God," etc. (*b-r-g*, *p-r-k*, etc.).

Both on the continental, Atlantic-Nordic migration route through southeast Europe (vessel of Petreny), as over the older, the sea away (La Pileta cave; Paleolithic rock drawings of the Sahara Atlas area: "snake", "horned snake", "worm layer" with [buffalo] "bull") the myth of the *k-r* (*k-l*) or *g-r* (*g-l*) "fishes" (cf. Lappish *guuli* "fish") or "snakes" to the East, where it is still preserved for us in the Iranian tradition of the "tree of life". In Bundehesch XLII it is said: "About the nature (of the tree, which) one calls the tree Gaokerena, it is said in the holy scripture: on the first day (it was) when (the tree, which) one calls Gaokerena, grew out in the *sea* Vourukasha from the depth of the *mountain*. *It is necessary for the resurrection, because immortality will be prepared from it* (Text Taf. I, No. 71, the sign for *soma*, awest *haoma*, the life potion, immortality potion, composed of "noose" or "snake" and "tree"). Angra Mainyu (the evil spirit) would have created against him in the *abysses* of the waters a lizard as an enemy, so that this damages the *haoma* (that is the Gaokerena); and for the restraint of this lizard Ahura Mazda would have created ten "*Kara*"-fishes there, which swim around the *haoma* constantly, so that always one of the fishes directs the head towards the lizard; the lizard for its part is the spiritual food of the fishes, that is: of the food they do not need (but this is their food), that they are in the fight with the lizard until the resurrection." 17*

The tradition in the Bundešesch indicates ten "Kara" fish, which circle the tree of life. This is a resolution of the one "fish" or the one "snake" (the year circle) into the single months, which represent each for itself a "bend", a "curvature", the monthly solar arc in the sky. That the month was not only "measured" after the "moon", and therefore its name like that of the moon was not only formed from the consonant *m-n* or *m-s* "measure", results from the old designations *ku* "month" actually "bend", "snake" etc. fl, the designation of the ideogram of the sun course arc H. From these arcs the sun year course ideogram of the "worm position" contains 3, 4, 6, 8 or 12. The cosmic-symbolic cult-language connection between "month", "arc", "bend", "curvature" and "snake" is still preserved in the Finno-Ugric languages: compare Finnish *kü* "month", "moon", *kü-ta-ma* "moon", Wepsic *ku-da-i* "moon", Votjak *kü* "month", "moon", Estonian, Lithuanian *kü*, Mordovian *kov*, *kou* "month", "moon"; Estonian *kukne* "snake," Finnish *küitto* "crooked," "bent," *kü* "viper," Votjak *kbi* "snake," "worm," Livonian *kü*, etc.

This stem *ku* is contained in the often mentioned winter solstice designation *ku-ka*, *ka-ku*, *ur-ku*, *ar-ku*, *ur-ka*, *ar-ka* etc., so that we even find *orka* in Tungusic and *urjeka* in Burjatic as "noose".

The designation of the division of the year as winter solstice into two "semicircles", "two arcs", "two bends", "two curvatures", is composed of the word *k-k*, *r-k* or *k-r*. The latter consonant stem is also present in our word "horn", Latin *cornu*, Greek *kamos* "horned cattle", Irish, Cymric *com* "drinking horn", Galatian *kamon* "blowing horn". This same stem is likewise preserved in the "Semitic": among others Assyrian *karnu* "horn", Hebrew *keren*. The Hebrew horn (*keren*) served the cultic custom of the New Year blowing (Lev. 23, 24). The depictions of the "tree of life" on the temple lintels of the Jewish synagogue also show the horn *west down at the root of the tree* before the original winter solstice or have the tree of life growing out of the fl (the *r* or *k*) sign, the winter solstice arc (Atlas figs. 4354, 4355, 4357, 4360, 4362, 4363). The Assyrian *karnu* means: 1. "horn", 2. "horn or horns of the moon".

Quite clearly the origin of this *older* and *oldest* designation of the month as "curvature", "bend" is still to be recognized at the cosmic symbol of the labyrinth, the "worm position", the "Troy Town", which represents the dare projection of the yearly course of the sun and whose "bends", "circles" designate each month or double month etc. (see section "worm position").

From this conception of the solar arc on the sky as a month sign or even as a season sign (three, four, five arcs around a circle) developed the sign of the so-called "half moon" *which originally had nothing at all to do with the moon*. Only the complete ignorance of the moon mythologists in relation to the prehistoric monument material of the Occident made it possible that the oldest, solar layers of the cosmic symbolism of the Orient were not recognized and the much younger decay period, that of the moon mythology, was regarded and set as the original and oldest. Compare the clay plates from the tombs of Melzow, Uckermark (Atlas figs. 650-651); Atlas fig. 3085, Bronze Age urn from the necropolis of Crespellano (Prov. Bologna) with five arcs (seasons) containing 24 points (the half months); Atlas fig. 3100, Bronze Age vessel from Terramare Emilia with representations of the yearly cross and the solstice points as well as 4x6 arcs; each arc is counted equal to a half month, like the series of yearly signs

also contains twenty-four signs, two for the Macedon (c. 185-179), which shows six ^{bow^y "horn" and "half moon"} month; Atlas fig. 3206, coin of Philip V of Macedon (c. 185-179), which shows six double arcs = twelve months: in ²⁶¹ other coins there is also the 8-"stem" and the "loop" in the center field; Atlas fig. 1241c, coin of Knossos (c. 431-350), which shows the swastika, the symbol of the rotation of the solar year, with the four arcs in "crescent" (the four seasons) and in the center the -^ sign, the "tree of life". It should be noted that the "swastika", whose name - as we shall see later - was "*tru-ja*" or "*tro-ja*", "*tra-ja*", here takes the place of the otherwise common representations of the "Wurmlage", "Trojaburg", the labyrinth on the coins of Knossos. Compare the other variants Atlas Fig. 1241 d, where in the center of the labyrinth-shaped "swastika" only an "arch" (crescent moon) sign stands as a sign of the winter solstice f; or Atlas Fig. 1241b, where the year or tree of life * stands in the center; or Atlas Fig. 1241a, where the four solstices are indicated in the center field. This last variant also occurs with the four solstice points, one in each of the hooks of the so-called "Svastika sign".¹

The "bow", bending sign, the "curvature", the "horn", the winter solstice sign "z/r" or "*ku*" of the bull age, is in the tradition of the labyrinth of Knossos also still closely connected with the bull myth. Therefore, in place of the "bend" of the "horn" H or U also the bull's head can appear (Atlas fig. 1241c), whose meander framing we already got to know before as solar yearly cycle symbol. In addition, there are coins which show only the labyrinth representation (Atlas fig. 1241 i and 1267), whose scheme shows a complete agreement with that of the older Atlantic circle (Ireland, southwest Europe and northwest Africa), as the investigation in the relevant section will show.

The use of the so-called "crescent sign" as a seasonal or double month sign, as we got to know it on the coins of Knossos, we find accordingly in the symbolism of the medieval, Nordic coins. Atlas fig. 3213a, coin of Schleswig, time of King Erik Menved of Denmark 1286-1319: four "crescents" around the spear and arrowhead symbol f, the sign of God, Ti, which also appears on the coins of Knossos (compare Atlas fig. 1241 i); reverse - the "swastika"! Atlas Fig. 3214, Coin of North Jutland; the cardinal cross with the four solstice points and four "crescents" each bearing one of these turning suns; the reverse shows the cross of the cardinal points and the four "crescents" as "turning cross" arranged therein.

Atlas fig. 3216, reverse coin of Schleswig^ (early 14th century): six crescents around the 6-star, the ornamental form of the ^-sign. Atlas Fig. 3217, Coin of King Erik of Denmark: six "crescents" around the cardinal cross, each bearing a sun sign. Atlas fig. 3218, Roskilde coin, the pentagram of the five seasons, five "crescents" around it. Atlas Fig. 3219, Coin of the Lingones (Gaul): the bull's head carries the monthly arcs; left and right of him the S-spiral!

This small selection should suffice to mark the completely arbitrary and uncritical interpretation of the early historical monument material on the part of the moon mythologists in their groundlessness.

Have we already got to know the deepest arc of the solar annual cycle, the arc of the winter solstice month as the "loop", the "snake", in which the sun, so to speak, "ge-

¹ Waswick Wroth: Catalogue of the Greek coins of Crete and the Aegean Islands. London 1886. Pl. IV, No. 7: Cnossos 500-431 BC.

For the 2Ö_2 cycle of the solar year as a whole we ^{The} can also prove the image of the "snake" or the "fish", which grasp each other by the tail, in the Atlantic-Nordic symbolism in general, as the overall system of the monthly arc of the year, projected into the "Troy Town", was symbolized as the "worm layer", the coils of the worm, the snake.

Therefore, we find only *one* "Kara" fish mentioned in the Avarta, Vendidad 19, 42: "I call down the fish Kara living in the water, on the bottom of the deep lakes" (cf. also Yaet 14, 29).¹

The sign *k-r* (*k-l*) or *g-r* (*g-l*) as a sign of the year circle or its half-division in the solstice has been faithfully preserved for us in the Anglo-Saxon and older Scadinavian runic futharks. The phonetic value in the Anglo-Saxon runic series is *k*, *g*, and 7; also *gg* (Steph. 8, 15, 34). The latter fact is very important because the sign of the division of the year must have been *k* or *kk* in the winter solstice, but *g* or *gg* in the summer solstice. The name of the sign is *ga*, *ger* (Steph. 5), *ga*, *gear* (Steph. 9), *gar* (Steph. 8), *ger* (Steph. 10), *ger*, *iar* (Steph. 4), *gyr* (Steph. 13), *gyth* (Steph. 38), *gar* (Steph. 77), *ker* (Steph. 18), *esch* (Steph. 70).

The forms *gyr*, *gyth* have arisen from an older F&rm *gior* or *giur*, which would correspond literally to a form *giol*, *giul*. The latter again has been *ki-ur* in winter solstice as in Sumerian ("earth, underworld") or *kar(a)*. The meaning in Anglo-Saxon is "year". That the word originally means "circle", "ring" is clear from a word compound like *geares hring* (Psalm 64,12, Bertholet 65,12).² * This designation "annual ring" *geares hring*, corresponds in the application to the daily sun course again literally to the old-Icelandic *sölar-hringr* "sun ring" for the visual circle and the day and night course of the sun in the sunrise and sunset places of the visual circle. Herewith again the old Lappish tradition of the sign (D agrees. On a drum, so-called "Rune Bomme", recorded in 1691 by Niels Kag 3 (Atlas fig. 4928 h), the sign © still appears in the meaning of *peivis* (*beiwe*, etc.) "sun" (instead of "sun").) "sun" (instead of "solar circle", "solar year ring" or "solar day ring") in connection with the right cross -f-, the sign of the middle of the year, and the "son of God", the *Jumal barn*, Christ, that is - the Christianized son of God of the old Atlantic-Nordic monotheism, the *radius kiedde* (*kidda* etc.), the son of the supreme sky-god *Radien Atzhie* (*Attje*) "God-father", as the "son", through whom the father works and reveals himself, is called "God" (actually "power", "rule", Old Norse *rarf* "council", "consideration", "determination") - "procreative power", "spring" (see section "God's son").

In the Anglo-Saxon rune poem it says now in the twelfth stanza:

(ger) byp gumena hiht, 3onne god laetep, halig heofenes cyning hrusan syllan beorhte bleða
beornum and Searfum.

(Blessed) year is man's hope: if God lets, the Holy Heavenly King, the earth give glorious fruits to
rich and poor.⁴

¹ The word *kar* "fish" also still occurs among the Kiöe Indians of Guatemala[^], in the Popol Wuh, which is also otherwise contains important Atlanto-Nordic, albeit obscured, lore. "Chr. IV. M. Grein and R* P. Wülker: Library of Anglo-Saxon Poetry. 3 vols. Leipzig 1881-1898. vol. III, p. 347. 3 j, *Qvigstad*: Kildeskripter til den Lappiske Mythologi. Det Kongelige Norske Videnskabers Selskab Skrifter 1903 (Trondhjem 1904). P. 69.⁴ Grein: Vol. I, p. 333, translation after *Wilhelm Carl Grimm*: Über deutsche Runen. Göttingen 1821, S. 228.

We find the term and the word "year" in the Atlantic-Nordic, thus also in the North-Atlantic, Tuatha-(Germanic) language as a consonant stem of two consonant syllables and namely £-, /z-, g- or /- connected with *r* or *Z*, prefixed or suffixed. For the essence of the Arctic-Nordic and especially the Atlantic-Nordic language is the purely cultic basis of the word formation, which is based on the God-viewing in nature, on the cosmic experience of the year, the yearly course of the Son of God, who is the "Light of the Lands".

One of the most important laws of this cosmic-solar word formation is the *law of inversion*, which we will discuss in detail with other cultic sound laws in the next section. It has arisen from the dualistic conception of the cosmos and the associated division of the year into an *upper* and *lower*, respectively *back* and *front* half. The former refers to heaven and earth + water, day and night, summer and winter; the latter in particular to the division of the year in the winter solstice, to the end of the year and the beginning of the year.

At the passage from the end of the year through the winter solstice into the beginning of the year the *reversal takes* place; what was behind becomes again in front, what was below, again above word stems which refer to the cosmic states *before the winter solstice* occur as reproduction of the cosmic states after the winter solstice in the reversal. For example a word with the consonant stem *r-t* (*l-t*) and *r-k* (*l-k*) we will find again as *t-r* (*t-l*) and *k-r* (*k-l*). In the summer solstice originally then the second inversion, the back turn, took place, which restored the initial form.

Each word consists originally only of a consonant with vowel. Both are subjected to a cosmic-solar law of sound change: the consonant to a law of sound shift, whose basis was the change between voiceless final sounds (tenues), breathed final sounds (tenues aspiratae) or voiceless fricatives (spirants) and voiced final sounds (mediae). The voiceless closure sound denoted the autumn-winter; after passing through the winter solstice it became breathed or fricative, but in summer it was voiced. The vowel was subject to the ablaut law, the change of the five basic vowels a-e-i-o-u, whose connection with the seasons was already briefly touched upon in the previous section (p. 145) and will be described in more detail below.

Among the oldest root words denoting the "year", the "course of the year", "God in his course of the year" and therefore "go", we will get to know the guttural *k-*, *kh* or *h* (*ch*), and *g* alternating with *j* (respectively */*).

Since now already since the end of the older Stone Age and the decline of Mö-uru the cultic connection between the peoples of the Atlantic-Nordic race in the Occident and North Africa ceased, this conscious, cultic use of the language also decayed, as a result of the mixture of races, with the religion. What the oldest written monuments of the peoples with Atlanto-Nordic racial or cultural components have handed down to us already shows complete obscuration and equalization: the language is no longer mobile and alive, it is frozen in fixed word stems with a fixed consonant and a fixed vowel. To an even greater extent, of course, this is true of the languages of the peoples of the Arctic-Nordic race.

We want to discuss this briefly with the history of the word and sign for "year" on the basis of the text Taf. III. the word "year", Middle and Old High German *jar*, Old Saxon *jär*, *gër*; Old Frisian *jär*, *gër*, *jër*; Anglo-Saxon *gëar*; English *year*, Old Norse *ärgtá*/*sohjër* is originally related to Old Bulgarian *jarü* and *jara* "spring", Gr. *horos* "year", *hora* (fopa) "season", "flowering time", Avestian *jär* "year".

Very important is that the Anglo-Saxon, like the Old Bulgarian *jaru* and *jara*, means "spring", like the Greek *hora* "the season", "flowering time". We have here the winter turning vowels *o-a* (originally *u-d*) and the spring-summer vowels *a* and *e*. The vocalization of the descending half of the year must have been originally *i-o-u*. This word is still preserved to us today in the designation of the winter solstice month and winter solstice festival "Jul". But we still have traditions that also the summer solstice month was once called so.

Jul and Mother's Night First the word for the midwinter month, where the division of the year takes place. We owe to *Beda* (f

738), in his well-known writing "De temporum ratione", ch. 13, an extremely valuable message about the month names of the Anglo-Saxons. From this it appears that the Anglo-Saxons called both the *first* and the *last* month of the year *gnd*. Beda remarks: "They begin the year eight days before the first of January, where we now celebrate the birth of the Lord, and that on that night which is now most holy to us, which at that time was called by the pagan word *modra nect* i.e. mother's night, as we suppose because of the rites which were performed in it."^x

The indication that the ^z-wZ festival, which originally denoted the summer solstice and will have been called winter solstice *ki-ul* (*ki-ur*), was called the "Mother's Night", is of irreplaceable value for us. It suddenly falls a bright spotlight on the ancient, cultic tradition of the Ingvaeons, which we will search in vain in the "Edda". As we know from the two previous paragraphs, the term "midnight", "mother night" and "midwinter" or winter solstice is one and the same. According to the cardinal direction it is the south, the direction where the sunlight sinks down and describes the smallest arc of its yearly course or disappears completely.

There the son of God, the "man", like the "sons of man", re-enters the womb of the All-Mother Earth to be born again from her by the great law of God. So it is also said in the ritual of the dead of the Rig-Veda (X, 18).

10. "Enter here to the Mother Earth, to the far-reaching, benevolent Earth ..."

11. "Put yourself on earth ... offer him good access and good shelter. Like a mother her son with the robe, you envelop him, earth".

If we go on the traces of the Atlantic-Nordic migration of peoples, then we find with the Atlantikem of North Africa, the Berbers, a cult-language continuity, which completely coincides with that Ingväonischen and confirms the high age of the former cult community of both. In the Berber languages the root word for "mother" is *w*, or in doubling *ww*, with the cultic vowel change of the season *a-e-i-o-uz* *ma*, *ama*, *amma*, *yemmi*, *imma*, *immi*) *yimmi*, *immäk*) *immäs*, *omma*, *ummi*, *ummu*^ *ummuk*. Among the Tamâheq *ama-dhal* means "ground, earth", among the Kabyle *imma* means "mother", "origin" "starting point". The "water" is called *aman*, *imin* the "middle, half" *ammas* the "midnight" "atnmas *n* ehadh (Touareg), *amtnas n ihedh* (Tamâheq); "die" *emmet*, *emmeth*) *emmut*, *immuk*².

¹ *Jacob Grimm*: Geschichte der deutschen Sprache. Leipzig 1853. pp. 56-57. Incipiebant autem annum ab octavo calendarum Jamiarum die, ubi nunc natale domoni celebramus, et ipsam noctem nunc nobis sacrosanctam tunc gentili vocabulo Modraneht, id est matrum noctem, ob causam (ut suspicamur) ceremoniarum, quas in ea per-vigiles agebant"² The dictionaries I used are:

René Basset: Notes de lexicographie berbère. Journal Asiatique, 8^e Series. Tome X, (1887).

René Basset: Le dialecte de Syouah. Publications de l'Ecole des Lettres d'Alger V. Paris 1890.

So we still have before us in these word equations the complete, Nordic winter solstice myth: the "mother", the "water", the "earth", the "dying", the "middle", "half", the "midnight", the "origin", the "starting point". This is the ancient, cultic meaning of the "midnight" of the year, that it is the "Muttemacht", that night which for millennia was "sacrosanct" - to take the word of Bede - to the peoples of Atlanto-Nordic race and Nordic faith, and which is still celebrated in the Christian Church as the hour of birth of the "Lord" to this day.

It is necessary that this meaning of the "mother night" is already fixed here, because on the part of the moon mythologists with the word coarse mischief was driven as a proof for an alleged Germanic moon cult, - a nonsense which could find entrance incomprehensibly even into an exact-scientific discipline like the prehistoric science.

The word *gi-ul* (originally in winter solstice *ki-ul*, *ki-ur*), to which the Gothic *jitdeis* still corresponds literally, occurs in the later, Anglo-Saxon monuments in the weak form *gēola* and in the name for the Christmas festival *geoh(h)ol*, *gēol*, English *yule*. From this was derived the new name of the double month of the winter solstice: *se cerra gēola* (December) and *se cefterra gēola* (January), that is, the month *before* and the month *after* "Jul", Gothic *jruma juleis* "the first of the two months of Jul" (November), Old Norse *ylir*; the last half of November and the first half of December.

The name of this month originally means "two semicircles", "two arcs", then "circle" and "wheel". The separation in today's, etymological science of the Anglo-Saxon *kweohhol*, *hwēol*, *hweowdl*, *kweogol*, English *wheel*, Dutch *wiel*, Middle Low German *wel*, Old Norse *hjöl*, *hvel* "wheel" is therefore a mistake, since the word appears as a consonant stem in the phonetic series *k-l* (*k-r*), *h-l* (*h-r*), *g-l* (*g-r*) and *j-l* (*j-r*) and beside a form *ki-ul* and *gi-ul* also a *hi-ul* and *ji-ul* must exist. From the same age on, after the form *ul* (*ur*) was shifted by the winter solstice into the beginning of the yearly series signs and sounds, *ol* (*or*) steps as conclusion of the yearly series in place of *ul* (*ur*).

The vocalization *i-u* denotes the annual axis *midwinter-midsummer*, *winter solstice-summer solstice* or vice versa: the division of the year. We must find the same word therefore also for the summer solstice month. Indeed, *Rudbeck* in his "Atlantica", which is a treasure trove for the older folklore of Skadinavia, has handed down to us also for the month of June the name *Hitt* and for December besides *Giuli* also the name *Hilde mǫnad*, the today's, Swedish *Julmånad*.

It is always to be considered that the ancient conception, which is already of Arctic-Nordic origin, divides the course of the year into a cosmic dualism of an upper and a lower half. Thus the wooden calendar staffs of the north go back in their oldest tradition to this cosmic division of the year into two parts and show an upper (summer) side and a lower (winter) side (Atlas fig. 4697, 4698, 4702). This is also the origin of the so-called "busthropedon" notation in the Atlantic-Nordic culture- *René Basset*: Étude sur la Zenatia du Mزاب de Ouargla et de l'Oued-Rir'. Publications de l'Ecole des lettres d'Alger XII. Paris 1892.

5. *cid kauoi*: Dictionnaire francais-tamâheq. Alger 1894.

The same: Dictionnaire pratique tamâheq-français (Langue des Touareg). Alger 1900.

E. Destaing: Vocabulaire français-berbère. Étude sur la Tachelhit du Sous. Paris 1920.

Dictionnaire français-berbère. Dialecte écrit et parlé par les Kabyles de la division d'Alger. Paris 1844.

G. Huyghe: Dictionnaire kabyle-français. 2nd ed. Paris 1901.

E. Masqueray: Dictionnaire français-touareg. (Dialecte des Taitoq) Publications de l'Ecole des lettres d'Alger. Paris 1893.

266 This is a form of writing in which the lines are alternately left-handed and right-handed, and the characters are then written upside down when the line is turned back. This is a purely cosmic-symbolic way of writing, which refers to the course of the sun.

Grimm's assumption should now prove true that the name Julius, which the Roman month Quintilis received, would have been an originally old name of this month, which was renewed in honor of Julius Caesar¹. Grimm has connected the name of the month as well as the *Julia Gens* with that old Latin heros and tribal father of the family of the Julians, who appears as *Julus* and older *Julius* in the inscriptions, as the gens is also called *Julia* in the inscription. To this Julius, *Julius* still clings a dark legend, which clearly bears mythical traces. He has to cede the rule over *Alba*, that is "white country", to *Silvius*, the "forest-born", son of Lavinia, who had to flee from Ascanius, the father of Julius, into the woods to the faithful shepherd Tyrrhus (Tyrrheus etc.) and there had given life to the son².

The persecuted mother, who carries the new sun hero, who is born in the "forest" with the "herd" (horse, bull, ram), whose guardian is the Tyrrhus, Tyrrheus, point to the winter solstice myth. Tyrrheus etc. is the "thorn god", the *t-r* god, who stands in the "forest" of the winter solstice, where the "two domes", the "turners", denote the division and turn of the year and literally corresponds to the Norse Tyr (ti-ur). It is striking that the Julius, who has to cede the "kingship" over Alba (the new king of the year), is compensated with the highest priestly dignity, which was further inherited in the Julia Gens. The priestly dignity inherited in this lineage, however, refers to the cult of *Vediovius*, *Vedius Veiovis*, who was considered an "underworld god" and was invoked together with the "di manes". The relation to the cult of the dead, however, points cosmically-symbolically expressly again to the winter solstice. That the forest-born becomes king of Alba, "white country", confirms this on top. White is the color of the East, of the Lenz after the passage through the winter solstice, where the "white woman", the "Alve", "Elve", the "salty" damsels, stand at the dolmen (grave), with whom we will deal in detail later.

Grimm has rightly pointed out that the Cypriot Julos flovkog) falls in the period from December 22 to January 23, thus exactly corresponding to the Anglo-Saxon *Giuli*. A month *Julaios* (IovkaTog) is attested in Asia Minor, *Julièos* (Ioukiiqog) is a month name in Aphrodisias, while the name of the seventh (!) month in Delphi, *Ilaios* (I'katog), like *Eilaios* (Etkatog), goes back to a root *uel*, *uü*, from older *ku-el*, *ku-il*, whose meaning "to turn around" would thus correspond to Old Norse *hjöl*, *hvel* "wheel," etc.

Grimm has already concluded quite correctly that originally an exchange of the month names of the summer and winter solstice had taken place. In this respect this knowledge is to be supplemented that the form with tenuis (*k*) or aspirata (*k*) stood in dér winter solstice, that with media (*g*) however in the summer solstice, while the form with *j* could step in both places. Only much later, when the cultic basis of this linguistic community ceased to exist, equalization towards a form or confusion took place, so that the form with media (*giuli*) appears in Anglo-Saxon also in the winter solstice, the aspirated form (*hiul*), however, in the Skadinavian monthly names of the summer solstice.

¹ Jakob Grimm: Geschichte der deutschen Sprache. Leipzig 1853. pp. 75-76.² Z. Preller: Römische Mythologie, 3rd ed. Vol. II. Berlin 1883. p. 335. Georg Wissowa: Religion und
 chen 1912. pp. 237-238.

turn has moved on. *Hiaul* and *houl* in the dialect of Basse Bretagne and Cor-nouaille still means the sun, while *The "Jul"* the form with voiced closure sound²⁶⁷ (media) has been preserved in Brittany as *Goel-Aoust*, *Gul-austus*, *Gwyl Aw st* "Feast of Augustus", the romanized name of the harvest festival, which in Irish was called *Lugnasad* and Christianized "Lammás". It was celebrated on the 1st of August. All of Ireland gathered on this day at the great ancestral burial ground of *Taillti*, as did all of Gaul at *Lugdunum*, "Lugs city" (Lyon), in honor of Augustus, who was put in the place of the god *Lugus*, as the sixth Roman month, Sextilius, had also been renamed "Augustus" in his honor. According to Cornac, the founder of *Lugnasad* is a *Lug mac Ethlenn*, who had it celebrated at the beginning of autumn. According to "Rennes Dindsenchas", Lug's foster mother *Tailtiu* would have died on August 1, and he would have used the gathering as an annual funeral service for her. However, *Tailtiu* is called daughter of King *Magh Mor* of "Spain" in one place (LL 8 b). Otherwise, however, "*Magh Mor*" literally denotes "great field", in the Irish tradition always "the other world", the Elysium "Mag Mell", the "land of the ancestors", of which was spoken in the previous section. We have also here again a proof that "Spain" later has taken the place of the sunken, Atlantic ancestral land "Mö-uru".

In place of *Tailtiu* is also called a *Carman* or *Garman*; to celebrate her memory or the "king" *Garman*, the Leinster people gathered at the same time in a place of the same name *Carman*. In this name we have again the name *car* (*kar*) or *even* for the yearly division feast¹. The same designation leads likewise the highest God *Dag da*, which is called also *Cera*, from a root *k-r*, which occurs in the Latin God name *Cerus manos*, that is "creator bonus", the "good creator", in the Salierlied and is called also *Kerus*, *Kerros*. Since it is associated with Janus, the name is secured as a designation for God at the beginning of the year, when "creation" begins again. We have already been able to determine the same for *Dagda* in the previous section. The Latin has preserved in *creā/re* "to create" and *crescere* "to grow" the etymological cult-language connection still transparent: because the world creation, like its annual winter-solar repetition, is the "rotation" of the cycle, the circle.

The god *Lug*, whose name is *l-g*, an inversion of *g-l* (*g-r* respectively *k-l*, *k-r*), is thus preserved in the old *Gul Augustus* festival of Brittany. Its name, in Wälsch *hay* "light", is etymologically connected with our word "light", the Latin *lux* etc.. But that also the name *Lug* with the "-vowel" originally goes back to the winter solstice, results from the fact that *Lug* in Irish mythology is associated with *Manannann*, or comes from his realm to help the *Thuatha Dé Danann* against the *Fomorians*. *Manannan mac Lir* is therefore "son of the sea", the god of the sea, who is also called "king" of the *Tuatha Dé Danann* in the Irish "tales". He has an immortal pig which, killed, comes back to life the next day. By eating this meat, the *Tuatha Dé Danann* became immortal.

^x The mother earth carries in the Atlantic-Nordic cult language the same name as the son of God in the different sections of his yearly change: *Carman* or *Garman* she is called accordingly in the yearly division (D. That the feast of *Carman* or *Garman* or *Taillti* was a harvest feast, to the memory of the now beginning sinking, dying of the sky light and the dying of the growth of the earth, still clearly emerges from the otherwise completely obscured tradition, according to which the dying *Carman* or *Garman* had instituted the celebration of her feast and for whose keeping abundance of milk, fruit and fish was promised by her. (Rennes Dindsenchas, *Revue Celtique* XV, pp. 313-314. MacCulloch, *Religion of the Ancient Celts*. S. 167-168.)

Summer- months	We have I kopu	January Taiyämehu	February O'nänulakia - kwamë	March 'Hli'tekwaki a 'sanna	April 'Hli'tekwaki a 'hlan'na	May Kwashi'äm me
		July Taiyämehu	August O'nänulakia - kwamö	September 'Hli'tekwaki a 'sanna	October 'HJi'tekwal da 'hlan'na	November Kwashi'äm me
— , - Meaning , ,XT	"Returning ding" 0.	Tree branches bent by snow	No snow on the way	little wind month	much wind month	(no name)

Quite clearly here the dichotomy is present, in which the turning months are designated by the names i'kopu "turning back" or "looking back", the respective "reversal" of *yä-tokia* "sun-father" in its course, and the winter solstice is considered the middle of the year: "Yä 'tokia i'tiwannan kwi te'chi"? "father sun" has reached the middle place here.¹

More important than the Zuni calendar is the one of the Hopi, because it has preserved the old phonetic values of the Arctic and Atlantic-Nordic month names. The Hopi year is a combination of solar and lunar year, as the Arctic and the Atlantic-Nordic annual calculation has been from time immemorial; the course of the sun determines the totality of the year and the individual seasons, the phases of the moon the individual month. Any other meaning than a subordinate "timekeeper", so to speak minute hand at the annual celestial clock, is not attached to the moon. Moon cults therefore always originate from very late periods among racially very strongly mixed peoples, and only from *southern* latitudes where the sub

¹ M. C. Stevenson : The Zuni Indians. 231h Annual Repoit Bureau of Ethnology, Smithsonian Institution. Washington 1904. p. 108.

Arrival of the Katschina's	<i>February Powa Powamti</i>	<i>March Ucu Palilukonti, Uh-kwa-ti or Ah-kwa-ti Snake and Sun Cult</i>	<i>April Kwiw</i>	<i>May Hakiton</i>	<i>June Kele Aha- Katschi na Somm ers</i>	<i>July Kya Nimän Katschi na onnenwende Departure the Katchina's</i>
	<i>August Pa-Pawa Snake and flute ceremony</i>	<i>September Hüük Lalakohti Earth Goddess, Germ Time</i>			<i>November Kele New Fire Ceremony</i>	<i>December Kya Soyaluha Recall the sun; solar Snake Cult.</i>

To each of these names is added the suffix "müiywüh" ("month). The doubling of the year into two equal halves that turn corresponds exactly to the Hopi idea of an upper and lower world mentioned at the beginning of this section, whose seasons would be in inverse relation to each other.

It is of the greatest importance that the first month of the year and the half of the year is called *pa*. We have already established this name for the Atlantic-Nordic cultural area as the name of the first month sign of the sacred year series of the Age of Aries +. We have been able to prove its occurrence on the North American petroglyphs with the cosmic attributes of the tree of life and the winter solstice as well (Text Taf. II, no. 192-194 and atlas fig. 4894, no. 18, 14 u. 15 "Rock drawings of North America"). Among the Zuni we will find the hieroglyph \$ frequently again, although it, like the names of the months, has lost its original meaning and is called "dragonfly" according to Stevenson. Especially often we find the sign on the masks, altars and cult vessels of the Shiwanni "Rainmaker". Stevenson brings an illustration from the winter worship place of the Shiwanni from the Nadir, where the hieroglyph appears on the vessels with consecrated water, which belong to the attributes of the altar prepared by the Shiwanni on the floor in the form of a beautiful flour and pollen painting. It represents the rain cloud symbol in the form of the stair motif, in front of which are six circles, arcs, the sun path of the year. In the prayer chanted nightly at this consecrated place it says:

¹ 7. *W.Pewhes*; Tusyan Kacinas. 15th Annual Report Bureau of Ethnology, Smithsonian Institution. 1893-94. washington 1897. p. 223.

Clothe my manifold The winter solstice symbol of the "horned snake" earth mother fourfold
 with manifold flowers, Let the heavens
 be covered with the towering clouds, Let the earth be veiled with mist, wrap her in rain,
 Let the thunder be heard over the earth . . . over the six regions of the earth . . .
 There, far away, my father, the sun, rises, climbs the ladder, comes from his place.
 May everything complete the path of life, may everything reach a great age. May the
 children breathe more the holy breath of life.
 May all my children have grain to complete the journey of life. Here let you settle: we
 consecrate our highest senses to you.
 Haste over the flour path: we desire you eagerly.
 We breathe in the holy breath dupch our prayer feathers.¹

We will also visit the *Shiwanni* in his summer place of worship. Here it should be noted only for the supplementing introduction that the six world areas of the Zufii are designated by symbolic colors: yellow the north, blue-green the west, red the south, white the east; black the Nadir, the foot point of the sky as underworld and multicolored the Zenith, the apex point of the sky. Of the Hopi names of the month, the third *Das wintersonnen-für uns* is again of importance because it has the phonetic value *ku* or *uk* in connection with the symbol of the _ , , " i , . . .

"horned serpent" has preserved snake and sun cult. It is the cult symbol of the "horned" the *oer* "feathered" snake, which is especially used in the winter solstice ceremonies of the *Soyaluna*

plays such a great role. In the month of bilge the "great serpent" is no longer hostile, but benevolent, that is, the sun draws its arcs in the rising course again higher up in the sky, is no longer "trapped". For the common basis of the North American and occidental cult symbolism compare now hereby the symbolism of the Nordic staff calendars, Taf. III, Lenzing (March): we find there on the 17th the hieroglyph *ku*, which in later representations has generally been replaced by the naturalistic representation of a "house" It was the day of the beginning of Lenzing in Germany, the "summer Sunday", the "Totensonntag" or as it is said in the Alemannic calendar: "Hie wart der erste dag in der welta."

But as we shall see further, this symbolism is a displaced one: originally it belonged to the winter solstice of the bull age, whose first sign of the sacred annual series was the *ka-ku* or *ur-ka* (*pr-ka*, *ar-ka*, etc.) X X -^{usw}

On 21.122. of this same month we find in the symbolism of the Norse staff calendars the snake, the *serpent staff* or the *hook staff*.

With the "horned" or "feathered" snake we will still deal in detail in the section "Snake". The symbolic name of the winter solstice snake, which carries the "horn", has the consonantal value *r-k* (*ur-ku* etc.) or *l-k* and in the "inversion" *k-r* or *k-l*. For the proof of a common origin of the Arctic and Atlantean Norse cult symbolism the representation of the "horned" or "feathered" serpent in the Hopi and Zuni cult is of great importance.

As noted above, the "great horned" or "feathered serpent" plays an important role in the Hopi winter solstice cult, *Soyaluna*. She is the hostile

¹ *Stevenson: op. cit. Pl. XXXV and pp. 176 and 177.*

Power,
The winter solstice symbol of the "horned snake

which then imprisons the sun, the original,
allegorical conception of²⁷¹ the deepest arc of

the sun's course at midwinter time. A propitiatory sacrifice is made to it; a dramatic dance takes place, led by the priest-warrior with the sun shield, to commemorate the return of the sun god as leader of the ratshinas. The image of the great serpent is built on an altar, which we will look at in a moment in the representation of the Zuni. The hissing and hissing of the snake, as the embodiment of the wind and the storm, is imitated.

The Soyaluna ceremony in the month of *Kya* is preceded by the "New Fire Ceremony" in the month of *Kele*, in which *Ta-wa* "Father Sun", among others, appears as the most important person. So, the months "Kele-Kya" denote the mid-winter as the same-named denote the midsummer. So we have the consonantal stem *k~l* (*-k~r*) and *k* with *ya*, which means "to go".

Let us now look at the representations of the "horned", later "feathered" serpent in the cult symbolism of the North American Indians. I refer first to that beautiful leather tent of the Dakota from the Museum für Völkerkunde in Berlin (Atlas Fig. 4910), on which the sacred winged "thunder pipe" is depicted, the symbol of the world tree or tree of life (cf. Section "Tree of Life"), which carries the sun and is circled by the two "horned serpents", the allegorical naturalistic representation of the annual hieroglyph. The serpents have *buffalo horns* (J on the head, as the *black* buffalo bull, the earth-born and the symbol of Mother Earth (cf. the North Atlantic 0 Hieroglyph "bull") is also depicted under the Tree of Life. The with the buffalo (bull) horns (J horned serpent 0 betrays here therefore still its descent from the Atlantic-Nordic bull-age *ku-ku*, *ka-ku*, *ur-t^a*, etc. Hieroglyph (1 + U = X or X- The cosmic-symbolic winter-solar relationship of the "horned serpent", which according to the Dakota belief lives in the *water* (!), the lakes and rivers, dwells and is provided with feet (motif ~ god-snake-snake-man) is moreover confirmed by the further tradition that its sight causes torpor and death.¹ It is the "reddish serpent" of the winter created by the evil spirit, to which the Aryan Vaejah, the original homeland of the Ur-Nordic race, fell victim, according to Vendidad I, 1.

That here an "ancient" Atlantic-Nordic wandering myth reappears, proves the Chaldean tradition of the "red snake", *mus-hussu* or *mus-russu*, which is also provided with *feet* and (or) *horns in the* representations. Thus it appears on the boundary stones, kuduru's, of the Kassite period (14th Jhr. ff.) with the lance f of the Son of God, the Marduk, the defeater of the dragon Tiamat, which latter is the symbol of the primordial chaos (-the winter solstice), which is equated with the *mushussu* or *musrussu*. The son of God in the fight with the horned snake at the small, only growing up tree is still represented on an Assyrian cylinder around 800 B.C. (Atlas Abb 2905 b). That the winter solstice "red" or "horned" serpent fi or R is at the "foot" of the "year, world or life tree", i.e. in the winter solstice, is clear from the Sumerian hieroglyphic text Taf. I, No. 89-91 in connection with No. 87-88 has been determined. The Sumerian hieroglyphs are only a codification of the Atlantean-Nordic cosmic winter solstice myth, that the "life"- (£-£-, *kuku*, "*quick*"-) or "knowledge"- (*wâftr*-J-tree grows up from the "water", the "mother well", where the white, knowing woman, the priestess of mother earth rules, as a legend from the Swiss Argau, to which we refer in the Ab

¹ George Dorsey: Teton Folklore Notes. Journal of American Folklore. Vol. II, p. 36. Friedrich Weygold: Das indianische Lederzelt im Kgl. Museum für Völkerkunde zu Berlin. Globe LXXXIII (1903). P. i f.

section "snake" still return, knows to report that at a spring, the "Wißmaidli- brunne", at the foot of the "Wißmaidlitanne" the *red-crested snake* lies.

The word for the winter-sun-using red snake, whose color we already got to know in the treatment of the *descendant-hieroglyph* \$ as color of the mother earth (see p. 201), is in the Avesta *ahi*, in the Rig-Veda *âhi*. It is a word which contains the same root *ku* (sound series *k-h* respectively *ch-g*), character fl A, whose alternating sound values are 5 (*su* respectively *Ä*), *r* (*ru* or *ur* respectively *lu* or *ul*). This sound value *ku* is also in the *n-k* (*n-g*) compound >0< still in the Old High German *unc* "snake", lat. *anguis*, lit. *angis*, Middle Irish *esc-ung* (eig. "swamp snake"): it is the same $\wedge$ -root, which is still present to us in the meaning of "snake" in the ugro-Finnish languages, finn. liv. *kü*, esthn. *kukne* "snake" etc., and plays a special role as *khut* in the Egyptian Book of the Dead, in connection with the eye of the god-sun.

The winter-solar serpent *ahi* is equated in the Rig Veda with the winter-solar dragon Vrtra (from the root fi *ur*; *r*; *ur*; *vr* "to enclose, to surround") or with the *dasa* (or *dasaya*), all of which are fought and defeated in the waters by *Indara*, the god with the "thorn": the "thorn god" disperses the mists and the darkness, liberates the waters, and wins the "cows" (0 months, new solar course arc, new solar course). As in the tradition of the Pueblo Indians, *Ahi budhnya*, the "snake from the bottom", from the water depth, the ocean (samudra), before the winter solstice is a hostile symbol, but after the completed winter solstice is a benevolent symbol that the sun has released, and lets it draw new loops, loops, sun course arcs, snake coils (solar year course ideogram of the "worm position").

The Vedic tradition still connects the "snake from the bottom" with the "one-footed goat", *aja ekapâd*, the later name of the actually bull-age winter solstice hieroglyph X or Y, and with the *apâm napât*, the "child of the waters", born in the womb of the earth, in the "house of the deep", the "power", in the "mother well".

What ancient Atlantean-Nordic relations exist in North America, going back even beyond the Atlantean Bull Age, is evident from Mohawk Indian tradition, according to which the horned serpent-man, the Darasakwa, who dwells in the watery depths and to whom the children of his name (i.e., originally of certain tribes who held this belief) go, wears a *deer* or *elk antler*.

We will already touch in the next section the hieroglyph of the horned serpent |, in the water depth in the tradition and hieroglyphics of Egypt in connection with the winter solstice myth (text fig. No. 48), to which we return in detail in the section "Serpent", in order to follow the migration of this symbol on the travel tracks of the South Atlantians up to Sumer-Elam and through Indonesia up to Polynesia. Especially Dutch East India must be able to give us here still rich information: one compares, for example, the cult-symbolic ornamentation of the weavings of Samba, which put together the "horned snake" with the tree of life and the bull-age winter solstice hieroglyph X X, as well as their connections, as well as with the figure of the son of God and the *sun deer*, which carries the O, motivically (Atlas fig. 4951- 4955).

Passing now to the Pueblo Indians, we find there in the Hopi cachina ceremonies to the festival of the "horned serpent," *Palilükohiti* or *Unkwati* or *Ankwati*,

of the third month of the year, a masked kachina figure, which is called *Macibol* "Macibol" is another Hopi name for the sun god *Calako*^ also represented by a masked kachina wrestling with the "great serpent", originally a symbolic representation of the winter solstice myth, the "dragon fight". The "Macibol" kachina carries buffalo horns and in *his arms* the "horned serpent" (Atlas figs. 4901 and 4902). The replica of the "horned serpent" shows, like everything else, the obscuration of the later tradition: it wears only *one* horn, in the center on the head, the tip of which is bent forward, and behind the horn, in the neck, the crown of feathers. The color of the snake on the back is black or green (water color), while as a symbolic ornament on the back are alternated the hieroglyph v, the inversion of A (like U the inversion of β, or V of A), and the sign || in white color. On the replica of the "horned serpent" used in the PalülükoÄti ceremonies in Walpi in 1893, the serpent bore the sign _A (Atlas fig. 4903).

Which archaic tradition is present here, we will examine in the section "snake". Still on the Nordic rune gravestones of the Viking and saga time the "linn-ormr" carries as winter-solstice "grave snake" the *ka* / Y or *ma* ("man") V Y sign as tongue, or the new life, the child, in the throat, an ancient symbol, which we will be able to follow as fixed canon up to the symbolic folk art of the present!

As we will see in the next section, Text Plate VII and Text Plate VIII, the sign A is an ancient Atlantean alternate form of A or β, like X X etc., the older Taurus-age year and winter solstice hieroglyph, for >|< of the Elk Age, and alternates its phonetic value vowel-wise between *u* and *a* and consonant-wise between *t* (^) and *k* (A or V), the latter again as an alternate form to *m* (v or _A). That is why in the soyohim kachina ceremonies, the short kachina dances, the *kau*, the buffalo hammer performer wears on his mask/between his eyes but the V sign. In the Eskimo language of Labrador, *kau* (*kauk*, *kaut*) is still the "day", the "morning light". It is to be considered here that the sound value *k* (*ku* A or *ka* V) for the winter sun-turned "house" of the Son of God forms the connection between the moose (Z-£) age and the bull (#-£, r-£) age, as for example in Old Prussian the "bull" still carries the "moose" name *lonix* (compare Dakota *ta* "moose", *ta-tayka* "buffalo"). The £-sound also still shows the cultic name of the bull as the life-bringer in Egyptian, (or^j^)^ whereby the ideogram of the two

Arms or hands t 1 stands for the older U V LI. That the sign U> which is generally equated with the horns (buffalo horns, bull horns) ideogram, is also in Egyptian the bull-age winter solstice symbolism, is clear from the use of the bull horns ideogram in the hieroglyphic connections like

or the Atlantic-Nordic Y hieroglyph associated with the Egyptian sign "year" *zvp-mpt* "open the year", "New Year's Day", *wp*- "open the earth, the underworld", "open the mouth (of the dead)" (cf. section VI), or _∞ *wp-mpt* "open the year" (cf. text Fig. 40 and section "Taurus").

A buffalo dance performed by masked men, accompanied by buffalo virgins, which are still depicted in the Dakota "wintercounts" with the "horned serpent," is then also performed *nightly* in Walpi at the Palülükonti or Unkwati celebration. The buffalo virgins wear discs with sun emblems and a "sun ladder," a notch- 18 Wirth

stick, in the hand, that Old Stone Age ladder, which we will find in the same meaning in the Arctic-Nordic cult symbolism of Western Siberia (see section "Ladder").

In the representation of the Zufii Indians the winter-solar snake has also lost the one horn and has become the "feathered snake", as in the old Central American representations and traditions. *It shows up also here that the modern North American tradition is a far older one than the old Central American of the Aztec and Maya culture, the latter must have come therefore from the north and has darkened gradually.*

The name of the "feathered snake" among the Zuni is *Kdloowisi* (from *kō-lō-oo-wit-si*), whose first part *ko-lo*, consonantal sound value *k-l*, is the Atlantic Norse word for "circle" and "year," like the Hopi monthly name *Kele*, but with the autumn-winter 0 sound.

The image of the Ko'loowisi (Atlas fig. 4905 and 4906) shows on the head the six-feathered crown and on the body the year-hieroglyph § as an ornament, of which one bow is colored green-blue, the other yellow; these are the colors of the north and the 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 in the center the rain cloud symbol in the form of the "stair symbol"; to the left and right of the hole in which the head is inserted, the symbol is repeated again, above it the "man sign" as a symbol of growth.

Kdloowisi plays a significant role in the Zuni cult during initiation ceremonies in the "Ko-tikili" fraternity, a *kōk-ko* cooperative dedicated exclusively to myth lore and ancestor worship, into which all boys must be admitted and girls may also be admitted on condition that they remain unmarried.

Here one must remember again that the *kōk-ko* and *kā-kā* (according to Cushing), the Atlantic-Nordic *ku-ku*, *ka-ka* etc., correspond according to the explanation of the *Hopi* to their *kaci-nds* (*Katschinds*), those deified ancestors who once had risen from the underworld out of that quadrangle, the *si-pa-pu*, in the southwest, the setting place of the sun at the winter solstice. There would have been originally four of them and each of them rested a horned snake under the arm in the lap. As was noted above, we will be able to prove this ancestor god figure with the horned serpent in the lap still in the Atlanto-Celtic culture circle of Gaul (Atlas fig. 3782 and 3783). Even in the early Christian symbolism of the north the "Son of God" is still represented with the determinative sign of the four intertwined loops, as a symbol of his cosmic course through the four world areas or directions, whose embodiment are the four "Katschina's". We will return to this in detail in the sections "Son of God", "Snare" and "Serpent"; (cf. as *pre-Christian representations* Atlas Fig. 285 and 2819, respectively, bracteate, burial object, Stockholm Museum, Thomsens Atlas no. 132, obverse: head of Tyr surrounded by two serpents whose tails are intertwined; to the left of the head the "swastika", below the head the hieroglyph 0-0; reverse: the fourfold loop, in the middle of which the sun hieroglyph Q, the whole enclosed by the serpent band, the "linnormr", which again bears the O hieroglyph). - Atlas Fig. 2824. scandinavian buckle, found in Picardy. The fourfold loop rests on the center of the "tree of life" sign >|c, whose four branches {not the axis, the trunk} bear the "sig rune" bl. Six double bows enclose the "tree". On the bent over, upper edge piece the "man" rune is represented again, while the edge ornament also consists of bl "sig" rune.

Representations after the introduction of Christianity. Atlas Fig. 2825 Silver cross found in Sande-

gårda on Gotland with Anglo-Saxon and German coins. The Christ wears the fourfold bow on the chest, above the head the axe with the "lowering" points, the symbol of Sigtyr 'f. Atlas Fig. 2829 House mark from Lautrec of 1495; the "tree of life" of the "twofold" grows out of the fourfold bow above and below. The doubled writing is - as we will see - completely synonymous with the simple >|c, so that as with the buckle (Atlas fig. 2824), the loop lies on the god-sign, the "Hag-al" the "Dorngott" in the "Dornhag", as its determinative.

A Zuni legend, whose mythical origin and meaning is already much obscured, reports that children of the Zuni, who would have turned into *snakes* and disappeared into the *water* during the tribe's primeval migration through the river, were *reassembled in a* neighboring sacred *salt lake*, in a kiva. From this gathering arose the *ancestral gods*, the *kök-ko*. The path to the lake, which the Zuni priests take for the feather staff offering and the rain prayer, is said to pass through a *mountain* in which there is a grotto and an altar to the "kök-ko." For it is the kök-kö, the ancestors in the sacred lake, who pass on the requests for rain and the sacrificed feather sticks to *Yä-to-tka* "Father Sun" and act as intermediaries.

The "feathered snake" Ko'loowisi would have been found in the form of a *small child* by a young Zuni girl at a sacred hot *spring* adjacent to the lake, taken by her home and to her camp. During the night, the child would have transformed into a *snake*. This would have been recognized by the parents as a god and the girl would have returned with him to the spring and become his wife there.

Ko'loowisi would then have instructed the people regarding the holding of the Kök-kö ceremony for the future and determined that the same should be held every four years.

The core of the Zuni myth of Kö-lö-oo-wlt-si, which is highly important for our investigation, is the connection of the child, in particular the unborn one, with the snake and its stay in the "water", which is therefore also the residence of the ancestors. There is the meeting place, the "totality", which is also the meaning of the word *ko*, as we will see below: *kök-ko a'wa* means "all gods".

The sacred snake is also logically still in the Zuni mythology the embodiment of the *water of life*, which runs out of the mouth of the Ko'loowisi figure during the initiation ceremony into the Ko-tikili and is collected in bowls by the chief priest and the *priestess of the earth*. This sacred water is given to the initiated children to drink.

The cosmic significance of the "horned" or "feathered serpent" as a symbol of the year is still clearly expressed in the representation of the Zuni sand altar made on the floor of the Kiva of the North during the initiation ceremonies into the Ko-tikili brotherhood. The floor surface, made of yellow sand, is sprinkled with white sand or flour. The actual altar is formed by the Ko'loowisi lying in a circular arc, grasping its tail. In the middle of the circle is the vessel with the water of life. Around it closes an inner circle of eight and an outer circle of sixteen Să-lămo-bi-ya, the warriors and seed gatherers, whose colors cosmically-symbolically embody the cardinal points: yellow (hlüpsina) - the north, blue (hli-änna) - the west, red (shi-lö-ä) - the south, white (kö-hän) - the east, "all colors" (i-tö-pö-nänni) - the sky, black (quin-nä) - the earth. (The number 8 or 16 refers to the old North-Atlantic division of the year, cf. section VI.) The sang and dance ceremonies also move out of the kivas, which, according to these i8*

The four cardinal points are located in the course of the sun: those from the northern kiva move 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 cardinal points + also plays a significant role in the symbolism of the ritual act.

Also here on the altar representation Ko'loowisi carries the "year" hieroglyph § as symbolic ornament (Atlas fig. 4906), likewise the altar wall the sign \y, which we learned as hieroglyph of Ko'loowisi with the Hopi.¹

The room in question, where the rites take place, called *ki-wVsinè*, has a mural painting which also depicts two Ko'loowisi's stretching along the *north* and SW walls, their heads meeting at the altar. So we have here also the symbol of the *two snakes* (*J*) as solar year symbolism, from which the whole Zufii and Hopi cult starts.

An illustration of these koloowisi serpents is shown in our atlas Fig. 4904. It is a mural painting in the summer dwelling of a "shiwanni", a priest rainmaker, in which the "ët'tone" of the Black Kom brotherhood is kept. The "ët-tone" is a particularly sacred "fetish", the symbol of life, including rain and growth. Between the two snakes, encircling the space, so to speak, stands the sacred frog, wearing a rain-cloud cap from which lightning bolts spring, as from his "hands", while he rests his feet on the tongue of each of the two "feathered snakes". Frog and toad belong to those "ka" animals of the Atlantic-Nordic cult symbolism, which dwell at the foot of the "tree", in the "water", in the "well", thus also belong to the winter solstice symbolism, where we will also determine them.

So we have in the Hopi seasonal symbolism for the solstice months the phonetic value *k-l*, besides the identical *k-ya*^ and the symbol of the "two serpents", which carry on their bodies as a determinant their ideogram, the sign of the "two bows" or "serpents" of the seasonal cycle §. The statement is corroborated by the fact that the hieroglyph § also appears as the insignia of the Hopi priest in his capacity as a kachina dancer. As has been mentioned, the kachina ceremonies begin after the winter solstice (Soyaluna) and conclude with the Niman kachina ceremony at the summer solstice, in the "Kele-Kya" months. In the last kachina cult dances held in midsummer, called *humis*, the 77&w£r kachina wears on his body as a symbol the § sign, made of grain dust applied (Atlas figs. 2730 and 4908). The word *humis* is associated with *humita* "grain". We have above the *Sio-* or *Z*"^Zf "w£r-Katschina doll,

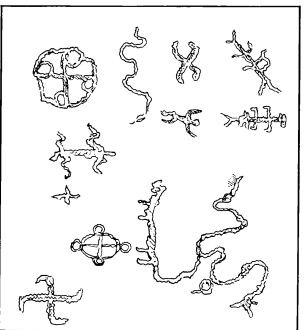
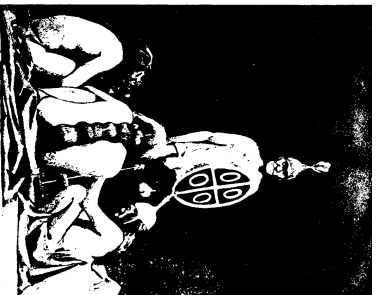
tihu, (atlas fig. 3211, cf. 4916), which is the grain mark

or

as a symbol, that is the sign of the "man", the son of God, the giver of the growth and the harvest blessing, namely as the "twofold" Y + T or U+T, the rising and "lowering", the "upper" and "lower", with the six- or eight-spoked year wheel, the "sunflower" (!), as a determining sign.² These are represent-

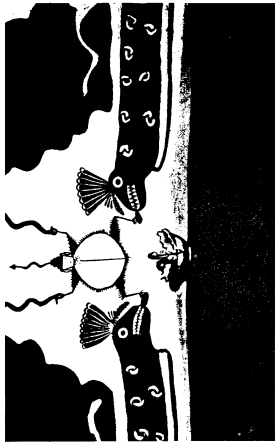
¹ *Stevenson: op. cit.* p. 94 ff. and *Tilly E. Stevenson: The religious life of the Zuni child.* 5th Annual Report of Ethnology etc. 1883-84, Washington 1887. p. 539 ff. ² Cf. also *I. IV. Fevukes: Hopi Katcinas*, drawn by native artists. 21st Annual Report of the Bureau of American Ethnology 1899-1900. Washington 1903, Plate V and XXI, Sio-Humis.

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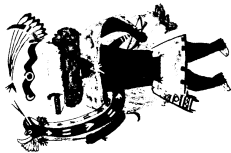


- 1) The Atlantic-Nordic winter solstice myth of the "horned serpent" and its cult symbolism (Soyakun).
- 2) Kalchuk (Kreger) sun priest of the Orphic, Lopi, with the sun shield at the winter solstice ritual of Jukling (Soyakun).

Horned serpent" with the "sun wheel" or solar cycle ideogram in the Atlantic petroglyphs of North Africa. Kock drawing from the Demei valley.



3



- 3) The two "horned" serpents" in the cult room of the Shi'wanni (rain priests) of the Black Corn Clan, Zuni Indians.4) Macibol-Kabjina, the sun god with the "horned snake", Hopi drawing.5) Ko'loowist- representation made for the rites, the "feathered serpent"

Positions preserved to us in the California petroglyphs, in complete agreement (Atlas Fig. 4894 No. 33, etc.).

So we can prove the sign § in the Pueblo calendar in both divisions of the year, midwinter (originally also winter solstice) and midsummer (originally also summer solstice).

That the hieroglyph § has actually designated the division of the year also outside the Hopi-Zuni area, results from a piece of evidence, as Atlas fig. 2731 shows it. It is an Apache shield with the cosmic symbol of the solar year painted on it: the sign § stands in the month *Kele* of the Hopi year on the lower left in the southwest, where the sunset point of the winter solstice is located. Important are again the cosmic colors: white-east (spring), yellow-north (summer), red-west (autumn) and black-south (winter).

For further explanation of the original connection between the North American and the Atlantean-Nordic cults, the symbolism of the P[^] ceremony of that first month of the Hopi year may be referred to here. It is performed by the *serpent* and [^]/zZö/[^]w brotherhood. An important part of the ritual acts is the setting up of the cultic staffs *tiponi*, on the altar: these consist of a grain thread around which feathers, prayer sticks and other objects are tied in a suede winding.

The tiponi insignia is placed on the altar, as prescribed, in the center of a figure of six intersecting lines of flour, in the middle of the "year" or "world tree" >|c, whose hieroglyph we will get to know in the continuity of the North American petroglyphs (Atlas fig. 4894, no. i-6 North American petroglyphs).

In summary, as a result of this part of our preliminary investigation *The Paleolithic Book*, we can state that the winter solstice cult of the "horned serpent" with the Pz month of the [^]he[^]em[^]Pueblo- Pueblo calendar by the California petroglyphs also explicitly refers to the + (*pa-*

fa-) hieroglyph, the winter-sun-orbit fl and the sun-serpent of the Atlantean Eu- (Text Taf. II, No. 192-194) is referred. The meaning of the 0-sign as *bur(u)* "cave", handed down to us by the Sumerian also still £^a_{g e} and the *Atlantls*, which meaning we will determine in the next section as a common Atlantean-Nordic, cosmic-symbolic designation of the winter solstice, gives us a further hint for the age determination of the spiritual connections between North America and Europe.

In the caves of the "Franco-Cantabrian circle", which are addressed by me as winter solstice cult places of the Atlantians, as for example in Montespan and Tue d'Audoubert, the skeleton of a snake, which is missing the head, is set up in a niche, on a rise. *Bégouen* and *Casteret* have already correctly suspected that - as was demonstrable in the headless clay models of other symbolic winter 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 learned about these artificial snake heads with necks in the winter solstice cult rites of the Pueblo.

It was the same French researchers who pointed out that striking similarity between the Höpi altars and a mysterious "stone setting" in Montespan Cave (Atlas Fig. 660 a). At the bottom of the cave wall was a ray arch

In front of it, on the floor, there was a pile of originally erected stalactite columns, which had fallen in a jumble. It is a correct arrangement of the stalactite columns brought especially for this purpose, since in this part of the cave there is no stalactite. The cave of Tue d'Audoubert offers a similar appearance.¹

That the assumption of Bégouen and Casteret is a correct one is confirmed by the symbol and scriptural-historical investigation here. From Aurignacia through the whole Magda- lenia we can trace the representation of the "snake" in the ZföÄZ^rfelszeichnungen, in the "mountain". The caves of Niaux, Montespan and Tue d'Audoubert, however, still hand down to us the *Taurus-age* winter solstice symbolism: *the buffalo bull or the 0-sign with the "dom" h*, thus the formula *tu-ur (ti-ur, ta-ur etc.)*, *tu-ku (ti-ku, ta-ku, ta-hu etc.)*; 'cf. sections "kaku" or "ur-ka", and "bull". The cult symbolism of the Pueblo calendar and the Californian *petroglyphs*, however, transmits to us the *widder-age pa-^ winter sun 'turning hieroglyph, which is absent from the Paleolithic cult caves of Atlantic southwestern Europe. In this time, before 8000 B.C., the Atlantic cult center; the connection between North America and Southwest Europe, must have ceased to exist.*

The feathered snake "horned" also plays or a major The role in "horned" the religions of the "feathered" snake " in the mythology and volker of Middle America, which can be touched upon here only briefly: their account is reserved for the

cult svinbolik of the ancient ^{1, note} B ^{1, note} of my work, which is the study of the extra-occidental contains the stem *co*, which we already know repeatedly as *ko* and *ku* respectively as the solstice-"serpent" have mentioned, and *atl* "water"; to this belong likewise *coatlaca* "people's assembly", *coa*, *coan* "community", "together" and *Ciua-coatl*, the highest, Mexican judge. This designation corresponds in a literal sense to the Atlantean-Nordic cult symbolism, since the mainthing of the Nordic year took place at the winter solstice, i.e., *at Jul (Ki-ul, Hi-ul, Gi-ul)* time, like the *Soyaluha-Vé&r* of the Hopi. *Soyaluna* also denotes "general assembly," from *ko* "general" and *yuhya* "assembly": it falls in the winter solstice season and is again connected with the cult of the "horned" or "feathered serpent" *palidü-konuh*, whose name, as among the Zuni *Kö-lö-oo-wjt-si*, also contains the word *ko*. According to the Zuni tradition mentioned above, Koloowisi is also the founder and teacher of the *Kök-ko* cult, actually the ancestral (spirit, "white") assembly (*kök-kö*).

been.

Also in the *dsilyidje qacäl*, the "mountain song" ceremony of the Navajo Indians, the place where the priest, medicine man or prophet received the initiation into the mystery of the "dsilyidje qa\$äl" is called *Ahyëgocegi*, "They came together". This place in the Navajo cosmic myth is the "house of the black water", whose door is the *wind*, the house of "Tocal-ninéz", "long frog", "Coklic" "water snake" and *Klicka* "bow snake", where the path leads through the "black mountain". In the sand painting that is part of the ceremony, eight snakes are arranged in pairs in the shape of a painted cross according to the four cardinal points, placed around the vessel with the consecrated water surrounded by four sun ray symbols: they are represented with the cardinal point colors that alternate among the Navajo: white-east, black-north, yellow-west, blue-south. The snakes carry on their backs the

¹ Comte Bégouen et Norbert Castoret*. La caverne de Montespan. Revue anthropologique 33 (1923), pp. 536 and 549.

ku (resp. *ko-ʃ* sign A^s. The "mountain song" ceremony is held only in winter to ask for rain and good growth of the fruits, thus corresponds to the Norse main sacrifice *til-års* "for the harvest" at the winter reception and "til grösar" "for the growth" in midwinter.

Of the Mediterranean Atlantean alphabets, the Kyprian has still clearly preserved the cult-symbolic tradition of this script series, in that n A *Ä* has the sound value *ko*, but *Ä* X is also called *ro*, so that here the *r-k* sound value of the "horned serpent" (*ur-ku*, *or-ku*, *ar-ku*, *or-ko* etc., the inversion of *k-r* (*k-l*) in *kiu* / *kar* etc.) is still completely present. In the Nordic "sacred series" *Ä* has the vowel value *o* and the name *ot-*, (*oth-*, *od-ʃ*) originally the phonetic value of the sign was *so*. That it represented the *serpent*, which brings the *od*, the "life", is still unambiguously proved by the representation on an escort coin, a so-called bracteate (atlas fig. 2859, enlarged single drawing from fig. 142, Thomsen's atlas no. 69), on which the serpent is represented with the *Ä* head, while otherwise in the Germanic symbolism the serpent appears also with the "lily" or "trefoil" head, the ornamental form of the "man" sign Y. We come back to this in detail in the sections "noose" and "snake".

The snake (coatl), "horned" with the *green* quetzal bird tail feathers, is depicted in *water* in Mexican and Mayan manuscripts. In the Popol Wuh of the K'iche' Indians of Guatemala she is called *Qukumac*, from *<fuq* or *quk*, precious green feathers, Kecal, and *kumac* "snake," and is called the birther, the producer, *water on luminous*¹, which was at the beginning of creation when there was "nothing existing" and "in silence, in darkness, in night," the "calm water, the sea ... rested in its shores".² As we will see in Section VI, the water color "green", as a designation of the winter solstice creation, is an important reference to the color symbolism of the Atlantic-Nordic seasonal cycle present here. The depictions in the old manuscripts, Atlas fig. nos. 4911a and 4911b (from Codex Borgia 67 and Codex Vaticanus B. 62) still clearly show the dichotomy of the feathers in the form of horns; the former depiction, which is attached to the Xipe Totec, and also bears six feathers like the Koloowisi, devours, as a symbol of death and night, a human being. Xipe Totec, "our lord, the maltreated one," is here identical with Tezcatlipoca and represents only another form of the sun god as a vegetation god, the wintry, subterranean one. In the Aztec religion, Tezcatlipoca is the winter god who, after the death of his brother *Huitzilopochtli*, rules the earth until the latter returns, reborn with the first rains of spring.

In the third cult celebration of *Huitzilopochtli* before the winter solstice, his dough image, the image of the dying light god, is *shot through the heart with an arrow* by a priest of Quetzalcoatl, the "feathered serpent," and the dough figure is distributed as communion, an extremely important tradition to which we will return in the section "Son of God" in connection with the origin of the Christian doctrine of the Lord's Supper. Here the priest of Quetzalcoatl appears as the embodiment of the winter power.

Quetzalcoatl, however, is not an Aztec deity, but plays only a minor role in connection with Tezcatlipoca or Xipe Totec, which had supplanted this ancient pre-Aztec cult. According to Aztec lore, Quetzalcoatl is priest-king of Tollan,

¹ Washington Matthews: The Mountain Chant, a Navajo ceremony. 5th Annual Report of Bureau of Ethnology Smithsonian Institution. 1883-84, Washington 1887. pp. 409, 446, 447, and Pl. XV.² N. E. Pohorilles: The Popol Wuh. Myth. Bibl. VI, 1. Leipzig 1913, p. 3. 3 Eduard Selen Die Tierbilder der mexikanischen und der

Maya manuscripts. Zeitschr. f. Ethnologie 42 (1910). S. 64-80.

the capital of the Toltec Empire. The Toltecs, a Naua tribe, are the actual founders of the Central American high culture. According to the investigation of *W. Lehmann* they migrated, like all later Naua, from the *north*. The Aztec wandering legend lets the Aztecs migrate even from an island *Aztlan*. We will examine in the second volume, which Atlantic tradition is perhaps contained in this. Also the American researchers *Herbert Spinden* and *Silvanus Griswold Morley* let the Maya move in from the *north along the Atlantic coast* to their later residences. These results, whose representation belongs to the second volume of my work, are to be discussed here only briefly in connection with the big move from the north as development line of the human cultures. Thus also the agreement in the cult-symbolic and cult-language traditions of North and Central America, between Naua and Pueblo culture (Hopi, Zuni) brightens up completely.

According to Sahagun, our most valuable Spanish source, to whose work we will return in the section "Son of God", Tollan should have been destroyed already in the 6th century. According to Lehmann's investigations a kind of Toltec renaissance took place later by the Olmecs. In any case, the Aztec period was the youngest.

Quetzal-couat or *Kukulcan*, as he is also called in the Naua tradition, or *Q'ukumac* among the Kiëe, is only scantily known to us from the Maya tradition. The last two names again contain the consonant stem *k-k* (*ka-ku* etc.), which we have already come to know as equivalent to *k-r* (*k-l*) or *r-k* (*l-k*): *ko* and *ku* are both sounds of the autumn-winter snake. According to the explanation of the priests *Kukulcan* (Kuculcān) was "the feathered snake that walks in the water".¹ Also among the Maya this name of the mythical king^ priest, judge, is considered the founder of the calendar system, that is, the bringer of morality. Kukulcan is said not to have been born and died in the country, but to have come over the *great water* and to have disappeared over it again: but he would have promised to return to his people on the same way. His appearance is described by tradition as that of an old man, dressed in long robes and with the beard of the sun god. Among the Mayan tribe of the Tzendales of the Usumacinta region, he is said to have been represented with a human face, but with the body of a *serpent*, namely the cloud serpent of the demon of the *north*, the sky serpent.

The god with the serpent's body appears not only in the Tzendal reliefs, but also in the manuscripts, the Codex Dresdensis and Tro-Cortesianus. He is thought of as a benevolent, philanthropic deity who loosens the soil with the planting wood, entrusts the seeds to him, and sits fasting in his hermitage. He also walks in the rain, or invokes it from heaven, or he is accompanied by the lightning animal, the dog, whose phonetic value is also *ku* in the Atlantic-Nordic language and is called *itz-cuintli* in Mexican, which would correspond to the Germanic "dog", Latin *canis*, Greek *kuōn*.

In the Aztec mythology, the god whose name was the "feathered serpent" is preserved as *Quetzalcoatl* and, as the god of the Toltecs, is even considered a historical figure who would have lived at the beginning of the Toltec Empire and would have been like Kukulcan, the bringer of morality, the father of writing, the folder of the calendar system. He is also considered the prototype of the priest, and the legend makes him the king, or a chief priest sprung from royal blood, standing beside, if not above, the king.

Quetzalcoatl is almost always depicted as a son of the ancient creator god and a goddess in whom the primordial bearer, the earth, is embodied. He is said to be in priestly seclusion

¹ Nuftez de la Vega: Constitutiones diocesanas, III 132, after Pohorilles; Popol Wuh, p. 1, note 12.

He lived in his youth until the age of 281 manhood. The worship of the "horned snake in the myth of Central America" he practiced had nothing in common with the bloody cult of the Aztecs^ but consisted of prayers, fasting and mortifications. His sacrifices, however, were especially answered: in his country nature gave in quite abundance, and the inhabitants of the same were blessed with all good fortune. One day, when he fell ill and was weak, a sorcerer gave him an "intoxicating potion" as a supposed medicine. This caused Quetzalcoatl to lose spiritual consciousness, then he left his hometown and went out to seek Thapallan, the original home of men and gods. Spreading his beneficial teachings everywhere, he reached the shore of the sea. There he left his companions and went out on a ship to find the original home of Thapellan again. Since then he has not been seen again: but he has promised his followers his return and glory with him. The Aztecs, the youngest of the Naua peoples, when they came to rule, had not been able to completely displace the ancient Quetzalcoatl cult of the Toltecs, the culture-bringers of Central America. The spiritual values of this older culture were too great; but to their god figures Huitzilopochtli and Tetzatlipoca, as embodiments of the annual course of the sun god, Quetzalcoatl had to cede his divine significance. And Cholula, the sacred city of Quetzalcoatl, where the great pyramidal temple of the god was located, of which the Spaniards know miraculous things to report, where likewise the seat of the priestly schools, the cloister-like houses for the religious brotherhoods were located, lost its importance to the bloodthirsty temple of Huitzilopochtli, the gruesomely distorted replica of the mild Quetzalcoatl culture. In the description given by *Joseph de Acosta* of the temple, special emphasis is given to the great enclosure of the temple square, whose reliefs were made of *braided serpents* (the hieroglyphics) and whose four courtyards or entrances were directed toward the four cardinal points.¹

The actual home of the *Kukulcan*^ the Quetzalcoatl of the Maya, is according to their tradition the west, the sunset. Further, he also appears as the ruler of the four cardinal points like the four elements. It is the deity to whom the cross, the symbol of the four celestial regions, was consecrated, which the Christians, to their greatest astonishment, found hardly less venerated in Central America than in their occidental homeland.

If we summarize these details, it results as a common component that the light-god, the son of God, when he starts his western water or winter journey, is indicated with the symbol of the water, the fish or the snake as destination sign. From this then develops in the later humanized representation the symbol of the human being with the fish or snake *abdomen*. The snake as elementary symbol of the water, the wintry storm, is at the same time the symbol of the deepest sun course arc to the midwinter time. The son of God is called in this section of his year course, like the snake, *ku* only after the passage through the winter solstice he becomes again the *ka* Y Y and so on.

From Palölü-konuh, Koloowisi, Kukulcan, Quetzalcoatl, Q'ukumac through the whole Atlantic-Nordic culture the symbol of the god with the serpent or fish body runs along, the parable of the son of god in his water, winter, night run to the *r-k* (*l-k*) or

¹ *Joseph de Acosta*: The natural and moral history of the Indies. Vol. II, 1880. lib. V. Cap. XIII. (p. 327.) Furthermore, in this preliminary overview of individual areas of Central American cultural history, I mainly referred to the excellent, concise account by *Konrad Haebler*: Die Religion des mittleren Amerika. Darstellungen aus dem Gebiet der nichtchristlichen Religionsgeschichte (Bd. XIV). Münster: Westf. 1900. pp. 51-57.

k-r (k-l), where the place of judgment, the "realm of the dead", the "ancestral land" is, in the time when the living celebrate the great general meeting, the main thing and the feast of ancestors and the dead.

Wherever the peoples of Atlantic-Nordic race and their culture have gone, we will find again the myth of the God with the serpent or with the serpent's or fish's body, or who is in the serpent or the fish. From a common original source this parable has sprung, which then in its spread over the earth formed and expanded into various forms. The cosmic myth, which is hidden behind Ea with the fish body, the Oannes, the Dagan, the Ra in the nightly, underworldly snake boat, the Odinn as "worm" {Swafnir, Ofnir} in the Hnithbjorg *Ms* with Suttung, the Apollon Delphinios, the Dionysios Zagreus with the "horned snake", 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 redeemer from the dark powers. We will follow this trace further in the section "Son of God" and "Serpent".

Also the representation of the "*horned*" or "*feathered*" snake in the Mexican and Maya manuscripts leave no ambiguity about the actually cosmic-mythical sense of this symbol. The Dresden manuscript shows us the "horned serpent" bearing on its wide-open maw the image of the sun suspended from a celestial shield and framed by a light and a dark field (Atlas fig. 4912 a and b, after Dresden manuscript 56b and 57 b). The two crossing harpoon-like spear or arrowheads of Fig. 4912 a we will find again as a characteristic symbol of Mother Earth at the winter solstice in the Atlantic-Nordic cultural circle. Note also the indication of the two suns of descent and ascent, the dark and light half of the year, in the same figure, and the cross in the wheel as a solar symbol in both figures.

This now also makes us understand an ancient Elamite representation (Atlas fig. 2905, fragment of a seal print with archaic text), where the horned serpent is located in front of the bordered right cross. In Atlantean-Nordic cult symbolism, the signs X and + are symbols of the solstices, of which the former is later the sign of the winter solstice and therefore symbol of Mother Earth: "painting cross" (new rotation), double axe (X dfag'-rune), actually the connected rising and setting points of the winter and summer solstices, while the cardinal or right cross + is later particularly referred to the Son of God at the summer solstice, where he stretches out his arms dare-wise, which he had raised in the spring as a "man" or "ka-sign". This meaning has the right cross -f- also in the "long runic series" as a sign of the middle of the year, the division of the year in midsummer. Originally, in the Arctic Norse year (text fig. 58,1), it was the ideogram of the middle of the year, both of midsummer or summer solstice and of midwinter or winter solstice, and appears in the Atlantean Norse cult symbolism in corresponding connection with the mother or burial house hieroglyph (text pl. III, nos. 13, 99-103, 105, 107, 112, 113; text Taf. V, nos. 24, 28, 120, 168 -172, etc.) or with the year division ideogram (D or the year circle Q (text Taf. III, no. 5L 53, 55, 57-58> 80-81, 85-87, 89-90; text pl. V, 157, 162-166, etc.). The same, bordered cross of the Altelamite seal we find as a symbol above the plowing landman on a clay seal of the Cossaeon period, where the relation to the earth is unmistakable.¹

This is an important statement for us, because in the older, Norse runic series the

¹ As of *Weber*: Altorientalische Siegelbilder. No. 496 after *Clay*: Documents (Univers. Pennsylvania Museum. Publ. of the Bab. Sect. II. 66), 1321 BC.

Sign § H, the snake sign, alternates with the cross sign + (text Plate III, nos. 25-29).

The motif of the "horned serpent" in the Atlanto-Nordic cultural sphere, which we find in the ab-The Old Norse and .

Old Indian sun-

section "Snake" further, we want to leave now for the moment, in order to examine on the basis of the wendliche "Snake- Text Taf. III to examine the migration and spread of the yearly division ideogram §. ^{monat} "

As already stated above, in the Atlantic-Nordic culture we possess as names for the turning months the consonant stems *g-r* or *g-l*, *k-r* or *k-l*, *h-r* or *h-l* besides the form *j-r* or *j-l*

The ideogram for "year," which is thus identical with "Jul," is preserved in the Ingvaenian runic series of the Migration Period in the same form as in North America (see nos. 25-26 and nos. 4-5). We had noted among the Hopi the name of the month *Kele* for the solstice month; this word corresponds entirely to the Anglo-Saxon *gar*, *ger*, *gyr*, *gear* for the sign of the summer solstice (nos. 30-42), which is the same hieroglyph of the division of the year which we find also in the winter solstice* (nos. 43-44 and 46-47).

That one of the often doubly designated summer solstice months was called the "snake month" is still clear from the Nordic tradition. In Anglo-Saxon June and July are both called *Lida*, namely the sixth month "aerra Lifta" or "midsumor" and the seventh "aeftra Lföa". According to Worms, the "later Lida" in Old Danish is called *Ortnemaaned* "snake month" or *Madkemaaned*, Old Swedish, Old Icelandic *Madkamānadr* "worm month" or *Solmānadr* "sun month".¹

The "Ormemaaned" is thus identical with the *Hiul- (gi-td)* "month", whose sign in the runic series, the monthly signs of the year, was the ideogram *gar*, *ger*, *gyr*, *gear* "year".

The age of the Nordic tradition is evident not only from its correspondence with the North American designation of the solstice 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 month *Śrāvana* (July-August) and the month *Mārgaśīrṣa* (November-December). Above all, it includes the celebration of the three *astakās* to be performed during the winter months, an *ancestor and deed cult celebration* that plays a major role in the domestic sacrificial ritual, thus corresponding exactly to the *kachina*, *koko* (*kuku*, *kaka-*) or the *Julfexer*. And in that old Indian ancestor cult and its dead worship then also just in the so-called *Ekāstakā*, according to Atharvaveda 3, 10, 12-13 name of the "Mother God" (Indra's and Agni's), whose celebration is adjacent to the winter solstice and the turn of the year, ideas relating to the course of the year and its sanctification are connected.

As it has been repeatedly mentioned, the runic series of the Futhark, like all the, The Nordic "sacred medieval writing systems, which are of Atlantic-Nordic origin, represents the sequence of the monthly monsoonal signs of the year, the last version of which dates back to the *Age of Aries* and has remained *unchanged* since then serpent signs, except for a few later additions. These additions and modifications, however, were made only for expedient reasons of script usage, such as the transformation of some of the originally only consonantal characters into vowel characters or the addition of new characters in connection with phonetic-

* *Olai Wormii* Fasti Danici universam temporum computandi rationem antiquitus in Dania et vicinis regionibus observatam libri III continentes etc.. Hafniae 1620 (2nd edition Hafniae 1643). *Finn Magnusen*: "Specimen cabendarii gentilis veterum Gothorum, Danorum aut Scandinavorum" in "Edda Rhythmica seu Antiquior" etc.. Halvniae 1828. p. 1086.

changes which had taken place in the course of the time in the language concerned. These *additions* or *changes* have therefore *no* longer a *cultic character*, like the former installation of two new signs for the winter solstice month or first month of the year, when "the light of the lands", the Son of God had entered into a new "house".

This "sacred series" contained in the Atlantic-Nordic culture area, in its last version, originally 24 signs, two for each month, whereby the month was divided into two halves. The *twelfth sign in the* "long runic futhark" is the ideogram with the phonetic value "year".

In the grave of Kylfer, found in the Stångo parish on Gotland, today in Statens Historisk Museum in Stockholm, this row of runes is written on the wall: the tree with the lowering branches forms the end. Above the row of runes is the inscription *sueus*, interpreted by Bugge as *su-wēus* "this is the sacred", that is "row"¹ (Atlas fig. 4681).

The cultic meaning of the "holy row" as a yearly prayer is thus still clearly recognizable here. It is the old "Our Father" of the Atlantic-Nordic monotheism, which was given to the dead for rebirth into his grave, his winter solstice, the "ur-ka", "ar-ku", "gi-ul", "Jul" etc..

As the twelfth sign, i.e. sign of the summer solstice, the sign "year", the ideogram of the "two serpents", appears in the "sacred row" of the Kylfer tomb (text plate III, no. 25). Similarly, in closed form, (no. 26) it appears on the bracteate of Vadstena found in östergötland (Sweden), previously thought to be of the sixth century, as the Kylfer tomb is of the fourth century (Atlas figs. 4682 a and 4683). The bracteates, with which we will deal in detail in the section "Son of God", are escort coins, a kind of amulets. They usually show the Ti-ur, a head hovering over the bull (*ur*). Between the horns of the bull sits the escort bird. Here, too, we are faced with an ancient symbolism that we will trace back to Magdalenia. Ancient, also still belonging to the Mö-uru epoch of Magdalenia, is here the entrance formula of the runic series: *luwa tuwa*, which means "twice", "twice" and will be discussed in detail in the section "Son of God". God's son, the "Tuisto", the "twofold", who is "above" and "below" in his yearly course, *twemaghr*; as he is called with Bureus, or *Tvimadr* "two people" in Icelandic, who must be called therefore also "twice", - is likewise still preserved in the Edda as cultic tradition (Sigrdrifumöl 6).

Sigrünar skalt kunna, ef vill sigr hafa,
ok ristaåhjors,
Sumar ävétrimum, sumar ä valbQstum
ok nefna tysvar Ty

Learn Siegrunen, if you want to achieve victory, carve them on the hilt of the henchman, in the blood groove and the width of the back and call twice to "Tyr"!

The three-part division of The Bracteate of Vadstena also clearly shows the three-part division of the sacred year series according to the¹ seasons^{ide} the three seasons, which in the Eddic tradition are still known as *Har*, *Jafnhar* and *pridi*, gram of the "three^x Sophus Bugge: Norges Indskrifter med de ældre Runer. Vol. I. I will come back to the other, also important^{etc} reading *sulius* in the section "Son of God".

North

3 2 1
West East

Fig. 24

1.

Spring
Fr0ys aett
Hår
Ve
Ekata
etc.

2.

Summer
Hagals aett
I>ri-3i
Vili
Dvita

3-

Late year (winter)
Tys aett runes
Jafnhår Edda
OSinn
Trita Rig Veda

In the "sacred series" correspond to the three-part division of the year according to the seasons the Sig-Tyr and his so-called three "sexes" (*attir*), which were called after the initial runes |s "Froys cettR" sex^{Berfö} des Herrn", H or *Hagls cett* and f *Tys cett*. The third part, the autumn-winter, forms with the conclusion of the second, the summer part, the formula h j* "Sig-Tyr", which is then followed by the sign £ actually *bi-or-ka*, the "two mountains", the later south-Atlantean ideogram of the west, the autumn, winter, night, death journey of the son of God.

As we will further explain in the section "Two and three mountains" also on the basis of the monument material, the sign "two mountains" has nothing to do with the sign, "three mountains". The latter is, after the above already briefly mentioned, a yearly ideogram, namely an ideogram of the three seasons of the solar yearly course, in vertical average above the visual circle seen. The sign "two mountains", on the other hand, is, as we will already briefly discuss in the next section and examine in detail in the section "Two and three mountains", the winter solstice month number and therefore the winter solstice symbol of the Arctic-Nordic resp. North-Atlantic solar year; it originally denotes the month "two ten" fl 0 or the "second tenth" month. Because this Arctic-Nordic year consisted of 20 (half) months or 10 double months. The "two ten" or the "double ten" was therefore the month of July, the month of the winter solstice, where the smallest solar arc H was visible in the sky, in the *south*. And therefore the sign H has the value "10" in the Atlantic-Nordic hieroglyphics, as we will already notice in the next section.

We will find there also that the sign of the "two mountains" fc, actually A A respectively H H, which stands in the "long runic series" in the *west* at the beginning of the autumn-winter part, was moved as a result of a south-Atlantic calendar reform only from the *south*, the Arctic-Nordic winter solstice, through the southwest to the west. The natural cause of this calendar reform was the migration of the peoples of the Atlantic-Nordic race, which continued gradually more and more to the south, up to about 40° northern latitude. The ancient oath formula in *Atlakvipa* 32 still reminds of the North-Atlantic, sub-Arctic, winter-solar meaning of the sign of the "two mountains", actually "two tens" f) fl or A A, respectively:

at solu sufrhallu ok at Sigtys bergi, h<?lkvi hvilbefjar ok at hringi Ullar.
by the south-set sun and Sigtyr's mountains, by the horse of the resting bed and
Uli's ring.

The sun in the *south*, in the "two mountains", there where the "ring", the solar or annual ring, closes and is split again, the ring on which the oath is taken, to the main thing of the year, in the winter solstice, where the Son of God, the *ul-* to the *al-* "turned", is reborn, - all these details clearly determine the original relation of the hieroglyph to the Nordic winter solstice.

The Sig-Tyr, who is identical with the *Ullr*; *Ulli*, the older name of the winter-sun-winding son of God (comp. Section "Son of God"), must be called "twice", *lu(w)a tu(w)a*, because he is the "twofold", *Tuisto*, the "upper" and "lower" ö, the "behind" or "in front", the "past" or "future" (D, summer and winter, day and night) in his cosmic yearly course.

Sigtyr is a name that in the tradition of the skalds was attached to the OSinn, the *Otana*, actually god in his winter revelation in the winter storm. Sigtyr is the "descending" Son of God who, in the South Atlantic version, enters the sea in the west, between the "two mountains".

The "Sig"- or The sign "sig", which is generally runic a "snake ideogram", has for us special
,Sigil -Rune i_n teresse> wefl_{es} j_a j_{er} runic series of the clasp of Charney in place of the "year" sign of
"two snakes" § stands (Text Taf. III, No. 28 and Atlas Fig. 4685). So, if Sig-Tyr would be
the "God with the serpent" who enters again his "ur", the allegorical
representations of the Son of God in this section of his year have to represent him also with this
attribute. As we will see in the section "Son of God", the general
my representation of the Son of God is that of the shooter shoot with the "arrow" or "ger" f
, also rides on the horse, the symbol of the autumn storm passing over the water
; in the Bronze Age later also the "sword" appears instead of the "arrow" or "ger"
Around the sword, which had emerged from the "thorn", the axe, over the dagger stick,
a new cosmic symbolism wove itself. handle bar was designed as a symbol of the world or
tree of life, whereby the lower end of the hilt bent in a two-thirds to nineteenth circle
to symbolize the hieroglyph of the "lowering", the root of the world tree
symbolism appears too in the Nordic Bronze Age in fully developed form
, as our individual investigation shall show, and has been preserved in its continuity
Middle Ages and especially - what is most important - in connection with the
cult of the dead and the grave symbolism (Atlas Fig. 357-399)

In the Celtic and Celtiberian coins, where that symbolism of the "riding god" *Ti*,
(*To*, *Tu*) of the "war god" and death guide, is still provable in all variants, we see
him equipped with the "Ger", the "arrow" or the tree of life sword; in place of these
symbols of killing, therefore of death, however, also the *snake* occurs (Atlas fig. 199, coin
of Hilauba-Oloba)

Of great importance are the cult-symbolic representations on altars of
Roman period in the Pyrenean region, the old "Franco-Cantabrian circle", which provides us extremely
important documents regarding the question of
persistence of ancient folklore and its spiritual heritage in the finds

the sacraments, the sun bread Q and the water of life vessel, as well as the determinants of the rotation (turning or swastika, wheel cross), or depict the God with the lance, the ger, and the snake, with the same symbols (turning cross) (cf. sections "Son of God", "Tree of life", "Snake").

It is now of importance for us to be able to determine that the Sig rune H is indeed the "snake" rune. For this purpose, compare the forms which this sign takes in the runic series.

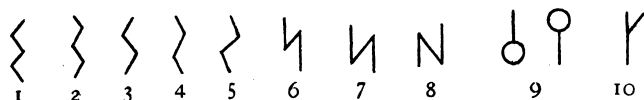


Fig. 25

No. 1 is the spelling of the rune on the Kragehul spear shaft (Stephan vol. III, p. 133); No. 2 row of runes from the tomb of Kylfer; No. 3 bracteate from Vadstena; No. 4 spearhead from Kowel (Atlas fig. 344 d); No. 5 clasp from Charney; No. 6 the most common form in the runic scripts; No. 7-8 pieces of bone from Odemotland, Stavanger Amt (Atlas fig. 218).

The sign originally represents the lightning; it is the celestial serpent, which from the thunderstorms of the high summer time down on the earth twitches, the celestial fire and the rain brings. The phonetic value *si-* results also from the fact that the Greek alphabets lead the snake sign both as sign for the consonant 5 as for the vowel *i*, the alphabet of Thera (about 40. Olympiad) shows however as variant also the "hook staff".

Because the "hooked staff" in the Atlantian myth is the "snake staff". The same transition can be observed in the snake which the god Ti leads in his right hand on the Celtiberian coins; the snake on the above-mentioned coin of Hilauba-Oloba (Atlas fig. 199) assumes the ornamental form of the hooked staff, as in the alphabet of Thera.¹

The transition of the "lightning snake" to the sign Text Fig. 25, nos. 7-8, which has the phonetic value *n* (Semitic *nahas* "snake", *now* "fish") in the eastern Mediterranean basin, can still be clearly traced in the variants of the runic script as reproduced above in Text Fig. 25, nos. 1-8. It is the same development of 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. 2873).

Very important is now the fact that in the younger, Nordic runic writing, as variant **The "sun"-** and for the Sig rune, the sun sign Text Fig. 25, No. 9 with the explicit designation *ādantischetTsc Wes *sbl* "sun", "the holy light of the lands", appears, as it is called in the Norwegian runic poem (see p. 196). We will see below what the meaning of the stroke, the "staff" coming out of the sun, is. The Leiden runic manuscript (Atlas fig. 4687) calls the *kj* rune *sdu*, i.e. the "sun god", *su-lu* or *su-ulu*, with the winter vocalization. The "ABECEDarium Nordmannicum" (Atlas fig. no. 4688) names the rune *h* also *sol* "sun". The Anglo-Saxon rune series, however, use the terms *sigil*, *sigi* (Codex St. Gallen, Stephens I, no. 10 and Vatican Codex Urbin 290, Stephens III, no. 77) as well as *sil* (Tegernsee Handschr. Bibi. München, Stephens I, no. 18). The word *sigil* contains as suffix *-il* "God", with the summer vowel *i*. In addition, now the highly significant fact must be mentioned

¹ Aloiss Heiss: Description générale des monnaies antiques de l'Espagne. Paris 1870 Pl. XXXI; cf. also Pl. XXXII, i, coin of Atania and Pl. XXXII, 2, Coin of Astures.

that the rune series of the Themsemesser (Atlas fig. 4686) leads the sign *Y* (text fig. 25, no. 10), the £ rune for the sign *ɣ*. We have here the other phonetic value for the "snake", which we have already got to know as *ku* for the bow of the winter-solar course: it is the dark sound of the oral cavity, and generally denotes as word root in the Arctic and Atlantic-Nordic languages the "to arch", "to bend", "to curve". We will be able to register for the snake sound, apart from the natural sibilant *ɣ* (/ - sch), the symbolic natural sound *k* and the abstract, conceptual sound *n*. The sign *Y*, however, is a variant of *Y* *Y*^{usw} - *un*[<] identical with the sign *f*, which is actually - as we will see - a connection of *Q* and *y*, the "ra-ka" of spring and "ri-gi" or "ri-hi" of summer; it designates the "light-lifter", the "light-bearer".

In the Anglo-Saxon runic poem it is now said of this 16th rune, which concludes the "Hagals aett", the summer:

H (sigel) semannum symble bij> on hihte;
 sun hi hine feriap ofer fisceb be]>,
 oj> hi brimhengest bringep to lande

Sail the sailors is always in hope, when they sail over fish bath, until
 wave stallion brings them to land.

We are at the sixteenth sign of the annual series at the end of summer and the beginning of autumn. It is the time of the homeward journey, before the storms of the approaching winter attack the ship, the "wave stallion". The sailor needs a good wind and a happy journey, good weather, that is "sun". But "sun" and "sails" 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 petroglyphs to the Viking Age still, had the shape of the ^a rune *Y* and carries the sail, which again corresponds to the quadrangular spelling of the sun hieroglyph. We can prove the quadrangular writing for the circle again and again from the epipaleolithic Atlantic coast of the Occident over Elam to China. Consequently, gaff-mast-sail corresponds intellectually completely to the binderune *Q* and *Y*⁼ or *Y*- As a characteristic example of the representations on the Skandinavian rock paintings, we may mention here Atlas figs. 4102 and 4104, perhaps also Atlas fig. 4147, if this is not the loop £, the sign of the "good wind", "God's breath" (ot, oj>); further Atlas fig. 4154, 4163 and 4162, the stone of Ingelstrup (Ods Herred) in Denmark: Representations of grave and dead escort ships, which carry the conjunction of the characters *0 O Y*, *ur-ra-ka*, as insignia. This is the beginning, the Lenz, the resurrection formula of the "sacred year series" of the bull age (Magdalenia), to which we will return later. If the symbolism of these ships of the dead still shows the continuity of the Magdalenian age, then we must find the same also with the ships of the South Atlanticists, the "people of the foreign boat type" in the Persian Gulf (Elam) and Red Sea (Upper Egypt). Now compare the findings of Tello (Susa) Atlas Figs. 4105 and 4106, which are also found in the ancient cities of Umma and Lagash from the period of Gudea (mid 3rd millennium BC), but later gradually disappear. We see the same ship symbolism: twelve *Y* masts drive the ship Atlas fig. 4105 ("year ship"), while the fragment (Atlas fig. 4106) lets us see apart from the *Y*-sign still the ^-sign.

We will examine later which meaning the "snake", the "fish" has as "ship of the sun" in the Atlantic-Nordic year cult symbolism. For the time being it is enough for us to have established that the sign H, the "sig" rune, which closes the summer series, is also an ideogram of the "snake", which appears to us in the sign "year", the summer solstice sign, with which it alternates, in the doubling and namely of the "turn".

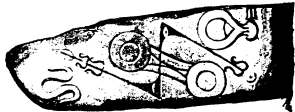
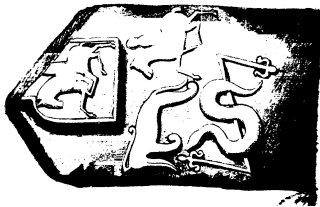
556a and 556b, seal stones from Kahun (XII dynasty); Atlas Fig. 558c early Cretaceous seal stones; Atlas Fig. 559 ornament on the *south side of* the cross stone from Termonfechin, County Louth, Ireland, with the characteristic form of the nested axe cross; Atlas Fig. 560 stone from Monymusk (Scotland) with the axe cross that includes a second one in the inversion. We will return to this in detail in the section "Cathedral". The alleged Latène style of these stones, which is supposed to have been preserved until the Irish style of the Migration Period and the Saga Period, turns out here already to be Neolithic Atlantic-Nordic! It is sure that the symbolic motives are already ancient, but the stones themselves belong only to the Latène and later Iron Age period, thus the gravestone after Mediterranean pattern replaced the Nordic, carved grave post. Atlas Fig. 567 the "Celtic" cross stone in Llanbadarn, Fawr Churchyard (Wales) still clearly shows the transitional type: it is the wooden stake transferred into stone, on which rises that axe with the "lowering" cutting tips, which because of its shape 'f' was the Neolithic symbol of the Son of God, the "lowering", the escort of the dead, before the Bronze Age brought the sword motif. The axe with the cutting tips drawn around in a semicircle is one of the grave goods of the Atlantic-Nordic cultural area of the younger Stone Age and as a grave stake in the Ingväonian cultural area up to 19 Wirth

the *present* (!) preserved. (Atlas figs. 359-340, 550-553, 117a and 161, and figs. 2510 and 2510a churchyard of Wanneperveen with wooden and stone grave slabs still bearing the Y-sign; cf. especially the wooden slab on the far right on Atlas fig. 1397b. Wanneperveen is located in the lake and bog area of the Frisian-Saxon hinterland of Vollenhove on the Zuider Lake; see further section IV, pp. 90-91, 94-95 and 123).

As we will examine development-historically in the section "thorn", the axe has emerged from the "Dom", the shafted horn point (horn hoe). Thus it becomes understandable to us without further ado, if in Sumerian *Si*, which forms the first part of the word *SIG*, means both "horn" (of the bull, the wild oxen, sem. *karnu*, which literally corresponds to our "horn") like "points of the axe", sumer. *gis bal-si*, and "stem point of the ship", sumer. *gis si-mā*. We will be able to determine as a fixed, Atlanto-Nordic ship symbol at the stem, at the "horn" also again the "thorn", the axe (Atlas figs. 4099, 4117, 4121, 4140-4143, 4155, 4158, 4188 and 4253 (New Guinea!)), as well as appendix to II. Part, "Symbolism of the South Swedish Rock Drawings," Plate No. IV, Figs. i-10 and 13-15), or the rune of Sig- Tyr (Atlas Figs. 4109, 4110, 4124-4126, 4192, 4196, 3863 a and b, and 4101 coin of Dertosa on the Ebro, town of the Ilercaones in N. O. Spain, as well as "Symbolism of the South Swedish Rock Carvings," plate no. III, figs. 8, 9 cf. 12-15). It must be emphasized again and again that the ships of the Skadinavian petroglyphs, *grave ships* > are death escort ships!

The Scottish gravestones and memorial stones can in part not be precisely determined in terms of style or spiritual history in terms of time. Nor is it possible to make a distinction between pre-Christian and Christian stones: rather, the latter are to be regarded merely 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, will be the subject of our later investigation. As will be shown in the following sections, the Scottish stones, besides the hieroglyph H *ur* and)OC *n-k*, also frequently show the hieroglyph H H, in the spelling which we have already proved Text Fig. 25 No. 7-8 (p. 287) also on the bone piece from Odemotland. Moreover, the sign on the Scottish stones (Fig. supplement 10) is often accompanied by the naturalistic illustration of the snake as an identification sign: (Atlas fig. 2946) stone in the churchyard of Meigle; Atlas fig. 2947, stone in the churchyard of Ballutheron (parish of Strathmartine), near the "Nine Maiden Spring". According to folk tradition, a *dragon* devoured nine maidens there and was slain by the father of the maidens on the spot where the stone now stands. This tradition is an extremely important clue for us, because in it we have a sure proof of the relationship with the winter solstice myth. From nine Maiden-sisters, at the "edge of the earth" the new light-god Heimdall, the "white Ase", the great and holy, is born, whose "Hom" lies under the roots of the world-tree (Hyndlu-ljoS 36-39, Gylfaginning 27). The "horn", consonant stem *k-r* with "-suffix, is the inversion of *r-k*, the *ur-ku*, *ur-ka*, *or-ku*, *ar-ku*, etc. X X, <^cm sign of the winter solstice of the bull age, the "*horned serpent*". We will be able to prove in the section "*kaku* and *urka*", "bull", "loop", "snake" and "horn" then also again and again that the "bull" carries the "snake", or the "snake" the "horn", or the "loop" Ä lies on the "hom" etc.. At the base of the world, year or life tree is the *ur-* or *ku-* or *su-x* the tree grows out of the "well", the "water", the "sea" or out of the "snake" (worm), or the "bull" carries the tree in its "Hom". When the sun went through the *ur-ku* etc. - symbolically expressed later - the "worm" or

PICTURE INCLUDEURE X



The „sig“ snake on the Scottish cult and gravestones

- i) Stone in the churchyard of Meikle. - 2) Stone at Ballutheron, parish of Strathmartine. - 3) Stones at the church of Aberlemno.

turning point is over and the rebirth or the resurrection of the light takes place. HyndluljoS 39:

"It was the earth's power that fed the nobleman, ice-cold sea and the boar's blood." - points again expressly to the winter solstice, to the water, the womb and the "boar", the constellation of the last month of the year in the bull age. Also the names of the nine mothers of the young light god (HyndluljoS 38) point to the winter solstice, the sea, the "dog" or "wolf" (*Ulfur*), the "year division" with the thorn (axe, sword) - *Jarnsaxa*. The meaning of the 9-number for the winter solstice symbolism we will treat in the section "Son of God".

Atlas figs. 2948 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 (2948 b) is approximated to the 13th rune of the Futhark *V, the *ih^ iw* sign, "yew", the annual tree symbol of the summer solstice, which later appears as *yr* at the end 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 monuments, the "yew" rune of older S, is the bisection of the "Wendekreuz" as an ideogram of the "half year", the middle of the year in the half of the year, and its phonetic value *i 4- u* actually denotes the vowel diameter of the year ©, from the *u of the* winter solstice or midwinter to the *i of the* summer solstice or midsummer.

The substitution of 4* (13th rune) and h (16th rune) is also confirmed by the Irish names: for the Anglo-Saxon name of the sign for 5, the 16th rune, *sigür^* is in Irish *sail* "the willow". So the sign carries a tree name, which in the runic series now belongs to the 13th sign, the "yew", Irish *idhadh*. But in the Irish runic alphabet of Nennius now the "year rune" (text fig. 22 no. na) occurs with the sound value *h* and the name *huil*, which is called in the Irish alphabet "Beth-luis-nion", *huath*, the "hawthorn". The sign for *h in the* older runic series is H *Jtag-al*", that is "Hag-God", the "God in the thorn-bush"; it is the 9th rune, with which the "second gender" (Hagls aett), the summer begins. Originally it was winter solstice sign, therefore still the yearly beginning vowel *a*. This form of the sign belongs to the bull time; the older form of the "Hagdorn" of the elk time was the sign *)|C*, which appears also again in the younger, Nordic rune series and forms in the older series as 15th rune, in the variant with the *sig- rune* H as 16th the conclusion of the summer. The *j^*-serpent, the summer serpent, the cloud serpent of the Central American myth, is the blessing-giver: it brings from the tree of life, the summer one, the fruit of the year.

Again, Irish lore confirms the ancient and pure continuity of the Ingvaconian Tuatha culture.¹ The same teaches us the symbolism of the Scottish stones. The stone at

¹ For the Irish alphabet called *beth-luis-nion* (birch-juniper-ash) cf. *O. Donovdn: A Grammar of the Irish Language*, 1845. p. XXXII.

The art of writing runes must have been gradually lost to the Celticized Tuatha peoples of Ireland and Scotland. That they possessed the same is proven by the Irish and Scottish stones, on which the signs 0 § 4* H Ä still appear as symbols, namely as continuity of an archaic cult symbolism, which is foreign to the continental, Scadinavian stones, thus can never have been taken over from there.

The shattering by the Celts, first on the Atlantic coast of Gaul, then in Britain, of the ancient matriarchal cult of the Tuatha kingdom of Ingvacon brought about a spiritual and moral decline. The

of the church of Aberlemno (atlas fig. 2948 a) shows the $j^{\wedge}$ rune, which carries the hieroglyph g well known to us: the sign of the two suns, the winter and summer sun or the two seeds, since the circle Q , or the circle with the center Q , can be both the hieroglyph for the sun or the light in itself, then of the life and the seed, human as well as vegetable. So here the "snake" carries the symbol of the offspring, the "child".

Rune and serpent bear the "trefoil" on the stone of Meigle (Atlas fig. 2946), on the stone of Ballutheron (Atlas fig. 2947) and the stone of Aberlemno (Atlas fig. 2948 a) the "Ilge", "lily". But the three-rooted "trefoil" (cloverleaf) and the three-rooted "lily" (Hge, water iris, *Iris pseudacorus*) are ornamental forms of the tree of the world, year or life, as the trefoil or the lily alone is the ornamental form of the sign of the "man" Y , to which we come back further below.

The mythical and symbolic continuity that is revealed here follows the Arctic and Atlantic-Nordic traditions of North and Central America discussed above: the correctness of the path of the Atlantic-Nordic cultural migration that we have determined is again evident from the fact that the hieroglyph is also represented among the characters of Mag-dalenia (Atlas Fig. 4470. reindeer antler piece with inscription from the cave of "Combe Cullier" or "Crozo de Gentillo", commune of Lacave [Lot]). The runic sign or (13th rune) is, like the following sign ft (14th rune), as sign of midsummer and summer solstice, a *bisection* of the respective midwinter and winter solstice signs, viz.

I off or | off and K off [$\wedge$] resp. [$>$ [$<$] xi

They therefore denote the "*half*" year; as the investigation in the sections "the turn" or "swastika" and "the cathedral" will reveal.

Sig-Tyr, the sword That the tradition, which from the older rune series of the migration period on the and the snake- , ..
 Rune Atlantic-Nordic culture, is an uninterrupted one, results from that just now

The suppression of the Tuatha priestess, the "wise woman", the teacher of the sacred script, brought about the gradual loss of the runic script, the tradition of which will have survived for a long time among the Tuatha people. Caesar's assertion that the Gauls used a "Greek script" (lib. VI. cap 14) will have to be interpreted in this way. The Celtic-Druidic Ogham script is as dead a mechanical device in comparison with the Atlantean-Nordic cult script which grew out of God-Sighting and God-Experience, as the Druidic religion was a wretched, occult shamanic corruption of the ancient pure light faith of the Tuatha people. We know from the cult symbolism of the Irish-Scottish stones that the cultic use of the runic signs in grave symbolism had survived despite Celticization and Druid rule. In view of this fact, Nennius' claim that the Britons had also known their own script appears in a very different light. Nennius is said to have given an impromptu account of the names and signs of the Britons to a Saxon monk who had reproached him with the fact that the Britons had no writing. The passage in the *Codex Oxoniensis* Bibi. Bodleianae Auct. F. 4-32 (Hs. from the turn of the 8th-9th century) fol. 20 a reads: "Nennius istas reperit literas vituperante quidam scolastico saxonici generis quia Brittones non haberent rudimentum; at ipse subito ex machinatione mentis suae formavit eas: ut vituperationem ethebitu- dinem deiceret gentis suae, de figuris et de nominibus dicens ..printed with the alphabet in question (characters and names) in *Heinrich Zimmer**, Nennius Vindicatus. On the origin, history and sources of the Historia Brittonum. Berlin 1893. p. 131 f.

We will come back to the alphabet several times. In general it should be noted that all names of the signs are *tree names*. Since the individual signs of the "holy year row" refer to the individual phases of the yearly course of the sun, the "world" or "tree of life", so the almost exclusive occurrence of the tree names in the Irish alphabet points to an *ancient* tradition.

mentioned which one *The "Sig" Serpent and the Sword of Sig-Tyr* Eddic verse (Sigdrifumcjl 6), according to which one should carve the "Sig" rune ²⁹³ on the hilt of the sword and call the Sig-Tyr twice. If we look at the swords of the Nordic Bronze Age (Atlas fig. 365, a-c), we find on the hilt the "serpent", in addition the spiral in meander form, whose origin from the "year" sign was discussed by us earlier (p. 257, text fig. 23). On the pommel the six, eight or ten points around the center, the hieroglyph of the year or god. Since the Danish finds of the older Bronze Age are *grave finds, cultic burial objects* (the sword handle usually contains a *clay keml*), this observation is doubly important for us, the more so as those mentioned here represent only a few of the many examples. From the Edda period, whose skalds handed down to us the saying of "Sig" rune carving on the hilt of the sword, we know from one of them, Kormak, that he asked the Skeggi for his sword Sköfnung, but the latter gives him precise instructions about drawing the sword: "Hold the sword in front of you and *blow on* it. Then a small *snake* will crawl out from under the *hilt*. 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 leaning, the autumnal, winter, evening, the dead man's companion in the winter storm season. As we will learn below in the examination of the "*sword-flower*" of the *sigtyr*; the *sig-(g)i*, *Anglo-Saxon secg*, the sword, *Anglo-Saxon secg*, Old High *sahs*, according to which the Son of God, the guide of the dead, is also called *saxnæt*, is the "separator" of the two halves of the year, of the two "serpents", of the "year"-sign *gir* of the upward and downward swimming "serpents". Thus, the "sign" of the summer "snake" *sig-il*, *si-gi-il* is cultsymbolic and cultspeak connected with the "sword" as embodiment of the Son of God as "man" and is the tree of life >|c equal to "man", "two men" or "two swords".

The cosmic meaning of the sword as "man", namely as a symbol of the Son of God in his yearly course as "lower" and "upper", in connection with the light reflection on the blade seen as a glistening snake, is still confirmed by the representation, which Ecke gives to the Thidrek in the Thidreksage of his sword "Eckesachs"; "If you put the shining blade, chased with gold, with the tip on the ground, it seems as if a *snake* runs *up to* the *handle*, but if you hold the sword up, it seems to run from the handle to the tip. It all stirs and moves as if the worm were alive."¹

We have seen on the Celtiberian coins the Sig-Tyr, the riding god Ti with the spear, the "thorn", whose symbol is the "tree of life sword", also represented with the snake as weapon. Correspondingly, in the Skaldic poetry, the "Story of the strong Grettir" the sword is called "wound snake": - "Braust der Schwert Sausen, Schlange sucht sich wütend Weg in's Fleisch."²

Likewise, in the poetry of Helgi Hjorwardssohn (Helgakvifca HjQrvaftssonar 9) it says of the sword:

At the pommel is a ring in the blade courage, the edge creates terror to the wearer,

¹ "Vier Skaldengeschichten," transmitted by *Felix Niedner*, Thule vol. 9. Jena 1923. p. 165. "Die Geschichte Thidreks von Bern," transmitted by *Fine Erichsen*, Thule vol* 22. Jena 1924. p. 162.² "Die Geschichte von dem starken Grettir, dem Geächteten," transmitted by *Paul Herrmann*, Thule vol. 5. Jena 1922. p. 108 and p. 156.

A bloody worm rests on the leaf, an adder coils on its back. (Genzmer)

It is important that Helgi, who gets knowledge of the sword through the Valkyrie, is the son of King Hjorward and *Sigrinn*, the "victory serpent". The Old Norse *linnr* and *linnorr* corresponds to the Old High German *lindwurm*, in Dutch still preserved as *lint* "band". *Sigrinn*, however, is the daughter of King *Swafnir*. "Swafnir" is a sword name in the Njála- saga, but also a serpent name, the "sleeper", namely of Odinn, the wintry god, the lord of the forest (Grimnismál 54, Gylfaginning 16). "Ofnir" (the "weaver", the "snare maker") and "Swafnir", the two names, which Odinn attaches to himself, when he makes himself known to Geirod as the god of death, are called the "worms", which according to Grimnismál lie at the roots of the world tree:

Ofnir and Swafnir shall eternally, I mean, consume the branches of the tree.

Here the old sense of the myth was already no longer clear to the skalds that the two worms, the "kar" fish of the Avesta, which protectively swim around the tree, represent the "year" sign §. The winter solstice symbolism of the staff calendars shows that the Nordic peasants of the 17th and 18th century possessed an older tradition than still inherent in the skald cosmology of the Edda: cf. appendix to part II, pl. XII of the "Symbolism of the Staff Calendars", where we find the worm biting its tail, but also the "tree" between two "horns" *Qe-r* - actually "two bows"), or "horn" and "sword" as winter solstice and beginning of the year signs, as the "sword" also returns in the symbolism of the sixth month, the summer solstice month, the "snake or worm month" (Ormemanet), as the "year divider" (text Taf. VI).¹

The continuity of this cult symbolism extends beyond the saga period through the Middle Ages in Germany as well, as the house mark of a paper manufacturer in Herford from 1424 teaches (Atlas Fig. 397). It, too, still shows us the snake on the sword hilt.

Theatlanticformula It only remains for us to determine the meaning of the j^h rune, to which in the ^{sig} ^ngs-^d^m Anglo-Saxon -U "God" is added, that is - God "in summer" (i-vowel), which we **kehrungsformen** wintersonnenwendlichen Dornbusch as *hag-al* just got to know.

Here the Sumerian helps us now again to the last and complete clarity about the son of God at the end of the summer and the autumn beginning, whose name is preserved to us in the tradition of the Edda still as *Sig-Tyr*. The Sumerian carries the phonetic value SZ, *SIG* the "year" sign in the angular writing (text plate III, nos. 21 and 22), as it is also common in the Skadinavian runes (text fig.22, nos. ioa and na). From the runic series already discussed (Text Pl. III, nos. 25-29) we already know that the "year" sign § and the "sig" sign h are alternate forms. But the Sumerian shows, besides the rectangular year-sign (nos. 21 and 22, Barton 127 and 527), also as alternating form with the phonetic value^x Anticipating, I would like to refer here to the Sumerian designation of the dagger-sword, *mus-gir*, actually "dagger"- "snake", whose hieroglyph is formed from the "thorn"-ideogram V ^{un-1 of the} "tree of life"- or "god"-hieroglyph >|< as handle (cf. Section "Son of God"), which latter sign also occurs in the meaning "arrow" (hal).

SIG shows the ideogram of the *setting sun* (no. 23); the rectangular writing is also here a later form of the originally round one. It is the sun that is under the *ur-*, the *ku-*, the "J" arc HA. The *sun going up* is the inversion of the same ideogram (no. 24), where the sun comes out of the ^"-sign UV. The phonetic value of this sign (no. 24, Barton 337) is *U*, *UG*, with the night or winter solstice vowel, and the meaning: "day", "daylight" (semit. *immu*, related to the word for "mother", since the "midnight" is the "mother night"), "night" (semit. *musu*), "earth", "land" (semit. *er situ*), therefore also "day" (semit. *ümü*) and "goddess *lätar*" (*flstar*) as "mother earth"; likewise it is the sign of the originally by her (again) born son of God as ^{il} *Bèl* or ^{il} *Adad*, ^{il} *Warnas*, the sun god (sumer. *BARBAR*, *AMNAy*). From this arise meanings like *U*, *SETU* "going out", "coming forth" (semit. *sētu*)-, *ZALAG*, *DAG* (corresponding to the rune *dag* M, the midnight and winter solstice sign), "shining brightly" (semit. *ebbu*, *ellu*), Sumerian also *RA*, the Atlantean name for the Son of God as "light of the world", as "sun", as the sign can also mean *RA*, *DAG*, *BARBAR* "shining brightly" (semit. *namru*). Also the last allusion to the winter solstice myth is not missing in the meanings of the sign, where it can also mean "cold" (semit. *kassu* and *kussti*) and Sumerian *ZALAG* "stone" (semit. *abnu*), thus the birth of the new light from the "stone", the "rock", the "mountain" which is "split". From it the bright, the shining, the "white God" emerges, therefore the meaning of *U*, *UD* as "white" (semit. *pisü pasu*), as also the *Heimdall* born of the nine maidens, nourished by earth and sea, who is called *hviti áss*, *hvitast* *äsa*, the "shining", the "white God", and accordingly as Christ, who is the "light of the world", the "son of God", the "son of man" Y, then in Norway and Iceland consequently "the white Christ" is called *Hvitakristr*.

The word and sign *SIG* is therefore identical with "sunset" in Sumerian: the cosmic-mythical origin can be still completely deduced from the further meaning. The sound value of No. 21 is *SZ*, *SIG* and means "to be full", "light" (semit. *urrü*), "fire" light" (semit. *nürii*), "sky" (semit. *samü*), then "to be old, gray" (semit. *sabii*), "dark-colored" (semit. *sâmu*), "net, snare" (semit. *itanu*), "enclosure, confinement" (semit. *lamü sa llmiti*), and *Hom* (sem. *kamu*, the Atlantic Norse ^-r stem!). The sign 22 and 23 is called *SIG* and means "weak", "powerless", "to become dull" or "to be" (semit. *enèsu*), "weak, powerless, dull, siech" (semit. *ensu*) as well as "low", "to be below", "to humble oneself", "to submit" (semit. *saplu*, *saplis*). It results from these values therefore that the son of God in his autumn-winter-run is the weak, powerless, "old", "gray", becoming dull, who enters into the "snare", "loop", the "snake", the "enclosure", the "horn", where it becomes "dark".

The common root word *si*, actually the original phonetic value of the "summer" or "heavenly" snake, means in Sumerian also "sky" (Sumerian *SI*, *SIR*, *SA*, Semit. *samü* to *samas* "sun") or "light", as therefore also *SIG* (from *SI-IG*) denotes "bright, pure: to be friendly, gracious" and "yellow", "green" (Semit. *arku*), with which one compares on the Atlantic-Nordic diagonal Dakota *zi* "yellow".

That the Germanic word "Segen" is by no means a borrowing from the Latin "signum" and "signare", but represents an ancient possession of the North Atlantic cult language and means "salvation sign", later "banner", "field sign" and "consecrate by raising hands", we will see later.

The harvest-, >£Z#"-giving meaning of the ^-formula is also preserved for us in Estonian *sigus* "fertile, capable of procreation", *sigi* "thrive", *sigidus*, and in Finnish *sikin* "procreate, give birth".

The prehistoric The original name of the H rune can have been only a uniform, monosyllabic, word, and *nenwendlichen* hiero- namely *si* (*zi*) "snake", the "celestial", "summer", which in the autumn-winter period to *so* and realms of the two *** ^{wr} d- The Anglo-Saxon name of the rune *sigil*, which represents the ideogram of the circle £ and the snakes" § and "serpent" H, contains as the second part the word *gil* (*gir*), which means "circle" and its alternate forms_{sm} is composed To the already familiar to us *k-l* (*k-r*) root(*ki-ur*; *ki-td*, etc.), the ideogram of the annual sign of winter solstice, corresponds to the annual sign of the summer solstice, the *g-l* (*g-r*) stem, which has the summer vowel *i* (*gil*, *giretc.*), or with inversion the *l-g* (*r-g*) stem (*ü-gir*; *ir-gi* etc.).

Both consonant stems, both the one with the guttural or palatal sound used in the cultic year sound shift is *g-k-h* and alternates with *j* (*jul*, *jar*, *jlr*), as well as the Z or r stem, can mean "God", "light" "sun" and "go", as we will see later on
be

According to the law of the cultic sound shift of the occlusion sounds already established here, that characteristic name of the Son of God, which in its summer sky course must be *s-g* with f-vowel (*i-i*, *i-U* or *i-a*) as a consonant stem, will become the *s-k* word stem when it enters its autumn, winter, water, night course through the "western mountains" m or ZA.

As has already been explained briefly above, the son of God, who is inclined to die, the dead-guide, as embodiment of the death also became the killing god, therefore the god of war, the *sigtyr* of the Edda, the old-Saxon *Sigi-drohtin*. Therefore his name and his rune T, actually the "his arms lowering god", originated from, became the symbol of the arrow and Geres, to which in the Bronze Age still the sword was delivered. As such the *Sig-Tyr* is a "victory god" and in old-Germanic names, as Tacitus delivers, already occupied: *Segimerus* (Siegmar), *Segimundus* (Siegmund), *Segestes*, as in the Gallic *Segomdrus*, *Sego-* *donum*, etc. It is the one who gives the victory, that is, makes the enemy "siech", "down"-, "under"-throws him. From this original meaning of "below", "to make down", then the figurative meaning emerged, that the one who "subdues" the other, makes him powerless and powerless, has the "victory", has the "upper hand". Thus the "victor", the *s-g* consonant stem, is the summery, the upper, and the "victor", the *s-k* consonant stem, is the wintery, lower, the powerless, powerless. The same j-^ stem contained in "siech," Old High German *si-uh*, *si-oh*, Old Saxon *siok*, Old Frankish *siak*, *si(e)k*, Dutch *ziek*, Anglo-Saxon *seoc*, Old Norse *sjükr*; Gothic *siuks*, is also present in Dutch *zigen*, Middle Dutch *slghen* "to sink down, sich senken, abfallen," Old Low Franconian *gesigenero* "inclinato," Old High German *sigan* "sinking, niedersinken," Old Frisian *slga*, "niedersinken," Old Saxon, Anglo-Saxon *sigan* "to move away," Old Norse *siga* "to sink downward, to glide." In Middle High German poetry the word for sunset is still common: "diu sunne siget hin" (Trist. 2402); diu sunne was ze tal gezigen (Wh. 447,8); "nu begund diu sunne sigen" (Aw. i, 41).

In the saga time it was a custom that, who wanted to force the "victory", a "victory stone", old Norse *sigrstein*, middle high German *sigestein* had to carry with itself. The stone gave the

Bearer the victory, hence also strength, beauty and virtue. In Atlas Figs. 272 and 273, are given representations of victory stones found at Jyderup on Zealand (Denmark). The first stone (Atlas Fig. 272) contains an inscription read by Stephens "Tyw al", "Ti-hilf" (which is "God help"), above which is the sling or loop rune $\ddot{A}$ and two signs that cannot be determined with certainty. The second stone (Atlas fig. 273), which is significantly younger, medieval, shows an inscription apparently already corrupted. Stephens also resolves the upper line into "Tyw al", "Gott helf" (Stephens II, p. 860). It is important to note that "arrow" and "bow" T and H, *Tiur*; the emblematic name of Tyr, are depicted on the stone in the upper point and the inscription is placed on *both* sides of the stone, Sig- Tyr is thus called *twice*. T f| "Ti-ur" is also the inscription of the amulet found at Glostrup on Zealand (Atlas Fig. 274).

Characteristic is the *triangular* form of the "victory stones", which also symbolically represents the "cathedral", from which the terms "arrow", "ger", "sword" are derived. That in this form the continuity of an ancient, Atlantean cult symbolism is present, results from the name of the son of God as resurrecting and raising, which is called in the older, Nordic, Ingväonian rune series likewise still "Dorn- Gott" p" Anglo-Saxon "Som - 6s", the same, which is also the "Sich Senkende", the dead conductor to the resurrection.

Continuing the study of the "year" signs, the symbol of the "two serpents" (basic forms Text Plate III, nos. i-3) on the migration route now well known to us, after leaving North America (Text Plate III, nos. 4 and 5) we find the ideogram first in Scotland again in the Neolithic symbolism of Dunbuie (cf. pp. 101, 104), and in a new form very important for us. The "two arcs" bear at each end a spherical thickening, the "turning suns"; the right connects NW and SE, the left NE-SW, the familiar "sacred axis" of the year - highest sunrise and lowest sunset of the year. Both enclose the "One", the "äss", the "God" (Text Plate III, No. 6 - Atlas Fig. 2703 and 4612 respectively).

The spelling with the dot- or ball-like thickening at the end of the bow is characteristically *Neolithic'*, we find it likewise in southeast Europe (No. 16), where we arrive immediately on the way of the continental east migration of the Atlantians. The writing with one or two points (turning suns) at the end of the f) arc, the "Ur"-snake, becomes uncommon after the younger Stone Age. It is all the more important for the determination of the cultic hearth, from which this symbolism and hieroglyphics started in the Occident, that we can prove it until the beginning of the 19th century in the symbolism of the folk art of the Ingväonian culture area: Atlas fig. 1838 (to which 1839 belongs): Julkucheneisen in the possession of the farmer Goot in Keitum on Sylt (North Frisia); Atlas Fig. 1824: Julkucheneisen from 1822 from Schlenzer in the "Fläming" (!), Mark Brandenburg, from the area settled by Albrecht the Bear in the 12th century with Dutch colonists. 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), only without the spherical thickening of the sun-determination signs, is the setting in a Skadinavian rock drawing, from Hjulartorp (Småland), (Text Taf. III, No. 7 and Atlas Fig. 4739a). The site is of special interest to us because it is an ancient cult site, as the field names indicate. The

Name "Hjulatorp" would be translated as "wheel yard". In Norwegian and Swedish "Torp" is a "Hintersassen-", a "Köthnergut", in Old Norse *porp* was a "group of farms", hence the meaning "Hof", "Dorf". in Anglo-Saxon, Dutch, German, etc. On the rock drawing of "Rad-Hof" we also find various "wheel" representations, plus the fragment of a "worm layer", to which we will return. A quarter of a mile southwest of Hjulatorp lies a lonely remote place called *Tolfsolabacken* "Twelve Sun Hill" or *TolfshaUabacken* "Twelve Hall Hill", where the same "rings" as at Hjulatorp are said to be found.

Knut Kjellmark and Olof Lindsten, who published the rock drawing,¹ correctly connect the field names with a sun symbolism and refer to place names such as *Solberga*, a village from Skåne, near which are the "Frännarristningar", *Solberget*, a mountain hard north of Växjö, as well as *Hästhalla* "Stallion Hall", a place near Skafvenässjön. In fact, the names indicate a place of worship where there was an open-air sanctuary, the stake or stone setting of the year wheel, the year sundial, which we will get to know in detail.

It is important that the symbol on the rock drawing of Hjulatorp (text plate III, no. 7) has both the six points in the circle, and the four-spoked wheel as accompanying signs, in addition K (ka)-shaped signs.

The god, the "äss", who is in the annual arc, is shown to us physically hieroglyphically in a rock drawing from Ekenberg (East-Gotland) (Text Taf. III, No. 8 - Atlas Fig. 2704). He stands in the "year" sign: with raised arms he holds the ger, his hieroglyph T, *horizontal*; above it floats the sun. It is the symbol of the Son of God in Midsummer, where it stands as a cross -f or T: Atlas fig. 4138, rock drawing of Tanum, where the god standing on the solar ship holds up the Ger in the same daredevil position, but next to him is the "snake" as a destination sign. Thus we know that he is the Sig-Tyr.

While in the narrower Atlantean-Nordic cultural area the sign for "year" always remained the *two* overlapping arcs, in the hieroglyphic writing developed from the Atlantean predynastic writing only the *one* arc, namely the *ascending one*^ the left-turned writing of the later hieroglyph [, became the sign for "year". Its cosmic-symbolic origin is still preserved in the early dynastic inscriptions, where it is still used as an enclosure of an inscription or symbolic, pictorial representation: Atlas figs. 4246 and 4247, ivory tablets of Kg. Den-Setui, Abydos, to which we will return in the "Ship" section. Incidentally, this bisected notation, which we noted earlier in the other summer solstice signs, is also of Atlantean origin, since it already appears on the rock drawings of the Maritime Alps: Atlas Fig. 4708, rock drawing of Laghi delle Meraviglie, which depicts the "sacred row" in initial (?) characters, clasped on the right by the "year arc", as on the early Dynastic tablets.

By the way, these are not the only similarities between the rock drawings of the Maritime Alps and Egypt. Compare, for example, the "halberd" representation of Laghi delle Meraviglie (Atlas fig. 497, bottom center of the picture) with the copper halberd on the wooden shaft still found in the necropolis of Beni-Hassan, which belongs to the mid

¹ Knut Kjellmark och Olof Lindsten: Nyupptäckta Hällristningar vid Hjulatorp i Berg Sn, Kronobergs Län Forvännan 1909. p. 189 fig. 1.

ler empires were found as burial objects (Atlas Fig. 498).
 These *The hieroglyph "year" and "womb".* similarities also confirm the²⁹⁹repeated cultural
 influence, which was also later exerted on Egypt by the "sea" or "northern peoples", the Am-uri or Ma-
 uri peoples.

The sign "year" is thus always written with overlapping arcs and differs only in this from the upright written alternating form of the sign *n-k*, "heaven and earth", "womb" (text fig. 22, no. 6 and 6 a), whose arcs are evenly arranged. Since the latter belongs to the winter solstice symbols, also occasionally an alternation of the two signs takes place, as between the month names of the summer and winter solstice. And while at the top of the celestial or summer part of the tree of life the celestial serpent of light appears, so we find at the winter foot of the tree of life, in the earth and the waters womb the water serpent, the "serpent from the bottom", there where the young light rests in the mother's womb: cf. the rock drawing of Fiskeby (East-Gotland), text Taf. III, No. 9 - Atlas Fig. 2734. Quite similarly, the rune *n-k* with the enclosed sun-, seed-, life-hieroglyph, from which a ring of rays emanates and above which is the water-snake-hieroglyph ornament, appears on a Stone Age vessel from the passage grave in the forest of Flintinge, Thoreby parish on Laaland (Text Taf. III, No. 10 - Atlas Fig. 2733).

The belief in rebirth, that high certainty of the ancient Atlantean religion, cannot be expressed more splendidly than in the hieroglyph of that cultic burial vessel which probably contained the consecrated water, the "water of life". For also for the Bronze Age rock drawings of Ostrogothia Norden has finally proved and secured their connection with the cult of the dead by the excavation findings.¹

In Ireland we find the year sign in the rectangular writing on a dolmen at Macroom, County Cork (Text Plate III, No. ii - Atlas Fig. 4629). As on the rock drawing of Hjulatorp (cf. p. 297), we see it here also in connection with the ^-sign *Y* and the painting cross X, which we have already become acquainted with in the later derived form of the dfo^-sign X as winter solstice and year turn sign. That these signs appear here as symbolism of the grave place is now probably without further comprehensible: they express the pious wish, the request for rebirth of the different.

Besides the painting cross, the wish of the "new turn", the "new life", we also see the right cross on the stone, as well as the many, single strokes, which were probably made to mark the burials in the family grave.

In Middle Germany we can prove the "year" sign in the rectangular writing on a slab from the destroyed stone cist grave of Willingshausen near Ziegenhain in the Schwalm (province of Hesse), which belonged to the older Bronze Age. Of the signs occurring on this stone slab, the *£a* rune in various forms is again to be emphasized, as well as the *ju*^ rune and the "r" rune (Text Taf. III, No. 12 = Atlas Fig. 4663). However, the spelling of the sign does not clearly indicate whether the sign is "year" or "n-k", similar, for example, to the Guanche rock inscriptions from the Canary Islands (Text Plate III, No. 62), also evidence for the alternating use of the two signs.

The sign *n-k* in a special writing we find on a stone at the eastern side of the stone cist tomb of Niedleben near Halle (text plate III, no. 13 - atlas fig. 2735). In the "two arches", in the "womb of the earth", is the Son of God in the form of the right cross as a designation of the middle of the year; on the upper left an archaic writing of the "hag"-

¹ Arthur Norden: Rock images of the province of Ostrogothia. Hagen 1923. pp. 39-41.

sign, which was abandoned in the Nordic runic series. Compare the symbolism of the grave goods, the cultic vessels, which stood on a wooden plate and were covered by a second wooden plate on four posts (Atlas fig. no. 1377): they show the "tree of life", whose summer branches stretch upwards, while the winter ones are lowered.

Following the traces of the eastern, continental migration of the Atlantic-Nordic culture, we find in the inscriptions on the vessel sherds of Neolithic spiral meander pottery from Seltisch in Bohemia the "year" sign (No. 14) and the "n-k" sign (No. 15) in the upright writing (Atlas Figs. 4655 and 4656). The latter is an important variant, because instead of the dot and the circle, as the hieroglyph of the sun, the stroke sign is represented as the hieroglyph of the "One", the "âs", the god in the womb. If we follow our way, the migration route through the Danube-Dnieper area further in southeastern direction, the painted pottery of Petreny in Bessarabia provides us with a very important variant (Text Plate III, No. 16 - Atlas Fig. 2705). These are also cultic vessels, as they were *grave goods*. We see in the inside of the bowl the "year" sign, the two "bows", the two "snakes" clasping each other and showing the characteristic spherical thickening at the end, as we have already noted in Dunbuie (Scotland). But the two "snakes" enclose the S-sign, the archetype of the J*-rune, the 13th rune, which together with the 12th or "year" rune § in the "long rune series" designate the half of the year of midsummer, as the phonetic value of the "yew rune" J *i-u* also expresses the year diameter vocally.

The vessel of Petreny is thus a *Neolithic proof* for the affiliation of the signs § and the "long rune series" for whose further prehistoric confirmation by the monuments I refer after the section "thorn". By the way, we have in the formula treasury of the pre-dynastic linear writing of Egypt another Neolithic proof, where the sign ^ is united with the variant of the § "year"-sign, the right cross of the Thames-knife-row +, the sign of the middle of the year, to the "Binderune" (compare appendix to the II. part, linear writing of Egypt, plate V, No. 44, vessel of Dioâpolis Parva). It is to be considered here that the X sign already appears as ship standard of the "people of the foreign boat type" (atlas fig. 4237, the right ship).

Other vessel fragments from Petreny also show the same motif, the "year" sign of the two "snakes" with the sun globe at the end, or the snake between two sun globes, or just the snake alone.¹ The producers of these painted ceramics, belonging to an older wave of the Neolithic migration of Atlantic peoples, are pushed further south by a younger wave, which also advances eastward from the Danubian region towards the end of the Neolithic: their culture then appears on Greek soil (Thessaly, Troy, Cyclades, Crete).

On a vessel of the geometric style (text plate III, no. 17 - atlas fig. 2711) appears the rectangular writing of the "year" sign. The representation on the Argivian vessel is the winter solstice myth: the "horse" as a winter, storm and water symbol, below it the "fish", on the left a "worm layer" (see sections "Horse" and "Worm Layer"). The Aegean pottery unearthed by the excavations in Palestine,

¹ E. von Stern: The Pre-Mycenaean Culture in Southern Russia. The excavations at Petreny, in the Bielsko district of the Bessarabian governorate. Trudy of the 13th Russian archaeological congress in Ekaterinoslav 1905. Moscow 1907. pl. VI no. 10, pl. XI no. 9, pl. XII no. 10, pl. IV no. 1.

The "year" sign is still handed down to us in the original round spelling (text plate III, no. 18 - atlas fig. 2712 find from Gezer). A very interesting version shows a vessel fragment from Mycenae (Atlas fig. 2708, resp. 646). The sign of the year division © appears here in the "split" and double-lined writing, as it is also common in the Hittite symbolism, which also reached Near East Asia from Southeast Europe (cf. appendix to Part II, Taf. "Hittite Symbolism" No. 1, Figs. 7, 10 and 12, text Taf. V, No. 132-140) and also in the rock drawings from the Meraviglie (Maritime Alps) as milestones of the Mediterranean eastward migration of the Atlantians (Atlas Figs. 642 and 506b). We will return to these forms later. The sign of the division of the year stands on that vessel sherd of Mycenae between the "two snakes", which are both represented as "worm layer" rolled up. More clearly the myth of the "new year", "new life", which is wished to the dead, cannot speak.

The sign "womb" in the upright and angular writing shows the inscription of a Trojan spindle whorl next to the round writing with the stroke, which we just proved for the Neolithic inscribed pottery from Seltsch in Bohemia (Text Plate III, No. 19 and 20 = Atlas Fig. 4714, whorls 5216, 5211).

On further, eastern track in Near Asia we then come across the Sumerian signs (text plate III, no. 21-24), which were treated in detail above (pp. 294-295). We have been able to establish the complete correspondence between the archaic Sumerian script and the Norse runic futhark (text plate III, nos. 25-29), and in the treatment of the myth of the "horned serpent" we have mentioned the ancient Elamite representation of the same on the right cross + (Atlas fig. 2903). Likewise - as we know - the right cross + appears instead of the "year" sign of the "two serpents" in the Ingväonian, Anglo-Saxon runic series on the Thames knife (Text Taf. III, No. 29 = Atlas Fig. 4686 and Pictorial Supplement 19 B No. 2). This is a fact completely explainable in terms of development history; the pure tradition of the cult of the Arctic and Atlantic-Nordic race was lost here in the Orient in the mixture of races, since the culture bringers formed a numerically much weaker upper class. In the north of the Occident the continuity of the old tradition could assert itself.

The Anglo-Saxon rune series show otherwise, however, instead of the "year" sign, as we found it in 72.Dasjahresteilungs- the Skadinavian rune series of the Kylfer grave and the bracteate of Vadstena, *sächsi?S^{ader}* Runeu- almost exclusively the ideogram of the vertically divided circle or its rectangular I@, ^{the n} \$ and its &x& ^{alternate forms.}

Spelling in different forms (Text Taf. III, no. 30-42: no. 30 = Stephens no. 19, 39, 77; No. 31 - Stephens No. 70; No. 32 - Stephens No. 5; No. 33 = Stephens No. 39; No. 34 = Stephens No. 13; No. 35 = Stephens No. 8, 15, 18, 34; No. 36 - Stephens No. 33; No. 37 " Stephens No. 4, 23, 40; No. 38 - Stephens No. 10; No. 39 = Stephens No. 9; No. 40-41 - Stephens No. 34; No. 42 a - Stephens No. 33, 40).

Of the forms in question, nos. 33, 34, 38 and 39 should be noted in particular. The spelling no. 33 comes from the Codex Ratisbon. 1443b in Munich: it combines the rectangular spelling of the "yew" rune J* with the year sign ®. As we saw above, on the Scottish stones the "yew" rune in this rectangular spelling (Atlas fig. 2948 b, stone of St. Vigean near Arbroath) is also identified with the "Sig" rune h and the serpent. The "yew rune" as a midsummer tree is the 13th rune of the older rune series, to which we will return in detail in the section "Stork" ("Eiber"). As already indicated above (p. 292), it originated from the bisection of the painting cross with the "thorns" or

"hook" (axe cross), of the sign of the winter solstice, which is preserved to us in the scripts of the text Taf. ID, nos. 40-42 even still preserved undivided as alternate form for the "year" sign. While no. 33 shows the later rectangular form, instead of the more common sharp-angled "t, no. 39 still shows the more original round-lined form (cf. section "Swastika"). The alternate forms nos. 40, 42 from Codex Ratisbon. 1443 b Munich are important for us because they set the winter solstice sign for the summer solstice: No. 41 with the two suns of the ascending and descending half of the year, No. 42 even with the "sun" and "year" hieroglyph, the "circle" or "ring" in the rectangular notation.

Another extremely important circumstance, which should be already emphasized here, and to which we come back in this section, is that the "year" rune, the yearly division sign of the summer solstice, in the Ingväonian rune series No. 35 (Stephens 8, 15, 34) has the sound value of the *doubled consonant*, the double, sounding closure sound gg. Since from this rectangular writing of the yearly division sign the sign of the "two thorns" developed, so these in the summer g-g, in the winter solstice k-k and in the spring h-h (k-k, h-g etc.) have been called. As we will see, this consonantal phonetic value already belongs to the Elk or Ren Age and also continued to exist in the Taurus Age as a cult linguistic continuity.

28. Das Jahresteiungs-^{yu} If we now look at the symbolism of the Nordic staff calendars, we find there an ancient ideogram <p in the Symbolism of the nordic tradition. First the yearly division signs of the winter solstice, which are at the same time signs see staff calendar j, yearly beginning: Appendix to the II. part, symbolism of the staff calendars, Taf. XII (Julmond) and I (Hartung). Under the 1st of Julmonds appears a figure with horns or mitre-like headgear and with the double hammer or the double axe in his hand, as well as the signs Text Taf. III, nos. 43 and 44, which are also repeated on the 5th or 6th of Julmonds. It is the ancient representation of the Son of God of the winter solstice, who "splits" the "stone", the grave of midwinter, and the "tree", that is the year, and resurrects, is born again. In the "right" hand, the r-k hand O Y= T> he raises the new light, in the left he holds the "cathedral", the axe, the sign of the division of the year (Atlas fig. 112, 113). Or he carries in his hand the ka-sign (Y Y), the so-called -"fork", like for example the Irish *Dagda*, or the tree of life, year or world, or the "snake" (compare Atlas fig. 117 a-b, 124-130, 131-133, to which we come back in the section "Son of God", "Thorn-God" and "Thorn").

Highly important is the form text Taf. III, No. 44, because it still shows us the "splitting" of the yearly beginning sign in the winter solstice. The present form still belongs to the younger period of the Taurus Age (10000-8000 B.C.): it is the period in which the "sacred series" with the signs starts, as the fragment from Gourdan (Atlas Fig. 4467, cf. text Fig. 32) still shows.

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 Paleolithic cult language and cult symbolism, brought me on the track of the "bird in the hom", the "u(r)-ra-ka-", "pi-ka" or "pi-kus" bird. How joyful was my surprise when the "bird in the horn", crier "k-r" or "r-k"-bird in the "ur" actually appeared in the same place in the winter solstice symbolism of the Nordic staff calendars (cf. appendix to Part II, "Symbolism of the Staff Calendars", plate XII, under 6th Julmonds) next to the bull's head with the triangle, the "thorn" (axe, hatchet) on the forehead, the

Bow and arrow, all symbols of *Ti-ur*. The bracteates, escort coins of the Migration Period brought in richest abundance the evidence for the continuity of this symbol: they represent the head of the Son of God, the 27, above the bull (*ur*), in whose horn that escort bird sits (Atlas fig. 234, 236, 244, 254, 266, 268, 269). *How ancient* the continuity here is, resulted from the comparison between the symbolism of the North-Atlantic and South-Atlantic dead escort ships, that of the Skadinavian rock drawings and the predynastic, Egyptian grave pottery of the "people of the foreign boat type", which both show the formula *ur-ra-ka* in the same, linear writing and likewise the "bird in the horn" as "standard" (Atlas fig. 4241 Ship depiction of grave pottery from Diospolis Parva; compare also the same "standard" on the large club of Hierakonpolis, the "Horus falcon" in the horn, Atlas Fig. 4242).

We will come to this "escort bird" and the stages of the migration of this Atlantian symbol in detail in the sections "Mother Earth and her Priestess", "Bull", "Horse", "Ka-animals" and "Ship". It should be made clear here only temporarily, which archaic tradition is hidden behind the symbolism of the Germanic north and how the ancestors of older, Nordic collectors and researchers, like Olf Rudbecks and others, found already at that time the right track, whose pursuit the knowledge of the time did not permit. However, the path further blazed by Finn Magnussen was abandoned by the theological-philological researchers of the 19th century. For their part, clueless as to the concept and essence of the continuity and spiritual heritage of the purer North, they attempted to interpret the symbolism of the staff calendars, which had only been provisionally Christianized in the Middle Ages, exclusively in the ecclesiastical-Christian sense, and thus buried the knowledge already uncovered by those older, Nordic researchers, until a source-like, comparative investigation of the occidental, prehistoric cult symbolism and its continuity up to the present time should reveal the untenability of these theories.

The "hook" or "crook" staff, the "serpent staff" (Text Taf. III, No. 45), which we already discussed as the hieroglyph of the beginning of the year and the division of the year in Text Taf. II already discussed and which we have touched several times in the preliminary investigation of the name and the hieroglyph of Sig-Tyr, we find here likewise (cf. Symbolism of the staff calendars Taf. XII, 6th Julmonds) connected with the radiant cross and the painting cross X, or with the serpent holding itself by the tail, as also this serpent appears alone. It is the God who was in the beginning, the *Ur-ana* "ancestor", the "horned one" with the hooked staff, "snake" or "axe staff", as a symbol of the division of the year and the beginning of the year - who still rides today in the children's belief as "Saint Nicholas" with the horned hat, the miter and the crook on the "white horse" over the roofs. His feast is the old St. John's Day celebration, which is still celebrated in the Netherlands on the 6th of July as a children's feast. Nothing about him is Roman-Christian, not even his supposedly ecclesiastical costume: - and it too is - "pagan" - or as one can and may now rightly say - "ur" - or "pre-Christian". Because - *there is no original, Christian symbolism, as we will have to find out in the course of our investigation, especially in the section "Son of God"*.

To a later epoch belongs the sign Text Taf. III, No. 46, the winter solstice sign of the ram age, which appears in the symbolism of the Nordic staff calendars under the 21st Julmonds. Here again we see how ancient is the tradition of the Norse builder's yearly symbolism. The "split" sign is well known to us. It is the hieroglyph # *pa* bezw. *fax* the sign of the "Lord", the "Fro" (Freyr), whose name, *fr Y H*, was and remained the beginning of the "sacred series" of the ram age. Because the

Vowel value *u* for the "r sign f) is secondary. As with the [^]J rune A, a consonant sign is converted to a vowel sign, *o*, and a new sign *ƿ* was derived for the consonant *r* from the angular spelling of the rune ft.

Likewise, in the midwinter, winter solstice, and "Jul" or New Year symbolism of the Norse staff calendar we see the split "year" sign in the form of the two "domes" (text pl III, No. 47 - Taf. XII, "Symbolik der Stabkalender" unter 24. Julmonds), or the ge-split "tree" >|c (Text Taf. III, No. 48: Taf. I, Symbolik der Stabkalender unter 1. Hartung) seem to

If we compare herewith the symbolism of the Nordic staff calendars for the summer solstice

, we see the same signs returning (text Taf III, nos. 49-54 and Pls. VI and VII of the "Symbolism of the Staff Calendars") It is the sixth month that in the "sacred series" sign **is glr(u)* leads, that sign of the god "as" that in the *Ormemanet*, "worm month", has become the "is". Likewise, in the seventh month, the second summer solstice-wendemonat, *Sölmánadr* "solar month" finds symbolism of the summer solstice, whose time had to be shifted again and again in the course of 2000 years to compensate. The double-axe, placed upright, the inversion of the sign "dag" X of the winter solstice, X, appears in connection with the "crook", the sun sign of the high summer or the "celestial key" (text pl. III, no. 52) and "Symbolik der nordischen Stabkalender", pl. VI under 24. and 29. VI (Brächet) or 1., 20., 22., 25. VII (Heuert) Particularly valuable is the representation to 21. VII (see also text Taf. III, No. 53 and 54) with the cross of the high summer, the middle of the year, on which the annual ring or annual wreath hangs, which is divided by the

cross-trunk + It is that time in his yearly course where the son of God, the "ra-ka" of the spring OY or oY > now holds his raised arms out stretched dare-wise to the form of the cross + or T to lower them soon as Sig-Tyr downward, or T- The staff calendars show here the symbolism of the ram age in Christian reinterpretation it is the lamb that stands at the ~~of the high summer's unequal cult~~ for here the Son of God exalted as a cross in the sky suns or two painting crosses in the wheel.

This is one of the oldest general beliefs of the Atlantic-Nordic monotheism, as the steatite seal stone of Kalokhoría (Crete) still clearly proclaims it to us (Atlas Fig. 156). It depicts the Son of God with arms stretched out daredevil as a cross; as a head appears the human hieroglyph Y, with which sign also the blessing hands are reproduced. Above the hands on the right and left the sign of the sun in the rising and setting of the summer solstice. The feet are placed in the form of the "r-sign A; in it is the sun of the winter solstice (cf. the Nordic evidence, text Plate II, nos. 141-143). It is important to note that the feet are not represented here by the A-sign, but by the [^]-sign A. The Son of God, however, stands between the *two on rolled serpents*.

There is still one place in Germany where the high summer cross stands, the tree of life, which carries the "annual wreath", the "ring", "divides" it. In the world-forgotten Questenberg in the Harz mountains, the sacred emblem of our lost freedom from God still towers up from the steep rock face, as it once did. We will discuss the cult sign and the celebration connected with it in detail in the section "Queste". Here it should be mentioned only briefly that since Christianization the celebration has been moved from the summer solstice to the time of Pentecost in order to break the connection with the "pagan" tradition. The

upper end of the trunk, as well as the two ends of the crossbar from which the wreath hangs, each bear a tuft of foliage, a tassel, *three* thus in the whole, as designation of the rune of the "man" Y, whose votive image is the midsummer tree of life (Atlas fig. 1562-1564 and text laf. III, no. 55 c, cf. the depiction of the midsummer tree of life among the Galatians at the beginning of our annual census, text taf. III, no. 114).

Also the ideogram of the division of the year, the vertically divided circle $\text{ff}\bar{\text{f}}$, is in America ^{The o sign} ^{in the American}

also frequently attested (Text Taf. III, no. 56, cf. atlas fig. 4894, "Felszeichnungen Nord-Amerikas", no. 11 [Owens Valley, California] with the "Tree of Life" as "frame figure", that is - in the rectangular writing of the oval resp. circle, cf. nos. 12, 15 and 16).

What strong influences or traditions of Arctic and Atlantic-Nordic culture were present here, is also evident from the rock drawings of the South American Indians (Text Taf. III, No. 57 and 58 - Atlas Fig. 4918, "Rock drawings of South American Indians", No. i and 2). Text pl. III, No. 57 is from the Suasü-Cachoeira, "Deer Rapids" of the Rio Aiaiy, No. 58 from the Rio Caiary-Uaupés (Brazil). Now compare the formal correspondence of these individual, South American signs, from the amount of available evidence, with the Atlantic-Nordic symbolism of Skadinavia (Text Taf. III, Nos. 51, 54, 126 to 127), the Epipalaeolithic, Neolithic to Bronze Age of the Pyrenean Peninsula (text pl. III, nos. 71-76, 86-88), Western Siberia (text pl. V, nos. 145 and 147), and the Archaic Chinese character (appendix to Part II pl. Ancient Chinese characters nos. 114-118, text pl. III A, nos. 129-132 and 133-136), which mean *kao* "highest position of the sun" and *kuo* "fruit".

For further clarification I bring here a comparative overview of the relations between 3°. The Atlantic the petroglyphs of North and South America, the Atlantic coast of Southwest Europe, North ^{sySblitk^G^mein^th} Africa, and North and East Asia, in order to illustrate the migration and spread of the Atlantic-Nordic ^{nka,Europe andAsia.}

Myth of the Son of God, the year-, world- or life-tree, the "tree-man" and The Son of God, the "year-tree-man", from the far north to the south and east to illustrate, ^{baum^nd^as^ahres-} I anticipate thereby the second part, the sections "Son of God" and "Tree of Life", in ^{nßsideogramm} which the source- and denkmäßige investigation and representation of these motives is to take place first.

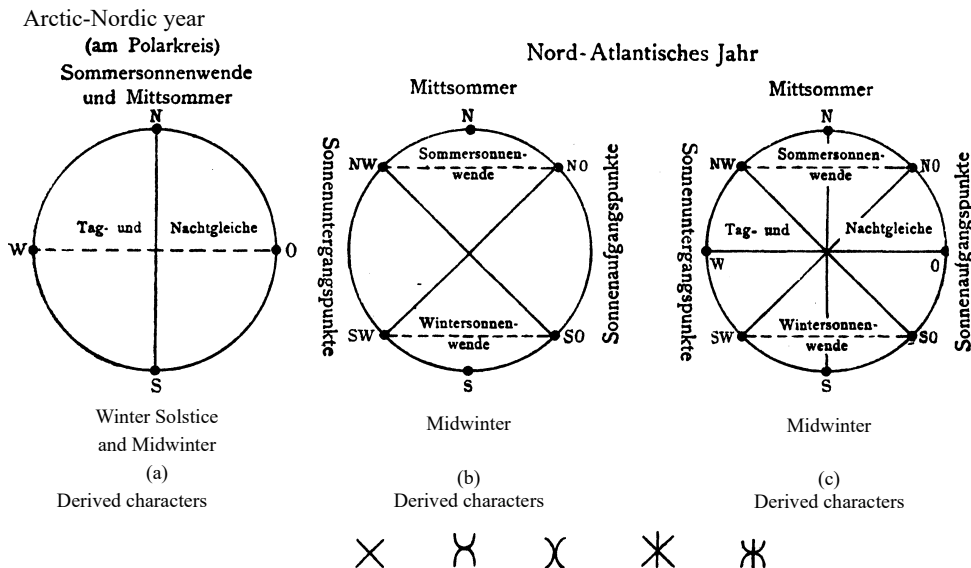
First, I give in the overleaf text Fig. 26 the scheme of the "Arctic-Nordic" yearly ideogram, the facial circle solar year, as it is seen at the Arctic Circle, from today's North Alaska to South Greenland and Iceland and "from North Scadinavia to North Asia; further, the scheme of the "North-Atlantic" yearly ideogram, as it may have been once established in the former North Sea country, in Polsete country, on the Hyperborean Island, approximately at 55-60° northern latitude.

The first, the "Arctic-Nordic" yearly ideogram (text Fig. 26 a), is the perpendicularly, in the axis south-north divided visual circle ® , where the south forms the winter solstice and the north the summer solstice. With the equal line east-west it contains the right cross of the cardinal points +, whose cleavage forms Hb are already proved in the Old Stone Age Atlantian cult caves of the Franco-Cantabrian circle. They are those "thorn" signs which appear as alternate forms to 4°.

The "painting cross" of the North Atlantic annual ideogram (text Fig. 26 b) connects the sunrise and sunset points of the winter and summer solstices of this more southerly 20 Wirth

Latitude, namely SE-SW (winter solstice) and NE-NW (summer solstice). With the year and world axis south-north, the divider midwinter-midsummer, it forms the ideogram of the God(son) and the year, world, or tree of life 5|c already known to us,

Scheme of the face circle solar year



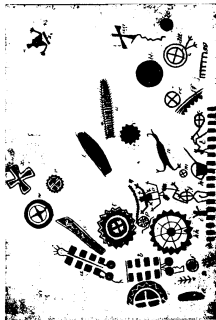
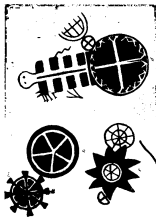
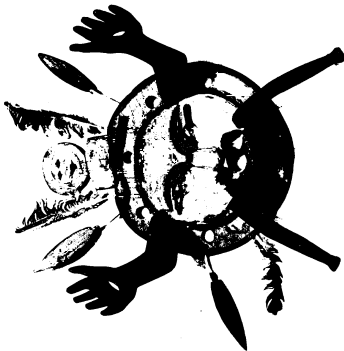
yy IT

Fig. 26

with the three "branches" and three "roots", or with the addition of the line of equals. From this is derived the linear sign of the six- or eight-branched tree.

I give further under the respective year scheme a compilation of the linear signs derived from it and their cleavage forms, which are partly already known to us, and in the course of this investigation repeatedly to the detailed discussion arrive.

We now proceed to the text Taf. IIIa, which provides an overview of these on the oldest stone-



Arctic Norse Cult Symbolism in North America (cf. p. 307).

1) Sun god idol of an Alaskan Eskimo shaman. The 8 points of the North Atlantic facial solar year: Above: the stigmatized hands of God, the rising and setting points of the summer solstice (NE-NW); below: the feet of God in the rising and setting points of the winter solstice (SE-SW) (2) u. 3) Rock drawings in Santa Barbara County, California: the 8-branched "tree-man" growing out of the 4-branched year- or celestial-wheel-cross, or the year-ideogram of the two spirals, that means the 8 phases of the year, world- or life-tree, the year-course, the son of God, the "man"

The first time the Arctic and Atlantic Norse cult symbolism and hieroglyphics of the "year", "god" and "man" tree spread back in time.

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-course points --- and the "stigmatized" hands has already been discussed in the previous section (cf. p. 90 and Atlas fig. 4889 -" pictorial supplement 11, no. a), us under no. i that solar year course ideogram of the eight sun points, and under no. 2 the year ideogram with the midwinter and midsummer sun, the connection of lowest and highest light by the year axis, the hieroglyph § (Atlas fig. 4887). In the North American petroglyphs of California, the hieroglyph appears as the determinative of God, the determinative of "man" (No. 3, Owens Valley). This connection finds its explanation in the beautiful petroglyphs of Santa Barbara county, California (Atlas Figs. 4895 and 4896 -- figure supplement 11, nos. b and c), which show, among others, the eight-spoked year wheel (no. 4), and the eight-branched "tree-man" (No. 5) growing out of the four-branched annual wheel cross surrounded by the "snake", or the eight-branched "tree-man" with the two spirals, ideograms of the course of the year, the ascending and descending. An alternate form to this is the "writing" in the rock drawings of San Marco Pass, which, besides the solar sign O> of the solar serpent surrounded by a halo of rays and the sign, show the eight- or sixteen-branched "tree", the scheme of the North Atlantic division of the year, from which the "man", in right-cross posture (- mid-year, division of the year) grows out (No. 7). We will find this last representation accordingly in the Swedish rock drawings, where the "man", the Y (^") or y (ma) grows out of the six-branched tree, as it were as a determination sign (No. 104, cf. Atlas Fig. 60).

From the petroglyphs of Owens Valley, California, are mentioned here: No. 8, the "tree of life" with the "wheel cross", determinant of the rotation, of the sun's course through the four cardinal directions; No. 9 shows the "tree of life" sign, *thepa*- or/No. 10 represents the "Son of God", the Risen One, the "Horned One", who makes the "ka" sign with the arms, to which the "man" rune y is added as a determinative sign. It is the "man", the Ingvaeonian *Mannus*, the Vedic *Manus* or *Manu*.

In the cult symbolism of the Pueblo Indians, that of the midsummer kaQina-rites, the Humis-ka^ina's, we find, in addition to the "year" sign §, which likewise carries the winter sun-turning "horned serpent" as a symbolic ornament, the already mentioned "com"-symbol of the Son of God, the Sig-Tyr, the "twofold", Y^{um} ^ T> ^ em eight-spoked year-wheel (no. ii, cf. p. 276 and atlas fig. 4916).

If we now follow the traces of the "migration from the north" also here in the old "New World", the South American rock drawings provide us with a rich abundance of representations from this former Atlantic-Nordic migratory culture. The evidence given here comes mainly from Brazil: No. 12, 13, 14, 17, 18, 20, 21 are from Rio Aiary, No. 15, 16, 19, 22,23 from Rio Caiary-Uaupés; it should be noted that the petroglyphs are always located at the *water*; their draughtsmen once reached there by water! The Indians now designate representations like No. 13 and 14 themselves still as "man"¹. We see also here again the light bringer, the son of God as the "Gehörnten" represented, to the high summer time (No. 13) with in: *Theodor Koch-Grünberg*: South American rock drawings. Berlin 1907. p. 46. 20*

This symbol is still further developed in nos. 15-19. As head he is given the "horned" sun-hieroglyph (nos. 15 and 16) or he is represented as the J-hieroglyph, whose upper "sun" is still small and is embraced by the ^-sign, lifted up (no. 17): &#x2191;ra-ka hieroglyph of the Atlantean script. Its meaning has been preserved by the African Atlantic culture, the Bamum script, which was formed from the still folk symbolism: it is the god *al* or *la* which "grows out" in summer to the *U* or *li* (No. 74). That the "tree of life" is the hieroglyph of its cosmic yearly cycle, the South American rock drawings still unmistakably testify (nos. 20 and 21): above in the highest sun position is the "yearly division" in the summer solstice; there stands the son of God on the cross, who was born in the yearly division (no. 22). Especially no. 23 gives us an extremely important hint, in that the upper part of the tree of life is not written with the Y "man" hieroglyph, but with the "triangle", the "thorn" sign, the head is equated with "dome".

To this writing, which gives us a proof both for the common origin of this hieroglyph and for its age, we come back later in detail. Here, for the time being, only the formal correspondence shall be established. The spelling "head" - "thorn" (hoe, axe, axe) = the resurrected Son of God, newly born in the winter solstice, can be proved in cult language, scriptural and symbolic history for the oldest stage of the Atlantic-Nordic culture in complete agreement with the American representation, as the investigation in Text Taf. IV, nos. 22-24 and 68, cf. text Taf. Ma no. 36 will reveal.

The winter solstice caves of the Atlantics of the Pyrenean peninsula, as well as the rock carvings of the Atlantic-African mixed peoples of Central and Eastern Spain, who were more and more influenced by them, show a richness of tradition, which still extends from the older Stone Age to the younger Stone Age, respectively older Bronze Age. And not the invasion of the North African Atlantians, the Berber Iberians, caused the break in that ancient high tradition, of which Tartessos still preserved the reflection, but the invasion of the oriental half-breeds, the Phoenicians and their priestly idolatry, like the later rule of the Central European-Eastern Celts. We want to discuss this preliminary overview here briefly, since the same subject shall come only in the sections "Son of God" and "Tree of Life" to the detailed investigation and representation.

No. 24 and 25 (Minateda, Albacete) show the "Tree of Life" and the upper, summery part of it, the sign of the "Man" Y; No. 26 (Siera de Harana) the Son of God, as "Tree-Man", as he is handed down to us in the Old Stone Age Atlantian rock drawings of North Africa under the "bull" or the 0 corresponding to the pre-dynastic linear script (No. 66, Taghtania South, cf. Atlas Fig. 4740 1 and the pictorial supplement 12 B). In the cave of La Pileta near Malaga the Son of God appears as the resurrected one, the "horned one", in the "ka" posture (no. 27), as we found him correspondingly in the American rock drawings and the still popular cult symbolism of the Indians (nos. 10-16), and in the section "Son of God" from the older Stone Age of the Pyrenean peninsula (among others La Golondrina) as Atlantic cult symbol through the later historical epochs of the Mediterranean cultures to the East will see wandering. And 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 of the thorn god p experiences a renaissance as a hieroglyph of the Son of God, the "Son of Man", so in the later increasingly darkening tradition, in the Mediterranean

Christianity, itsThe (D and >|< sign and the Atlantean cult community symbol of the309 underworldly, of the winter-solar resurrected, the "horned one", re-evaluated to the - devil, who then in the Roman Christianity of the Middle Ages is also equipped with the winter-solar night color and the original "ka" sign Y as "hell fork".

Even worse fared the fragments of the ancient Atlantic-Nordic "primitive Christianity" of the Stone Age once borrowed from the "Fin" peoples, the Lapps. The evangelical Nordic Christian missionaries, who in their Reformational purification of the Church of Christ from the southern Roman human work had rejected as "papist" their own old faith property, the sacred signs, which they had once brought with them when they converted to the Church of Rome, declared the "Tree of Life", the God sign J with the year sun O (No. 105), the former Christogram of the Original Christians, to the converted Lapps as the "Satan", the "Devil", *Mubben obnay*.

The life story of this sign is a parable, in which the whole tragedy of the Nordic race is contained: its losing itself in its world mission as cultural leaven of mankind, its long aberration up to the deepest decline of the present, and - its recognizing again its God-freedom, its God-unity with the universe, with eternity, by which it will redeem itself and mankind again: >|< "in hoc signo vinces".

The annual and solar circle with the "man" sign (n. 28, Azogue, n. 29 Cueva Ahumada) is preserved to us in the Paleolithic Atlantic symbolism of the Occident in a series of examples whose continuity extends through Mas d'Azil and the rock drawings of the Maritime Alps (Meraviglie), as the study will reveal in the sections "Son of God", "Circle" among others, in Part II.¹ The *ku-ku, ki-ku, ur-ka* etc. sign X (No. 30), an alternate form to X^a is "two-people" sign, is attested to us in La Pileta, Prado de Reches, Tabla de Pochico, etc.

Next to the hieroglyphs of the "Year", "Man" tree and the "Twofold", we find the hieroglyph of the Son of God as the "Right Cross", the sign of the middle of the year: No. 31 (Barranco de la Cueva) with suggestion of the fingers and toes, No. 32 (Cueva de los Piruetanos), and the sign No. 38 (Ciaque), whose arms already want to bend downward to the lowering, which thus leads over to the hieroglyph of Sig-Tyr, the "lowering". No. 34 (Azogue) shows him, moreover, as the "horned" and as the "man-tree" with the tripartite "root" X, equal to No. 35 (Fuencaliente) and 36 (La Pileta and Fuencaliente), which represent him with the "thorn"-head, as in America (No. 23). We will come back to this in the section "Son of God". The representations with the three-part "tree" root /h or X" that is - the winter solstice "feet" of the Son of God, H or A 4- year axis |, alternate with those representations in which he is represented only with his "feet" in the winter solstice, in *ur, ku, su* etc. Form H A n is represented as hieroglyphic linear sign; one compares No. 37 (Fuencaliente), No. 38 (Minateda, Prado de Reches, etc.), No. 39 (La Pileta, Minateda). In the petroglyphs of Minateda, where we also find the Tree of Life (no. 24), the "Man" Y (no. 25) and the "thorn sign" p, we find, besides the representations of the Son of God as the Resurrecting and Raising One, in the "ka" or "ma" posture, and those of the "Descending One" as the Guide of the Dead, also his hieroglyphic linear sign 'f or y (Atlas fig. 4739 II h-j). Similar evidence is offered by the

^x For the connection of the Atlantic symbolism of the older Stone Age of the Pyrenean Peninsula with that of Mas d'Azil, compare the excellent overview and source reference in *Hugo Obermaier's* monumental work "Fossil Man in Spain" (El hombre fósil) New Haven 1925, pp. 332-334, Plate XXI A and B.

Rock drawings of Ranchilles (No. 40), where the turning sun points appear above the ^ sign, a version completely identical to that of No. 42 (Torre de la Peña), as an extension of No. 41 (Ranchilles).

Besides the connections of the "year", "tree" hieroglyph >|c with the "man", the Son of God, we can likewise prove in the Old Stone Age Atlantean cult symbolism those with the derived linear sign of the "year" and "tree of life" of the tree with the six etc. "branches", prove, of which we mention here No. 43 (Cueva de la Paloma), No. 44 (Cueva Ahumada), No. 45 (Barranco de la Cueva), No. 46 (Batuecas, Fuencaliente, cf. No. 35), and that so highly interesting version No. 47 (Jimena, Atlas Fig. 4740 a and b). The petroglyphs of Jimena, which also reach palimpsestically to the younger Stone Age, show us in linear stylization the Son of God as "Year-Man", who curves his arms in a circle and thus embodies the sign © "Year". In no. 47 he carries the linear sign of the tree of life as head, another version of the myth that he reveals himself in the "year", in the "year"-, "world"-, "tree of life" (no. 5, 6, 7 and 104). An alternate form is also No. 48 (Jimena), where he carries the tree of life in the O on his head, a symbolic connection which we will be able to prove accordingly in the pre-dynastic Egypt, as in the Altamite culture. Of great importance is that the son of God holds the "Dom" H or h, alternate form to 4 or p, the shafted stone axe, in his hand and identifies himself as the "thorn-god", the "circle"-, "year"-, "grave"-, "stone"-splitter of the winter solstice (No. 89).

The rock drawings of Jimena show us also further connections of the "year", "tree" and "man" sign, in which y or 4* and Y or again appear as alternating forms (No. 49-51). The Son of God in the middle of the year T, the arms in the position of the year circle, above it still the sign "year" © as determinative sign, we find in Arabf (no. 52), a version which appears there also in another form (no. 53), with the "tree"-root X as "feet" and the double arms (Sig-Tyr the "twofold"). He, the "lowering one", is the god of the middle of the year (no. 55, Torre de la Peña), the "thorn god", ®+ P+b, completes the entry of Cueva de los Piruetanos (no. 54), the "year god" (no. 56, Jimena), the "year tree" (no. 57 Jimena). We will then also be able to prove in the section "Son of God" the permanent form of the tradition of those Paleolithic, winter-solstice cult symbolism of the Atlantians, among others also in those cult figures of the older Iron Age found on mountain height in the Caucasus (Atlas fig. 41), where the Son of God also still appears in those three symbolic arni- postures: the one with the raised hands, the "ka" posture Y - the one rising from the winter solstice, - the one with the downward lowered arms y - the one leaning to the winter solstice, - and the one raising his arms to his sides in the year-circle posture -- the "Year-God". Still today the formerly cultic pastry of the older style Altingvåonian Jul, the Dutch St. Nicolaus festival, shows that symbolic posture of the male or female figure, originally the Son of God and Mother Earth, then the human couple asking for "rebirth", i.e. offspring, "vrijer" and "vrijster", which are also represented on the "Tree of Life" with the "snake": Atlas figs. 1896 a-c, 1897 a-b, 1898, 1899 a-b, 1908 and 1909; note the further symbolism, the three-part feather headdress of the female figures, which usually also have the vessel with the water of life, with the six- or eight-spoked wheel below standing in front of them, from which the three-part plant y emerges; on the snake coiled on the "tree of life", Atlas figs. 1908 and 1909, etc., details to which we will return in the section "Jul".

That he, the "year-god", passes through the four cardinal points of the visual circle south-north (winter and summer solstice) and east-west (spring and late equinoxes as the four main points v, proclaims clearly the entry of Covatillas (No. 58).

The petroglyphs of Jimena, those of La Cueva de la Graja (Jaen) and Los Trajos de Bacinette (Cadiz), which we have already mentioned several times (nos. 49-51, 56, 57 and 59), correspond to those of the Younger Stone Age and the Older Bronze Age or Stone Copper Age of the Cantabrian district, to the petroglyphs of "El Altar", at Monte dos Bicos, and of Polvorin near La Coruna, as well as of Eira d'os Mouros (Pontevedra), all from Galicia (Atlas figs. 4543, 4549-4554), with whose wealth of symbols we shall deal at length in Part II. Here only the symbols of the Son of God standing as or at the cross of the yearly division and yearly middle (No. 60 and 61), as continuity of the Old Stone Age atlantean symbolism are mentioned. Subsequently, we want to draw a second connecting line of the permanent tradition: it concerns the representation of the "twofold", the Y and the son of God in the ascending and descending half of his yearly course, whose ideograms are connected to a unified symbol. As a linear sign, that is, abstraction, it is before us for the older Stone Age of the Pyrenean Peninsula in Barranco de la Cueva (no. 62), in schematic human form in the Early Bronze Age rock drawings of the Maritime Alps (Meraviglie), no. 63 (Atlas fig. 7), and correspondingly in the Hittite rock drawings of Demir-Kapu, on the Nesibin-Mosul caravan route (no. 64), which also give us the "Year-God," as in the Paleolithic Atlantean rock drawings of the Pyrenean Peninsula (no. 56), as well as the sign of the "Ka" or "Man" 𐎧 or T^{usw} (Appendix to Part II, Section XIV, I, i "Hittite Symbolism," Plates I and II).¹

The line Pyrenean Peninsula - Maritime Alps - Caucasus - Mesopotamia represents the southern continental way of the Atlantic-Nordic migration of peoples to the East, which led to China through Iran and India. The symbol of the son of God, the "twofold" with the two pairs of arms, the raised and lowered, has been the germ, from which developed in India, in the mixture of races, that tropical proliferated representation of the God with the eight or more arms and legs, which should symbolize originally the phases of his annual course, then his omnipresence and omnipotence.

Let us now go over to the Old Stone Age Atlantean rock drawings of Northwest Africa, of the Sahara-Atlas area, and let us follow likewise in Africa to the south and east the continental spreading of the Atlantean cult symbolism of the "year", "god"- and "man"-tree. The "Year"- or "Tree of Life" (No. 65) and the "Man", the "Son of God" stylized as "Tree of Life" >|c (No. 66), we find represented under or on the "Bull", the Old Buffalo, in the rock drawings of Taghtania-South (Atlas Fig. 4740I - pictorial supplement 12 B, No. 4). The winter solstice meaning of this Atlantic symbolism is finally assured to us by the North African entries. Because also in the large sign plate of Taghtania- south appear representations of the "hand" with the "bull" (old buffalo), as well as the sign of the son of God as right cross, that is -yearly (atlas fig. 4740I). In the petroglyphs of Bou-Semgoun (Atlas Fig. 4740 m - Fig. 12 B, No. 3) the "hand" appears at the H sign, next to the "bull", as in the petroglyphs of Chellala the "Crucified" (No. 69, Atlas Fig. 4740 p) appears associated with the fl or (J'sign, showing under his arms the two solar points of the turn; cf. No. 42 Torre de la Pena.

¹ Felix von Luschan; On Petroglyphs at Aswan and at Demir-Kapu. *Zeitschr. f. Ethnol.*, Jhrg. 54 (1922), pp. 177-192.
Valentin Müller: Die Petroglyphen von Demir-Kapu. *Zeitschr. f. Ethnoljhr.* 56 (1924), pp. 176-179"

312The "hand" on *The CD and >c Sign and the Atlantean Cult Community* the "bull" (bison) is known to us from the representation in the Atlantic winter solstice cult caves of the Cantabrian county, Castillo (see section "Hand" and pictorial supplement 12 A), where at the hand appears the sun sign O, which was mentioned in the previous section (pp. 89-91)¹. The meaning of this symbolism is that at the time of this entry the constellation of the "bull" (Atlantic-Southwest European the bison, Atlantic-North African the buffalo) was the winter solstice constellation, thus in the H, in the *ur(uTf ku, su, un* etc., in the south, in the "waters", in the "snare", the "serpent", in the "cave" (*buru, 6u-ur-[r]u*), was the emblematic animal of the winter solstice house of the Son of God, the lowering 'P, who has there only *one* hand, the five intercalary days, and is reborn there, in the bosom of the Mother Earth, and rises as Y T or Y Y.

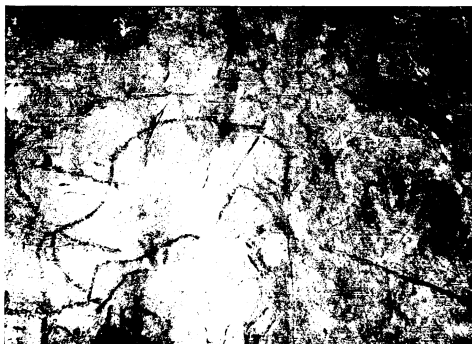
Still in the Anglo-Saxon and Norse runic series of the late Migration Period up to the Saga Period fl *ur* is the sign of the *bull* and of the *water*, as our investigation will further reveal in the next section. And as we saw above (p. 237-238), just the name of the "bull" and the arc formed by the two bull horns connects Ska- dinavia, the Pyrenean Peninsula and Northwest Africa from the older Stone Age to the Edda period and to the Northwest African tradition of the present.

The Son of God, the "ka", the "ma", the "man", brings the new rotation (No. 67, Taghit) when he rises again as the "crucified one" from the middle of the year, the division of the year of the winter solstice, the 0 (No. 68, Oued Zousfana, No. 69 Chellala). He, the "twofold", the 'P and J, or vj, brings the new light O (No. 70, Ain-La Hag, Géryville). The petroglyphs of Chellala also show us the Descending One (no. 71) and the "Hag" sign, the linear sign of the Tree of Life Hi, the "Hag-God" (Atlas fig. 4740 p), as it has come down to us in Upper Egypt as an Atlantean (Libyan) hieroglyph in the inscription of El-Hösch with the "Hand" and the "Man" sign Y (text figs. 29 and 61, pictorial supplement 19 A, no. 6). For that he is the resurrected one, the "ka", the "man" (*ma, min* etc.), teaches expressly still the rock drawing of Quad Taghizi (No. 72, Atlas fig. 107), where he carries the "man"-sign Y equal to three light rays on the head. Also the hieroglyph of the West-African Atlantic culture shows us the same continuity up to the present, as from the Bamun writing sign (No. 73) for child *mon*, consonant stem *m-n*, which in our "man", "man", "thinking" (althd. *gimunt*, Anglo-Saxon *gemynd* "memory", Old Ind. *manti-l* "thinking", Lat. *mens* "thinking faculty, reason", Lithuanian *menta* "spirit", "soul") is also present. The "child" is "light-", that is "God-born"; therefore in No. 73 the connection of the hieroglyph O "God, light, sun, seed", X respectively >c "mark"-sign, "tree of life", "yearly course", "generate". It is an ancient common Atlantean-Nordic belief, which will still be proved by us in cult-language, cult-symbolically and cult-historically at the most different ends of the Atlantean culture circle: that *God creates by thinking (m-n)*. Therefore, the "man" (*m-n*) is symbolically represented as coming out of God's head (the "thorn"!)" (Atlas figs. 50-53, 55), as is also still expressed in the year symbol of the West African 'Nsidibi signs (no. 75 and pictorial supplement 11, no. a, cf. p. 90). For God created man after his image: the mortal men are "sons of man" (Mannus, Manus, Manu), of the "son of God" and embody as appearance his hieroglyph: "man" ■ = "tree".

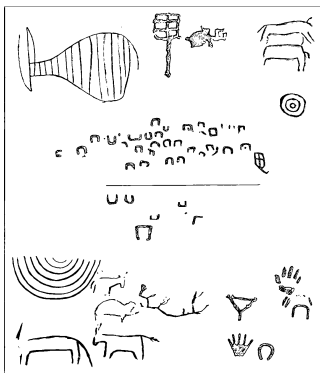
That the "man" is the growing up, ascending from birth to the noon-summer height, clarifies the sign *li* "grow out" of the bamunschrift (No. 74), which the hieroglyph g

¹ H. Alcalde del Rio, H. Breuil, L. Sierra: Les Cavernes de la Region Cantabrique. Monaca 1912, Pl. LXVI, I.XVIII. I.XXIX. XC.

IMAGE



IMAGE



3) Rock drawing of Bou-Semgoun, Sahara Atlas. The "hand" on the sign, the "bull" and the worm position ideogram. - 4) Rock drawing of Taghtania-South, Sahara Atlas. Top right: The hand and the hieroglyph of the Son of God with the arms held in a cross position (= middle of the year) on the "bull"; bottom center: the year and tree of life hieroglyph on the bull, and the Son of God in the form of the ^-hieroglyph under the "bull"

("two suns", "two seeds", "child", "offspring") connects with the "horn" or "ka" hieroglyph. The 'nsibidi sign (no. 76), on the other hand, represents the Son of God in the descending, lowering half of the year.

If we now follow the continental-eastern wandering trace of the Atlantic symbolism in Africa, the pre-dynastic linear writing of Egypt on the tomb vessels of Nagada, Abydos etc. provides us with a rich abundance of evidence, from which only some, no. 77-84, shall be selected here. Nos. 77-81 show the different alternating forms of the "year"-, "tree"-, "god"- and "man"-sign, of the one who carries the "light of the lands", the "light of the world" (no. 82), when he as "ka" raises it again above the circle of vision, the horizon, out of the night, the waters of the year as of the day (no. 83). That he, as the one who enters the night course of the day as of the year, is written with the same sign of the lowering (no. 84), with the "man-tree", still clearly points to the Old Stone Age-European Atlantic symbolism (no. 34-42), whose tradition afterwards more and more disappears. It disappears in the hieroglyphic writing of Egypt then also the sign of the Sig-Tyr 'p, and alone the consecrated sign of the "life"-, the "man"-, the "mother-tree" \$ *mij* "give birth, produce" remained as darkened, ancient holy symbol.

In order to be able to show the duration of this tradition with the South-Atlantic Arabians still up to the Christian time, I draw some examples of the Nabataean grave symbolism from the Sinai peninsula (Wadi Mukatteb)¹, which are to be set around the beginning of our Christian era (see appendix to part II, section H "Symbolism of North and South Arabia"). We see also here the Tree of Life (no. 85) with the two turning suns, the Son of God, the "Man", the "Ka", the Resurrecting One, with the God, Year, Tree of Life hieroglyph * on the chest (no. 86), who is always invoked with the ancient Atlantean formula *salmu*, which is also before us in the formula *salu* of the escort coins of the Migration Period (cf. section "Son of God"). We will be able to prove the forms nos. 87-89 in the second part as ancient, Atlantean-Nordic cult symbolism from the older Stone Age to the Christian cult symbolism in unbroken succession. If the editors of the "Corpus Inscriptionum Semiticarum" then also say of the sign No. 87, "est imago candelabri sacri Judaeorum", (Pars II, i, p.440), it is the representation of the holy "tree of light" of the Jews, so they touch thereby, without suspecting the real connection yet, the ancient relations between the Yahu-religion of the Am-uri and the stone-age light-god-belief of the Atlantians, which forms the basis of both the Jewish Yahu-belief and the reformation of the Galilean. We will see in the second part how deeply the early Christian cult symbolism of the Orient, for example of the Christian tomb lamps of Gezer, the tomb symbolism of the catacombs of Rome, is still rooted in this ancient tradition.

If we now turn our steps back once more to the North Atlantic hearth of this belief and its sacred signs, we can, on the traces of the land-grabbing of the North Atlanticists, further prove in Northern Europe the permanent form of the Old Stone Age Atlanticist cult symbolism of the Pyrenean Peninsula The Middle Stone Age stag horn spike in the Odense Museum Denmark (Atlas Figs. 3 and 4) shows the Son of God, the "Man," doubled, and with the addition of the (D "year" sign (nos. 90 and 91). It is a representation which we meet again in the southern Scadinavian rock drawings palimpsestically from the younger Stone Age to the late Bronze Age The "Son of God" and his hieroglyph X are not written here as a binderune, linear sign, but the figure is figuratively-

¹ Corpus Inscriptionum Semiticarum Pars II, 1. Inscriptiones Aramaicae.

schematically reproduced and, separately, the hieroglyph of the *ka-ku, ki-ku, ur-ka*, etc. X attached to him, as it were, as a determinant, in connection with the lying hieroglyph as a sign of the turning suns of the equals: under this group there is the "painting cross" with the four-year sun points (No. 92, Tanum, Atlas Fig. 9). He, the Son of God with the symbolic tripartite "man"-hand Y, the "ka", is the bearer of the solar circle (no. 93, Backa, Atlas fig. 58 a), the resurrected and the resurrectionist, as he is still represented on an urn of the older Iron Age (no. 94, Oster-Hjerting, Atlas fig. 225). It is the same creed which the vessel of the same age from *Quenstedt* near Halberstadt (Atlas Fig. 223) proclaims to us, on which the Son of God stands with the shining hands in "ka" posture (No. 95) between the two suns of the turning point, and likewise the "ka" sign of the two raised hands carries the sun in the halo (No. 96). An alternate form is the representation of the Son of God, the "man" in the "ka" posture, at whose head, like a gloriole, is the circle of the sun, and in the circle, above his head, again the "ka" sign (No. 97, rock drawing of Busgaard, Norway, Atlas Fig. 59). That he, who brings up the "light of the lands" again, is the "thorn-god", the Skadinavian rock drawings teach us in the same way (No. 98). He is the "year"-, the "stone"-, the "grave"-splitter, and as such he still stands at the entrance of the cella in the Neolithic passage grave of Lundhøj near Ullerup (Jutland), represented stylized as a linear sign, with "thorn"- head f>, the arms in cross posture, the feet in f|'r posture, with 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 to the entrance of the cella bears his hieroglyph, the "Year", "Man", "Tree of Life X (no.99, Atlas fig.421a and b).

That the "tree of life" >|<c, the "thorn tree", is the sign of the "thorn god" in the Nordic runic series still f> £ **thur as*-called "thorn god", of the god in of the middle and division + of the year, teaches us also the latest

Neolithic entry in the petroglyphs of Seine-et-Marne (no. 100, Atlas fig. 4561). The same announces us the splendid triptych of Brastad, Sweden (No. 101, atlas fig. 4729), which shows the Son of God in cross posture, the "crucified one", between the two Jul symbols, the right or heaven cross in the three rings or circles with the Juleber as well as the six-spoked wheel cross, the year, life tree with the three-part root, on the two yearly course ships, the descending and the ascending half of the year. The same representation of the yearly and life tree, which we already met earlier in the pre-dynastic linear writing of Egypt (No. 81), we find with Tanum (No. 102, Atlas fig. 4734): it is the upper part Y of the "tree" * and/or X. as the actual part of the light course of the son of God, as the "high light" pars pro toto once again with the whole hieroglyphic reproduced, emphasized. The further entries on this rock plate show in rich abundance the Son of God, the "man", the resurrector in the "ka" posture next to a single representation of the lowering, as we also find it from the Paleolithic etc. Atlantean symbolism of the Pyrenean peninsula (no. 38 etc.). The writing is also Neolithic attested for the north, namely on a vessel sherd from Ringsjön (Skåne), dwelling place culture (No. 103, Atlas Fig. 4652).

Quite naturally now the sense of that representation in the rock drawings of Tanum (No. 104, atlas fig. 60) becomes us, which the "man" in "ka" attitude from the six-branched tree grows out, from the "little tree", which as linear sign or >|<c-hieroglyph still in the symbolism of the Nordic staff calendars of the 17. and 18. century the winter

Solstice or Julsymbolik forms, and also the rune row in the Kylfer grave concludes (Bildbeigabe 19 B, Nr. 4). Because in the winter solstice the "tree" takes root, it grows up again. Hence, that the signs for the total yearly course find also as winter solstice signs use. "Tree"-born are the "man" and the human children, and therefore still in the older tradition of the Edda the "tree of life" is called the "mother tree", the *Mimameidr*, as in the ancient Egyptian *mij* "to give birth, to produce".

The "Fin(n)" peoples of Skadinavia and Northern Russia drew from this ancient source of Nordic monotheism and primitive Christianity of the younger Stone Age. It was the Christian missionaries of the Nordic Reformation, who, in ignorance of the origin and the deep parable sense of these signs as God-recognition and God-experience of their ancestors, declared this sunken, own, most noble spiritual heritage among the feudal peoples for devil's work, and the sign of the God-, year- and life-tree with the sun-sign O for Satan, *Mubben Obnay* (No. 105). Originally it was the winter solstice symbol of the son of God in the "underworld", in the world of the dead, the sign of the "other man", as the name *mubben olmei, obnay*, says, of the son of God as the resurrector, who is in the "other world" (*mubben aimo*).¹

We know from the representation of the Lappish magic drum (rune Bomme), which ancient components of North-Atlantic cult symbolism convey to us, even if in complete obscuration of the oral tradition, that the >|c like the O sign is an attribute of the celestials, of the God-Father like the God-Son (Atlas fig. 4928 a and 4928!). And from the splendid birch bark ornaments of the Ugrians, Ostjaks and Woguls, going back to Arctic-Nordic traditions, we learn in addition that it is the *sthyk löx kanca*, the "circle of the sun" (Atlas fig. 4935, nos. 2, 4-7, 15 etc.). On an old Lappish magic drum, which was signed by Niels Kaag on Vadstfe on December 8, 1691, according to an original in the possession of the centenarian Finlappen Anders Poulsen (Atlas fig. 4928 h), the year ideogram ® appears with the right cross + as a symbol of the Son of God, the *Jumal bam*, the *Radien bardne* or *Radien kiedde*, and carries the name *Peive* or *Beive* "Sun".

If we now go further, on the traces of the Arctic-Nordic culture migration over Siberia to East Asia, the rock drawings of West Siberia, of the Yenisei area, offer us again a rich abundance of evidence, which for its part again directly connects to the Paleolithic Atlantean cult symbolism of the Pyrenean Peninsula (No. 107-120, Atlas Fig. 4741 to 4748). They probably need no further explanation after the foregoing. Particularly beautiful is the entry of Minussinsk (no. 112), where the lowering man stands at his hieroglyph, the T-sign, with the "lank" or side engraving (no. 99), above which the Q-sign is written, a representation completely related to that of no. 113. Predominantly otherwise in these rock drawings the rectangular writing of the year and year division ideogram ® is used, which is at the year or life tree (nos. 118-120).

If we follow from here the way, which once the Old Stone Age North-Atlantic or Arctic-Nordic rush-braided ceramics have moved to East-Asia, we find their spiritual inheritance in the archaic-Chinese linear writing again. Here for the year, the life, god and man or mother tree even the so important sound value *muk, mu(h)* is handed down to us, which we already find in Sumerian for the "man", "tree", the "year",¹ / *Qvigstad**. Kildeskrifter til den lappiske Mythologi. Det Kong. Norske Videnskabers Selskabs Skrifter, 1903. Trondhjem 1904 p. 30. We owe the communication of the sign in question to the missionary and convert of the Norwegian Lapps, Lector Thomas von Westen, from the beginning of the 18th century.

the "sky" and the "sun" *mu* got to know and whose further investigation must be reserved for the sections "Son of God" and "tree of life". Because the "mother"- or "man"-tree, the w-w-tree, is, according to the cultic linguistic law of the alternation of *m* (Y) and *k* (Y), the *k-nt* or *m-k* or *k-k* tree, or as a result of the alternation of *k* and *s* the *m-s* or *s-m* tree. Our Germanic tree of life, the Öwz?>è-Bauni ^*kuku-y* **ku-ki-*, angels. *cucu* etc.), is thus the *k-m* (*h-m*, *ch-m*, *g-m*) tree, the root word for "man" in all Atlantic-Nordic languages, whose inversion form *m-k*, the Irish *mac* has still preserved, while in the sunken Atlantic languages of West Africa both forms are still preserved for us: in the Soso *chame*, *eherne* besides *muché* "man", "man", Soso *ka* "man", Vai *kai* and *mo* "man", "person". From the man-tree, the knowledge-tree, comes the "speaking", Mande *kurna*, *koma*, the "opening of the mouth", Vai *ka*. Therefore, it is the tree of knowledge and life, an ancient Atlantean parable, the source investigation of which will take place in the second part.

The ^a sound value has preserved us likewise the same "tree" hieroglyph in the old Chinese, which carries the sun hieroglyph at its top (noon, midsummer), and *ka-o* "highest sun position" designates. The same sign with the detaching light, sun, seed hieroglyph (text Taf. Illa, nos. 133-136) is called ^-<? "fruit" and consequently carries the autumnal-winter vocalization. The character *tsi* "child" (nos. 137-140) with the tripartite character above the head (no. 138) and the "thorn" head (no. 139) also forms a firm link between the archaic Chinese cult symbolism and the Arctic and Atlantic Norse (nos. 23, 36, 72, etc.). And still another highly important tradition has been preserved for us by ancient Chinese hieroglyphics, that the "man"-tree, the sacred "thorn"-tree *ts'i* (nos. 100 and 101), the "hag"-, the "way"-thorn *tsao* (nos. 102-104), which shows the "thorns" (hoes, axes) laid in painting cross form No. 102, and there grows, where the right cross of the year center +, the Chinese number sign 10 (!) is, where the son of God Y> the child of God is in the β (No. 104). Which deep-rooted connection is here with the Atlantic-Nordic cult symbolism, the parable of the "thorn" God and the God in the "Dornhag" (*hag-alu*), will result in the second part.

As a summary I would like to refer, anticipating, the beautiful East Frisian year cake iron from the museum in Emden (atlas fig. 1812 a and b), which is attached here as a picture supplement 13, because it illuminates the age of the tradition in the Ingväonian folk custom up to modern times. We will come back to the year cake iron in detail in the section "Jul". Here it is only briefly mentioned that it originates in the present form from the year 1785, and apparently after old model (of the 16th century?) was made again. On the left half the mother earth is represented with the reborn son of God, who raises the arms in "ka" attitude. The Son of God wears on his head the right cross of the year + and has behind him his symbol, the year, life and man tree with the three-part root. Image and inscription enclose the "snake" β, in which the eight-spoked year wheel appears twice. The reverse side (right picture) shows again the snake in β-form and the ^-sign, as well as the "man-sign" Y, which rises^{aus} an altar-like object, from which the double β-arch arches up.

If we now follow on the basis of the text Taf. ID the spreading of the "year"-god-sign, so we meet it on the sea way of the Atlantians as well in the rock drawings of Scotland and Ireland (No. 63-70) as in the inscriptions of the Cro-Magnon population of the Canary Islands, the Guanches (No. 5^62). As for the former, which are Neolithic.



Left half: Mother Earth with the reborn Son of God, who raises his arms in a "kad" posture, carries the cross of the middle of the year on his head and has the tree of life or year with the triple root as a determinant next to him. The serpentine line encloses twice image and inscription. Above the head of the mother earth twice the g-spoked year wheel. Right half: from the double arch above the water vessel (baptismal font) the "man" sign rises

they certify again the already earlier mentioned, firm connection between Ireland-Scotland and Spain (No. 83-89), which shall be still subject of further investigation. The rock inscriptions of the Guanches provide us with both the "year sign" (nos. 59-61), as well as the sign "womb", "heaven and earth" (no. 62), which can be traced southward from here along the coast of West Africa (Text Taf. V, nos. 6-8, 9-10, ii -13).

The oldest evidence for the "year-god" sign belongs again to the Atlantic cult symbolism ^{3^} Di^jrgeschkht- of the Pyrenean peninsula of the late older Stone Age, whose cave and rock sign- year divisionideo- nungen, in the duration of the tradition until the younger Stone Age, a rich treasure of forms fch^Europa ^{atUnti} present. In addition to the forms now familiar to us Text Taf. ID, No. 71-75 is under No. 76 a important variant is given, in which the hieroglyph of the Son of God as "Year-God" connected with the linear sign of the year or tree of life \$ (rock drawing of Jimena, text Mas d'Azil again (no. 77); here it is transformed into a compound hieroglyph, into the sign of the "twofold", which consists of two "man"-signs, which are connected to each other are turned to the head, on which the linear sign of the tree of life is. The simpler form of this hieroglyph is represented by the sign compound No. 78, of which the single sign is again approximated as a writing of the "year" hieroglyph (No. 79) by closing the sign below.

Obermaier has already pointed out that the single sign of hieroglyph No. 78 is to be understood as a shortened "man" representation, and that the Mas d'Azil signs are only a direct continuation of those of the Magdalenia (Atlas fig. 1809)?

For a better understanding of this sign, which in the sections "Son of God" and "Life-32-The Year-, World-Tree" shall first come to the source-wise representation, I would like, following the in_{un} j dj, origin Text Taf. IIIa, the history of the origin of the ^-sign, the "mother-water"^{st-sign m} hieroglyph briefly in Text Taf. IV. No. i-6 represent the already known basic forms of the Tree of the Year, the Tree of the World, and the Tree of Life in the various "spellings". As already mentioned several times, in the folk tradition of Skadinavia still the ancient interpretation of this sign, as a doubling of the simple sign "man" Y, had been preserved and it meant "two men", "two people", altisl. *Tvimadr*; that is - the Son of God in his annual course as the "upper" and the "lower", the "twofold", *Tuisto* (Tacitus).

The sign "two men", "two men", the hieroglyph of the tree of life, was the The "Twins", the winter solstice and beginning of the year sign of the "Ren" or "Moose" age. Our today's constellation, the "Twins", carried in the Arctic-Nordic culture of the older stone age ver-^w apparently the name "Ren", in whose place after the ice age the moose name and in the north Atlantic Tuatha culture period of the younger stone age and bronze age then the stag stepped (see section "Stag" etc.).

The sign of the "two people", the "twins" is the 15th rune in the longer runic series: it is in the high summer part, the "hagals aett", before the "sig" rune and has in Anglo-Saxon the phonetic value *eolhx* (Steph. 5, 13), *elux* (Steph. 10), *elx* (Steph. 38), *iolx* (Steph. 9), *ilcs* (Steph. 8), *illix* (Steph. 4). According to the medieval glosses the

^x *Hugo Obermaier*: Paleolithic and Stone Age Rock Art in Spain. *Præhistor. Zeitschr.* vol. XIII/XIV. 1921 - 22. p. 194 fig. 10 and the same: *Fossil Man in Spain*. New Haven 1925, pp. 332-333, Plate XXIA and XXI B.

Name "elk" and also "deer". Except in Germanic the word is still preserved in Celtic-Latin *alces*, Greek *alkè* (ἄλκη). The vowel change of the name reveals the shift of the symbol from the winter solstice to the summer solstice, the migration of the god *al-el-ū*. This word *l-k* or *r-k* is already well known to us as a designation for the cycle, in particular for the sign of the year as the sign of the beginning of the year. It is the same stem which is preserved in the Gothic *alhs*, in the Anglo-Saxon *ealh*, Old Saxon *alah* "temple", Old Lithuanian *elkas*, *alkas* "sacred grove", originally "circular enclosure, enclosure", Latin *arx* "firm height, castle", etc., the same stem which is *ur-ka^ or-ku*, *ar-ku* etc. in the bull time.

We now know from Tacitus, *Germania* cap. 43, that there was an "ancient sacred grove" in the land of the Naharvali in northeastern Germania. "There a priest in *female garb* (*muliebris ornatus*) rules; the worshipped gods, however, correspond to the Roman Castor and Pollux. Thus their nature is designated; their name is the *Alken* (*Aid*). *No effigies, no trace of foreign service*, yet they are worshipped as *brothers*, as *younglings*."

The message of Tacitus is for us of immense importance: it illuminates sharply the religious and cultural conditions of Germania at the beginning of our yearly counting. In the midst of the Suebian tribe, which had completely degenerated into an eastern Celtic culture with its oriental, druidic and shamanic cult, sat a tribe that had preserved its ancient heritage in the mountains. Although the eastern paternalistic conditions had displaced the priestess of the old Tuatha cult community, the priest wore the robe of the priestess in reverent or wise protection of the most sacred tradition of his people. There were no images in the grove where the two "Alken", the brothers, the "twins" were worshipped.

So we have here a worship of the >|< or the "Tvimadr", the "Tuisto", the "Zwiefachen", the *Irmin*, unequivocally proven. For the *l-k* (*r-k*) stem, as has already been mentioned several times in the fourth section, alternates with the *l-m* (*r-m*) stem, since *Y ka* is identical with *Y ma* as the sign of the rising, ascending Son of God, so that the *al-ki* or *il-ka* (*il-ku*, *il-gi*, etc.) is none other than the *Irmin* or the *Ilmarin*, the heavenly "forge god" of the Finns, to whom we shall return in the section "Son of God."

Now the proof would remain that the "elk", the "stag", was the symbol of the "twins", that is of the "twofold". Here the monuments still supply us with a complete proof: Atlas fig. 4739b = pictorial supplement 8, rock drawing of Fossum. The stag carries above its antlers two human figures, which turn their backs to each other: each holds in the hand a staff-like object, the determinative sign for "sunbeam", whose name in Old Norse *geisli* meant "sunbeam", "staff" and is identical with the word "ger" (spear, "thorn"). They symbolize therefore the sign This is confirmed by the fact that apparently below between them both a *hom*, the *k-r* (*ur-ku*, *-ka* etc.) is represented. The rock drawing is at the latest Bronze Age.

Atlas Fig. 3340 Rock drawing 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, with the moose next to it. The rock drawing belongs to the "Arctic-Nordic" culture, so named in prehistoric science, so it is at the latest early Neolithic.¹

¹ It is also possible that a mating scene is depicted here and that the elk appears as an ancient winter-sunny symbol of the bringer of light and life: cf. the Paleolithic depiction of the reindeer (or elk) in Laugerie-Basse above a reclining, heavily pregnant woman, Atlas Fig. 3339b.

Atlas Fig. 3345 Stone depicting a deer from the dolmen of Pouca d'Aguiar in the province of Traz-os-Montes (Portugal). The stag "literally" carries the >|c or hieroglyph, the upper part Y of which is attached to the head between the antlers and the lower part X^{am} tail, which was meant to symbolize the concept of the "upper" or "front" and the "lower" or "rear" ("two people"). The representation is Neolithic*

The rock drawing of Fossum and the tomb house symbol of Pouca d'Aguiar, which show the **The Stag of Ilya** Stag as the bearer of the "two men" or the X and Y sign, that is, the J "Tvimadr" and ^{the "Elias Day"}

or the "Moose Sedge", symbolizing the sign "year", "year division", gain increased importance in connection with those cultic folk customs, which we will be able to determine in Northeast Europe, from Lake Onega to the Caucasus (Circassians) They refer to the so-called "*Elijah*" day, which is celebrated with the sacrificial slaughter of an emblematic animal and the distribution of its flesh as a ritual meal ("evening meal", "communion"). In the Olonetz governorate, this ritual usually falls on the first Sunday after "Elijah's Day", on August 4 (== July 22). *The year and the beginning of the autumn-winter part of the year; the descending half of the year; are counted from Elijah's Day.* The numbers 6 and 12, the partial number of the year, i.e. the last Atlantic-Nordic division of the year into twelve months or twenty-four half months, play an important role in the still preserved folk customs of this day and the traditions connected with it. While the sacrificial animal on the "Mutton Sunday" is usually the mutton, the sheep ("Lamb of God"), which was fastened with the pagan Circassians of the 17th century to the cross-post, it is according to the older custom the *bull* and according to the folk tradition it should have been *before it a stag*, which *had* always *put itself on* this day to the sacrifice. Only when he would have "*failed*", the bull was taken as a sacrificial animal in his place.

What meaning this tradition from the Olonetz governorate has in connection with the rock drawings at the Onega Lake, in backward connection with the symbolism of the Skadinavian Bauemstab calendars and the Skadinavian cult customs "Olsmessa" and "Torsblot" etc., shall be the subject of the investigation in the second part, especially in the section "Son of God". We get thereby the certainty that the Son of God remained alive as the King of Heaven, in the summer turn, the **il-gi*, **il-ji*, who in Russian is still called *Ilija*, and in the epic as *Ilija Muromez*, the "Bogatyr", is none other than the Sig-Tyr standing at the "cross" of the middle of the year, with whose cult festival the deer, bull, ram (sheep, lamb) sacrifice and the commemorative May with the bread of the new harvest as well as the cross tree erection was connected.

That the oldest sacrificial animal of *Ilya*, christianized *Elias*, was the stag (older atlantic-nordic the elk, paleolithic the reindeer), confirms the long runic series, in which the **#-£>* sign as the 15th rune still forms the *initial sign of the eighth yearly month* (- August): see text plate X. From the ancient Neolithic cult center of the North Atlanticists, the knowledge of this cosmic symbolism once migrated to the East, which, due to its rural and folk seclusion, preserved for us until the present the last traditions of the god *il-gi* > *il-ji* with the stag. And as our investigation will also show, the Hittite bronze figure of Teschub of Schemen, Memel district, the rest of a destroyed large find (Atlas Fig. 5093), forms the prehistoric connection between the Baltic and the Near East, the Hittite cultural states, which gave the Israelites the figure of *ilu Tesub*

(*Tilup*), of the god *Tisup*, *Tesub*, *Tisbu*, of *Elias Tesub* of the Old Testament, Elias the "This- biter" or "Thesbiter" (I. Kg. 17, i; 21, 17) conveyed. As the "Ilya of Murom", originally the Son of God in his yearly course as the "King of Heaven", goes to heaven in the fiery chariot with six steeds, so the Thisbiter Elias is raptured by Yahweh (Yahu) in a fiery chariot with fiery steeds.

Appears the Elijah, whose life also otherwise a number of details of the atlantic

Nordic cosmic yearly symbolism, with the conception of God of the Chatti, the Hittites of Syria, on the other hand, the overall cult symbolism of these Hittite God figure, the "thorn" god with the ger, or (older) with the (stone) axe, the *t-r*; *t-l*. and the sign, the winter solstice and springtime *Tarku*, *Tarchu*, as well as the Hettite name for God *Ilm^{lim}* -is, *Ilum-as*, "God," plural *Ilani* (*l-m* and *l-n*, respectively). tribe), the Hettite circle of the Near East via their Neolithic migration from southeastern Europe backwards in time and space with the Baltic and the North Atlantic Tuatha-cult center

As we will examine in the section "Tree of Life" and "Stag", according to general northern European tradition, over here as well as over there the stag (elk, Ren) as "sun end/⁴ is the predecessor of the "bull"⁴⁴ and carries either the sun or the "wheel"⁴⁴, the "Tree of Life"⁴⁴ or the 64-1 points, the "Ilge", the "Elk Sedge", the Water Iris, between the antlers, the symbols of the Son of God, who is the "Twofold"⁴⁴. And thus it becomes explicable to us why in Armenian the *l-k* (*r-k*) stem has preserved for us in *erku* the meaning "two" and in Sumerian *man*, *min* "brother"⁴⁴, "companion"⁴⁴, "two"⁴⁴, "both"⁴⁴, and in Babylonian^{il} *Samal* "denotes the sun god"⁴⁴. Sumerian *manu* or^{gil} *ma-nu* but is a designation of the sacred cult tree, Semitic *eru*, also called Sumerian &*tir*; likewise but a name for a certain "weapon of the gods"⁴⁴, "the exalted weapon of Anu," which is also carried by the magician as a badge in his hands. In the section "Son of God"⁴⁴ we will explain this Babylonian badge of gods and priests and y still more near. The Germanic word *ir-min* contains the older word for "man"⁴⁴, the consonant stem *m*, to which later the "-stem" was added, which could also mean "two"⁴⁴. It is this the great mystery of the Atlantic-Nordic cosmology that the "One"⁴⁴, the "Two"⁴⁴ the spelling >|< or And therefore the "Irmin"-God is the "Twofold"-God (Tuisto,

Tvimadr), which would literally correspond to a Sumerian-Babylonian **il-min* or **il-man* (cf. Babylonian *ilu* "God"⁴⁴) and is also present in the Hettite *brain*, *ilun* "God"⁴⁴, plur. *ilani*. For - as the investigation in text taf. III a (No. 64) has shown - in the Hettite rock drawings of Demir Kapu the son of God, the *l-m*, the *üim* etc., is actually represented as the *twofold*!

As will be shown further (text fig. 36), we get the immediate confirmation in the Babylonian seal cylinders, which contain images of the bull or the bull-hearer ideogram, Y respectively Y> of the *-k*-sign, which carry the god and tree of life hieroglyph >(<, and let precede the representation of the "twins"⁴⁴, the "two people"⁴⁴ as upper and lower. However, the name of the "twins"⁴⁴ in the Sumerian is the *l-m* formula *Almu* or *Alamu*.

Originally the consonant stem *m-n* designated the dualis, as the Sumerian still shows us - but has become identical with the simple stem *m* - which has preserved itself among other things still in the old Frisian *ma*. In the autumn-winter part of the year the "lower"⁴⁴ man must have the phonetic value *mo* and *mu*, which after passing through the winter solstice, the division of the year, the beginning of the year becomes *ma* and then *me*. Here be

now reminds of the values which we had determined in the Sumerian for the signs *pa* the "tree of life" and yearly beginning sign of the "holy row" of the ram age. It had also the value *gis*, *gi-es* and *mu* with the meaning of "tree", "wood", "cult staff", "scepter", "shepherd's staff", then "man" and "lord", as well as "god", "fire", "sun", "sky"; *mu* however has still the special meaning of "drive" and "Namd\ pennen". Because, as we will examine in the next section, the human being begins his "year of life", when he is born, that is, emerges from the "water", from the womb. Then he receives his "name", then "his mouth is opened", then he begins to speak.

Mu is in the Sumerian still related to *ma* and *me*, and *me* has likewise still received the meaning of "mother" (Semitic *um-mu*), "water", "man", "sun god", "sky". We have already got to know the word *me*, the consonant stem *m* or in doubling *m-m* in the previous section (p. 115-116, also p. 264) as designation for "water", "mother" and "man", "man". Because the man is called as genus after his "mother" from which he was brought forth. From the linguistic compositions of the Sumerian it results that the sign + was connected with the beginning of the year, the "year", so that the connection of the sign £ and ® as winter solstice and year division symbolism in the Sumerian corresponds exactly to the symbolism of the Nordic staff calendars (text Taf. III, No. 46). In fact, we find both signs in Sumerian-Babylonian also connected with the hieroglyph of the tree of life >|< respectively (Text Fig. 40, nos. 29, 30, Text Tabf. V, no. II5, appendix to part II, plate "Sumerian-Babylonian symbolism of the tree of life", nos. 13-15).

This cosmic language symbolism of the Atlantic-Nordic race is also still clearly recognizable in the Kyprian (Text Taf. IV, Nr. 39-41 - Text Taf. III, Nr. 157-159), where the *lower half* of the year sign ® has the phonetic value *mo* (Text Taf. IV, Nr. 41), but occurs synonymously with the whole sign in round (no. 39) or rectangular spelling (no. 40); for the original winter solstice sound *mu*, the Kyprian still has the *painting cross with the two dots*, the sign of the setting and rising sun of the solstice (no. 42). For the summer "upper" man, the Kyprian carries the signs nos. 36-38 with the phonetic value *mi*. We can observe this writing already in the Epipalaeolithic Atlantic writing of Spain. The symbolism of the Andalusian rock drawings (Atlas figs. 4530-36 and 4740) shows us the Son of God as a "tree of life" in spring in a hieroglyph which combines the linear writing of the tree of life (six branches 4- trunk or axis) with the *ka*- sign (Text Taf. IV, No. 16), beside 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 Taf. IV, No. 17). Next to it the original form appears, where the ram hieroglyph of the Son of God lowering himself from the summer cross is set instead of the "upper man" Y (No. 18). This hieroglyph passes directly into no. 19, the sign of the lowering sig-tyr T-t. The right-angled abbreviation of no. 18 is given in no. 20. Its origin is obvious from the series of forms no. 7-12. It is based on the parable of the son of God "in the waters", to express it veditically - the *apām napāt*, the "child of the waters", the cosmic symbolism of the winter solstice myth. From that "writing" No. 7 of the year or life tree, the double Y sign, which has been preserved in the same way in the Germanic runic writing (as „Ziu“-rune) as in the Germanic house and court marks, that symbolic representation of the epipalaeolithic rock drawings 21 with

322 of Minateda (Albacete), nos. 8-9,¹ *The God in the Waters* *, in which the "arms" and "legs" of the schematic linear figure of the Son of God are approximated to the water ideogram, the serrated line.

Full certainty about the meaning of this emblem we get from its Neolithic tradition, as a funerary symbol; in the form No. 10, on hands and feet the solar 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 which are actually in the waters, if one takes his annual ideogram X X etc. ^{a/^s} &n itself, the conception as it appears in no. ii (rock drawing of los Vuytres near Penalsordo, Bajadoz) and no. 12 (Batanera de Fuencaliente, Ciudad Real) is also explained: the hieroglyph of the lowering is connected with the water feet. In No. 13 (los Vuytres), the sign of the "horned one", the "Ka" Y, is associated with eight water lines, 4 + 4, like the linear sign of the eight-branched tree of life (No. 15): it is that of the god in the waters.

This mental connection in the cosmic-symbolic representation explains it likewise without further, why the "root" of the year, world or life tree, the "feet" of God or the "lower man", A rh 4t in the quick writing became finally a three-pointed line (No. 25), while the "upper man" Y, the or y, remains written there two-pointed (No. 21). It is probable that both forms were in use side by side; the Schönschrift next to the Kurzschrift. In any case, we can notice in the history of the Nordic runic series that in the so-called younger or shorter series Y suddenly appears again as the sign of "man" (maSr) with the consonant value *m*, while the same sign in the older, Anglo-Saxon runic series has the phonetic value *l* and *x* (- *g* 4- *s*), the *Die ügsegge* (sword name but, as we saw above, is composed with *et* and *il*). The brace of Charnay *des* or drives in place of Y still the complete sign A sound value *l* presupposes however an alternation of the son of God as form *r* in the Atlantic-Nordic language, which we occupied also in *irmi-n* and the

Sky comg

must also be put as *ri-èi* or *ri-gi* because of the change of *k* Y and *m* Y- In the Kyprian Y is also still called *ri*, and *Rigr* is also the name of the sky-god Heimdall, that is the sea- and earth-born son of god of the winter solstice, the *ra-ka*, who becomes *ri-gi* at the summer solstice. It is the sign of the "man", the son of God in midsummer, at the summer solstice, as "king of heaven". In Anglo-Saxon it carries the name *eölh(x)secg* or *eolhx secc*, which is explained in the Anglo-Saxon runic poem as follows:

(eolh) secg eard haefp oftust on fenne, wexeS on wature, wundap grimme, blöde brenneS beoma gehwylcne, \$e him aenigne onfeng gedeS.

"Moose reed has earth (roots) very often in the swamp, grows in the water, wounds grimly, burns with blood every man who does some reception to it (touches it)."

The "elk reed" meant here⁴ is the water iris (*Iris pseudacorus*), blooming time May and June, thus to the summer solstice. Already in the Neolithic ship types of the Skadinavian rock drawings appears in alternation with the human rune Y l^{as} Stevens-

¹ /f. Breuil/. Les peintures rupestres de la Péninsule ibérique XI. Les rochers peintes de Minateda (Albacete). Anthropologie XXX (1920), fig. 44-46.

symbol the "lily" (Atlas fig. 4107-4117). The stylized water iris must therefore have been the ornamental form of the high summer tree of life >|c or the son of god of Sig-Tyr as "king of heaven". What high use this flower actually had in the Atlantean-Nordic cult symbolism, we will see in the section "Lily". It concerns also here again the Nordic God-seeing in the nature, that deep-mystical disposition of the Nordic race.

The water iris owes its stylization as the "tree of life" flower of high summer to the shape of its flower: of the six petals, the three outer ones protrude and descend, while the three inner ones are directed *upward*; it blooms until the summer solstice and its color is *golden yellow*, the summer sun color of the Atlantics, which is associated with the vowel *i*. The ger- or sword-shaped leaves are cuttlingly sharp due to the content of silicic acid. This is the flower of the god with the ger, later with the sword, the sig-tyr of the summer solstice. The "sword" name of the plant reminds also the later transfer of the same in the vernacular to the "*saber*": Franconian *Säbele*, Erzgebirgisch *Sabelblume*. Therefore, the word *secg* and *siggi* in Anglo-Saxon also has the meaning "sword". According to the sound change *s-g*, *s~k*, *s~h* we find this word also still in the old Saxon god name *Saxnot*, Anglo-Saxon *saxnéatx* it is the "sword companion", the name of the god of the war and the death, of the son of God as a death companion, the *Sig-Tyr*; to this belongs Latin *soc-ius*, "the accompanying", "following" (*sequor*), Old Indian *sākman-*, Avestian *^xw^*-"escort, comradeship", Irish *sechim*, *sechur* "follow", Lithuanian *sekū*, *sėkti* "follow". Hence in Anglo-Saxon also *secg*, "man" and in Old Norse *seggr*, "man", "warrior".

And now the name of that god-flower in the German folk tradition, a splendid piece of continuity, which the vernacular preserved as a sacred ancestral heritage. The "elk" name, that is, the summery *il-gi*, is preserved for us in the Swiss and Swabian *Ilge*. The inversion form *li* instead of *il* in **li-sig-gi* or **li-sig-ga* remained in the Old High German *lisca*, *lese* "sedge", Middle Dutch *lissa*, *lessce*, *lys* and *liesse*, New High German *lieschgras*, French "fleur de lis", the heraldic "lily", as in the Latin *lilium*, which is by no means borrowed from the Greek *leirion* (keiptov) "lily".

An alternate form to **li-sig-ga*, **lisgga*, Old High German *lisca*, etc. is Anglo-Saxon *risc*, *risce*, *resce*, *riese*, Middle Low German *risch*, Late Middle Dutch, Middle High German, Middle Low German *rusch*, English *rush*, Norwegian dialect *rusk* "rushes", "reed", "reed". Striking in the Anglo-Saxon is the alternation between *s-k* and *k-s*, a sound change that occurs in the Atlantic Norse language for the character X. When the word *riks*, *rix* was no longer understood as an alternation of the *Usk*, the word *secg* was added to it again. Thus it appears as *rix-seccas* in Anglo-Saxon (Gl. Prud. 806) as the "king's reed", "king's fleece". *Ri^* belongs to Anglo-Saxon *rixian*, *ricsian*, Gothic *reikisan*, Old High German *rlhhisōn* "to rule, to reign," Gothic *reiks* "ruler," Old Saxon *rſki*, Anglo-Saxon *rlce*, Old Norse *rlkr* "powerful, respected," Irish *rl* "king," Celtic **riks*, Latin *rex* "prince" "king," Old Lithuanian *rikys* "king."

As has just been noticed, we have already become acquainted with this ancient word of the North Atlantic linguistic property in the previous section (p. 175) as the name of Heimdall, the heavenly light god, originally the son of God in the high summer time as king of heaven, where he is called *Rig*.

The second part of the Anglo-Saxon name "secg" or "secc", meaning *sig-gi*, has survived in the Low German *Sigge*. In addition, however, Low German has also "Drachenwurz", 21*.

snake name (!), "Adebarblome", "Adebarsbrod", "Adebarssnapp", "Heilebartsklappe", "Störkeblöme"?

If we now recall what we have established about the relations of the $j/\wedge$ rune H to the *yew* rune 4*, the sign of the high summer tree of life (p. 297), of the stork as "ot (oth) bringer" and of the $\wedge/$ sign Ä as "life" and "snake" sign (pp. 203 and 204), we will certainly not be surprised anymore, if the Ingväonian, the Frisian-Dutch house marks and weapon signs of the Middle Ages and their later continuity depict the stork, the "Eiber" always standing on the six-spoked wheel, the "Eibe"- or "Sig"- rune, which in its beak or in its paw the "snake", the "ring", the "golden ball" or the "apple" as sun symbol (cf. Section IV, p. 117), or holding the child (Atlas fig. 3947-3955).

For the farming population of the Aries period, whose marriages took place after the harvest season or in autumn, the stork became the messenger of the spring and bearer of life, thus bringing the first child in May or June.

We will come back to the details of these so beautiful subtle parables, which today are no longer understood as "stupid and immoral old wives' tales" for a long time, in the section "Stork".

And in order to close the ring of evidence, one compares now provisionally on the hand of the monument illustrations of our atlas, which symbol is associated with the "stag" or "elk" in the symbolism of the peoples of Atlantic-Nordic race. We will find that from the younger Stone Age to the Middle Ages in the Germanic symbolic folk art the "stag" carries the tree of life also as a hieroglyph of the six points around the center, or as a linear sign, or in naturalistic representation, as well as the "lily", the "sun" or the four-spoked wheel, etc. (Atlas figs. 3345, 3347, 3349-3355, 3358, 3361, 3379-3383, 339² ~34², 3405-3406). Here again the Ingväonian cultural circle shows the richest continuity.

The sign *il-gi* or *ri-gi*, the three-rooted "lily" or the three-rooted "trefoil", remained the sign of the "man," the Son of God, the Christ, also in the Ingvaeonic symbolism of the Christian Middle Ages (Atlas figs. 331-333, 1626, 1636-37, 1641-42, 1671-73). And as God's son, the king of heaven, is still called "ri-gi" in the Edda as Heimdall, so also the Germanic king as earthly ruler wears the three-rooted lily, the *rix-secg* "Königsliesch" of the Anglo-Saxons, or the three-rooted trefoil as dignity sign, the so-called "ermine" of heraldry, as well as the lily staff or "man"-Y staff. As in the Ingväonian runic series the sign of the "man-tree", the high summertime of the *Ir-mi(n)*, the *il-gi*, the "twofold", the "two people", still alternates with the simple sign of the "man"-Y, so *secg* in Anglo-Saxon, as was mentioned above, has besides the derived meaning "sword", also that of "man", Old Norse *seggr* "man", "warrior", a reminder of the Sig-Tyr, the god with the sword-flower, with the "ger".

And as we will see in the examination of the Ingväonian tribal symbolism from the North Sea rv to East Prussia, besides the "ger" or "arrow" with ö6 the solar circle as alternating form always return the "man" sign Y or ðæ "Klee-

'j 2

èthel,

" on the gable of the house again They are the emblem of the *bthol*,

Fig. "7 of the *allod*, the "home ground" Correspondingly, we meet the sign of the "trefoil" in two Anglo-Saxon runic series still for the phonetic value *m* "man" (Steph. 41 and 36 = text Fig. 27).

* H. Marzell; New illustrated herbal book. Reutlingen 1923. p. 426. *Edouard Nawillet* Das ägyptische Totenbuch der XVIII. bis XX. Dynastie. 2 vols. Berlin 1886. vol. I, plate XXVII.

Especially the first connection is a characteristic example of the Nordic symbol poly-phony, because by emphasizing the middle "leaf" this latter also appears as the *ot-(pth-)* rune in angular writing ft; cf. text pl. I nos. 7-10 and atlas section "Ingväonien" figs. 4789, 4793-98, 4800, 4805-07: the "clover trefoil" as gable sign of the Frisian farmer and freesman; figs. 4801-02, 4811-14, the "man sign" as gable sign in Dutch Frisia, figs. 4878 and 4879 in East Prussia, Oberland, Wallen and Groß-Dankheim (Ortelsburg district), continued tribal symbolism of the Dutch colonists of the Middle Ages there; figs. 4808, 4816, 4829, the *t?-(^/Ä-)* sign as gable sign in Dutch Friesland, fig. 4876 in East Prussia, Oberland, Tafelbude (Osterode district).

It was Albrecht the Bear, who in the 12th century with colonists from Holland, Flanders, Rhineland and Westphalia colonized the East Elbian Wendenland, especially the Oberland; as he also settled with them the southwestern part of the Mark, the aforementioned "Fläming". The Flemish wandering song originates from this time of Ingväonian reclamation of Northern Germany, whose colonist marches extended through Upper Saxony to Silesia to Hungary and Transylvania: "Naer Oostland willen wy ryden."

As thousands of years ago, when the North-Atlanteans, the Tuatha-peoples stepped or better drove to the land-grabbing in Northwest-Europe, so once again Ingväonen as the culture-bringers, the developers of the holy clod of the mother earth, penetrated to the east, the "sons of man", the "Othal"-, the "Edelingen".

The phonetic value *r* for the "human sign" Y seems to have alternated in Old Norse also with the voiced spirant J or z, which later became *r* in general. The cult-symbolic basis of the alternation between the sounds *s* or *r* and *s* and *k* will be discussed later.

The sound values, which result now provisionally from this investigation for the sign "man" in the course of the year, are accordingly: the *"/"-stem* (without or with *"-stem* suffix) and the consonant-stem, whose sound changes in the year in the row *k-h(ch)~g* and *j*, as well as their mutual connection with a *Z-* or *r-stem*, the sound value for "God", "light". All these connections can occur again in their *inversion*.

We will discuss this cult linguistic interrelation between the words for "God," "year," "man," and "mother" in detail later, and first continue the study of the "man-water" sign, from text Taf. IV, to be pursued further. The two-pronged line M, attested by us in the epipaleolithic writing of Spain, occurs generally in the longer, Nordic runic series, but has there the vocalic sound value *e* and in Anglo-Saxon the name *eh*, Old Saxon *ehu* "stallion, steed", which is also preserved in the Gothic *aihwa-* and in Ulfila's language must have been **aihweis* "stallion, rider".

As was already indicated several times, many vowel signs developed only in later time, as the still to be discussed cultic turn-writing of the consonant signs, from which their respective vowel value resulted, got out of use and special signs were introduced for the vowels. This process must have taken place already in the middle Stone Age. The vowel signs are therefore partly *former consonant signs*, for which then again *new* consonant signs were created.

The inscription of El-The runic sign M (text Taf. IV, No. 43) has originally also once had the consonant hieroglyphè value w and as the third sign of the autumn-winter series, 19th sign of the yearly rubric,

it must have had the vowel value *eo* or thus *om* or *mo*, as in Cyprian. It stands in that section of the year where the son of God, the Sig-Tyr starts between the two western mountains his water, winter, night journey into the womb of the earth (text plate X) We are now fortunately in the possession of a Neolithic record of this "third generation" of the sacred series, in the predynastic linear writing of Egypt, and indeed in an Upper Egyptian rock drawing in that area where the culture of the "people of the foreign boottypus", overlaps with later Atlantean waves, the blond Libyan Tuimah (Ithermaken, p.132) intersects (pictorial supplement 19 and text figs. 29 and 61J. This inscription and drawing on a rock near El-Hösch (Upper Egypt) on the Nile, in the desert between Edfu and Silsilis

is Neolithic and namely a *death escort* and *resurrection formula*. It has already been mentioned briefly in the previous section in connection with the winter solstice myth and the harp of Dagda (p. 165). As on that Irish, medieval harp still the symbol of the hand god with the man-sign Y is represented, so we find also as conclusion of the inscription of El-Hösch that stretched out hand with the Y~sign. The representation of the lion confirms the relation of the inscription to the cult of the dead. In Egypt the lion has taken in the symbolism of the South-Atlanteans that place which the wolf or the dog once had in their northern Atlantean homeland as guardian of the grave and the underworld, as symbol of the winter suns.

(cf. Sumerian *ur* "dog", "lion" and "man"). In the later, Egyptian hieroglyphics the so-called two ^4&w-gods appear, which were represented as hieroglyphs by the upper bodies of two lying lions, which are connected at the back. They are a designation of the earth god *Keb* (Seb) and embody the passages 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 mouth is the entrance (evening, west), the other the exit (morning, east). Later they were represented separately, each in full body form for itself, and are called in the "Book of the Dead" the lion gods

from „yesterday" and "tomorrow" called, hieroglyphic P^^ *if* (Sef) "yesterday" (= "hoe stick" + "horned serpent" 4- "sun") and *dw** (Duau, Tuau)

"tomorrow", "morning"

("star" 4- "vulture" 4- "young quail" 4- "sun"). A representation of the two lions contains the "*Book of the Dead*". Between the two lions sitting facing backwards there is the hieroglyph of the "two mountains" £Oj, in which the sun sets and rises, as a *sign of the horizon*.¹ The sign of the "west mountains", in which the sun god Rā as *Tum* or *Atum* sets, is in the longer, Nordic runic series still exactly at the same place in the west, at the beginning of the third gender, the "Tys ætt", the autumn-winter series: f *hL Ti-bi-orku{-a}* and so on.

That this hieroglyph goes back to the predynastic culture of the "people of the foreign boat type", the South Atlantic Ma-uri, results from the comparison with the formulas of the predynastic linear writing, appendix to part II, "Linear Writing of Egypt", plate. V, where the sign appears in the inversion w as a symbol of the winter solstice and the beginning of the year as a rebirth formula, on the tomb vessels with the following attached determinatives: the "tree of life")(in the *ur-*, *-ku*, *-\$*-arc β (no. 3), the arc β (no. 4), the circle Q as a

¹ E. A. Wallis Budge: The Book of the Dead. Papyrus of Ani. Vol. London 1913. 2 Vol. I, plate VII.

Yearly sign (no. 5), the yearly division sign © (no. 6); the ladder to heaven (no. 7), which according to the Atlantean-Nordic cult symbolism leads up from the "stone" to heaven, an ideogram of the course of the year (the rungs are the months), to which we will return in the section "Ladder" (Text Plate VI, nos. 54-59).

The "Sphinx" of Giza represents the lion goddess as guardian of the surrounding tombs and stay for the Râ. She turns the face to the east. Ancient she is, since she already existed at the time of Khephren, the builder of the second pyramid. According to the CXLVI and CXLVII chapters of the Book of the Dead, lion-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 human heads. Also the bier for the dead always bears the representation of the lion's head at the main end and the lion's tail at the foot end. And for the cosmic-symbolic origin it is still important to note that the south wind *Shehbui* is represented with a lion's head, because nevertheless in the Atlantic-Nordic cult symbolism the sun moves at the winter solstice to the south into the *ur, ku, su* etc., the smallest

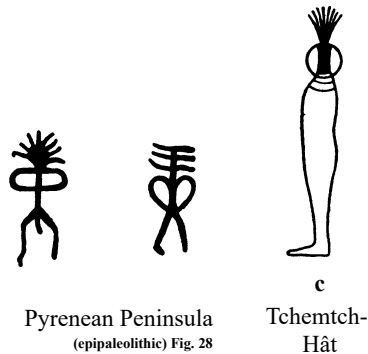
Arch n retreats, to where the "grave", the "stone", the "mother night" is.

The linear writing of the predynastics, the Amu-ri states expressly that in the downward turned "both mountains", thus in the midwinter, the year division takes place. Also in later tradition of the older and middle realm we still find traces of it connection with the cult of the dead. In a hymn of the Book of the Dead Isis says to Horus: "You are the son in *Mesqet*, who is brought forth by *Nu* (the primeval water)." "*Mesqet*" now is called that chamber in the underworld where the dead person had to go through the skin of a bull reborn. We saw already that the predynastic linear writing the year division in the inverted, lower "two mountains" *ur-ku* (*âr-ku, ur-ku* etc.) vomimmt and especially still the *ur*-or *fa*-usw.-sign adds, which has kept with North Atlantians also the meaning "bull" and in the runes-series as the first sign after the split year-sign (D, the two "thorns", in the bull age stood (see the inscription of Gourdan, picture supplement 19 and text fig. 32 and 66: H etc.)

what extent the cultic and hieroglyphic tradition of Egypt contains the continuity of the Atlantean-Nordic cult symbolism of the bull age, will be shown in the course of this investigation

Here we want to say for the time being that Horus, the son of God, the resurrected, newborn one

Isis says to him that he is protected by *Hat* there. We know little about *Hat*; the hieroglyph in question shows one of the two ^&ra-lions and has the value *hi-t* "front, beginning, late, before". Under the lion is the destination sign of the "turn" o.¹ In the second corridor of the tomb of Seti I, however, a deity is called *Tchemtch-Hât*



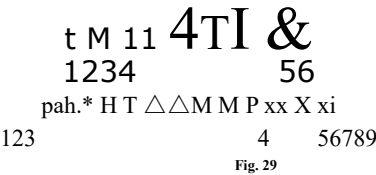
¹ The sign O probably represents the stone cap of the Neolithic drill, cf. *F. Ll. Griffith*; A collection of hieroglyphs. A Contribution to the history of Egyptian Writing. Archaeological Survey of Egypt, 6th Memoir. London 1898, p. 49. The colors with which the hieroglyph is painted are *green-blue* or *black*, the Atlantic water and winter solstice colors; see section VI

and depicted¹(text fig. 28c). The deity carries as head the symbol of the *DU series of letters by El-Hösch^ the rune series and the hand ideogram* yearly division, from whose axis a tree with eight branches grows, the linear representation of the yearly or life tree hieroglyph which is formed from the six-branched >|c by addition of the line of the equinox, east-west.

This representation is also of Atlantic-Norse origin and can already be attested by us in the Epipalaeolithic petroglyphs of Spain (text Figs. 28 a and b, Jimena), as well as in the North American petroglyphs (text Pl. Illa, nos. 5-7).

Like Homs, the dead man, to whom the inscription of El-Hösch was dedicated, is in his *ka-ku, ur-ka* etc., in the winter solstice of his life. He has been given the third "gender" of the "sacred series" as a funerary inscription and rebirth formula.

If we now compare the two versions, that of El-Hösch and that of the Rune Futhark, the following picture emerges:

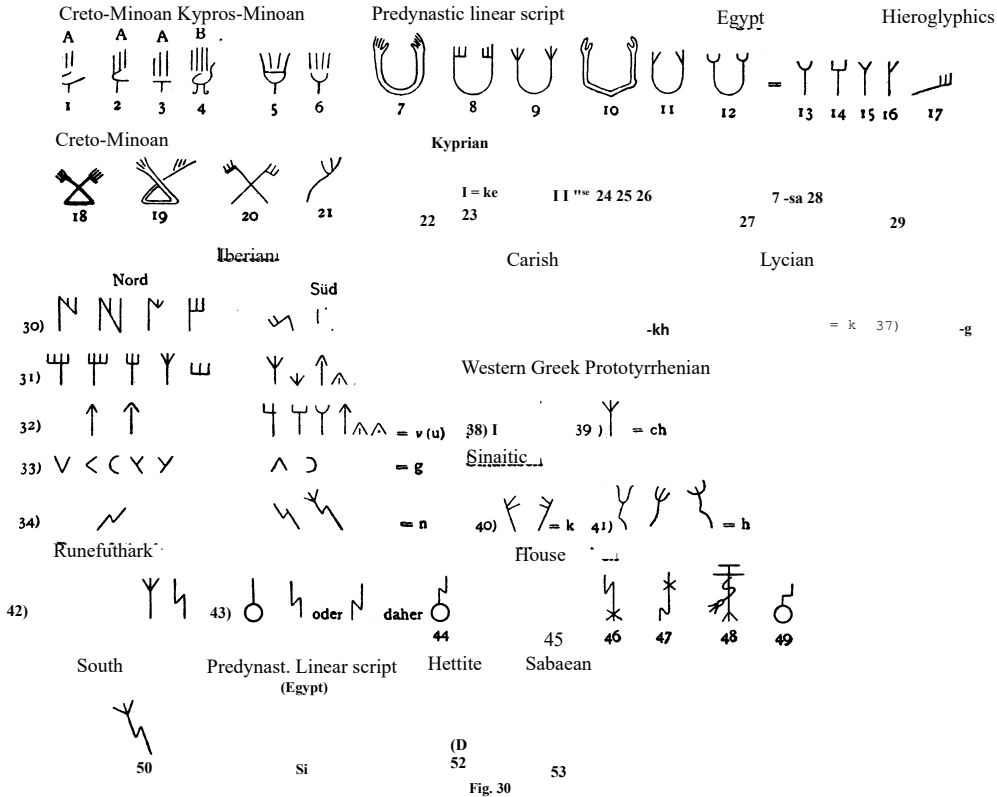


The hand ideogram The first character of the formula *H sig-Tyr (Ti + ur)* is written in the series of El-Hösch not and the Y-Hiero- but with the hand ideogram, whose genesis is illustrated by the text Fig. 30.

The older Creto-Minoan linear writing (A) shows us that the hand ideogram can be written with three fingers or three strokes (No. 1 - 3). The increasingly fleeting drawing of the thumb finally became a simple stroke (no. 3). The younger linear script (B), on the other hand, again shows the five-fingered hand ideogram (no. 4). Actually, the hand ideogram of the older linear script is four-fingered, a peculiarity which we see recurring in the Kypro-Minoic (nos. 5-6). That the "hand" can also be four-fingered is connected with its cosmic-cult symbolic meaning. As also the hand with the "Mensels-sign Y at the end of the El-Hösch-series testifies, it stands at the *end of* the year-series. There, where the Son of God enters the "grave", the "dog", "wolf" or "bull" sign, the *uv (ul)* or *ku f)* n A, he has only *one* hand: these are the leap days at the end of the year, whose number varied between five and four, as we will examine in more detail in the section "Hand" and "Comb". In the symbolism of the Nordic staff calendars we will find thus before the yearly division, the Jul sign always the *hand*, either fully opened or with *two* outstretched throwing fingers, the oath hand of the Tyr, whom one should call twice, the symbol of the main Thing of the year (see appendix to part II, plate XII of the "Symbolism of the staff calendars").

In the Eddic tradition the cosmic-symbolic meaning of this winter solstice myth is already completely obscured. The skalds did not understand the true sense of the parable of the "one-handed god" Tyr, the "einhendr äss", and let the wolf bite off the right hand of Tyr, when he, the wolf, was tied to the "stone" by the gods

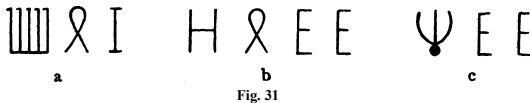
¹ E. A. Wallis Budge; The Gods of the Egyptians or Studies in Egyptian Mythology. 2nd VoL London 1904. vol. II, p. 317.



was. Thus Tyr appears with the wolf on the Escort coins, the bracteates of the migration time (Atlas figs. 237-241, 256, 312), which will be examined by us in the section "Son of God". The designation as god of the winter solstice $\text{f}^* 0 \text{ alu}$ (Atlas fig. 2 36, 244-252) and the addition of the ^r-^ hieroglyph H (Atlas fig. 237 a) are, besides the further winter solstice symbolism of these coins, still valuable confirmations of an older continuity in the tradition of the Migration Period, which was already lost in the Saga Period. The meaning of the "hand god" of the winter solstice, *Dag-da*, we have already discussed in detail in the previous section and will return to him further in the section "Son of God". Also in the rune Futhark of the migration time the

Sign *dag* X still the end and beginning of the year series (text Taf X).

Already in the cultic cave paintings of the Magdalenian the bull, the *ku*, is attested as a winter solstice symbol with the hand hieroglyph in the linear writing of the so-called A/zww -sign (Atlas figs. 4495 and 4495 a-c), beside which also the naturalistic representation of the hand appears (figs. 2586 and 2586 a-c). The inscriptions of the Magdalenian placed on the Julstier (Atlas figs. 4495 c, 4495 e, 4495 d).

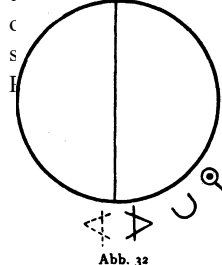


confirm its character as a winter solstice symbol. Text Fig. 31a shows hand ideogram loop + the "Åß", the "One", "First", God at the beginning, which we can prove repeatedly in "year sign" (Text Taf. III nos. 6, 7, 15, 20, 30-32, 35-37, 43-44, 46 etc., 117; text Taf. V, nos. 11, 15, 36, 38, 116a, 135, 136). The inscription corresponds thus completely to the arrangement of the conclusion of the rune row from the grave of Kylfer (pictorial supplement 19), where

sequence is X Ä, and then the tree lowering its branches, the spruce, seems to be the Jul symbol of Tyr er-

Here the loop, snake R also stands after the sign "dag" X.

Text fig. 31b connects the *ur-ka*, *kakus* sign H with the "loop" R and the twice repeated sign E, as in text fig. 31 c the sign "human being" is also composed with the same, twice repeated E. This sign of the "split tree" 3E from 3E, linear sign for >|< (text fig. 21a), we will treat later in detail : with respect to the ancient continuity of the symbolism of the Nordic staff calendars, let us mention here



that this spring with the symbolism of the bull age still represented there; cf. appendix to the Staff Calendars Taf. IV

Easter moon (Winnemånöd) under the 14th, where the tree of life in numerous rich variants and also our split tree of life sign ver- occurs, while the 16th still carries the "cathedral", the "splitter", the *t-r*. After the "splitting" of the rock, the stone, the grave, *ur-ku*, *ur-ka*, the *ki-ul*, the *jule* etc. the Son of God raises again the light-bearing *handra-ka* hand, the "right" one, as we can see from the inscription of

As the reborn, the resurrected, the son of God is the *ka y Y 9* or the *ma Y* the "man". Therefore, that his again blessing light hand is also represented gladly three-fingered as man sign Y. Cf. the rock drawing of Brastad (Sweden) (Atlas figs. 4732 and 34), the allegorical representation of the transformations of the Son of God in his course of the year, the three seasons: on the left the Son of God lowering his arms, joined on the ship with the n ("^ sign in the late year; in the center a *dualistic* representation, the tall, armless figure, who can no longer "bless", but is joined with the child of light, the young, reborn, resurrected God, who raises the *three-fingered* hand: Jul, winter solstice; the young Son of God 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 corresponding representation in the god symbols of the Atlantean Nuraghu builders of Sardinia (Atlas Figs. 93, 102-106), especially Fig. 104, where his right, three-part hand Y carries the sun hieroglyph 0, while the left hand holds the "fork" staff, the ^-sign Y with the twelve sun signs as year symbolism.

In another version on the rock drawings of Laghi delle Meraviglie (Maritime Alps), the Son of God stands between the "two domes" (axes, axes), from each of which a hand grows: here the division of the year of the "two domes" is linked to the "two hands" to form a symbol and that of the middle of the year, where the Son of God stands in the form of a cross + (Atlas Fig. 120).

Let us now first take a look at the development of the

Hand ideogram as it is compiled in text fig. 30. The creto-mino hieroglyph (nos. 18-20) of Mother Earth, the arms superimposed in the form of the painting cross, which represents a connection of the rectangular writing of the ^-sign $\ddot{A}$ in the inversion with the painting cross X and which, by its connection with the grave hieroglyph to the formula, clearly shows itself as winter solstice and rebirth symbol (Atlas fig. 3255 b), we find again in the linear writing as that three-pronged sign (No. 20, 21), which then confronts us in the Kyprian with the consonantal sound value *k* (No. 22-23) and (No. 24-26).

Already repeatedly the phonetic value of the winter solstice sign of the "snake" f] A Fl or $\ddot{A}$ X A l °d^{as 5cr} & has been pointed out, where *k* can again alternate with *m* m A m or rh rh. Correspondingly, for the sign V (nos. 27- 28) in Kyprian we also find the phonetic value *sa*.

The signs of the predynastic linear writing of Egypt still reveal the whole line of development (no.7-17), to which we will return in detail in the section "Son of God" (see also appendix to Part II, "Linear Writing of Egypt", pls. II, no. 13-48, pl. III, no. i-48 for the formula connections). God's son as the reborn, resurrected one, the *k(a)*, must become the *g* in his further transformation until summer by the spring aspiration *kh-h(ch)* in summer. We find these values also still completely documented in the mid-Atlantic characters. Compare now the characters for Carian *kh* (no. 35), Lycian *k* (no. 36) and *g* (no. 37), Western Greek and Proto-Tyrrhenian *ch* (nos. 38-39), and Sinaitic *k* (no. 40) and *h* (no. 41). Iberian (no. 33) *g*, like Lycian, still shows the turned spellings of the sign, which originally expressed the respective phonetic value of the consonant and its vowel (see section VI).

In Iberian, the three-pointed hand ideogram was later used as a vowel sign, namely as summer, sound value *i* (no. 30). It is now important that the hieroglyph of the Son of God in summer, the *ti* or *di*, has in the Kyprischen also this sound value, whose hieroglyph, the lowering, is the arrow, the Gerspitze, which corresponds exactly to the south-Iberian sign *t* (No. 31). Here the Iberian gives us further complete information about the uniformly cult-symbolic basis with language and writing in the Atlantic-Nordic culture. The son of God, who descends from the summer solstice to the winter solstice, is the one who enters from the *i* via the *θ* into the *u*. Hence in Southern Iberian the alternation between the sign for *f* and *A*. The ^-sign (*ur* or *ku*) has the beautiful variants where the Son of God is in the sign as a "dash" (âss) or "dot" (sun) or in the double arch (Text Taf.I, nos. 61 and 62): next to it we find the *ku* or ^a sign vv etc. (see also text pl. VII).

The lowering son of God is therefore the *tu*, *tiu*, *ti-ur* or *ti-ku*. The hieroglyph of Ti The Y-hieroglyph, however, still alternates in Southern and Northern Iberian with the Y'sign, for which the Northern Iberian ^J^SchîTngen- also carries the
four-fingered
sign H and the

That we have found here the *Sig- Tyr* again, proves the south Iberian connection of Y sun sign^{nJ} ^c ^y and to a uniform sign (No. 34) and (No. 50), which received the secondary value *n* (compare that in the fourth section p. 97 about the "snake", *nagas*, *nahas* etc.. Mentioned).

From this it follows that the Turdetan alphabet, the ancient script of the Atlantians of Spain, possessed the same order as the runic futhark, and now the latter has preserved the original connection (No. 42). This is confirmed by the formula connection in question in the predynastic linear script (no. 51) and in the Hittite symbolism (no. 52), where moreover still

the yearly division ideogram ® and the three points are added! This is further confirmed by the Sabaeen hieroglyph No. 53 where in the tomb house the "double axe" of the year division stands, but from the tomb house the snake which carries the "man" sign strives up.

In the variants (text Taf. V, No. 53 and 54) is, as in the tomb house, also the yearly division sign © or the hieroglyph of the descendants \$, while the snake rising from the tomb house carries the Äz-sign, in whose center the yearly division sign stands, so that the &z-sign, which, as we know, is identical with the "man" sign (also in the Sabaeen symbolism!), can be understood here just as well as and ®.

And briefly we want to note here that we have reached the source of the ancient myth of the tree of life and the blessing-giving serpent of the high summer time, the *si-gi-il*; it is the time of the year-God, where the Son of God lowering his arms from the cross of the middle of the year gives the bread of the new harvest, the light-produced grain from the seed. Therefore, in the Nordic runic series, the serpent brings the blessing of light in the form of the hieroglyph *sigil* (nos. 43-44), the sun sign, the seed sign, the "golden apple".

Like a high certainty of salvation that sign of the blessing-giving snake of the God's light stands in the summer turn of the "holy row". Thus we have already got to know it in the previous section (text Fig. 8 and pp. 116-117) in the Neolithic pottery of the Swedish pile-dwelling settlement of Alvastra. And so the symbol remained in the continuity of the Germanic symbolism as a legacy of the God-light belief of the ancestors, which survived the decline time of the eastern Vödanism and also the completely senseless distortion of the tree of life myth, which was imposed on the Irmin people in the Jewish-Mediterranean revaluation of the faith reform of the Galilean with the Old Testament. We will examine in the section "Tree of Life" how the old Yahu faith of the Amuri and with it also the Tree of Life myth was taken over by the Israelite people, whose leadership, like Moses, must have had strong influence of Amuri blood. We have already been able to establish such in the previous section in the designation of the term "nobility" in Hebrew (cf. p. 146). We will see how in its endeavor to found a national theocracy the Jewish priesthood gradually veiled and suppressed the old Amuri faith of the age of Moses and Joshua, whereby also the myth of the tree of life, probably already no longer properly understood, was virtually reinterpreted by it into its opposite sense, in order to be able to justify its claims to rule as mediator between the new, Jewish tribal god Yahweh created by it and its allegedly chosen people in the past and to be able to lay a moral foundation for it in the popular belief. Thus we experience in the Jewish history of the 9th and 8th century the peculiar case that the faith of the ancestors, the lawgiver Moses, is condemned as pagan and heretical and the megalithic cult sites of Jahu are destroyed by the priesthood of Jahve. But we will also be able to follow and see by the hand of the monuments how in the continuity of the Nordic cult symbolism the spiritual heritage mass has always resisted this inversion of a salvation symbol into a symbol of the "Fall" and of death as "punishment", that oriental monstrosity on which the whole doctrine of redemption of the Pauline Christianity of the dying, decadent antiquity is built.

From the abundance of examples, on which we will bring the proof of that unbroken continuity in the Nordic culture circle in the section "tree of life" and "snake",

only some house marks of the Christian era are mentioned here. Text Fig. 30, No. 45 (-* Appendix to Part II, "House Marks" Plate VII, Fig. 29) House mark by Leistenschneider, Westphalia, early 19th century; Text Fig. 30, Nos. 46 and 47 (= Appendix to Part II, "House Marks", Plate VII, Fig. 25-26: marks from Linköping Cathedral (medieval); Text Fig. 30, No. 48 (= house marks pl. VII, no. 27) house mark from Giese, Westphalia, end of 18th century: the snake still carries the Y-rune in its mouth); text fig. 30, no. 49 (= pl. VII, "House marks", no. 24), yard mark from Fürstenwerder (Marienburgwerder).

The last Low German court mark also still shows the combination of O and H, the jz^zZ sign.

We have already been able to determine the phonetic value of the summer solstice symbol, the tree of life with the blessing-giving light snake, as *U-gi* and *li-si(g)-gi*. The summer solstice brings again the *cult linguistic reversal*. We must be able to presuppose therefore also a word *gi-si-il*, thus beside the form *sig* a form *gis*. The latter form is handed down to us in the Sumerian now still as name of the heavenly, the solar light tree, namely for the tree of life hieroglyph of the ram age the /^/-sign \$, which also has the value *gē, gi-eS* "tree", the "wood", the "cult staff" "God", "fire", "sun", "sky" and "man", as *gis* is in general the determinative for "tree", "wood" badly, meanings which are only understandable if one knows that the cosmic "tree", the "man", the God determinative etc. in the Sumerian, before the ^-sign, just that bezw. sign was.

But also in Germanic, in the Tuatha languages this phonetic value *gis* is preserved to us and makes us understand the peculiar spelling of the *sig-il* sign (text fig. 25, no. 9), which consists of the summer sign, the circle O connected with the "staff" |. The word is preserved to us as a Germanic proper name, *Giso* and *Gisa_y*, as well as in Longobardic *gisil* "arrow shaft". To this belongs Old Norse *geisli* "ray" "*" *Sta&!, geisla-dagr* "ray day", "sun day" (seventh day after Epiphany, January 13), the beginning of the resurrection of the Son of God; *geisl* "staff" in snowshoeing, Old High German *gaisala*, *geisūa*. We will see later that the "scourge", the "rod of life", also as for example Osiris still carries it as badge, was originally a "staff" in Y F^{o-m}, the badge of the priestess and judge and later of the king and judge.

The solar-symbolic basis of the word results from the Norwegian *gil** Icelandic *gill* "secondary sun", actually "solar circle", which can be both an alternate form to *gir*; as from **gizla* originated; further from the old-Irish *gésca* "branch, light", where the conception of the light rays as the "branches" of the sun is still clearly recognizable, as we have determined it in the previous section (pp. 99 and 147) also for the "feather" as "light tree", "sun tree" and "sun ray", on which also the cultic meaning of the feather as headdress Y or Y in the Atlantic-Nordic culture is based. One still compares a designation like the English *beam** our "tree", which has the meaning of "beam" and "beam", "sunbeam", and the Latin *radius* "staff", "beam".

We have determined the 16th runic sign in the Futhark as a snake ideogram, the lightning snake on the tree of life or as a sun sign, a circle, with a "staff" that is "ray" (text fig. 30, no. 43). The connection of these two signs results in "snake + sun", the snake that brings the sun fruit from the tree of life (text fig. 30, no. 44).

The name *si-gil* (*si-gi-il*) also explicitly says the same thing: the first part of the compound is the summer snake *si* H, which in winter R was called *so* or *su*, after the winter sun

wende but *sa* the second part is the word "circle", "year", "sun", actually "go" + "God", which we also got to know as *ki-ul*, *ki-ur*, *jul* and could also read *ku-ul*, *ku-ur*, *kur* or *ki-ar*, *ka-ar*, *kar* etc. in the winter solstice.

But the word *gil* stands above *gir* (*giR*) again in the sound change with *giz*, *gis*, *gis*, so that the reading *si-gil* "snake" 4- "circle" can be derived from *gil* by prefixing *si*, but also as *sig-il* = "*sig-ti*" ("victory" + "God") by sunwise reversal from *gis-il*. This is the great law of the polyphony of the Nordic God-view, which is expressed in "sing" and "say", in language and sound art constantly.

The word *gisū* or with inversion *sigil* is the sign of the *sigtyr*; the son of God with the arrow or ger hieroglyph 'f. And so it becomes also quite understandable that he in his quality as the "lowering", the "dying", the dead-guide, the death-bringer, the "shooter" of the later Zodiac, drives the death-bringing light-arrow, *Lichtger*. The hieroglyph later becomes the determinative sign for the light itself, as for the Son of God in his whole yearly change, so that the *tenuēs-stem t* with the cultic seasonal ablaut became generalized and an ablaut series *ta-te-ti-to-tu* developed. The basic idea is that the "ray of light" is sent out like the shining arrow- or giver-tip. Thus on a spindle whorl of Troy (Atlas fig. 4727) the sign Y appears four times placed in the cardinal point cross and in between four times the sun hieroglyph O NE-NW. SE-SW, the indication of the rising and setting points of the solstices.

Conversely, we also find that the Son of God in his capacity as the resurrected one of the winter solstice and light-bringer of the spring, the *ka Y* or *ma Y*, is also generalized in his whole yearly course, so that we can prove the sign Y and Y, arranged fourfold in the cardinal cross S-N, E-W, besides the continuity of the sign Y for the Son of God in his ascending course from the winter to the summer solstice and Y for his descending course from the summer to the winter solstice. We will give a number of evidences for this in the section "Son of God".

Thus the name of the *light snake* of the summer solstice *gis* or *sig*, *si-gil*, *si-gir* went over also to the light arrow, the *Lichtger*, the "thorn" (*t-r* or *t-l*) and received the phonetic value "*Ger*" ("throwing spear"), Old High German *gēr*, *gēro*, Old Saxon *gēr*, Anglo-Saxon *gār*, Old Norse *geirr*, Latin *gaesum*-, Greek *gaisos* (*yaiōog*, *yociōov*) light Gallic and Iberian throwing spear; Old Irish *gae* "skewer," to which the Germanic proper name *Rada-gaisus* belongs, as Greek *chaisos* "shepherd's staff," "crook."

We have already briefly mentioned earlier the Iberian coins with the "riding god" *Ti* and the gem *Y*> the "gaesum", the "snake" or "crook" hand (p. 286). And so we also find his allegorical representation among the idols of the Atlantean *Naraghu*- *Erbaüer* of Sardinia (Atlas Fig. 203), where he appears with the "deer antlers" as "*Il-gi*" ("elk"), holding the snake in the right hand and the arrow in the left. With the *ger* in the left, the snake in the right hand, he stands at the altar of *le Comminges*, in that Pyrenean region which preserved ancient Atlantian traditions: above him the vessel with the water of life, below him the sign of the "turn", of the course of the year, the "hook" or turning cross (Atlas fig. 204). Correspondingly, the snake appears on the *Gerspitze* of *Müncheberg*, *Mark Brandenburg* (Atlas fig. 344a). For the representation of the snake on the axes from the Younger Stone Age to the Migration Period, see section "Cathedral".

That the summer-solar "moose", the *U-gi*, carries the "snake" *si*, is confirmed by the fragment of that seasonal clay plate of *Susa* (Atlas fig. 3360). The same

testifies a Hittite seal cylinder (Atlas Fig. 185), on which the order from left to right is represented: the antelope as later substitute for deer respectively elk, the snake, as well as the son of God with the lowered arms before the "tree of life": between the last two the six-spoked wheel, also in the Sumerian-Babylonian the God determinative *ilu*, >|c in the "circle", is attached.

The signs H originally formed the sign of the summer solstice of the "Elk Age", have been "shifted" later in the Taurus and Aries Age further into the end of the summer series ("hagal aett"), and represent in the older runic series of the Migration Period the end of this series, the fifteenth and sixteenth sign, which is the double sign for the eighth month (text plate X).

In the tradition of the Edda there is still the memory of an older layer, where the formula *gisil*, denoted the seventh month of the year. In *Grimnismol* 30 and *Gylfaginning* 1,15 ten horses are mentioned, on which the gods ride to the thing place at the Urd well under the third root of the tree of life. This is an allegory of the months of the year, though it should be mentioned here already that the ancient word for "steed" is the consonant stem *ku* (*aku*, *eku*, etc.) originally with the word for "month", "snake", "fish", as well as "bull" and "dog" identical in their designation as winter solstice symbol seasonal and finally month symbol, as for example in the Awestian parable of the ten "Kar" *fish* swimming around the "tree of life" (see the already discussed p. 260 about *ku* as "month").

The Atlantic Norse root *ku* "horse" has come down to us as Old Saxon *ehu*, Anglo-Saxon *eoh*, Old Norse *jbr*, Gothic *aihwa*, Latin *equus*, Sanskrit *âcva*.

That now *ten* "jörar" (steeds) are mentioned as yearly months and "two" remain -- "eleven" and "twelve" -- shall be discussed later. Here the statement suffices that, according to the Icelandic tradition of the younger Edda, of the two missing steeds one belongs to Thor, the son of God in his winter watercourse as *tor* and *tur*, which becomes *tar*, *thar* after passage through the winter solstice. The other belongs to the dead son of God, who in the Edda is called *Baldr*, actually *Bil-dr*, the son of God in the summer solstice, whose name is still preserved to us in Odinn's name *Bil-eyg* besides *Bal-eyg*, actually "fire-eyed", "light-eyed" (*Gylfag.* 20 and *Grimn.* 79), and *Bil-skirnir*, the "heavenly house" of the Son of God (*Gylfag.* I, 21, *Grimn.* 23), which is called *p4* (pole) in the autumn winter run and *ph4*, *f-l*, respectively *f-r* after the passage through the winter solstice.

According to *Grimn.* 29 Thor, the son of God, therefore also has to wade on *foot* through the underworldly "snake rivers" *Kormt* and *Ormt*, in order to get to the "place of judgment", the "Jul", "Jur" under the roots of the tree of life. The two "remaining", "dead" winter months correspond with the old, North-Atlantic eight-division of the year to the eighth, stillborn child of the Aditi, the *Mârtân-da*, which was "thrown away".

As we will find out in the section "Son of God", the gods of the Indo-European and Middle-European mythologies known to us originated from the particularizations of the individual manifestations of the Son of God in his course of the year, which were represented as detached appearances in humanized individual figures. Apart from these seasonal and monthly gods, also the originally purely abstract elements fell prey to humanized deification during the decline of the Atlantean-Nordic monotheism. All pantheons of gods, however, still clearly show the latent, monotheistic origin, as, for example, Brugsch and others already suspected it behind the Egyptian religion and our investigation will also confirm it.

We will find the conception of the seasons as three or four stags or steeds, grouped around the tree of life, still attested in the Nordic tradition. The "gods" who "ride" the ten "monthly steeds" are the detached individual figures of the Son of God in his cosmic yearly course. But according to the Eddic tradition *Gisl* is the *seventh* of these ten steeds!

That also in the conception of *Sig-Tyr* as "archer", god of death and war, the memory of the god with the blessing hands was still preserved, is evident from the Sardinian cultidols of the Atlantean Nuraghu builders, where the "horned one" raises the bow in his left hand, but the right hand blessing (Atlas fig. 95, cf. fig. 3371, where he, the *Il-gi*, stands between the two deer, which are connected backwards like the Akeru lions).

Which meaning now the "hand ideogram" of the *Sig-Tyr* as heaven key has in its quality as "heaven closer" in the hieroglyphics of the Predynastic-Egyptian linear script (text fig. 30, no. 17), we will examine in the sections "Son of God" and "Heaven Key".

The grave house- or mother house - Hieroglyph. After this preliminary determination of the correspondence of the first two signs of the El-Hösch series and the runic series, regarding the formula "hand" and T, we turn to the third character of the El-Hösch series (text Fig. 29), a highly important variant for the

n o I 2 Grave mark *biorkuof* the Futhark to. It is a linear representation of the gravestone setting in the "loop" or "arch" form, which we want to trace section "grave and house" development-historically highly cultic form of the gravestone setting, which we can prove typologically again in chronological sequence, starting from the Ingvaonian culture area (Scotland-Ireland, Skadinavien), at the Atlantic coast of southwest Europe, in the Mediterranean basin on Sardinia and particularly in north Africa, likewise certifies the journey "loop" with the "arc" of the winter solstice, the *su*, *ku* or *ur* (*ru*) hieroglyph, thus of *Ä* and *H*. For the origin and development of the hieroglyphic linear sign of the "tomb house" the scheme given in text Fig. 33 can be established

The instructive for us is that we are to determine the close connection between the object and its ideogram and the common cosmic-hieroglyphic character of both today still exactly at the monuments in case we want to discuss this object in the section "Tomb and House" in detail, time being to the text Taf. III, nos. 95-107, 120-138, 145-148, 152-155, Text Taf. V, nos. 54-114 and 173-186, for the monuments themselves to the atlas and namely for northern Britain, Hebrides fig. 3280, Ireland fig. 3272-74, 3281, 3283, 3284, 4230; Skadinavia and Denmark fig. 3267-69, 3283 a, as well as for the ships of the dead of the petroglyphs fig. 4151-56, for the grave house hieroglyphics (linear signs) of the petroglyphs the plate I of the "Symbolism of the Swedish petroglyphs" (appendix to part II) no. 23-58 for Spain and Portugal fig. 3275-79, for Sardinia fig. 3288-91, for North Africa fig. 3292-93

of the type (text Fig. 33, No. 8), whose original form we find as a dolmen with a passage in Spain (Atlas Fig. 3279). Those Atlantic megalithic monuments of North Africa, such as those of the Berber Touareg of Azgar (Sahara) (Atlas Fig. 3292), were, according to their still popular tradition, once erected by their ancestors when they first set foot in these lands.¹

The Berber megalithic monument corresponds typologically completely to hieroglyph No. 3 of El-Hösch's series of writings (text Fig. 29). And thus we have once again a definitive proof of the Atlantic origin of the predynastic culture of Egypt. It is the Ma-uri of North Africa and the Ma-uri seafarers reaching around Africa who were the carriers of that culture.

The hieroglyph No. 3 of the scriptural series of El-Hosh stands here in place of the Atlantean hieroglyph of the "two mountains" whose meaning as "mother house", "grave", "water", "sunset place" we have already touched repeatedly and which shall be treated again summarily in the section "Two and three mountains".

While the sign of the "twoMountains" w or or £ in the Tuatha languages had the *Wex\bi-orka, bi-urka, bi-arka, bu-urku*, etc. (or also with ending *-ko*), we find in the Ma-uri scripts of South Arabia, the Sabaeen and the Lihjan and Thamudic close to it the consonant value *m*, likewise in the Carian, whose spelling of the hieroglyph of the "two mountains" corresponds again exactly to the Creto-minoian (cf. for the correspondence of the Creto-minoian and Carian scripts also text Taf. II, nos. 145-146 and 152-155). Archaic Greek and Latin, on the other hand, again record the North Atlantic phonetic value *b*.

Now the phonetic value *b* respectively *p* or *f* (*ph*) "mother" or "father" is only an addition of the ram age, while the older "mother" designation of the moose and bull age is the consonant stem *m* (see p. 113, 115, 129, 264), as we have established from Greenland to Africa and Near East. In Syriac as in Hebrew the name of the sign *mim*, "water" is also still preserved, while in Arabic *birka* in the connection *birket mem* means "pond, land lake".

We could determine just with the Touareg as in the other Berber dialects the same sound value of "water", "mother" and "midnight" as "mother night" and also the ablaut series *am(m)a, em(m)a, im(m)a om(m)a, um(m)a* beside the single *ma*, which behaves due to the inversion law exactly in such a way to *mim, mem*, as *Ma-uri* to *Am-uri*.

Consequently, the sign as "mother house", entrance into the water and the earth, grave, in the autumn-winter ablaut series, must have been called once *orkomo, omorka* or similar, as still results from the sequence of the signs and M in the runic futhark and in the El-Hösch series.

For the rune M originally had the phonetic value *m* as consonant stem, only much later with the introduction of the independent vowel signs the sign M became vowel sign and namely *e* (see section "Roß") and for the consonant *m* a compromise sign M was formed, which contained both the sign M still like the sign X and two inwardly turned "thorns" everything in approximation to the symbol of the middle and mother power, the sign X and the sign of the "two thorns". Since now the word *b-* is a later prefix, the formula M M must have been consonantly *r-k-m* or, like *b-r-k* - "mother" + "house", also once in the Magdalena *m-r-k*.

¹ *Th, Homolle*: Note au sujet de quelques monuments de pierre brute ... chez les Touareg Azgar. Revue archéologique 1884. p. 211-212.

Here now the Babylonian priest Berossos does us the invaluable service in his creation report as name of the primitive *mother* of the primitive animal people to hand down the word *omorka* which is called in Chaldean *Thaletth* and translated into Greek *Thalassa*. Now the Greek *thalassa* or *thalatta* means "sea", "sea water". It is a highly cultic word as the name of Mother Earth in the winter solstice symbolism of the younger bull age, where the -Z-, the Son of God, is in the cleavage of the two thorns *t-t* or *th-th* (text Fig. 20). As we have noted there, the ideogram of the "two thorns" has developed from the year division ideogram <D, whose meaning as "grave" and "mother" we will get to know in Northwest Africa.

And accordingly also Berossos explains: "So the whole was constituted, when *Bel* came along, *cut the woman in the middle*, made of one half the *earth*, of the other the *sky*!" We have here the parable of the division of the yearly ideogram before us, that is not of the North-Atlantean (D yearly ideogram, but of the later Chaldean *Gleichenjahr* ©.

It should be briefly mentioned here that *Bel*, whom we have already repeatedly been able to identify with *Anu* and *Ea*, is that name of the Son of God which is *f4* or *f-r* in the spring, *b4* or *b-r* in the summer, *p4* or *p-r* in the late year.

The meaning of this connection is: "Lord-God". We come back further below to the ancient, cosmic myth of the Atlantics, the "splitting" of the two "world halves", "shells" etc. and the "separation of heaven and earth", which we have proved among others with the same sound values on the west coast of Africa with the *Yoruba*. Basically it is already to be noted here that the ideogram of the megalithic tomb with the passage, as we got to know it in the Vai writing (text Taf. III, No. i-4), the Sinai writing (No. 26-28), the Atlantic-Nordic symbolism of Kahun (No. 48-50), also recurs in the Sumerian hieroglyphics in a certain alternating form, which we will find again abundantly in the symbolism of the Atlantic-Nordic megalithic culture circle, both in the grave house hieroglyphics of the Atlantic coast of the Spanish peninsula, as in the ground plan of many megalithic grave monuments of Northern and Southwestern Europe itself, destroyed since the beginning of the 19th century, which are fortunately still known to us from older representations. Also the north shows again in all the greatest and oldest continuity: the same grave house hieroglyphics had been preserved in the symbolism of the Nordic staff calendars up to the 18th century!

We will come back to this in detail in the section "Tomb-House": here it shall only be mentioned that this tomb-house hieroglyph in Sumerian is called *umu* "mother". The Sumerian *um-*, which belongs like *om-* to the winter series, always designates the pregnant or pregnant, giving birth or having given birth woman, then the "mother", the "old woman" the "ancestor".

The *om-orka* or *um-urka* is the designation of the mother earth in the winter solstice, then of the megalithic burial house, which fell in the stone-poor Mesopotamia restless to the destruction by the later Semitic peoples for building purposes.

We have now still to furnish the proof that the megalithic tomb house in its original form, the dolmen, had actually the value *or-ka*, *ur-ka*, *ar-ka* etc., as we have already determined it on linguistic and written-historical way and have also set for the third hieroglyph of the El-H6sch-series. As was indicated, this grave house ideogram, the third hieroglyph of the El-Hösch-series, as well as the North-African megalithic grave in question, leads back to an Atlantic-Nordic type of origin, which we also find in that famous area young

Stone Age megalithic burial monuments, the Atlantic coastal area of the northwestern part of the Spanish peninsula (Text Fig. 33, No. 8 - Atlas Fig. 3279).

It is that wonderful dolmen of Cangas de Onis in Asturias (Atlas Fig. 3279), which is located on a hill and must have been an ancient sanctuary, which has always been maintained as a place of worship by the people, as we can still often observe in the treatment of the Atlantic megalithic tombs. As always, when the attempts to combat the "pagan" place of worship failed because of the steadfastness of popular belief, the Roman Church Christianized it. Century over the Dolmen, which is still called "Gruta de las Hadas" (Fairy Grotto) in the popular tradition, a church was built, called "Santa Cruz de Cangas de Onis". The dolmen, in which the "two snakes" are still preserved as a wall drawing (Atlas Fig. 3016), now forms the crypt of the church?

The name "Fairy Grotto", which will be investigated by us in the sections "Mother Earth and her Priestess" and "Tomb House" in terms of cult history, always points to a tomb cult site where the priestess of the ancient Atlantic-Nordic faith, the "wise" and "white woman", officiated. We will also get to know her better from the monuments of the Pyrenean Peninsula. All the details of the dolmen as a structure are cultic. The chamber itself consists of 64-1 stones, the passage itself of 6 stones, three on each side, as well as two stones placed crosswise at the entrance, whose meaning we will discuss in the section "Tomb-House". Also the "two stelae" at the entrance of the tomb house again connect North Britain, Pyrenean Peninsula and North Africa. Another peculiarity of the construction is the slightly inward sloping position of the stones, which gives the cross-section of the structure as a graphic representation approximately n. This sign, which corresponds to the Greek *pi*, already occurs in the younger Stone Age, besides the form H A Fl known to us, as an ideogram of the burial house, the "ur" or "ku" and, significantly, again on the Irish megalithic tombs, among others on the capstone of a stone cist at Cam- wath (Atlas Fig. 4628), connected with the swastika and the "two snakes" intertwined as a spiral on a dolmen near Macroom, County Cork (Atlas Fig. 4629; where also the "painting cross", the "year"- and the "ka"-sign appear - thus quite clearly and distinctly it is about the symbolism of rebirth and reproduction in the offspring.

In quite the same way, the sign is used in the formulas of the Predynastic Linear Script of Egypt, where it also alternates with the fl and n or the daredevil sign of the tomb □ and is combined with the *ka* Y or Y "man" sign (Appendix to Part II, pls. II of the "Linear Script of Egypt," nos. 28-48, cf. text pl. VIII, nos. 129-138). In Egyptian then also the hieroglyph of the tomb house (text pl. V, nos. 51-52) is called /-r, the winter formula of the summer £-r-(£).

While Cangas de Onis appears as an isolated megalithic monument site on the north coast of the Pyrenean peninsula, the large area of Neolithic burial house monuments stretches southward from Galicia on the west coast. Of this area, the provinces of Traz- os-Montes, Beira-Alta and Beira-Baixa must be mentioned in particular (see the map Atlas Fig. 3314). In these areas the dolmen still carries the name *orca* or *arca* and *uma orca* in the vernacular,¹ *J. Fergusson*: Rude stone monuments in all countries. London 1872. p. 387. *Conde de la Vega del Sella*: El dolmen de la Capilla de Santa Cruz (Asturias). Comision de investigaciones paleontológicas y prehistoricas. Memoria No. 22. Madrid 1919, p. 20 f. 22*.

340 This name is also documented by historians of the 17th century and can be traced backwards in time to the early Middle Ages. In addition to these names, the name *mamoa* or *mamomha* appears for the hill on which the dolmen stood freely or half-sunk.^v

That the burial mound, the tumulus, is called *mamoa*, *mamua*, *mama*, *mamoinha*, *mambla*, *mamula*, etc., whose original meaning was "mother," "breast," "mother's breast," confirms to us an ancient continuity of the Atlantean-Nordic cult of Mother Earth and her priestess. A Cymric name for the "white women" is *Y Mamau* "the mothers," just as certain hills in the Clwydian range are called *Y Foel Famau* "mounds of mothers." Correspondingly, two hills in County Kerry (according to Cormac) are called "*the breast of the Anu*" (see the Creto-Minoan spelling of "Mother's Breast Mountains" in TextTaf. VI, nos. 15 and 16).

Anu or *Danu* (Da-anu), according to Cormac the "mater deorum hiberniensium", we have already met in the previous section (pp. 100, 115-116, 136 also 217-218). *Anu*, the "ancestor" who embodies the ideogram of the "two mountains" here, is again identical with *Brigit*, whose name is preserved to us on the Celtic-Roman inscriptions and who was Christianized as *St. Brigit*.

Their name sticks in Ireland, however, to all megalithic monuments, rocks and hills, with which still some folk cult, a reverence is connected. It occurs in countless variants *breag*, *breg*, *breigh*, *brick*, *brack*, *breac*, *breagh* etc.. From the respective traditions the whole cultic and social sphere of those *ban tuath* "people's mothers" can still be reconstructed in detail. For in the folk tradition the memory of the bearer of morality, the guardian of the freedom of God and the law, of the social freedom of the common man, the benefactress of mothers and children, has been preserved with touching love and gratitude. And because of this loyalty of the common man, women and children, the attempt of the Roman Church to make her out to be a fiend, a devil, a "witch" failed everywhere. In many places, the image of Mother Earth on the altar of the Catholic chapel was consequently reinstalled as "Mother of God", just as many names of her priestesses, faithfully venerated in the popular memory, were elevated to the status of saints.

After the "mother grave", the "two mountains" the *bi-orka* etc., she, the *the2?râa*, the German *Berhta*, carried her name, which also received the meaning of "shining", "bright" after the cultic, white garment, which her priestesses carried, as also in the old-Irish *ban (ben)* "mother" and "white" designates, and also in the Irish tradition just again in the connection with dolmen names and megalith cult places occurs. Therefore also the "lowering" grave tree named after her means the "birch", the "white tree". This light was taken away from her, the loving mother, by the church: and so in the Portuguese popular belief the *Bruxa* or *Bruja* then gradually turned into a demonic supernatural being, into the concealed member of a "sisterhood" cursed by heaven, whose souls would be pawned to the prince of darkness like those of the Nordic "witches".

We will follow the story of suffering of the Nordic woman and priestess in the mentioned section "Mother Earth and her Priestess" and also see how the Germanic folk faith with the unconsumed child heart recreated its loving mother and priestess in the form of the "Mother of God", Mary, and on her all its longing for the

¹ J. Leite de Vasconcellos; Religiões da Lusitania (Contribuições da Sociedade de Geographica de Lisboa) Vol. I. Lisboa 1897. pp. 253 f.

The first step was to transfer the lost belief in God's light and all that remained to him from the millennia-old hoard of his God's light symbolism.

The terrible consequences of this disenfranchisement of the Nordic woman in the course of the centuries with regard to the de-idealization, dematerialization and moral shaking of the Occident shall be left to a later description.

We have been able to establish in this preliminary investigation that the phonetic value of the third and fourth characters of the series of El-Hösch was *r-k-m* or with inversion *m-r-k*; that the name of the original mother of the creation legend of Berossos, *Om-orka* can be proved phonetically exactly in the Atlantic starting area of the North African megalithic tomb type, on the Atlantic coast of the Spanish peninsula, again as *uma-orca*. This is also confirmed by the hieroglyphic formula of the predynastic linear script, which is closely related to the North African Atlantic script of El-Hösch, namely in the character combination ⁴®.

Concerning the value *om-*, *um-* respectively *-mo*, *-mu* we have to remember that in the Kyprian we have already determined the sign © with the value *mo* (Text Taf. IV, No. 39-41). When the "two arcs" (D are separated, the mother's womb, the mother's house, in which the Son of God entered on his night, winter, death journey, is "split", then he is born again. The "man" *m* or *m-n* is born of and named after his mother *m* or *m-n*. Therefore she is the beginning, the *om* (*mo*) or *um* (*mu*).

From the womb, the house of the depth, house of the wisdom (*apsu*) comes our knowledge: this is the enlightenment, the light, the son of God who is the life ©. Hence, the great sanctity of these syllables as a primal sound in Indian religious philosophy.

éwetsâswatara Upanishad 4, 18:

"He is the Ow sound, *Sawitar's dear light*,
Knowledge flowed from him primordially."

Pranawa Upanishad 25: "its color is *white*."

Maitrâyana-Upan. 6, 3: "Brahman the light, as the light the *sun*, but this is this sound to the self having.... For so it is said; "Verily, the sun is this *Om*".¹

Clearly and distinctly here the ancient creed of the Atlantic-Nordic religion is once again expressed, the later creed of the Christian church. And we will learn in the next section how "the beginning of wisdom", the "opening of the mouth", the "first sound", the "speaking" begins with this "coming forth" of the "man" from the mother house, both in the "holy line" of that "man", the "Son of God", who is the "light of the lands", as well as with his children, the "sons and daughters of man", who are created in his image.

In it still completely the rune series of El-Hösch and the older rune series of the Nordic migration time agree that the "man" enters the "mother house", to the rebirth in the winter solstice, the "lower" place. Therefore, in the predynastic linear writing the sign of the "two mountains" stands reversed w and is connected either with the sun sign O or year division sign ® or with the wr sign fl, in which also the "tree of life" the God determinative >|c can appear (appendix to part II, plate V of the "Linear Writing of Egypt" No. 3--6, compare text plate VIII, No. 119-138). That the phonetic value of⁴ Quoted from *Paul Deussen*; Sechzig Upanishads des Veda. Leipzig 1921.

third and fourth sign of the El-H6sch series has actually been *b-r-k-m*, still results from a further circumstance. In the third sign, the ideogram of the "sun grave", the "mother house", the actual grave chamber is formed by the sign 0. In the enormous "Sun House", that cultic megalithic tomb of the Berber Touareg of Azgar (Atlas Fig. 3292), the sign ® is written in the circle in the rectangular notation. With it we win now a firmer base. Because the sign ® in the round and rectangular writing has in the Berber writing the sound value *b* and corresponds to the Numidian (Libyan) O likewise in round and rectangular writing (text Taf. III, row No. 162). Moreover, a similar Libyan-Berber megalithic monument of the Sahara, that of Afara, also shows the O form as a burial cell instead of CD (Atlas Fig. 3293). Here now the continuity of the Atlantean culture in North Africa begins: we still have the same Libyan burial house hieroglyph in the Sinai script from the second half of the second millennium B.C. and in the script of the Vai Negroes on the west coast of Africa (Text Taf. V, No. i - 5 and 19-28), likewise with sound value *b*, in the Vai language *ba*, which means "mother"!

We must always keep in mind the purely mother-legal basis of the Atlantean culture, of which we have already repeatedly learned in the previous section. The transformation of the "mother house" into a "father house" belongs to a much later, father-legal reevaluation: in the Berber language *ba-ba* means then also "father". This transfer was possible by the fact that the "mother earth" originally carries the same names in the Atlantean-Nordic cult language as the son of God (and this again like God-father) in his respective embodiment in it.

By the way, we must remember here the already in text Taf. II, that in Egyptian *ba* means "ram" and "soul", i.e., the winter-solar light and life-bringer of the Atlantean ram age. Its representations are preserved to us in the rock drawings of the Atlantean colonists of Northwest Africa, which belong to the late Older Stone Age to the Younger Stone Age. They show the sun ram, which carries the sun hieroglyph O in the "two snakes" on the head between the horns (Atlas fig. 3720-3722).

It was an ancient tradition from the Atlantean, mother-law culture of Minoan Crete, when the Cretans even in the classical period of Greece still said "dear motherland" "métris" (pr)Tplq[yf]) and with them it was not spoken of "patris" (natpig) "fatherland" (Plutarch c. 17; Älian H. A. 17, 35; Plato de republ. 9, 3). Such a reminder of an older higher stratum is also the Eddic tradition that the dead also go to Freya. Freya, who was married to the O\$ (actually - Ä M, the final formula of the annual series), is like the "Holda" and the "Berchta" to which the souls of the "unbaptized children" go, and the "Gertrud" only one and the same designation for the "Mother Earth", as we shall see later. Freya's "house", however, was called "Fölkvangr", the realm where the crowds of the different tribes gathered. It is, according to Grimn. 14 the *ninth* house of heaven, thus corresponding to the ninth double rune f £ *ti(ur) bi-orka* (text Taf. X).

The formula *Runen-Futhark* is the formula £ M *b-r-k-m*, where *b-r* or *r* alone "house", "grave" be he "sacred series" $j_{\text{euten}} k_{\text{ann}}$. The sign M, however, originally had only consonantal phonetic value and designated the *lower*

part of the tree of life, the "mother side" of the tree. Through the cosmic equation with the "water" of the underworld, the womb of mother earth, the alignment of the sign M with the water ideogram, the three- or multi-pronged wave-

or serpentine line, as can be inferred quite clearly from the variants of the Epipalaeolithic Spanish rock drawings (text plate IV, nos. 8-25). The consonant value of the sign M was w, with prefix or suffix of the vowels of the lower year series *o-u-a-e*, with or without doubling of the consonant. The vowel value *e* of the sign in the runic futhark is a late transfer of the phonetic value *-me* or *em-* "mother -water" into the autumn-winter series, where the sign actually had to be *mo* or *om-* respectively *-mu* or *um-* (see p. 231).

But also the new value of the sign M in the runic series, *ehu* from *eku*, which means "water" and "horse", was again connected with the following new sign *m* M to the formula "horse" ("water") "man". We will examine in the section "Horse and horse-man" the cosmic meaning of the horse as "God's breath", which goes as an autumnal storm over the sea, and see how the horse here has taken the place of the bull, the *ur*, whose memory is still preserved in the Greek name of the horse-man - symbol, *ken-ta-ur-os*. Also in the formula of the Futhark "(water) horse-man" MM *ehu-mann*. that is *-ko-mo*, or *-ku-mu (-ma)* etc., we have only the old formula £ M *b-r-k-m* again before us, in that the *ko-*, *ku* was taken from the last syllable of *bi-or-ko*. In the compound *-ko-mo* respectively *-ku-mu*, *-ku-ma-* etc. there is an ancient word of the Arctic and Atlantic-Nordic language, each syllable of which means "man" again, as we will see in the next section. Here only the Anglo-Saxon Gothic *guma*, Old Norse *gumi* "man", Old High German *goma*, Latin *homo*, Oscian *humuns* "man" may be mentioned; from the Hamitic Semitic languages - Kunama *ku*, *kiv-ā* "man", *kaw-ā* "man", "people", "clan", Barea *ku* "man"; from the Ural-Altaic languages - East Yakish *ku*, "man", "man", Samoyedic, East Yakish *ku-m*, *ku-me*, Mongolian *kū-mū*, *kū-mū-n*. The names of the bull as the solar house, which we will examine in the relevant section, are formed with the consonant stem *t-th-d* "god" and *m-n* "man" in connection with *u-r* (*ru*) and *ul* (*lu*), respectively, and the consonant stem *k-kh(h)-g*. Thus in Sumerian *ti* and *gu* the "bull", in Egyptian *ka*, in Germanic *ur* "bull" is preserved also in the connection *s-ti-ur* "bull". The *ur-ku-ma* is therefore originally the bull-man, "son of God" in the "bull", the *Minu*, *Mino*.

Particularly beautiful is here the Sumerian tradition, in which *ku* in connection with the word *gis* "tree", "tree of life" discussed above, *gis-ku* has the meaning "great man", "lord" (semit. *bélum*), thus exactly corresponds to the tree of life badge of the Nordic king >|c or his variant of the "three-rooted lily", the "three-rooted trefoil", the medieval heraldic "ermine" sign; *gis-ku* is again synonymous with *gis-mu*, so that we also have the equation of *k(u)* and *m(u)* for the "man".

Likewise *gis* is identical with *gi* and we have in the form *gi-mu* the "man", the "son of God" in his summer run. As the investigation in the next section will show, already in the middle Stone Age the law of the cultic sound change in the course of the year must have fallen into disuse and the individual consonant stems with tenuis, aspirata and media have made themselves "independent". Hence the Gothic *gu-ma*, Old Norse *gumi*, etc. "man", which with the winter vocalization actually had to read *ku-ma*, *ku-mi*, whereby for the Tuatha languages the circumstance is added that the summer series (the second "gender") was "shifted" into the "autumn-winter series" (the third gender), so that the mediae came to stand instead of the tenues and the sign M received the sound value *d-g* instead of *t-k* or *t-h* (got. *taihun* etc. "ten").

But the Sumerian *ku* has also the meaning of the "cutting weapon" as a symbol of the division of the year, further "*opening of the mouth*", because the *ka* means "mouth" in Sumerian, like

ka-ku means "mouth of the bull" (!). The "cut", "cut up" is preserved to us in the connection *ku-ud* which has also the meaning of "swear" because in the year division of the winter solstice the general meeting, the main thing, the big right finding of the year takes place. But the Sumerian sign for *ku* is A (Text Taf. VIII, No. 149)! However, one cannot wish for a more beautiful continuity. And likewise we will find in all the Atlantic languages of Africa and Oceania the sign Y with the value *ka* or *ki*!

The sign A has in Sumerian as sound value *ku-ud* the meaning "to cut", "judge", "court", "speaking", "swearing" and *tar* "to splice", "to scatter", "to dig", "to dig around" (of land); "investigation", "decision", "councilman", "truthful". But the phonetic value *tar* corresponds literally to that of the "cathedral" sign ► Ar, the winter solstice in the Atlantic-Nordic writing series, from the Magdalenian (inscription of Gourdan, cave drawings of Tue d'Audoubert and Pindal) to the runic futhark of the Migration Period, to which we return particularly in the section "Cathedral" and "stone setting".

For the right understanding of the cosmic meaning of the word connection *ku-ud* it should be mentioned that ", *ud* is the son of God emerging from the *u*, whose name must be *t-th-d* in the course of the year from the winter solstice, thus *tu* or *utu* etc.. The Sumerian hieroglyph *u* f), the winter solstice arc we have already treated in detail (Text Taf. I, No. 64-66 a). In Sumerian ", *ud* still means "day" (semit. *ümu*, *immi*) and "sun" (* *Samaä*), thus according to the "semitic" paraphrase the "man" emerging from the *um*-, the "mother", the "sun".

Also in Sumerian *um* is still "mother" and stands in the ablaut to *ama* and *eme*, while *mu*, which also stands in the ablaut to *ma* and *me*, like *gis*, has the meaning of "son", "offspring" (semit. *aplu*), "man", "lord" (semit. *edlū*), "god" (semit. *ilu*), "God *Samaé*", the sun god (semit. *Samaä*), "seed" (semit. *zéru*), "man", "man" (semit. *zikaru*), "speak" (likewise semit. *zikaru*), "name" (semit. *mu*) "wood" (semit. *isu*) "scepter" (semit. *hafu* cf. t) and of - "year" (semit. *Sattu*) has.

If we now look at the hieroglyph J/77 in Sumerian, we experience a shattering testimony of continuity

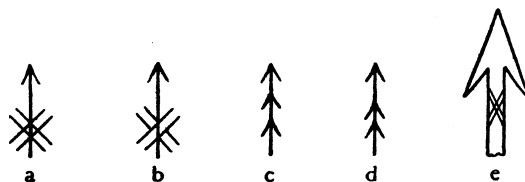


Abb. 34

The binding sign of the First, it is significant that the arrows and painting cross, be written inverted as a hieroglyph of the winter solstice.

hieroglyphics in the archaic-sumerian writing (a-d). The reversed, upside down

^WinUrsolstice^en<^e writing of the signs is characteristic for the signs of the lower half of the yearly series of the winter half (see text plate X). The first sign (a-b) is the linking of the winter solstice symbol X, the painting cross in doubling, with the arrow or ger hieroglyph of the "lowering", the *Ti-ur*. The "painting cross", the symbol of the mother earth, we already got to know with the phonetic value *mu* in the Kyprian (Text Taf. IV, No. 42). Highly important is that the Sumerian also contains the tradition of the

X-cross as the ideogram of the solar year course (connection of the rising and setting points of the solstice cf. p. 206 text fig. no. 14): the doubled painting cross means namely "way", with the Sumerian phonetic value *kal*, that is the phonetic value of the year circle, of the two arcs, of the "year sign", which is *k-l* or *k-r* in the winter solstice or *g-l* or *g-r* in the summer solstice. The simple arrow sign *f*, Sumerian *til* (= *tir*) and *bad* (*ba-ad*) opens us the further connection. The meaning is "dissolve", "dissolution", "destruction", "earth", "dying", "dark", "to be dark", "dead", "death" - but beside it "open", "live". Moreover, it is also hieroglyph of the god *Ea*, the water depth and the sky and sun god *Bei* (Barton 70).

So in this sequence of meanings the complete winter solstice myth is present, which is still emphasized by a connection, like Sumerian *ka-ba* or *ka-bad-du* "opening of the mouth".

The doubling of the painting cross points to the old cult custom that one must call Ti-ur, Tyr, *twice*, since he is the "twofold". Therefore, that his hieroglyph is written also doubled, i.e. either twice or three times on or under each other. Also here the Sumerian spelling for the "Son of God", the "Man" (text fig. 34 c, d) corresponds completely to the Old Norse (text fig. 54, nos. 21-23). The 1 + 2-fold spelling, where the two added denote the "twice", is again a polyphonic connection with the "tree of life" of the winter solstice, the tree with the lowered branches, the spruce, as hieroglyph of the yearly tree of God thus with 34-3 branches. It is the linear transfer of the hieroglyph text Fig. 21a with lowering of the branches.

Thus, the bracteate Atlas Fig. 217 (Thomsen Atlas No. 239, Mus. Copenhagen, No. 12370), which shows the head of Tyr, the "man" above the "bull" with the 'f' rune, has an inscription that concludes with the usual exclamation of Tyr: "gibu auja, Ti." The name Ti is represented by the triple arrow or 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 cross* (text Fig. 54, no. 21), which can mean "middle of the year" or "year" (text Plate II, no. 159 and text Plate III, no. 29).

The same tree hieroglyph as spelling of the name Ti, Tiu, Tyr occurs on the bone piece from Odemotland, Stavanger Amt (Atlas fig. 218, cf. text fig. 54, no. 22). On the Lindholm bone piece (Steph. I, p. 219) are characteristically written the three runes *individually* fff, behind them *alu* "god", that is *a-l-u* the "god" in the winter solstice *u-a*, where the *ulu*, *ula* becomes *alu*.

By the way, we already got to know the tree lowering its branches at the end of the "holy row" in the Kylfer grave (see picture supplement 19 B, No. 4).

The polyphony of the connection f and X is that the binderune in question also seems to be composed of the connection f and >|c, that is "God" 4- "Tree of Life"- or "Tree of the Year". In the Germanic house marks, this highly sacred hieroglyph has been preserved in rich continuity up to the present (cf. Appendix to Part II "House and Court Marks", Plate 9). The "Ger" hieroglyph f of Ti-ur became, as mentioned several times, the hieroglyph of the light of God in itself: hence, that the connection f and X could also be represented by four f-runes placed in cross-form as ideogram of the yearly course of God, the "Man".

Also to the Sumerians was once still well known whose hieroglyph was this arrow sign with the double cross, the "twofold". This is still clear from the name of the

sign *mu-hal-dim-mu* (83, i-18; 1331 Col. I, 2) "arrow(jial)-like" emerges. Otherwise "arrow" is written in Sumerian also)(or Y, thus with the sign of the "tree of life", the "god"-sign, the "man"-sign, whose Sumerian phonetic values as "*mu*" and we already discussed in detail.

It was a strange coincidence that a German Assyriologist, Hilprecht, as an American professor actually became acquainted more by chance with the symbolism of the Zuni Indians and in his explanation of the Sumerian sign *mu* as "man" and "name" pointed to the meaning of the arrow symbol among the North American Indians as a symbol of the person, as well as especially to the use of the arrow with the painting cross on the shaft, among the Zuni Indians.¹ Among the Zuni, this arrow has the name *cithlua* "Eiler Aller", "Commander Aller", - that is - of all other arrows used in the ceremonies (text Fig. 34c). It is sufficiently known which role also in the Old Norse world of the saga time the arrow played as "Eiler" and "Befehlshaber Aller" - to apply the Zuni designation. The "pr", which was sent around, was the "summons", the "commandment" to the *court meeting* or to the *war campaign*, These are both main characteristics of the *Ti-ur*, *Tyr*, as also corresponds both to an original trunk *ur* like *ar* (English *arrow*, Latin *ar-cus*). The "arrow command", the arrow summons was called "QrvarboiS", the court assembly orvar-jrjng. Which relations can be uncovered here further between the "arrow", the "Sig-Tyr", the rune futhark of the series of El-H6sch and the ancient Egyptian religion, we will see in the section "Son of God".

It would be now nevertheless important to learn here already what is to be seen now actually on our old-Germanic arrow and Gerschaften or - points. It must be sent in advance that the "painting cross", the "painting" sign is the sign of the winter solstice, where the main court meeting takes place. In the place of the ^"/-sign in the Futhark of the Migration Period there is the "dag"-sign which originated from the rectangular writing of the sign ®, the "painting cross" in a circle, by taking X the horizontal half as the sign of the winter solstice, X the vertical half as the sign of the summer solstice (Text Plate III, No. 52). But also the "painting cross" has survived as a variant of the "year" sign of the midsummer or summer solstice in the Ingvaenian runic series (text Plate III, nos. 40-42). The sign of the winter solstice is thus a *dag-mâl*, the old Icelandic designation for "sunrise" according to Flateyar-bök I, 539. Because cosmically seen the "day" is the microcosm of the year and the "Tagmai" of the year is the resurgence of the light from the winter solstice from the south.

To the symbols which one finds regularly on the Germanic arrow and Gerspitzten belongs now just the "Mal" sign either in the original form X or rectangular writing of the "ur-ka" or "ka-ku" sign X and its variants X X^{usw} - We come back here to the section "Son of God". Compare: Atlas fig. 344 a-b, Gerspitzte of Müncheberg (Mark Brandenburg); fig. 344 e-f Gerspitzte of Jankowo (Prov. Posen); fig. 345 Arrowhead from Vi-Moor (Denmark). On all three the sign *ka-ku* is again connected with the three- or four-legged swastika, whose origin as a cosmic symbol of the solar year's course through the four cardinal directions, then of the "going", the "turning"

¹ H. V. Hilprecht; Old Babylonian Inscriptions chiefly from Nippur. The Babylonian Expedition of the University of Pennsylvania. Vol. I, Part II. Philadelphia 1896. p. 36. This first foreshadowing of further cultural connections on the part of an Orientalist was reprimanded by Friedrich Delitzsch: Die Entstehung des ältesten Schriftsystems oder der Ursprung der Keilschriftzeichen. Leipzig 1897. p. 114. The newer research confirms the suspicion Hilprechts.

in itself, we will deal with later in terms of development. It is therefore *The arrow hieroglyph with the painting* synonymous with the "painting³⁴⁷cross". Likewise, we can determine the "painting cross" on the arrow shafts of the Nydam bog find in Denmark: Atlas fig. 4672 (nos. 33, 34, 46, 61 of Engelhardt's *V eröffentlichung*).

Two painting crosses with the inscription "raunija" are found on the lance tip from Ovre Stabu (Norway); the age of which has so far been put around 250 BC.¹ Two painting crosses, each connected with the a-rune, are in the runic inscription of the gerschaft from Kragehuler Moor (Denmark).² Here the meaning of the X "Mal" cross as a sign of turning, of walking is still applied in the original meaning; "ga-, ga-, gagin", "I walk, walk, against" . . . is the saying with which the owner, the "Jarl AsgisF's henchman", throws his ger against the enemy.

The oldest evidence of the painting cross on the arrow offers us again the Upper Paleolithic Atlantic culture of the coast of southwestern Europe, an arrowhead of reindeer bones from Langerie- Basse (Atlas Fig. 911 -" Fig. 4500). Here the painting cross is triple, also a proof for the division of the year into twelve months.

The simple painting cross appears on the fragment of a bone arrow or harpoon point from the cave of Altamira (Atlas fig. 4500 a). It is to be noted here that the harpoon as a form is the repetition of the arrow ideogram f and as such again coincides with the ideogram of the tree of Ti-ur, the son of God of the winter solstice, lowering its branches. We have also already been able to establish in this section (p. 282) that in Central American tradition the winter solstice "horned" or "feathered serpent," bears the solar or annual ideogram with the piercing arrows or harpoons arranged in the painting cross (Atlas fig. 4912), for which we find in the Atlantean-Nordic cult symbolism the symbol of the arrows placed in the painting cross, which "pierce" the heart of Mother Earth (with the three points) (see section "Heart"). With this we would have identified the Atlantic culture of Magdalenia again as a source of radiation of this symbol for Europe and the Mediterranean basin.

That we are dealing here with the winter symbolism of the *Sig-Tyr*, the *Ti-ur*, the god of death and escort of the dead, is confirmed by the symbolism of the Nordic escort of the dead coins, the bracteates, which will be examined in the section "Son of God". As an anticipation, we may refer to specimens like the bracteates of Austad (Atlas fig. 271a and b), which show the "bull" + "man", the *ku-mu* (*ko-mo*) resp. *ur-ku* (*ur-ka*) etc.. Under the bull is the formula f X, while the border (Atlas Fig. 271b) is formed by *double painted crosses*.

The painting cross has received in the Ram Age the phonetic value *k-p* (*p-k*), *h-f* (*f-h*), *b-g* (*g-b*), whose meaning we will examine in the next section. In the runic futhark of the Migration Period, X is written with the summer phonetic value *g-b*: *gi-bu*. The reading of the inscription f X for the Migration Period would therefore be *Ti gubu* "Ti Gabe", that is the rebirth in the offspring, the re-embodiment. For comparison the bracteates Atlas fig. 236 (Thomsen No. 83, Mus. Copenhagen 8076) and 241 (Thomsen No. 82, Mus. Copenhagen 2219), with representation of Ti-ur as "einhendr âss", the "one-handed god". Here, too, the *double painted cross* appears as a randomament, with

¹ Illustrated at 5. *Bugge*: Norges Indskrifter medde aeldre Runer. Vol. I. P. 412 f., especially p. 416.

² Ab formed among others by *L. F. A. Wimmer*: Die Runenschrift. Berlin 1887. p. 124 and *G. Stephens*: Runic Monuments III. p. 133.

the sun point in the center. Especially important is Atlas fig. 236, the bracteate of Snydstrup, (Thomsen no. 83), because the Tyr appears here in full form with that cultic posture of the arms *Y*, which represent the hieroglyph of the "two mountains": not the bull, but the stag with the tree of life as antlers, is attached to him here, thus the continuity of the oldest tradition of the Elk Age. In Atlas Fig. 241 (bracteate of Lolland) appears again the human head 4- bull, on whose body in the middle three painting crosses are placed one above the other in band form.

Hence, that the other hieroglyphs, of *Ti-u* (*Zi-u*), *Ti-ur*, *Tyr*, *T* and in the medieval house marks still occur connected, so that the sign as binderune receives the polyphonic meaning of *T* + *f* and *w* (cf. appendix to part II "House marks", pl. 7, no. 4, noble coat of arms Kotonay (Poland); cf. herewith "House Marks" pl. 10, no. 6, Anglo-Saxon house marks of the 14th century from Norwich (England), where the *T* stands in the "two mountains" and bears the sign "os" (god) as determinative. Cf. also the other Polish noble arms "house marks", pl. 10, no. 4 (Stolobot), no. 14 (Rozmiar) and no. 15 (Waga), where the god standing on the cross + or the "lowering himself" *Sig-Tyr f*, stands in the *reversed* sign of the "two mountains" *w*; while in no. 15 + and 'f' are united into a binderune, text pl. VI, nos. 98-105).

The connection of *T* and *Y* seems to be present also in the large sign to the left of the writing row of El-Hösch, that is, the sign of *Ti-u* appears here in bisection as a hieroglyph of the one-handed god, the "einhendr äss": a further confirmation of the meaning of this writing row as a funerary dedication (Fig. supplement 19 A, no. 6). We find this bisection of the sign also in the late Neolithic writing of Alvao (Portugal) in the dolmen area of Traz-os-Montes (Atlas fig. 4544-4545). We will come back to this in the section "Son of God". The rune 'f', which is frequent in the Anglo-Saxon runic series, bears the name *éar* > *éor*; *tir*; *car*; *cur*; (*querä*, *cweord*), in the runic alphabet of Hrabanus Maurus also *Ziu*, the Old High German form for *Tiu*. The forms *éar*; *éor* originated from **akur* over **ahur* and **ekur* over **ehur*. So we have also here the ablaut values *aku(u)r* and *ehu(u)r*, originally "water-steer", later "horse-water", which were already mentioned above. The sound values *kur* and *kar* are again that designation for God's son as "circle", as "circle-walker", which we have already discussed in detail under the forms "Jul" and "year".

It is the Son of God, the dying one, the death guide, who is still clearly recognizable as such even in the Anglo-Saxon runic poem.

y (*éar*, *tir*) byp egle eorla gehwylcun
 Æonne faestelice flaesc onginneþ, hraw colian,
 hrusan ceosan blae to gebeddān: bleda gedreosap, wynna gewitap, were
 geswicap.

"Ear" is abhorrent to every man, when inexorably the flesh begins to grow cold
 as a corpse, to choose the earth pale as a spouse: joys disintegrate, delights
 disappear, connections are severed.

As we will examine in the section "Mother Earth," the Anglo-Saxon *éar* is

"Earth", Low-Irish *úr* "earth, life", a secondary form derived from the sign 0 *ur*; which in the Old-Nordic *hylia auri* "to hide in the earth", "to cover" (= to bury), still preserved its relation as cultic formula. The son of God in his descending yearly course is therefore the *ti-ir* (*tir*), *ti-or*, *to-or* (*tor*), *ti-ur*[^] (*tyr*), *tu-ur* (*tur*).

In the Anglo-Saxon runic song the name of the Son of God, the "Man" has become the abstract concept of death, of the grim one who "shoots with his arrow after life". It is the gloomy conception of later decaying times, which no longer possessed the great God-seeing and God-experiencing in the "holy year" and the cosmic change and preserved the comforting and promising doctrine of re-embodiment and rebirth only in the faded memories of individual cult rites. Still today the *Ti-u*, the *bi-orka* as the "Son of God", the "Son of Man", through whom the Christians attain the resurrection from death, stands at the stone cross of Bentheim in that old Tubanter land which has preserved for us the Ingväonian cult symbolism in such rich tradition. He stands clothed on the cross, with the highly cultic arm posture of the Y "éar", "tir", "ziu". The T of the cross and the Y of the arms together give again the connection w, the "bi-orka", in which the "man", the "mo" enters.

Above his head there is the "Order Cross", that ancient ornamental form of the "Painting Cross" X, which, as we shall see, still occupies such a great place in the symbolism of the gable signs of Twente (pictorial supplement i: "Lord-God" of Bentheim).

What is particularly important for us, however, is its survival in the folk tradition as a *god of the sword* - the invocation of the "dear Lord-God of Bentheim", through which the original meaning of the image of the cross as a Christianized *Ti-u*, *Ti-ur*, *Tyr* is clearly recognizable. In former times, before it was placed in the castle courtyard, the image stood in the "camp", the open field, the place of things. Because also this word is ancient Tuatha linguistic property and no Latin borrowing, as our investigation is still to show.

The Son of God in the Y arm posture on the cross of the middle of the year leads us back to our The "comb"- or text Taf. IV, to the history of the "Man"-, "Water"-, "Tree"-Hieroglyph, whose [^]es[^]ahriM[^]or representation for the explanation of the origin of the /"-sign was already begun earlier 321-22). It is for the determination of the age of this hieroglyphic representation of the "-sign, which is integrated into the water of importance that we can prove them in the epipaleolithic rock-drawings of the Pyrenean peninsula (Text Taf. IV, No. 8-9), as in the likewise p atlantic rock drawings of the Sahara Atlas specially the latter, like for rock drawing of Ksar Arnar (Atlas fig. 3428), which shows the Son of God in the arm-position before the "bull", the old buffalo, is a proof for the already "bull"-age occurrence of this symbol

The North African rock drawings testify furthermore that the god >|c stands at or under the "bull" is the same as the one who is in the fl, where he has only the "one hand": compare picture supplement 12 B, no. 3 and 4 (rock drawings of Bou-Semgoun and Taghtania-South) same still confirms us the Neolithic pre-dynastic writing Egypt: at or under the H grows the "year", "world" or "life tree", the God-year tree or HI (text fig. 35, no. 5-6, text plate VIII, no. 137-138 etc.).

The origin of the sign M from the lower part, the "roots", "feet" of the >|c HI JU hieroglyph, the water-mother-part of the tree of life, - like Y^{aus} the "upper part

The second sign of this series (text fig. 29), the so-called "comb" sign, occurs once again under the same inscription (figure supplement 19 A, no. 6) and carries the two points (rising and setting suns) of the solstice (text fig. 35, no. 11). For the illustration I give here schematically the origin of the concerning hieroglyphs and linear signs of the Atlantis-Nordic symbolism of the "tree of life" respectively "year" and "world tree".

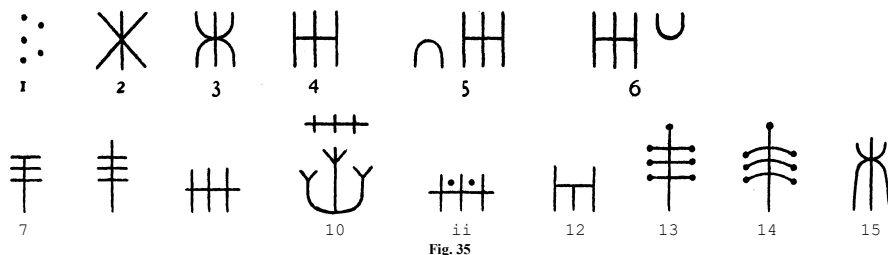


Fig. 35

No. i-4 text Fig. 35 represent the alternate forms of the ideogram "Tree of Life" already known to us (compare text Fig. 26). The predynastic linear writing of Egypt has preserved the whole line of development (appendix to part II, "Linear Writing of Egypt" plate IV, no. I-26) and gives us moreover in the signs text fig. 35, no. 5 and 6 the rectangular linear sign (text fig. 35, no. 4) in connection with the A *ur* (*ku*) and the U *ka*- sign. The winter solstice symbolism that the tree of life of the year of God grows at this place cannot be expressed more clearly. Another linear form of the Tree of Life hieroglyph is the form No. 7 and 8. We have already got to know No. 7 as the determinative sign of the "Year-God" sign in the Epipalaeolithic writing of Spain (Text Plate III, No. 76, 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 "Walker" (phonetic series *k-h-g-j*), placed in a circle. We have already proved the symbol of the son of God in the division of the year also as the Egyptian figure of the god Tchemtch-Hat (text fig. No. 28). We will treat the whole series of the alternate forms of the "Tree of Life" sign in the relevant section and the section "Comb". Here it is only briefly mentioned again that the form Text Fig. 35, No. 7 has been preserved in the so-called North Semitic alphabet (Text Fig. 18, No. 3). The sound value is *s*, the name "*samekh*", Syriac *semkath*.

We will examine the origin of the sound values and meanings of the "tree of life" in detail in the section "tree of life". Here it should be mentioned only provisionally that the most important phonetic values of this hieroglyph as a consonant stem compound are *m-m*, *k-m*, *r-m*, *s~m* or *vice versa*. The *s-m* tree, the Vedic *soma*, the Avestic *haoma*, the "North Semitic" *samekh* is the Egyptian *m-s* (text fig. 35, no. 15) and has in the Egyptian hieroglyphics also the meaning of "to give birth", "to produce"

The hieroglyph is

formed from the

"mother tree" *m*, the A "hook"-"crook"-"snake"-or "sun staff" *s(i)*, and the determinative of the birthing woman from whom the "man" Y emerges.

That the "crook", the "snake staff" stands on or at the "grave house", there where the roots of the "tree of life" are and the "man" is reborn, testifies expressly the symbolism of the Swedish petroglyphs (appendix z;u Part II, Taf. I, the symbolism of the Swedish petroglyphs, nos. 28, 30 and 58, see text pl. II, no. 156-158 and what was determined there about this symbol).

PICTORIAL



1



The Neolithic burial vessel from Dederstedt (corded amphora), "water of life" container with the inscription "so-ma" (?)

i) General view. 2) The inscription, the binding sign X and H "I

The same clear agreement concerning the common Atlantian-Nordic myth is still expressed in the Nordic name for the mother tree *mi-ma-meför* (consonant stem *m-m*), the cosmic tree of which "no man knows from what roots it grew".

Its fruits are to be put into the fire when a woman in labor writhes: then comes outward what was within, such power has the tree for men.
(FjolsvinnmQl 14 and 16)

In the "mother well" "*Mimis-brunnr*", the *m*m* well, the tree is in the "water of life", in which is also the "mother son", the *Mimir*, the young son of God, in the house of depth, of wisdom.

The linear sign Text Fig. 35 No. 8 differs formally from the sign No. 7 only in the drawn-through axis, respectively the stem tip. In the predynastic linear writing we find as variants of the sign No. 8 also the forms No. 13 and 14, another form of the linear sign of the tree of life of the 6+1 "dots", which dots are also attached to the ends of the branches of the linear sign. We will also be able to prove this writing in the Neolithic, North-European cult symbolism. An approximation of the linear sign No. 4 to No. 8 represents the sign No. 9, which in its special meaning as "Hag", "Dornhag" sign, plays a large role in the Atlantic-Nordic cult symbolism of the winter solstice. The early dynastic hieroglyphics of Egypt clarify this still clearly in the beautiful connection text Fig. 35, No. 10, in which the birth of the "man", the son of God, the *ka*, is symbolized under the "mother tree", the "Dornhag".

In the rock inscription of El-Hösch we find the sign in the forms No. ii and 12. The form No. 11 with the two points of the solstice corresponds thus in the origin and meaning completely to the Cypriot sign *mu* (text Taf. IV, No. 42), since >|< (= \$) is composed of the world axis south-north | and the "painting cross" X of the solstice points. The form No. 12 in the writing series of El-Hösch agrees again completely with the Neolithic North European forms (text plate IV, No. 47-48).

The sign (Text Plate IV, No. 47) is found on the fragment of a small *double axe* made of clay, the piercing of which proves that it was worn as a pendant. The find has then also been addressed as an "amulet" (Atlas fig. 4661a, find site Aloppe in Uppland, dwelling place culture). But since the double axe M is the winter solstice symbol and sign of Mother Earth, we have thus also for the younger Stone Age of the far north, the passage grave time, a firm proof for the common Atlantic-Nordic source of this cult symbolism. The sign Text Taf. IV, No. 48 is on a Neolithic vessel from Dederstedt, Mansfelder Seekreis (Mus. Halle), whose inscription *s-m*, *soma* has already been mentioned by us earlier (Text Taf. I, No. 71, Atlas Fig. 4660 a-b) and clearly establishes the purpose of this burial cult vessel as a "water of life" container, "rebirth" giver (Fig. Supplement 14).

Both signs are the result of an already ephemeral writing of the basic form Text Taf. IV, No. 46, which is still present, for example, in the characters of Tordos in Neolithic evidence. This basic form is represented in the Old Stone Age Atlantic Norse inscription of Monhegan Island on the coast of Maine, North America (Atlas Fig. 4471), while - as mentioned - the cleft forms bezw. 3E belong to the Old Stone Age cave inscriptions of Atlantic South

belong to Western Europe (Text Taf. IV, no. 26-33, atlas fig. 4495d and e, Altamira, atlas fig. 4524 Mas d'Azil). Even further volatilized, the sign appears in the scripts of the Etruscan group (text pl. IV, nos. 49-50), where it also dissolves in rapid writing to the three-pointed wavy line as in the Epipalaeolithic script of Spain (nos. 21-25). The same decomposition we can still observe in the "old Phoenician" writing (No. 51-54), which represents therefore as intellectual-historical document the *end of* a race and culture migration and *not the beginning of* a development, as one wanted to make us believe so far as completely unproved Axioma "ex Oriente"!

Thus we can prove the emergence of the "mother-human-water" ideogram twice spatially and temporally separated from the rectangular linear sign of the tree of life (no. 55), whereby the whole linear sign had to develop either to a three-pronged line (no. 56) or to a double-pronged line (no. 57).

We will already briefly touch in the next section the fact to be examined in the sections "Tree of Life" and "Water of Life", that in the *Atlantean-Nordic cult language the signs and words for "tree" ("Waldig" "wood") and "water", "mother and man" are related*. This fact remains completely incomprehensible if one does not know the cosmic symbol underlying it, the cosmology of the Atlantean-Nordic race, according to which the earth is thought to be enclosed by the world sea, ring sea or circle sea, which in its depth embraces the womb of the earth. The "roots" X of the "year"-, "world"- or "tree of life" >|<, i.e. the winter nightly part of the yearly course of the Son of God, are located in the womb of the Mother Earth "in the waters". There, where the son of God becomes the "child of the waters", "water-man", in the winter solstice, in the "mother night", the midnight, the "reversal" takes place, the rebirth.

As the Son of God in the cosmic parable emerges from the "mother power", the "mother water", the womb of Mother Earth, so the human child emerges from the womb of the mother night, the mother water of his mother.

So what to give the dead to the grave house, the "mother house", the winter solstice place of the "year" of their life, these are the signs of the winter solstice and the "turn" as a request for rebirth, and likewise the vessels with the holy spring water, the "water of life", with the sign of the "mother water", the "snake" sign as an ideogram of the water in the winter solstice, with the "sun" or "seed" sign Q or Q and so on.

We want to determine this spiritual-historical trace, whose representation must be reserved to the sections "Tree of Life" and "Water of Life", already here in main features, since it shows us the uniformity of the Atlantic-Nordic tradition in a fundamental view. The result of this investigation is also again the complete dependence of the Orient on the western, Atlantic-Nordic cultural center.

That serrated or wavy line, the "water" and "snake" ideogram, we find in abundance in the cave of La Pileta: it occurs in the single, double and triple "writing" (Text Plate IV, nos. 58-63), as we also find the linear snake representation in single, double and multiple form (Atlas Fig. 4739 II a-d). Let us recall here the representation of the "water snake", the eel, above the "bull" in the same cave (Atlas Fig. 4739 II d), which could be called, from the point of view of cultural history, the Paleolithic Gibraltar of the Atlantians in the midst of the African environment of the southern and eastern Pyrenean Peninsula. These entries of the water wave and snake ideogram are

characteristic of the winter solstice cult caves of the Atlantians in the Pyrenean Peninsula and their cultic petroglyphs. Thus, an inscription from Puerto de Visalegre (Text Plate IV, no. 64) shows the water-snake sign associated with the solar circle in rectangular writing (cf. nos. 75, 82, 83, 84, 86, 87, 117, 119, 120, 124, 125), while the double and triple writing in the Cueva Doha, Trinidad (nos. 65-66), Arabi (no. 67), Cuevas de Las Palomas (no. 68), under which the thorn sign Δ is found, recurs in Estrecho de Santonge, Almeria (nos. 69 a and b), etc. The entry 69 b is particularly interesting because the serpent-water ideogram is associated with the double β -arc, which also contains the solar point: it is the sun of the winter solstice, which is in the "loop", the "serpent", in the smallest solar arc, in the waters. That is why the β -sign of the Pileta cave is also represented with the radiant arch (No. 70 a and b), a "writing" which we will find again in exactly the same way in the megalithic tomb symbolism of the Tuatha Dé Danann in Ireland, thousands of years later (No. 76 c Sliabh na Calliaghe, the radiant arch under which the winter solstice sun is located). Moreover, what is very important in the representation no. 70 b of La Pileta is that from the radiant β sign, the linear sign of the tree of life, the ten-branched one, grows up. From La Pileta over Sliabh na Calliaghe up to the modern times however the ancient duration tradition of the nordic building staff calendar, which had preserved the *hoof or β sign surrounded by a radiating ring* still in the symbolism of the Julmonds, beside the bulls, the arrow and bow ideogram Tyrs the year ideogram $<() O$, the six-branched wheel, the six-branched tree of life, the cross 4- the middle of the year in the "two bows", the two horns, and the child of light, etc. (Appendix to Part II, Symbolism of the Staff Calendars, Plate XII, Julmond).

Extremely important are also the evidences which the cave of Montespan offers us (No. 71 a-d)^x. We must take into account the overall picture of the findings of this cave in order to properly evaluate and understand the details. Because the cave of Montespan is also a "classic" example of the Paleolithic winter solstice cult site of the Atlantians.

The entrance to the cave in the *mountain* leads through the *water*, through the *spring* formed by the small river (*Hountao*). As emblematic winter and winter solstice animals (animals of the winter solstice constellations, "sun houses") we find in sculptures and rock drawings the bull (*buffalo*), the bear, the horse and the ibex: further in a niche the headless skeleton of a *snake*.^{*} Apart from the water ideogram (text plate IV, no. 71a, cf. atlas fig. 4502) appears among the emblematic signs the β *ur*, (*ul*), *ku*, *su* etc., the symbol of the winter solstice. Hieroglyph (No. 71 c), the winter sun symbol, which also appears in an alternate form (Text Taf. IV, No. 71 d, cf. Atlas Figs. 4490 and 4491), which has likewise come down to us in the southern Swedish rock drawings of the Later Stone Age and the Older Bronze Age and is identical with forms such as Nos. 69 b, 76 c etc. (Text Plate II, No. 145). For the question of the persistence of the tradition this is an important statement, because the β -sign or its umlaut form $\text{A } y\text{r}$; as will be mentioned several times in Sections V and VI, still preserved the meaning of "bull" and "water" in the Anglo-Saxon and Old Norse tradition of the Migration and Viking periods. In the Old Stone Age Atlantian cave of Niaux, which was once rushed through by water currents during the time of ice melting and now still contains two small lakes, we repeatedly find the buffalo bull on which the arrow ideogram A A T is drawn. Still in the Old Norse runic series, this is the hieroglyph of' *Comte Be'gouen et Norbert Castoret; La caverne de Montespan. Revue anthropologique* 33 (1923) p. 533 f 23 **Wirth**

Tyr (*ti-ur*), whom we will get to know on the escort coins (bracteates) of the Migration Period as the Son of God in the *The bull in the waters* bull-sunhouse of the winter solstice. In addition, Niaux provides us with the β hieroglyph in the single and double form (Atlas fig. nos. 4488 and 4489) and the buffalo bull with the "Dom" hieroglyph and |-, or the X (*yr-*) hieroglyph between the two "thorns" (Atlas fig. nos. 4493 f and 4493 g).¹ The buffalo bull with the A-sign and the "Dom"-sign p we find equally in the cave of Pindal (Fig. Supplement 20).¹ The same finding buffalo bull, β -sign and "thorn" (hoe; we can determine on the Atlantic rock drawings of the Sahara Atlas (North Africa) (Atlas Fig. No. 4740 m rock drawings of Bou-Semgoun, 4740 p rock drawing of Chellala, see also Fig. Supplement 12 B). The winter solstice character of this symbolism is clearly evident from a comparative compilation of the Atlantean cult-symbolic monuments of the franco-cantabrian district and the Sahara-Atlas region. If in the Franco-Cantabrian circle the representation of the "hand" on the buffalo bull appears (Altamira, Atlas fig. 4495 d; Castillo fig. 2586 a, b and c, in addition the sun ideogram Q), so we find consequently in the North African rock drawings the hand on the buffalo bull (Taghtania- South, Atlas fig. 47401) or on the fl -sign (Bou Semgoun), or the bull carries on the body the sun-sign (Taghtania-South), or the son of god, stylized as $\gamma|c$ hieroglyph, is depicted under the bull or the bull carries on the back the son of god or tree of life hieroglyph $\gamma|c$ (Taghtania-South) etc. (cf. the pictorial supplements 12 A and 12 B).

Only the far north has preserved for us, via the inscriptions and symbolism of the escort coins (bracteates) of the Migration Period up to the completely obscured tradition of the Edda, the parable of the God with the bull and the *one* hand on the wolf, that is the Son of God before the winter solstice, the H *ur*; *ul*, *ku*, *su*, etc. sign, where the year of 360 days is completed and the five "pre-Jult days", the "one hand" of God, are still left (cf. the sections "Son of God", "hand", "bull", "dog" (wolf), "kaku" and "urka").

The North African Atlantian rock signs provide us in connection with the mentioned signs and symbols likewise the tu "kaku", "Hag" sign and its cleavage forms H H, Atlas Fig, 4740g, 4740p, especially text Taf. IV, No. 118 rock drawing of Guebar Rechim (Géryville), which we find again in the same way in the cave of Montespan, in the Franco-Canta- brian circle (text Taf. IV, No. 71b = Atlas Fig. 4492). Still in the inscriptions of the bracteates the god in the H or $\gamma|c$, the "hagal" sign of the runic rows, is called the hag-alu, the „Hag-God", god in the Dornhag.

If we follow the trace of the water and snake ideogram further over the stone signs of Mas d'Azil (text pl. IV, no. 72), it must seem self-evident to us that in the symbolism of the Irish megalithic tombs the "snake" or "mother water" ideogram is drawn on the wall in the "tomb house" or "mother house": cf. text pls. IV, nos. 73-76, all of which (except no. 75) are from Sliab-Na-Calliaghe (Atlas figs. 4644 and 4643). No. 73 shows the double-written serpent or water ideogram, No. 74 with suggestion of the head and right cross -f- (= "middle", "year"), No. 75, incised on the capstone of the stone cist from Carnwath (Atlas fig. 4628), the triple serpent, water ideogram with the determinative of the new rotation, the turning or swastika in a circle, which is related to the sign compound no. 76a; no. 76a the water serpent ideogram with the circling

¹ E. Cartailhac et H. Breuil; Les peintures et gravures murales des cavernes pyrénéennes. III Niaux(Ariège). L'Anthropologie XIX (1908) p. 15E* H. Alcalde, del Rio, H. Breuil et Z. Sierra: Les Cavernes de la Rezion

"two serpents", an extension of the 'year' sign which in the Anglo-Saxon runic series is synonymous with (D and -f. Of the other symbols of this stone. Stone g in Cairn I (Atlas fig. 4643) of Sliab na Calliaghe, let us mention the Q sign (alternate form to H), surrounded by a halo of rays, *under* which is the winter sun (text plate IV, no. 76c, cf. no. 70a and b, La Pileta), as well as the implied "worm layer" ideogram (no. 7öd), which appears equally in no. 75, as in the Atlantic rock drawings of North Africa, with the ß-sign or "bull" (Atlas figs. 4740m and 4740n, rock drawing of Oued Cheria). The comparison between the water and snake ideogram of the Old Stone Age Atlantean cult caves and the Neolithic to Bronze Age symbolism of the Irish megalithic tombs confirms the permanent tradition of the Atlantean-Nordic cosmic worldview, which designated the tomb or mother house as the winter solstice, where the "reversal", the rebirth, the resurrection of light and life takes place.

The inscription of the mother water sign on the burial house, which we can prove up to the far north of the Tuatha culture circle (No. 77 burial house chamber of the "Pict's House", hillside grave on the Holm of Papa Westra, Orkaden), corresponds completely to the custom to apply the sign in ornamental extension and repetition on those vessels, which were given to the dead person as life water containers into the grave.

I give here a short overview of the important motivic designs, from the inscription of the single and double sign, as on the vessel of Satzkorn (No. 78) to that richly articulated symbolomament of the megalithic grave pottery (No. 85-92). Particularly valuable is that pottery from Schussenried which writes the mother or water ideogram, single or double in the Fl, the rectangular form of the f) sign, which can appear again single or doubled (nos. 79-80) and to which still literally corresponds the Anglo-Saxon jr rune (no. 81), to which we shall return in text fig. 47. Also this connection of the water ideogram with the H-sign, as it were as a "determinative", confirms to us its winter-sun-usual character: for *ur* and its ablaut forms *j/r*, *yr* still expressly preserved the meaning "water" in the Germanic languages of the Migration Period. The connection of the water or snake ideogram with the sun or seed sign is also preserved in the Neolithic pottery of Alvera (nos. 82-83), which we already got to know in the previous section (text. fig. 8). It is a representation that is still completely familiar to the Atlantic-Nordic cult symbolism of the Bronze Age, as it appears, for example, on that vessel of the Municipal Museum of Palermo (No. 84, Atlas Fig. 2447 a).

It is especially the burial pottery of the North Atlantic Megalithic Culture, which developed the mother water ideogram into an ornamental linear decoration. From the abundance are mentioned here only: No. 85 vessel from Walternienburg, Kr. Jerichow (Atlas fig. 2427); No. 86 (Atlas fig. 2733) vessel from the passage grave Flintinge Skov, Laaland: the sun ideogram is under the mother water serpent ideogram in the "two arcs", in the rectangular writing of the womb and year sign, from which a radiation wreath goes out - a representation, which is completely identical with that of La Pileta (no. 70 a and 70 b) and of Sliabh na Calliaghe (76 c); we have the same representation in the rock drawings of Ekenberg, Ostrogothia (no. 87, Atlas fig. 2734, cf. text pl. DI, nos. 9 and 10), where only the corona is missing. Equivalent are also no. 88 and no. 89 (Atlas fig. 2442), ray from the passage grave near Udby, Artz county (Denmark), no. 90 (Atlas fig. 2439),^{wo} the sun with 23*

Radiant wreath (light - life) and the annual cycle and God hieroglyph of the six, etc.. Points:-: around the center in the mother water are represented. Forms like no. 90 and 91 (Atlas fig. 2443) vessel from the passage grave of Stenstrup, in the "Trolldhøj" hill, Zealand, as well as no. 92 (Atlas fig. 2444) vessel from the passage grave at Fjärrestad, Skåne, show the representation of the "two snakes" (= "year") with the water ideogram; in no. 92 the tree of life representation of the tree with the lowering branches joins it.

The ornamentation of the vessel from the passage grave of Silstrup, Hundborg County, Denmark (No. 93, Atlas Fig. 2454) deserves special attention because it is a characteristic example of the Atlantic-Nordic symbolic polyphony and also reveals the spiritual dependence of the Bell Beaker people coming from southwestern Europe on the Neolithic, North Atlantic megalithic culture. The ornament on the Silstrup vessel shows the "womb" hieroglyph, the *n-k* sign >0< in the mother water. By the hatching of the KC sign set in the rectangle, it seems at the same time as if the double axe sign X is represented twice, which is also preserved to us with the two suns of the turn on the vessel from Szarvää near Esseg, Slavonia (No. 98, Atlas Fig. 2453) in connection with the water-snake or mother-water ornament. We will be able to determine in text fig. 54 the meaning of these signs as winter solstice and mother earth symbols, "^^"-hieroglyph, still in the tradition of the Anglo-Saxon runic series.

In the symbolism of that Copper Age culture of the so-called Bell Beaker, whose starting point is to be sought in southwestern Europe, presumably in the Pyrenean Peninsula, and is connected with a migration of peoples supposedly Atlantized Dinarians (?), the motif of the "double axe", the "åtag-" rune >4, the 24th character of the long rune series, emerges as a characteristic motif in connection with the snake or mother water ideogram, No. 94, Rothieben (Atlas fig. 2456 g), No. 96 Smichow (Atlas fig. 2456 g). character of the long runic series, emerges as a characteristic motif in connection with the snake or mother water ideogram, no. 94, Rothieben (atlas fig. 2456 g), no. 96 Smichow (atlas fig. 2456 h), no. 97 Ober-Olm, Kr. Mainz (atlas fig. 2455). In addition, the >0< sign also appears in the standing, turned spelling (cf. text Fig. 22 No. 5), as on the bell cup from Litomerice (No. 95, atlas Fig. 2456 c).

Which old traditions are hidden behind this symbolism becomes clear to us only if we take the sunken Atlantean cult symbolism and hieroglyphics deposited in West Africa for comparison. In the Vai script, the wavy or jagged lines (No. 99) *gyi* mean "water." We find this water ideogram in the character *ya* (no. 100), whose phonetic value means "to go" in general Atlantic-Nordic, especially in relation to the sunlight, as we already saw in section IV (pp. 147-148). The Vai sign *ya* is the Atlanto-Nordic I[^] sign, the rectangular spelling of the sign §, which in Text Taf. III (nos. 11, 12, 17, 21, 22) and text fig. 22 (no. 10a-na) discussed. It is the "year" sign, an upward (S-N) leading stroke with a water line draining to the left (west), a downward (N-S) leading other stroke, with a water line draining to the right (east). It is the cycle of the lower and upper, the earthly and heavenly water, an ancient tenet of the Atlantic-Nordic cosmology.

This meaning of the ja ideogram of the Vai script is confirmed by the character *i* of the same script, which is formed as in no. 101 from the half, namely the *upper* half in connection with the right cross + the "middle of the year". The vowel is the Atlantic-Nordic high summer vowel. To this the Vai writing brings in the alternating form of the /-sign still another shattering testimony: the sign No. 102 is the round archetype of the sign of the long rune series, the 13th rune, which represents as sound value *the vowel diameter of the year, /-*,

thus likewise /-Lautzeichen has been. The next sign, the 14th rune is again the "Dom" sign, also in the bisection (half of the year). The connection of the two signs is the binder rune of the Vai script (no. 102), which is still preserved in exactly the same way in the Germanic house and court marks (cf. appendix to Part II, House and Court Marks, plate 6, no. i-6). The Vai script thus still shows the sequence +

► for the /-sign, which is the year half

and mid-summer of the Atlantic-Nordic year (text pl. X and pp. 291-92, p. 300).

For the above discussed connection "sun", "light" ("sun's eye") and "water" of the Atlantean-Nordic winter solstice symbolism also the Vai sign *gya* "eye", the ablaut form to *gyi* "water" is of importance: it is the "man" sign (nos. 103-105), also in connection with the ^-sign (no. 105), whose correspondence with the same Atlantean-Nordic hieroglyphic has been established in Text Taf. I, nos. 14-15, cf. 22-23 has been established. And still another confirmation the Vai script provides us again in complete harmony with the Atlantean-Nordic tradition of the runic writing. The sign A> the angular spelling of the O-sign, has the value *bu* "belly" "interior": the ends of the sign are extended with the *water ideogram* (No. 106). The variants of the sign also point to the Atlantean-Nordic winter solstice myth: they are the hieroglyph T of *tu*, *tiu*, *tyr* etc. in the "one-armed" spelling (no. 107), or the "three dots", the Mother Earth symbol (nos. 106-109, cf. that mentioned on p. 202). The phonetic value *bu*, however, is the winter-solar ablaut form to *ba*, which in the Vai language means "mother" and is written with the grave house ideogram, in which the sun is located (no. HO, text Taf. V, no. i-5).

If we turn to the Bamum script, which was formed by order of King Jehoiah from the old, folk, allegorical signs, we find the wave or jagged line^ which in the Vai script means "water", with the value *nüe* "snake" (no. in). The grave house ideogram enclosed in these two wavy or jagged lines is *nkè* "water" (no. 112) and corresponds literally to the □-^- sign of the long runic series (Kylfer grave), the 22nd rune, which designates the sunset point of the winter solstice of the North Atlantic visual circle year (Text Plate X). An ablaut form to *nke* is the Bamum sign *nku* "corpse", which is a variant of the ^-sign (circle doubling, cf. the same with the "year"-sign ® in the Hettite writing Text Taf. V, No. 135, 138, 146 etc.), the descendant sign and represents in the long runic series the 23rd rune, i.e. the rune following the "-^-sign.

What ancient patrimony of a sunken high altitude culture is present here, results like a distant view from the signs nos. 114-116, all three of which are formed by means of the double axe sign X, the use of which in the North Atlantic megalithic grave symbolism we have briefly discussed above. The form No. 114, which connects the X "sign with the water or snake ideogram, has the value *be* "to be", the same X'sign, "horned", the value *bwu* "to die" and the X enclosed in the circle the value *lum* "year"! That in the *bu*, the *ba*, the winter-sun-usual ablaut-forms of the name of the mother earth, the "dying", the "being", the "becoming" takes place, there where the "year" is, that is one of the highest cosmic God-experiences and -knowledge of the Atlantic-Nordic race, which shall be the subject of the investigation of the next section. Only briefly it is to be pointed out here that the root *bu* forms the root syllable of that group of words which designate the "mother house", the "becoming" and "being": old Indian *bhū* "to be", lit. *būti*, Greek *phynai* (cpūvat) "to arise, to become", *phyein* (cpueiv) "to bring forth, to create", Latin *fui*, High German *bin*, Old North *bu* "dwelling",

Anglo-Saxon Old High German *bü*, New High German *bü*. *Bau*, Old High German *bür* "dwelling," Hebrew *bor* "pit," cf. Sumerian *buru*, etc. (Text Taf. I, No. 66, and p. 213).

The "dying" is a "becoming", that is the certainty of salvation of the Atlantic-Nordic belief in God's light, which is still handed down to us as the last legacy of our ancestors by those who once received it as spiritual feudal property, but who alone were not able to recognize and preserve its high meaning.

To determine the origin and the older stage of that West African hieroglyphics we must turn again to the North African Atlantean rock drawings, whose symbolism in the continuity of the tradition extends from the older Stone Age over the younger Stone Age up to the symbolism of the Berber tribes of the present. From the abundance only single ones are again emphasized here: No. 117 (rock drawing in Dermel valley, atlas fig. 4740 k, pictorial supplement 9 A, no. 2), the snake ideogram above the solstice cross in a circle; No. 118 (rock drawing v. Guebar Rechim, Géryville, atlas fig. 4740 g) the burial house with the snake, the "Hag" sign and the A and n sign (Neolithic); No. 119 (rock drawing of Ain-La-Hag [Ain-Ed-Donis], Atlas fig. 4740 h), the wheel cross in a circle, the water-snake ideogram, and the sun or seed hieroglyph Q; no. 120 (rock drawing of El Hadji-Mimouen, S.-Oran, atlas fig. 4740 i), the snake-water ideogram, the yearly ideogram of the three or four concentric circles, an archetype of the "worm layer", and an alternate form of the (1 sign. Special mention must be made of the Neolithic Libyan tomb inscription before Er-Regima, Bengasi (Atlas Fig. 4740 q), where the double axe sign appears together with the tomb house hieroglyph (Text Plate V, No. g-t).

If we now look at the cult symbolism and writing of pre-dynastic Egypt, which is based on a purely Atlantean foundation, the ^ sign of the downward arms, the inverse form of the *I f ka*, ^a sign appears in the Neolithic rock graffiti of Gebel- Cheikh-Raama (Upper Egypt) (no. 121), just as the pre-dynastic linear writing of the funerary pottery also connects the ^ sign with the two serpents (no. 122, Abydos), or the funerary hieroglyph with the serpent bearing the ku-sign below and the ^-sign above (no. 123, Abydos), a representation which we find again "literally" in the South Atlantean symbolism and writing of Arabia (cf. text Plate V, nos. 54 and 55); also the serpent (water) ideogram appears with the solar circle (nos. 124-125).

In the later hieroglyphics of the Older Kingdom the triple wave or jagged line (No. 126), originally a plural form later used as singular with the value *m (mu)* "water", appears the generally Atlantean mother-water-word, which besides the "-stem (Saqqara Mastaba V. Dyn. - *n*) as *Nu*, the primordial mother, the primordial water, has also preserved in the Egyptian cosmology and symbolism: see section "Mother Earth" and "Water of Life". In the pyramid of Unas the hieroglyph of Nu, Nut is written with the three jars under the water ideogram *ooo*. We will still examine in the section "Son of God" which meaning the "three features" of the water of life have in the Atlantis-Nordic winter solstice symbolism.

Both the *mu* and *nu* hieroglyphs are painted with the winter sun watercolors, *black* and *blue*?

The extent to which ancient Egyptian hieroglyphics are still rooted in Atlantean-Nordic cosmic symbolism and hieroglyphics can be seen from a brief overview of the /'''-hieroglyphic' *Margaret A. Murray*: Saqqara Mastabas. Part I. Egyptian Research Account X, 1904. London 1905.

myth. The double written wavy line (no. 131, Barton 521) has the phonetic value A and ME. As A it means "father** (semit. *abu*), "conceive***The mother watermark in the Sumerian hieroglyphics* (semit. *eru*), "bed**359(semit

and other basic words formed with it, which we will show in Text Fig. 48. *maïu*), "flood** (semit.

A will discuss. I would like to *mihi*), as refer here anticipating only to the value of the sign 0 equal to "ten** and ME (*md*) which still goes back to the ancient tradition of the Arctic-Nordic year and its (semit. symbolism sign 0, which likewise in the Sumerian still has preserved the numerical value "ten** *mü*), , is connected hieroglyphically also with the snake as determinative, with or without addition of the mother water ideogram, thus Th^{odr} 'fh, and has with with the determinative of rotation Q and the grave and house ideogram CJ *p-r* (the winter solar phonetic form of the *b-r*; *buru* etc. formula), it has the phonetic value *md*

birth of light and life takes place. Hence also the meaning of 8\$#\$ *mw* (*mju*) as "water**", "liquid**", "seed**", "son**", a meaning which extends also to the #-stem rendered hieroglyphic writing with the determinative of the rotation Q and the water-ideogram^{AZA} *n-t* "water**", "waters**". There the child *nnj* generated, which is the light of the world, the "sun** *ith*O, there is the "life**", "live**" "be alive**" *nh* (*anch*) the "frosted**", winter or night sun in the waters.

If we now take the South-Atlantean script of Arabia for comparison; the water snake ideogram in Old Tamudic has the value *m* (No. 127), while the New Tamudic has the sign of the "two mountains**" (nos. 128-130), the ancient Arctic-Nordic winter solstice symbol, has the doubling of H (the twentieth half month = tenth month, winter solstice month, July month)

As conclusion of this investigation series the *Sumerian* hieroglyphics and linear writing of the South Atlantic culture wave of the "people of the foreign boat type**" remains to us. Still

"produce**" (semit. *banfi*), "shoot" (semit. *lubsu*). The other meanings of the character are "son**" (semit. *aplu*, *maru*), "man**" (semit. *ameliitii*), "flood**" (semit. *buduqtu*), "sexual love**" (semit. *rihütii*), "grow lush**" (semit. *sèru*). Related words include *BUR*, which we have already met as H. The triple-written wavy line (nos. 132 a and b, Barton 508) has the value *LUM* "luxuriantly sprouting**", "growing**", "luxuriant**", "brimming**" composed of *lu* and *um*: *lu* has the same meaning in Sumerian, "to be much**", "brimming**", while sum. *um* means "mother**", semit. *umma*. Also in the inversion forms so characteristic for the Atlantean-Nordic cult language, whose law contains the cosmic parable of the solstice, we find further meanings belonging to it: Sumerian *mu4u* "man**" (Sumerian *lu*, by the way, can also denote "man**", semit. *ameku*), mu, *muS* (synonym *gis*) "man**", "wood**" (originally "tree of life**") "fire**", "sky**", while *ul*, *ul(lu)* has the same meaning of *lu* and denotes "luxuriance**", "fullness**".

Where the "wood", the "man-tree**", the "heavenly fire**", the "light-tree**" grows up, becomes clear to us, if we remember that in the Bamumschrift *lum* denotes the ,year**, there where the "dying**" and "being**" is (No. 114-116), where the "double-axe**", the "double-dome**" is. The Sumerian confirms this in the sign connection nos. 133-136.¹ nos. 133 and 134 are

¹ H. K. Hityrecht: Old Babylonian Inscriptions chiefly from Nippur. The Babylonian Expedition of the Uni-

formed from the divided water ideogram, namely the turned upward V, which at the same time is supposed to symbolize with it the ^-sign (text plate VIII no. 150, the Sumerian sunrise hieroglyph *ud*, *ug*, text fig. 48, no. 5), while the complete water ideogram is still present in no. 135, in place of which in no. 136 the linear sign of the "year"- or "tree of life" occurs (text plate I, nos. 88, 90, 91). The second part of the sign compound is the 0 sign (no. 133) or the "thorn" sign 2|> (nos. 134-136): but the meaning (Barton 91) is "to shine", "to be bright" (semit. *nāmaru*), "to kindle", "to inflame" (semit. *napāhu*), "life" (semit. *napištu*), "ascending" (semit. ^{אֲעֶלָה}), "to lift up" ("ax£), *ZID* "right hand" (semit. *immu*). Because, when the son of God passed through the winter solstice, he raises with the right hand, the *r-k hand*, O + V or the new light of the world and the life again (text Taf. Bla, No. 98).

For the correct understanding of the rising water ideogram, the waters released from the winter ban of the Rig-Veda, the symbol of the swelling juices, therefore of the growth and the luxuriance, one compares still Sumerian sign connections like no. 137-142 (Barton 175), which have the value *SI*, *SIG* and "mean" "abundance", "to be luxuriant", "to harvest" (semit. *eleni*), "to paint grain", "to offer", "to sacrifice" etc., and conspicuously are written *twice*, the cultic invocation formula of the "Sig"-Tyr, the "blessing-giver" (pp. 294-295)! They show the split water ideogram, also in connection with the painting cross (nos. 138-139) and the sun dots (no. 140), from which the yearly, the "tree of life" (no. 141) grows. Also striking is the connection No. 142 (Ur-Bau), which is also the name for "onion"¹ and connects the water ideogram with the >0< sign, the *molu* and *linar laukar^om^* of the North-Atlantean winter run symbolism of the Son of God in the waters (see Section VI). That the "thorn" tree (nos. 134-136), the *t-r* tree, the tree of life, grows there is explicitly confirmed by connection no. 143 (Barton 329): Sumer *TER* "forest" (semit. *kiātu*).

We have now by the prehistoric monuments a further possibility for the verification of this determined affiliation of the Sumerian hieroglyphics to the Atlantean-Nordic cult symbolism and hieroglyphics. The Sumerian bull head ideogram (no. 145, Barton 259) *GU*, *GUD* "ox," semit. *alpu* and *lu* "ox," which also means "warrior" (semit. *qarradu*), is also associated with the water ideogram in no. 144 (Barton 183), and then in Sumerian still has the w-value, *AMA* "wild ox", semit *rimu* has, as well as in the glossaries further the meaning "lord" (semit. *bèlu*), "warrior" {*quarradu*}, like the *GU*-ideogram, and "deep", "to be strong" (semit. *emūqu*). If we remember that the son of God in the sign of bull, the *Tu*, *Tur*, (*Tu-ur*), *Tiu*, *Tiur*, *Tyr*; the god with the "ger" of the dead and winterly became the god of war, then the connection of the meanings of "bull", "lord", "warrior", "deep", "water" becomes understandable. In the water depth of the winter solstice, the Son of God with the "thorn", the ger, later the sword, after his rebirth, his resurrection, becomes the "horned one", the ^{עֶרָא} ("^a"), as we can see in Text Taf. IV, no. 13, text Taf. Illa, nos. 15, 16, 27, 34, 97 etc. already seen and in the section "Son of God" on the basis of the monuments can further determine.

For a proper understanding of the hieroglyphics also found in the Sumerian hieroglyphics we have to look at the

versity of Pennsylvania. Vol. I, Part. II, Philadelphia 1896: No. 133 Hilprecht C.B.M. 9651; No. 134 Hilprecht 87, Col. II, 23; No. 135 " Hilprecht 87, Col. I, 13; No. 136 Hilprecht C.M.B. 9692.¹ *Friedrich Delitzsch*: Die Entstehung des ältesten Schriftsystems oder der Ursprung der Keilschriftzeichen. Leipzig 1897. p. 25.

In order to recall the continuity of the Atlantean-Nordic cult symbolism, the group No. 146-149 (Barton 57), which was already mentioned in the previous section (text Fig. 11). No. 146 represents the pair of bulls' horns, which bear the growth symbol, the split water ideogram, the "Rising Water" in "ka" form V. In the horns there is the "painting cross" of the winter solstice. In No. 147, the "thorn" Δ bears the "painting cross" and the growth symbol; No. 148 represents the womb sign gc , (Text Plate I, Nos. 76-80), which encloses within itself the "year" sign $\odot$, in rectangular writing. No. 149 is the sign of the "two mountains", in which the $=1= / \wedge$ hieroglyph is located (Text. Taf. II, No. 78). The Sumerian phonetic values are *TU*, *TUR*, *URU*, the meanings "enter" (sem. *erèbu*), "entrance" (sem. *néribu*), "conception" (sem. *eru*), "dwelling" (sem. *äubtu*) "carry" (sem. *alädu*), "generate" (sem. *banü*), "turn" (sem. *taru*)-, they are the symbols of the Son of God, the "Marduk, the son of Ea, the Lord of the water depth. So the *tu-ur* is the son of God in the "two mountains", there where the "entering" into the "mother house" of the "depth of water", the "conception" takes place, the "generation", the "inversion" takes place. There in the waters is the "bull", are the "two horns", the "thorn". We will now be able to follow in the section "bull" from the Old Stone Age Atlantean cult symbolism of the "bull" age, the symbolism of the "bull" in the waters, or the bull's head, from which the "tree of life" grows, or which on the head, the forehead, the six- or eight-spoked wheel, the sun- or seed-hieroglyph O, or the "painting-cross", the "double-axe" and the "cathedral", the determinatives of the new rotation of the winter solstice, the division of the year and the year-splitting. Also here we will be able to determine again, how restless the old culture of Mesopotamia and Egypt is dependent on the Atlantic-Nordic mother cult and how the north alone shows that pure permanent form of the tradition up to the historical modern times. Still the Frankish king Childerich I. (f 481) was given as a grave gift a golden bull's head, which carries the ten-spoked year wheel, in which the O hieroglyph is located, as well as the twelve-fingered year or tree of life on the forehead (Atlas Fig. 3743), a representation, which we will be able to prove two thousand years earlier in the Minoan culture circle of Crete and Kypros in rich alternating forms, as in the old-Hittite, old-Elamite, Sumerian-Babylonian and old-Egyptian cult symbolism, as a tradition of that last, most powerful age of the Atlantis culture, when the son of God at the winter solstice in the *ur*, *ku*, *su*, etc., in the *waters*, the *-mu*, *-ma*, *-um*, *-at the waters*, in the constellation of the "bull".

Therefore in the Sumerian also still that sound value *-m-*, like *r-m* in the Semitic, for the "bulls", beside the *-k-* (respectively *-g-*) sound and the otherwise generally Atlantic-Nordic Ar-sound. But there in the "mother-water" the "year"-*"life"*-, the "god"- and "man"-tree grows.

The epipaleolithic signs of Spain and those of the Tuatha peoples of the Neolithic Northern Europe teach us that the *m-m* tree, the "tree of life", the "mother-tree", is the tree of the twofold, of the two "people", the "irmin".

We can already prove the division of the tree in the two */*" hieroglyphs in Magdalenia (Text Plate IV, nos. 26-29, cf. TextTaf. IIIa, nos. 24-25), as well as their continuity in the Epipaleolithic characters of Spain and those of Mas d'Azil (Text Plate IV, nos. 30-34), where the same cursive writing as a jagged line (no. 33) occurs as in Spain (nos. 20-25). This makes it now fully understandable to us why we see in the symbolism of Mas d'Azil (no. 34) the "twofold", the "two people" represented as two */*"-signs, which, however, below

are closed and thus contain the "year" sign (no. 35) © as polyphonic meaning. Both signs have a sphere, 362sun sign as "head", and are *The Mutterbaum and the Zwiefache* turned towards each other, that is - the one stands with the head on the head of the other (text plate III, nos. 77-78). This writing of the "man" sign with the sun sphere is also already represented in the Magdalenian (Text Taf. IV, no. 27, text fig. 31, atlas fig. 4495 d, cave painting of Altamira).

The Mas d'Azil hieroglyph (No. 34, cf. text Taf. III, No. 77) thus shows us the symbol of the "two men", the (7r)-wz"-sign, which we already got to know as *min* "two" in Sumerian (p. 320). It is therefore of great importance for us to be able to state that the Babylonian representation still reproduces the "twins" similarly as in Mas d'Azil, as the text fig. 36a shows. We must keep in mind that the sign is the *ir-(il)-mi(n)* or *il-gi* respectively *al-ka* etc. sign, the "tree of life" sign at the beginning of the yearly series in the Ren or Elk (Gemini) time Jx age was and the hieroglyph of the "twofold", the "two rU people" of the "tree of life" on the constellation over-

\\// was carried. The representation of the Babylonian seal cylinder, text Fig. 36 a, still shows the pair of horns of the "bull" written with the watery > serpentine line (or "antelope"), above it the r/2-/è^ sign and beside it, as , the image of the "twins". The God and Y Tree of Life Hieroglyph >|c or of the Elk (Gemini) Time-

a Fig. 36 referred to as the

ancient Sumerian-Babylonian, the bull is

Light bringer, no longer the winter solstice, but the equinox of the spring passed, so that we find on other seal cylinders the bull represented, on the back the £a-sign of those wave or jagged line horns, which the God hieroglyph carries the cuneiform form of (Atlas fig. 3421a).¹

Beside the representation Text Fig. 36 a, which corresponds to the Mas d'Azil writing (Text Plate IV, No. 34), on the Babylonian seal cylinders also the representation Text Fig. 36 b occurs, where the two "men" are turned to each other with the feet, the "lower" thus with the head downward is shown, which we have occupied with the elk in the rock carving of Nämfnorsen (Atlas Fig. 3340) for the north (p. 318).

The form no. 36 a, like 36 b is a pictorial transfer of the hieroglyph >|c respectively a representation of the "walking one", the son of God in his yearly course, where he is also represented as the "lower one", like the winter script series, *reversed*. But of great importance for us is that - as already noted above (p. 320) - the "twins" in the Sumerian carried the old Atlantean-Nordic name of the "twofold", "two people", the Z-w-formula, *almu* or *alamu*!

We can still prove the continuity of the Magdalenian hieroglyph (Text Plate IV, No. 27), the "man" sign bearing the solar hieroglyph, the "sig-il" or "gis-il" sign as its head, in the Neolithic symbolism of Atlantic Western Europe. Text Taf. IV, No. 45 (Atlas Fig. 1903) shows us the hieroglyph on a menhir near the village of Obersteigen in Alsace, which owes its preservation only to its status as a boundary stone. It is located in

¹ It must be emphasized that these horns resemble that of the antelope, which in Near East and India instead of the deer or reindeer (elk) of the Atlantic winter solstice image of the older Stone Age, also phonetically, has stepped (see section VI) and was the carrier of the pre-animal "Zwiefachen" X (p. 317-3).²⁰

a district which is rich in cult-symbolic megalithic monuments and folk traditions of the Neolithic Tuatha religion and which will be repeatedly the subject of our investigation in Part II. Which relations the menhir, the stele, has to the tree of life and to the god and tree of life hieroglyph >|<, we will determine later in the relevant section ("The Stone").

We want to follow now on the basis of the text plates III and V the spreading of the "year" sign there 33-di" >year"-here- again further, where we have left it at the Atlantic coast of southwest Europe at the exit de^urgeschichtlichen of the older Stone Age, in order to compare the meaning of those symbols of the "year-man" with the at the "Tree of Life" (Text Plate III, No. 76) and the "Two Men" (Nos. 77-78), lantian Abendlan- Our secondary investigation has brought us back in the circle to this sign of Mas d'Azil² 2^8*305^{AV} on , from where we now continue our way again. Mention must also be made of the sign Text Taf. III, No. 80, which represents the Son of God of the middle of the year, later in particular of the midsummer, the summer solstice, the one standing as a "cross", on the annual circle, a symbol also adopted by the "Son of Man", Christ. The Bronze Age rock drawings of the North Atlantic navigators in the Maritime Alps (Meraviglie) transmit us the same sign (no. 81) with a highly important ingredient, that oblique stroke going from bottom to top, the ger stroke in the "slope", 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 autumnal-winterly night walk, which reached also Amuru (Canaan) from the Am-uri peoples and was preserved in the folk belief of the megalithic area of Galilee. We come back to this in text fig. 64 and in detail in the section "Son of God". Here only anticipating for the repeated clarification of the development and connecting lines to the Neolithic representation of the "crucified" Son of God in the passage grave "Lundhöj" near Ullerup, parish Heltborg, Jutland (No. 134 - Atlas Fig. 421 a and b) is to be referred. We will discuss the form symbolism of this passage grave as a type in the section "Grave-House": in the meantime, the highly cultic details of the hieroglyph of the "Crucified" with the Gerstich in the flank, whose legs are placed in the form of the z/r-sign, are to be noted. The difference in the spelling of the transverse stroke, the "stitch", goes back to left- and right-hand spelling respectively representation of the "year series".

The head of the figure is again formed by the "dome", the "thorn sign", a symbolism which we already encountered in a different form in the Epipalaeolithic rock drawing of Spain (Text Plate III a, No. 36, cf. 23 and Text Plate IV, Nos. 22-24) and will discuss in the section "Thorn".

While the "Crucified", Son of God Ti-ur 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, on the stone on the right appears the "Tree of Life" of rebirth, the "Mother Tree")£, the beginning of the new year of life.

The petroglyphs of the Pyrenean Peninsula, of the younger Stone Age to the older Bronze Age, which also refer to the cult of the dead and rebirth, re-embodiment, then also frequently contain the "yearly division sign" (No. 82). A peculiar connection of this sign with six hieroglyphs, the symbol of progeny known to us, is shown by No. 83. A form like No. 84, with the sun sign as a head on the axis, we have already become acquainted with in Ireland (No. 65): it thus corresponds to the Epipalaeolithic forms (No. 78). Particularly richly developed is the symbol of the "crucified" in the annual circle, of which individual forms are reproduced here (nos. 85-87 and 89-90). First of all it is to be be-

notice that beside the cross also the "lowering" (No. 88) appears, whereby we attain the certainty that we have Sig-Tyr before us. In extension and continuation of a basic form like no. 87, the forms no. 89 and 90 appear. Here the "cross-tree" of the middle of the year, the "life-tree" of the "crucified", is enclosed by the circle: under its "foot" X is the wheel-cross, which is also attached in the passage grave at Ullerup *under the* drawing of the crucified as symbol of the new "turn", the new "cycle", new "year", new "life" (Atlas fig. 421 a).

Likewise we find in the same rock drawings the sign *n-k* "heaven and earth", the symbol of the "womb" (no. 91), also in connection with the 0/-"loop" (no. 92), a subtle composition (text fig. 40, nos. 14-17). In the writing of the Turdetanians, the Atlantians of southern Spain, which recently became known to us in more detail in a find from ancient Tartessos, we also find the divided sign "heaven and earth" (no. 93, cf. text Fig. 22, no. 6) and the "year" sign (no. 94) again. It must be emphasized again that the above mentioned rock carvings all come again from the Atlantic coastal area, the northwest of the Pyrenean peninsula, from the already several times mentioned area of the megalithic grave monuments of Galicia and Traz-os-Montes (Atlas Fig. 4538-4543, 4549-4551).

Since the division of the year is identical with the solstice and the death is understood as winter solstice of the life, as "year", it is important for the further development of the knowledge already gained so far to find out how then this winter solstice symbol was constituted as grave house hieroglyph.

^{^yphederatlantic}Wh* want to carry out these investigations immediately at the same rock drawings of the Atlantean megalithic grave area of northwest Spain. In the Atlantean-Nordic cult symbolism there are ^{kultares} two basic forms, to which the grave house hieroglyphics leads back, the scheme of which is given here in text fig. 37.

The basic form I, the older, is purely cosmic-symbolic origin. It is the ideogram of the deep solar arc of the winter solstice in the round spelling natural archetype (a), in the angular spelling (b), which is at the same time Basic Form I ^{the um} tere part A of the X "Painted Cross" as ideogram of the winter solstice.

I I solstice represents, and in the rectangular writing (c). The latter ^{a 5c} is in the later hieroglyphics the ideogram of the funeral platform, then of the early-Jung-stone-age Urdolmen, which was from two upright standing stones O--I and a capstone consisted As such, the sign c of the

I _____ II vertical average of the grave house ideogram. d Fig° f The basic form II in the rectangular writing *e* and *f* connects England in the Bronze Age (Period III, Montelius) is still frequent, as our investigation in the section "Grave-House" will he cult symbolic and cult linguistic context connects here the terms "pit", "grave", "circle" and "year" Let us now have a look at the grave house hieroglyphics of the Neolithic or Bronze Age rock

drawings of the Pyrenean Peninsula (Text Plate III, nos. 95-107), we find the basic forms just discussed there as well (nos. 95, 96, 104). The basic form Text Fig. 37 e-f appears here with certain additional characters: Text pl. III, no. 97 with the "staff" or "ray" (cf. p. 333), no. 98 with the right cross -f-, the sign of the middle of the year of the Arctic-Nordic year (cf. p. 309), originally ideogram of the four cardinal directions, which in the Arctic-Nordic sky picture coincide with the points of the winter and summer solstice (south-north) and the equinoxes (east-west). As a sign of the yearly sun course it became then likewise sign of the yearly exit and beginning point of the winter solstice, like later the sign XXH^{unc}

Therefore the sign of the right cross appears, whether 4- or +, also in the "mother" or "grave house" as a hieroglyph of the Son of God in the winter sun turn, while the tradition of the later time, as it still exists in the Anglo-Saxon runic series, assigns it to the middle of the year of the midsummer, where the Son of God is represented with the arms in the form of a cross, before he lowers them as 'f or f (No. 99, 100, 101, 102, 103, 105, 107). We also know from the archaic Chinese script that this right cross sign is considered as an ideogram of the field, the earth, the mother earth, which there still bears the name of God and the Son of God *ti, tu, fien* (text fig. 19, nos. 15-21 and 26-30 and text plate V, no. 162-172).

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. This is testified by the Atlantean petroglyphs of the Pyrenean Peninsula, text Taf. III, No. 97, where the "One", the "God", the "Rod", the "Ray" emerges from- the tomb house, No. 98 and 101 the "Crucified" of the middle of the year; No. 99 the ra-ka or the *sigil*, "Rod" with "Sun"; No. 100 the "Man" Y-.

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 spread of the Ma-uri or Am-uri peoples: so, among others, in the symbolism of the Ma-uri, the Libyans of North Africa (Text Taf. V, nos. k, l, r, s), the Atlantic foreign or sea peoples of Egypt (text pl. V, nos. 46-47), and in the Sinai script (text pl. V, nos. 22, 24, 28, and in the Sumerian, text pl. V, nos. 119 and 120).

Instructive in this respect are also nos. 102 and 103, text Taf. III, of the Atlanto-Spanish and Portuguese petroglyphs, since they depict the Son of God, the crucified one, still *in the tomb* house; no. 103 depicts the tomb (?), while no. 102 places the "painting cross" as a symbol of rebirth on the tomb house ideogram. "Literally" the same connections recur in the symbolism of the Atlantic Sea Peoples of North Africa; cf. text Plate V, nos. r; n, 44, 47, 49, etc.

A peculiarity of this Atlantean-Spanish burial house hieroglyphics is the writing with the four "rods" or "rays" emerging from the corners and denoting the four points of the solstice (rising and setting), the painting cross X (Text Plate III, Nos. 101, 106, 107). We will further examine in detail this cult-symbolic orientation of the burial house according to the turning points of the solar year X in the section "Burial House" on the basis of the monuments of the Atlantean-Nordic megalithic tombs: cf. here in the meantime Atlas Fig. 3312 b, 18th-century representation of a Neolithic tombstone in Garliep near Frankfurt a. d. O., which has since been destroyed: under E in SE and NE the obliquely outward facing cornerstones are still present; Fig. 3312, Aunjetitz stone cist of the oldest bronze

time, Upper Lusatia (Montelius period I, 2300-1750 B.C.), which shows at the four corners the stones placed obliquely to the outside, which are exactly aligned to SE, NE, NW, SW.

If we now turn first to the symbolism of the Atlantic megalithic culture of Western Europe in Gaul, we find ^{FOR} example on the dolmen "des Marchands" in Locmariaker, Morbihan (Atlas fig. 4593) repeatedly the sign H in connection with the ©-sign, the "thorn"-sign and the "man"-sign in the old epipaleolithic form of Mas d'Azil (text plate IV, no. 30-31). Further, we come across formulas such as text pl. III, no. 108, where the "staff", the "ray" stands on the *ur* or *ku*, a sign which we find equally in Skadinavia as in the Predynastic linear script. A quite wonderful combination of signs is formed by a stone carving in the passage grave of Lisières near Pamproux (Deux-Sèvres): in the "r" sign there is the year division ideogram, on the left of it a snake-shaped sign resembling the sig rune, on the right the sign *ku* Y (text plate III, no. 109 - atlas fig. 3117). Compare the complete correspondence in "writing" between this Neolithic, Atlantean-Nordic, Ingvean symbolism of Gaul and that of the Galatians in Roman service in Egypt at the beginning of our annual census (Text Taf. DI, no. in), as well as the Amuri hieroglyphics of southern Arabia, the Sabaean binder runes text pl. V, nos. 53 and 54: at no. 53 the snake sign, the "sig" rune, the "nahas" sign, the "snake" sign is placed on the „, "r"-, ".^" sign. It is the term "snake stone" that will be studied in the section Amuru-Palestine. In the "ur", the "stone", is the yearly division sign; the whole is carried by the *ka*- sign of the bull-hearers. In No. 54 the "sig," "snake," "nahas" sign joins the *ur-ka* or *ka-ku* (*jahu*)~ sign; in the *ur*- or ^-sign is the hieroglyph of the descendant \$. It indicates the place where the Son of God is reborn, the winter solstice. In the summer solstice is the year division sign \$.

Also the rock carvings of the Vendée in Gaul, also funerary cult symbols, which we will deal with in the section "ur-ka", as for example Text Taf. III, no. 110, show the sign "urka" or "ka-ku" in the curved form of the "ur" sign approximated to the loop (Text Fig. 33, no. i-8). In addition, the Neolithic, Atlantic burial house hieroglyph, which we just got to know on the western coast of the Pyrenean peninsula (Text Plate III, No. 104) and which we will also encounter in the Scadinavian-Ingveaonian cultural area, also appears.

The Celtic house marks just referred to (text plate III, no. in-114) are on the pottery of a Roman garrison of Diospolis Parva (Hu), in which the Galatians were strongly represented. It begins chronologically around the middle of the 1st century. The "house marks" show an uninterrupted continuity from the Late Stone Age. The compilation of the most important signs can be found in the appendix to Part II, "Linear Writing of Egypt" (Plate VII). Here are mentioned for the time being the beautiful representation of the *ur-ka* or *ka-ku* sign, the dolmen with the horn attachment (text pl. III, no. 112): in the *ur* or *ku* is the "crucified one", the Son of God (text pl. III, no. 102, text Taf. V> nos. k, 1, 24, 28, 170, 171, 172, 173). The daredevil writing of the tomb house with the entrance and the Son of God in the tomb shows text Taf. III, no. 113. A splendid form of the year and life tree is no. 114. It corresponds completely to the Germanic forms no. 51-55 or the Sumerian-Babylonian (Text Taf. V, no. 115) or the Siberian (Text Taf. V, nos. 150 to 153). From the sign of the summer part of the tree, the "upper", "heavenly" "man" Y, each of the three "branches" is again rendered as the "man rune" Y, an all

mean Atlantic-Nordic peculiarity of the emphasis of the "upper" man Y as the actual light bearer. Hence, that we find so often the whole hieroglyph >< in place of the Y upper part (compare the Sumerian-Babylonian form text plate V, no. 115 and appendix to the II. part, "House Marks" plate V, no. 27-34, 41-43 etc.).

If we now turn northward to the Skadinavian hinterland of the Ingväonian culture area, we find the yearly division sign © frequently represented in the rock drawings (text pl. III, nos. 115 and 117). Very interesting is the "stelae" form in which it occurs (Text Plate III, nos. 117 and 118, cf. Atlas Figs. 640-641); presumably these are representations of wooden grave stelae, upright wooden grave slabs. The simple form No. 117 (Atlas Fig. 641) returns just as in Ireland-Scotland (Text Plate III, Nos. 63-65), on the Atlantic coast of the Pyrenean Peninsula (Nos. 82-84), as on the rock drawings of Meraviglie in the Maritime Alps (Atlas Fig. 642). The more developed form as a slab (no. 118) apparently shows at the foot the sign of the "two mountains" in the reverse spelling of the winter solstice üD (Atlas fig. 640 rock drawing of Backa, municipality of Brastad, see text plate VI).

An important extension of the yearly division sign shows No. 116: the "divider" of the yearly circle is formed as "ka" sign. We have already learned above in the Sumerian the sign A as *ku* and *tar*; the "divider", "separator" (p. 344). That it is an ideogram of the resurrection god, the son of God, the *ra-ka* in the division of the year, proves a representation of the reborn, resurrected son of God in a rock drawing at Bus-gaard, Skjeberg, Smaal (Text Taf. III, No. 119 = Atlas Fig. 59). The Son of God, depicted in the "ka" posture with raised arms, carries on his head the solar ring of the year circle: his head forms the point of the winter solstice. Above it stands once again the Äz hieroglyph. It is the pictorial transfer of the hieroglyph *ra-ka*< from which repeatedly already the speech was.

The Skadinavian rock drawings offer us in rich abundance evidence of the tomb house hieroglyphics, in which the cosmic origin of this symbolism and hieroglyphics is still clearly recognizable and the relations of these rock drawings to the cult of the dead are also explicitly confirmed.

We see the round shape of the *ur*- or ^"-sign (Text Plate III No. 120), the rectangular (No. 121); the pointed (No. 122), at the same time lower half of the "painting cross" X,^m whose ends are the two points of the sun, rising and setting point of the winter solstice, as in the Neolithic Libyan tomb inscription of Er-Regima, Bengasi (Text Taf. V, No. i); further the form of the "ka-ku" sign (No. 123) already known to us from the Am-uri writings of Arabia. A very important connection of the "gisil" sign, "staff" + "sun", or the *ra*^a sign with the tomb house hieroglyph, is shown by nos. 124-128.

While No. 124-126 show the ideogram of the grave house in the vertical section, originally the old platform grave, then the later, open dolmen, we have the same in No. 127-131 in the horizontal section as the closed dolmen, the stone box grave before us. That it is the ideogram of the tomb house as a linear sign is still confirmed in the older, Nordic Iron Age. In that period, after the fall of Polsete- (Forsete-) land, where the Ingväonian Reformation began as a vain attempt to restore the old belief in light, the divine freedom of the ancestors, we will also see the old, cult-symbolic grave forms of the younger Stone Age appear. Small open dolmens appear in Skadinavia. And also the burial house in the form of *ur* or *ku* 0 with the

"Rod", the "Ray" (Text Taf. III No. 124), was still preserved to us from this last glow of the old faith in a monument at the beginning of the last century: it was the so-called "Fagras grave" belonging to the (younger?) Iron Age in the plain of Fagra, parish of Grimeton, Himlehärad in Holland (Atlas Fig. 3283 a cf. 708), to which we will return in the section "Grave House".

And again the ancient continuity of the symbolism of the Nordic staff calendars is revealed here. In the "sacred series" of the older runic series of the Migration Period, the *ka*, originally ^-sign, stands as the sixth sign, that is, the sign of the second half of the third month, the *Thormaned*, Anglo-Saxon. *Rhedmenad*, *Retmanet* (text plate X). If we now examine the symbolism of the staff calendars (appendix to Part II, plate III of the "Symbolism of the Staff Calendars"), we find there as sign the "house" or the "chapel" allegedly as symbol of Saint *Gertrude*, abbess of Nevele in Brabant, daughter of Pippin of Landen, died around 660 AD. What is the meaning of "Gertrude", the guide of the dead, Mother Earth and her priestess, who were provisionally Christianized, we will examine later.

In a Swedish staff calendar of the year 1609, however, I could still prove the old grave house hieroglyph A, the *ur* or *ku* with the "staff" or "ray" on it, as our plate III of the "Symbolism of the Staff Calendars", in the appendix to Part II, shows.¹ A systematic study of the still unpublished Nordic staff calendars, which are so abundant in the museums of the North, will undoubtedly bring to light even more examples.

The formula *k-md(r)* > Also in the vocabulary the Old Norse has the cosmic meaning of the hieroglyph *ku h-md(r)*, *g-m-l(r)*
di_e Basic form is the consonant stem *k-m*, also connected with the word *b-(ba* etc.)

"mother", Old Norse *ku-mel*, *kumbl*, *kubl*, denoting "burial mound", "stone tomb", Swedish *kümmel* "cairn", "dolmen", "beacon". From the meaning "monument" arose the meaning of "sign", "beacon" both for the seafarer, for whom the megalithic tomb, the burial mound on the coast was a point of recognition, as on land, where it served as a point of orientation. Thus, in the often mentioned megalithic burial area of the Spanish-Portuguese Atlantic coast, the dolmens owe their preservation in many cases to their use as boundary markers. The same applies to the menhirs of Atlantic Western Europe. Hence in Old Saxon *kumb(a)l* "sign" "sky sign" and Anglo-Saxon *cumbol*, *cumbor* "sign", "war sign", "flag".

The word *kuml* etc. is identical with the High German *kummer*, which still has the meaning of "rubble", "building rubble", „stone rubble", Middle Low German *kummer* "Aufschüttung", "debris", "inhibition", "obstacle" in western Central and Northern Germany. Originally, it is the "burial mound" heaped up around or over the megalithic tomb. The dead person who is in it is in "sorrow", in "detention" of death. Here is also the origin of the legend of (the) Saint *Kümmernis*, originally of the "crucified *one*" in the fl, the Son of God with the *one shoe* (= foot) det enters the womb of the Virgin and Mother Earth. We come back to this in the section "Son of God".

Hence the figurative meaning of the word "sorrow" as "affliction" "hardship", "distress", "oppressive worry", "grief"; "damage", "wound", as also in Old Norse *Orkuml* "bodily harm" (**ur-kuml*)-> further "judicial detention", "arrest".

¹ Illustration of the calendar staff in question in *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). P. 364, fig. 2.

Characteristic of the common Atlantic-Nordic megalithic cultural circle, the word has also been preserved in Portuguese as *combro* "earth elevation", as in Middle Latin *cumbrus*, *combrus* "heap of cut branches, Verhau", "obstructive mound", French *en-combre* "debris, rubble, obstacle", *encombrer* "obstruct, weigh down, afflict", Italian *ingombro* "obstacle", *ingombrare* "block the way".

The word is formed from three consonant stems *k-m-l*. In the sound shift of the Atlantic-Nordic languages based on the cosmic year symbolism, it must read *k-m-l* before the winter solstice, *h-m-l* or *ch-m-l* after the winter solstice, and *g-m-l* in the summer solstice.

If Old Norse *kuml*, from *ku-mu-ul* or *ku-um-al*, *ku-ma-al* or similar, designates the "dolmen", the "grave house" of the son of God in the womb of the mother earth, in the winter solstice, a formula *g-m-l* for the heavenly house of the son of God in the summer solstice must be opposite to it. This word is also preserved to us as *gimli* in Old Norse with the voiced closure sound (media) and the z-vocalization of the summer words. In Gylfaginning it is also *Thridi*, the summer revelation form of God, the All-Father in his Son, the Highest of the Trinity, who twice gives the Gangleri information about *Gimli* as the heavenly Father's house, where the righteous dwell with All-Father after their death (Gylfag. nos. 2, 17, 52 and Voluspâ no. 64). According to Gylfag. 17 *Gimli* is in the *third, uppermost* heaven (Thridi) and is transferred to the southern end of the sky, since the sun during its northern summer course for the northerner always has its highest position only in the southern half of the sky. *Gimli* is thus the sky conception of the older religion of the Tuatha peoples, a light abstraction, which sank in the Wodanism to the humanized-materialistic low of the Valhalla.

A secondary form of *gimli* is the High German *Himmel*, Old High German, Old Saxon *himil*, Old Frisian *himul*, *himel*, Middle and Nine Dutch *hemel*, Old Norse *himül*. It is actually the spring form *h-m-l* with the aspirated initial consonant, which became "independent" and pushed in place of the summer form with the media. So the names of the house of God in spring must have aspiration as well as *a-* and *^*-vocalization, as in Middle and Nine Dutch *hemel*. Before we turn to these forms, we must again realize that God's Son, the "man," like his children the "people," when they are in the *kuml*, in the winter solstice of their "year of life," have entered the grave, the womb of Mother Earth. In the hymn for the dead of the Rig-Veda X, 18, already mentioned, it says: "Draw near to the mother earth, as the mother wraps the child with the garment-tail, so do you wrap him, earth."

Also in the old Indian the earth is called, however, still *ku*, a word which is of female gender. Due to the repeatedly touched cosmic-symbolic law of the "inversion" in the Atlantean-Nordic cult language the word *k-m-l* (*k-m-r*) as winter solstice word must also be able to occur in a form *k-l-m* (*k-r-m*) or *m-k-l* (*m-k-r*) or *m-l-k* (*m-r-k*) and so on. The vowelization of the winter solstice words is *i-u*, *i-a*, *u-u*, *u-a*, *a-a*; in place of *u*, then *o* occurs later in the Aries Age, since the vowel *u* was pushed through the winter solstice, as we will see in the next section.

The formula *k-l-m* is abundantly attested in Finno-Ugric languages, which are likely to go back mainly to Arctic Norse basis, cf. Finnish *kal-ma* "grave," "the nether earth," the "ruler of the underworld," "corpse," "corpse smell"; Wepsic *kalm* "grave," "burial mound"; Wotic *kalmot* "burial place"; Estonian *kalm* (*kalmu*, *kalma*) "unconsecrated grave- 24 Wirth

stätt 'pagan place of sacrifice or burial', Yw. *kälma* "grave", "tomb of the dead"; mordw. *kalma* "grave", Swedish-lapp. *kalme*- "grave"; further Finnish *kalma*, *kalmea* "pale as a corpse", *kulastna* "to turn pale", *kalpea* "pale, cold", *kulo* "withered grass"; Eston. *kulu* "old grass left uncut", Finn. *külmä* "cold," *külmäs* "cold," Wotish *cülmä* "cold, chill, frost," Estn. *kühn*, *kMm(a)us4fähXE*, liv. *külma* "cold, chill, frost, freeze"; Norweg.-lapp. *kolma*, *galbma* "cold," *kalmet*, *galmat* "freeze, become cold," ersä-mordw. *keime*, *kelmä* cold; Mongolian *kül* - cold; syrj. *külam*, wotj. *kulem*, *kulon* "dead," ersä-mordw. *kulin* "die," *kulomo* "death," *kula* "dead"; érem. *kolem* "die" wogul. *kalem*, *kuolem* "die," Magyar *halom* "grave," *hulla* "corpse" *hal-âl* "death."¹

The consonant stem *um-*, *mu-*, *um(m)u*, *um(m)a*, respectively *om-*, *-mo*, *om(m)o*, etc., in the Arctic and Atlantic Norse languages, besides an older *-u* stem, generally means "mother" and "water," as will be further examined in the relevant sections ("Mother Earth" and "Water of Life").

If we therefore take this root as syllable out of the connection *k-m-l* or *k-l-m* etc., then we are left with the connection *k-l* or *k-r*, respectively, which we already got to know as name of the winter solstice *ki-ul*, *ki-ur*, *jul*, *gi-ul*, *hi-ul* and as designation of the division of the year in general, thus also of the summer solstice, *gi-ar*, *ge-ar*, *ger*, *gir* "year".

Originally, the form *g-l* or *g-r* or *l-g* or *r-g* with *i-i*, *i-u* or *i-a* vocalization belonged to the summer solstice, the form *k-l* or *k-r*, or *l-k* or *r-k*, with *u-u*, *u-a* or *a-u* (later *o-o*, *o-a*) also *i-u*, *i-a*, to the winter solstice.

The connection *k-l* as winter designation is still clearly preserved in the Tuatha languages especially in Germanic. It is the season where the annual cycle becomes *k-l*, *^ühZ*, "£aZt". The Germanic vocabulary still completely shows the vocalization of the "lower" part of the yearly circle, the winter run: *o-u-a*, cf. ahd. *kuoli* (adj.), *kuole* (adv.), mittelnhd. *kol*, mittelnld., nndl. *koel*, angels. *cbl* "cool," Old Norse. *köla* "cool," Old Saxon *kblon*, Anglo-Saxon *cblian*, Old Norse. *kblna* "become cool," Old Norse. *kuldi* "cold," *kal*, *kul* "fresh wind," *kala* "freeze," Anglic. *calan* "freeze," Old Norse. *kaldr*, Goth. *kalds*, Old High German. *kalt*, Old Saxon. *kald*, Anglo-Saxon. *céald*, *câld*. In the Atlantic Norse language, for example, the word *kul(u)* or *kur(u)* would be composed of *ku-ui* or *ku-lu*, respectively *ku-ur* or *ku-ru*, and would mean that the god is in his winter solstice arc.

As the investigation in the II. part will show, the word stems for "God", "mother" (earth), "man" are originally identical. They contain the urnordic, cosmic belief doctrine that the "man" is born by "God", "light" from the "mother" ("earth"). From the connections of these same word-stems are also formed again the season-, the element-work-designations, as well as the designations of the "year", the "cycle".

So, for example, as we will examine in the next section, the phonetic series of the *k-h (ch)-g-j* consonant stem has the meaning of "God" and "go", as well as of "man" and "mother", especially with the winter vocalization *o-u-a*, but the *l* or *r* stem has primarily the value "God", "light", "go", "flow". So the *ku* can be in its *ul (lu)* or *ur (ru)*, like vice versa the *ul (lu)* or *ur (ru)* in its *ku*. Both together result again in the two-unit of the "twofold", the "upper" and "lower", whose unit is the circle, the circle. Compare, among others, the Cypriot hieroglyph *lu* (Text Taf. I, No. 63), the Sumerian *ku A*, the Cypriot *ko A*, which mostly occurs in the right-angled spelling, etc.

¹ O. Donner: Comparative Dictionary of Finno-Ugric Languages. I-II. Helsingfors 1874-77, pp. 210-222.

We can bring back therefore the connection *k-m-l* as well to an older connection *k-m* as *k-l*. With both we will be able to prove the meaning "winter", "year division".

As a drastic example for the ^-""-connection I would like to refer to the linguistic and symbolic traditions of the Atlantian culture of West Africa, namely the oldest, West African Negro writing preserved to us, that of the Vai. In the Vai language *ki-ma-re* and abbreviated *kima* means "cold", *kima banda* "cold season". As for the consonant stem -r- (*re*) in *ki-ma-re*, the same occurs in the Vai language in the same connection as in the other Atlantic-Nordic languages, namely with *t* (sound series *t-th-d*) as designation of "God", "light" and "go". One compares the table "Vai-signs" in the appendix to the II. part: Nf. 50, the "man"-sign = *ta* "fire"; No. 51, the "circle"- and "sun"-sign - *ta* "go", *ta-ra* "tear", "break", the Nordic |> "thorn"-god as "grave"-, >, stone-splitter"; No. 52, upper and lower sun divided by horizontal line = *te* "to break, to break forth", *te-re* "broken", *té-re* "sun", "day", "time of day"; no. 58, "sun", "rod" or "ray" and No. 59, the same with horizontal stroke, so that the "ray" becomes the "cross" of the Son of God of the summer solstice = *di* "the flame", "embers", the "Rech" (Greek *dikè*, sanskr. *die-*, *dik-*, Lat. *dic-ti-o*, Old Norse *tiâ*, God 77, 77", *Tyr* etc.) and *ta-di*, "flame of fire".

Note the consistency of the sound shift and the ablaut in the Vai language and script: the sign No. 59, the "cross" with the "high sun", has the sound value of the voiced consonant (media) with *i-vowel* of the high summer: *di*. As our later investigation shall reveal, according to the Greek tradition, the *Dikè* sits at the throne of Zeus as the priestess of the heavenly temple of light and looks down from above on the life of mortals as the judge, the *Pistis Sophia*, the heavenly light virgin at the gate of heaven of the Christian Gnosticism. She is the representative of the Son of God, the Helios-Sol of the classical antiquity. When in the Rig-Veda IV, 1, 17 is said of the sun-god

Up rose the sun to the mighty expanse, looking as right as wrong at men, and VI, 51, 3
so right as wrong with the people looking mildly the sun on the earth drifting-----

this still corresponds completely to the prophecy of the Icelandic seeress, who proclaims the downfall of Wodanism, that degenerated faith of her Northland people, fallen into the southern lust for power and greed, and the restoration of the old faith of the ancestors. It is that passage of the V^{uspâ} (nos. 63-65), of the sons of the "two brothers" (br0|>ra Tveggja, Baldr and Hoj>r, the Eddic naming of *Tuisto*, the *Tvimadr*; "Zwiefachen"), who after that "twilight of the gods" will dwell in the "wide Windheim", there where *Gimle* is:

(No. 64) I see a hall, shining in the sun, covered with gold, standing in *Gimle*: valiant crowds of joy will live there in the farthest time.

(No. 65) *From above* the all-powerful noble ruler comes to the highest judgment - - 24*.

The extent to which the Vai language and script represents a sunken Atlantean-Nordic cultural heritage also results from the character for *di*, the son of God, the world judge, on his "throne of heaven", *Gimle*, which we find exactly in the Ingväonian cultural circle among the Tuatha peoples. Cf. Atlas Fig. 706a, the same sign "cross" 4- "sun", as hieroglyph of *Di (Ti)*, on the east side of the *Judgwient Stone*, "Judgment Stone" on the island of Aran (Scotland). The square stone, oriented according to the cardinal points, has been an ancient place of judgment.

The connection *t-r*; as name of the son of God (*Taraka*, *Taranis* etc.), the "thorn-god" and light-bringer, which is also occupied in the Vai writing and language, we will still examine in detail in the section "Son of God"; several times it was already touched in the connection *Tor*, *Tur*, *Tyr*; as name of the son of God in his autumn-winter run.

So if the word *re* in *ki-ma-re* refers to the "sun", then the word *ki-ma-re* must therefore denote the "cold sun", the "winter sun", the son of God in the "winter solstice house". The consonant stem *m* means in the Atlantic-Nordic languages "water", "mother" The grave or courage and "man", both "God", that is "son of God", "the man", as his children "the vat the man". Also in the Vai language, the consonant stem *m* in *mo*, the "man" winter word *kima* Designation as a genus, that is, "man, man, person, someone"; *mu-su* "woman, woman". It is extremely important that this consonant stem is also prefixed as determinative to the word *ba* "mother", but the word *m-ba* is written with the grave house hieroglyph as the "mother house".

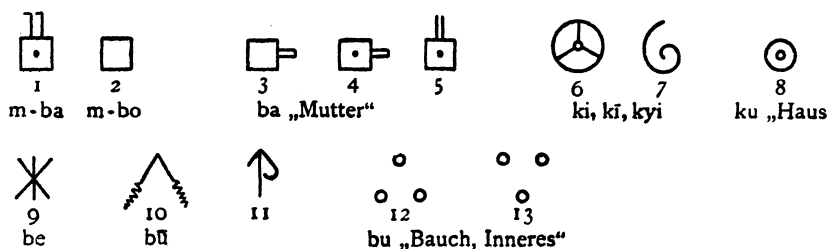


Fig. 38

Compare the sign Text Fig. 38, No. 1 *mba* and No. 2 *mbo* with No. 3 *ba* "Mother", representations of the tomb house ideogram, which we have already discussed earlier. The ideogram text Fig. 38, No. 1, differs from No. 5 only by the fact that at the exit of the grave aisle those two "stelae", "thorns" are indicated, of which also already repeatedly the speech was. While no. 2 represents the simple basic form of the linear sign of the tomb house in daring writing (text fig. 37, e and f), from which no. 3 differs only by addition of the tomb passage, we see in no. 1, 4, 5 the sun hieroglyph attached in the tomb house. The cosmic-solar origin of this "tomb house" hieroglyph of the Vai scripture is thus assured. This hieroglyph is also a common Atlantean-Nordic symbol (cf. text Taf.III, No. 130, 135, 137, 138; text Taf. V, No. e-g; No. 20, 23, 26, 77, 78, ii7, 184), to which we shall return.

The "tomb-house" hieroglyph of the Vai script, text plate V, no. i-5 and text fig. 38, no. i-2 form a chain link in the connection between the hieroglyph of the Atlantic megalithic burial culture of the Pyrenean Peninsula (text plate III, nos. 95-107), the North African

Atlantic script text pl. V, nos. a-t, the predynastic and dynastic linear script of Egypt (text pl. V, nos. 40-52), the Sinai script (text pl. V, nos. 19-28), the linear script of Arabia (nos. 53-114), and of Sumer (text pl. V, nos. 117-122).

That the spreading from the west to the east happened on three ways, once on the sea way, namely through the Mediterranean over Crete and Near Asia (text Taf. III, No. 145-148 and 152-155) or around Africa, into the Red Sea (Upper Egypt, Arabia) and the Persian Gulf (Sumer-Elam) - thirdly over the land way through North Africa, Egypt, Syria (Amuru), has already been explained several times.

It is then also natural that the Vai grave house hieroglyph *ba* (text Fig. 38, No. i, 4, 5, text Taf. V, No. 2-5) corresponds to the Atlantic script of North Africa, the Libyan, Numidian, with the same phonetic value (text Taf. III, No. 162 left row), for which in the Berber script then again the year division sign (text Taf. II, No. 162 right row) appears. We can observe the same equality at the older monuments. The enormous cult complex of Azgar (Sahara) of the Berber tribe of the Touareg, whose sun-symbolic meaning was already touched above (atlas fig. 3292), shows in the ring of the loop the Berber hieroglyph *b* (text plate III, no. 162 right row) in the rectangular spelling; the same monument as a tomb house hieroglyph in the El-Hösch script series (text Fig. 31, character No. 3) shows the Libyan Numidian hieroglyph *b* (text Plate III, No. 162 left row) in the round spelling.

So we have here the "solar house" of the winter solstice before us. The phonetic value $\mathfrak{z}(\text{aj})$ **The North African**

"mother", in the Berber languages "father", points to the ram age and the phonetic series *p-f-b gönnē* **and the W Md er**
as a consonant stem for the name of the "Mother Earth", "God", and the "Son of God". $\mathfrak{z}(\text{aj})$ **stone-box** **the waters**

This is also consistent with the finding in the Vai language, where the "goat" (the "ram," the "goat"), as in Egyptian (no. 241-242) *ha n-ha* while in the Berber languages it is called the "Horned one" and "light-lifter," the light-bearer, *r-k* respectively *k-r*, appears, *ikerer*, *ikerri*, etc.

It is the merit of Frobenius to present the Atlantean traditions of Northwest Africa of the Taurus- and Aries Age which are described in the relevant sections ("Taurus" and "Aries") on the basis of the monuments are to be discussed, for the first time as a cultural-historical moment to have emphasized. Here only one tradition of the Sudan, the Bori people of the north, the Haussa Kanos shall be referred to, in which the speech is about Mai-koffo, the highest god of the buffalo age, the "old time", the "man-buffalo", as such also called *Ba-una*, whose wife is called *Ra* or *Ra-a* and was mistress of the sun, which was also called *Ba-una*.

But the older name of the sun is supposed to have been *Ta-te-ki*, the Atlantean name of the "Son of God", with which we will deal in the relevant section.

"The sun was in the east. It was enclosed together with a *white ram* in a *box of stone*. The box of stone was *under water*. The box of stone had only *one* opening."

It is the goddess Ra who then makes the sun rise in the sky. After her the sun is called *Ra-na*, a name for the mother earth as the sea, the underworldly, winterly, the soul world, which we will get to know in detail in the Atlantic-Nordic culture area. The meaning of the word *ra-na* would be "sun 4- mother", "sun" + "water". The "white sun-vidar", the *ojo* of the Yoruba, the *aja(s)* of the Rig- Veda, is called there also still the Ur-ana, the god being in the "Ur", the "ancestor", who is defeated by Indra in his winter-sun-turned-battle. This is a later

Idea that the Son of God must fight and defeat the symbolic animals of his house. The Vedic winter- we know from the previous section that the Son of God, the "light," also in his sun-turning myth of the "child in beingness as "sun", "fire" and "warmth", in the old Indian Agni, the "child of the rams^d" house waters" (apâm napât) was called and it is called by him in the R.-V. X, 82, 6:

of power" and the

Winter word *hmtaThe*

wet took on the first primordial germ,

in which the gods all behold, the only one lay in the womb of the unborn, in which all beings rested hidden.

The "one-footed goat" (X, 16, 41, cf. section IV, p. 161) or - as we will examine further in the section "Ram" - the *black speckled goat was regarded as sacrificial* animal for the *Agni*. The winter-solar color symbolism becomes immediately understandable if we visualize the equation Varuna (Urana) - "night" and Mitra = "day", "sun", which - like Indra - are originally only the individual manifestation forms of the Son of God in his annual course. "You, Agni, are born as Varuna, you become Mitra when you are inflamed: in you, *son of power, all gods are contained*, you are an Indra for the sacrificing mortal" (Rig-Veda V. 3, 1). We know that the ram was also the sacrificial animal of Varuna, the "ancestor," the god in the waters of the winter solstice (Satap. Br. II, 5, 2, 16), and that a *dark* sacrificial animal was to be offered to Varuna, but a *light one to Mitra*^ both deities together a "two-faced" one (Taitt. Samh. II, 1, 7, 3 f; Maitr. Samh. II, 5, 7).

Also here the old Indian and northwest African tradition agrees completely, since the Bori sacrifice to the sun goddess Ra a ram, whose head is black, but which must have black and white spotted body and limbs?

About the fact that it is about the symbolism of the winter solstice and the division of the year, there cannot be any ambiguity for a moment, since Rig - Veda III, i in the Agni hymn expressly tells us that Agni was in the waters at the work of the "sisters", the *"seven virgins"*, who raised the blessed one, who comes to the world *white*, him, whose miraculous parents are the *"two great facing each other"* (halves), there where the *bull* has grown up in *"wisdom"*. All the old symbolism of the bull age, the "house of the deep", the "wisdom", the *ur-ku* etc. is here transferred to the *ap-sü* of the ram age. The "two great ones", the "two worlds", the "two halves", "bowls" or "basins" denote also in the Rig-Veda the yearly division ideogram (D, in its perpendicular and dare spelling, "heaven and earth", as the investigation will further reveal in the next section.

Also the designation attached to Agni "son of power", "power generated" (R.-V. III, 1, 8; VIII, 43, 28) "*sunu, putra, yuvan - sahasah*", gives us here an important hint. The word *sahas* "strength, force, power, mighty being" is also the name of the month Mârgasirsa, the tenth month (November-December), later first month of the year. *Marga-iirsa* or *Saha* and *Pausa* or *Sahas-ya* form the winter season *Hemanta*? Also here the second month name with the /^-stamm is designated for the winter solstice of the ram age, as was proved p. 241-248. We have there as symbol for the God-^x *Leo Frobenius*; Demons of the Sudan. Atlantis vol. VII. Jena 1924. p. 297-299.^a *W. Kirfel*: Die Kosmographe der Indder nach den Quellen dargestellt. Bonn und Leipzig 1920. pp. 131, 134, 335.

son, who passed through the winter solstice, also determined the hieroglyph *pa t*.

The Agni-Mitra, the *sahasya*, is, according to the numerous testimonies of the Rig -Veda, the "shoot of the waters," the earth-born one, as the earth is called pregnant by him (VII, 4, 5; 5,2; Av. XII, i, 19; Sāṅkh. G. I. 19, 5). But the name of the earth, for which the winter solstice word *ku* has already been mentioned, is also *sahā*. The *saha* is thus the "winter one," the earth in *himā*-, the *ki-ma* of the Vai language.

The name of the winter solstice month, the "Saha" month, *Mārga-lirsa* contains the word *mārga*, which means the "way", "path", the "course* of the stars.

If we compare with these Indian indications again the Vai hieroglyph *ki* (*ki kyi*), of the first part of *ki-ma-re* or *ki-ma* "cold, winter" (text fig. 38, no. 6, 7), then we find under no. 6 the ideogram of the three-division of the year with the sun hieroglyph as center, the three-spoked year wheel, like the spiral (no. 7) a determinative of the "rotation" and therefore winter solstice symbol. In the Vai script also the circle with the center (no. 8) has the value *ku* "house" and corresponds again to the Numidian hieroglyph *ba* "the mother-house"-sign, which we just examined (text fig. 38, no. 8, cf. text plate III, no. 162 left row).

The phonetic value of the Vai hieroglyph *ki*, however, has the meaning "sleep*", "to sleep**", a completely understandable designation for the "winter home** of the sun and the people, considering that the Atlantic culture-bringers of West Africa once came from the far north.

How rich here is the continuity of the Atlantean tradition in the Vai language and script, results from the variant for the sign *ki*> Text Fig. 38, No. 7, which represents the solar spiral, the ideogram of the sun's path as cosmic cycle, rotation. This corresponds completely to the Indian designation of the ^m^-month as "way", "path", "run**-preparation, *Mārga-sirsa*, as the old Indian *hima* "winter**" phonetically again completely coincides with the Vai *kima*.

So the &-?wtf-/r-month in the Vai language is the month of the "cold sun" or the sun in the "mother house**", "sleeping in the mother" (earth). Like the Kyprian, the Vai- language has preserved the ancient ablaut series of the consonant stem vowel. If we compare the series *ba-be-bi-bo-bu*, we have determined for *ba* the "mother house," the "grave house**" (Text Taf. 38, nos. i-5), in which is the Son of God as *ba-al*, *Bäl*, (*Baldr*, etc.), who then emerges as *be-el* (*Bel*, etc.); hence the Vai hieroglyph the tree of life, the "god**", for *be* (no. 9). In summer the same becomes the *bi-il* (*Bll*), in autumn-winter the *boi* (originally *pole*), in order to enter again as *ul into the bu*, *bü*, the winter sound of the mother earth in the Vai-language, whose meaning is "belly, inside**". As hieroglyph for this last sound we find either the "three dots**" (No. 12, 13), the Atlantic-Nordic symbol of Mother Earth or the Atlantic-Nordic hieroglyph *ku*, whose lower ends, as being in the water, are drawn with wavy lines (No. 10) or the arrow, ger hieroglyph of *Ti-ur*, who, as the "one-handed god", is missing one arm! (Text plate IV, No. 106-109).

The close relationship of the consonant stem *b-* as "mother**" to the winter sun houseThe

cosmic^symbo-

in the Vai language explains now also restless the Old Norse vacant *k-m-b-l*, (*kumbl*)^^formula to the form *k-m-l* (*kuml*) "grave house**".

We want to explore these ancient relationships a little further here. Does the Vai-

word compound *ki-ma-re* "cold" as consonant stem *k-m-l* resp. *k-m-r* literally to the old-Nordic *kuml*, so also the shorter form *ki-ma* "cold" as designation of the winter season is completely identical with old-Kymrisch *gaem* "winter", Irish *gam*, Latin *hiems*, old-Indian *himâ-s* "cold, winter", *himâ-m* "snow", Latin *blmus*, *trlmus* from &-, *tri-himus* = "two-, three-year old" actually "two-", "three winters old", Greek *cheimôn* (χείμων) "winter", *chiôn* (Χιὼν) "snow"

But the Old Norse *kuml* or the Vai word *kimare* coincides just as literally with the Latin *camur* "curved, arched", Greek *kamara* (καμάρα) "vault", Latin *cumera* "container" for grain, grain, that is, the "seed".

In the *k-m-l* or *k-m-r*, which we already got to know above also as *r-k-m* (*bi-or-ko-mo*) and *m-r-k* (*om-or-ka*) etc. (pp. 337-343), the "reversal" from death to life, the rebirth and resurrection takes place, which is cosmically-symbolically expressed in the word formation of the Atlantic-Nordic languages by the *law of the reversal of the root syllables* of a word and the sound *shift of the consonant stem*, the transition of the toneless, voiceless closing sound to the breathed, in this case from *k* to *h* resp. *ch*, besides the already often mentioned vowel change, the *ablaut*. The *k-m* thus becomes the *h-m*. Besides forms like *kumu*, *kuma*, *komo*, *koma*, *kimu*, *kima* and *kama* etc., we must also be able to prove forms like *humu*, *huma*, *homo*, *homa*, *himu*, *hitna*, *hama* and so on. We meet these words then also in the Germanic languages, the original linguistic vocabulary of the Tuatha peoples, and with its quite old relations. It is the Old Frisian, Anglo-Saxon *homa* "cover", Old High German *-hamo* "cover, dress" in *lih-hamo*, High German "Leich(n)am", Dutch *lich-aam* "body", Old Saxon *lik-hamo*, Old Frisian *likkoma*, *likoma*, Anglo-Saxon *lichoma*, Old Norse *likami* "body", Gothic *ana-*, *ga-hamon* "to dress".

As the flesh surrounds the body (*lik-*) 'as a "garment", so the grave-house, the "mother-earth" envelops the "corpse". It wraps, like the mother the child, the dead again (Rig-Veda X, 18). But he who dies in the winter solstice of his life, who has entered his *k-m* or *h-m*, is in his *home*, is *there-at home*. The winter house is the *k-m*, *h-m* Old Norse *heimr* "house, dwelling", "world", Old Frisian *ham*, *hem* "house, village", Anglo-Saxon *ham* "house, dwelling place", English *home*, Gothic *haims* "village, spot", Greek *körne* (Κέρνη) "village", Old Prussian *caymis*, Lithuanian *kiemas*, "farm", *kaiminas* "neighbor".

That it is the winter house is explicitly confirmed by Danish-Norwegian *hi* "winter camp of the bear", Old Norse *hid(i)*, in addition Greek *keima* (Κεΐματι) "I lie", *koltë* (ΚΟΛΤΕ) "camp", which again went back to a root *k-* "lie" and to the connection *k-m*.

The one who entered into the "cover", the "garment" of the mother earth, into the "mother house", is the "man". The "man", the "son of God", as the "sons of man" are called after the "mother", from which they are born. The name of man must therefore also be found in the phonetic series of the connection *k-m*, *h-m* (*ch-m*) and *g-m* respectively *j-m*. We come back to this in the section "Son of God". Here it is only briefly pointed out that to this sound series Old Norse *gumi*, Anglo-Saxon Gothic *guma*, Old Saxon *gumo*, Old High German *gomo*, Latin *homo*, Oscian *humuns* "man", Latin *humanus* "human", as well as *humus* "earth", *humilis* "low", that is "on, in the earth", Greek (Homeric) *chamai* (χεταιρι) "on the earth", *chamaze* (χαϊζαί) "on the earth" belong. Because from "earth" the "man" has come and to earth he becomes again, in order to be born anew, as "child of the man", as the man father, the son of God, the "man", old Indian *Yama*, awestisch *Yrna*, Finnish

juma-la "God", Cheremissian *jumo, juma* "God, Heaven" etc., - words which again lead over to the Germanic word group "Heaven", Old Norse *gimli*.

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".

But the "man" who has entered his "mother house", the winter solstice, where the $k-m$ becomes $h-m$, is in his rebirth, in the womb, the "new shell". We stand here before a main doctrine of the Atlantean-Nordic monotheism and the cosmic light symbolism of its language, which can be proved understandably most purely in the Ingväonian culture circle of the Tuatha languages. We want to observe this further at the connection $h-m$.

In Old Norse *ham-r* is the "outer clothing", as in dialectical Swedish and Norwegian *ham-n* "skin, bellows, form", Old High German *hamo* "skin, cover, clothing". But Old Norse *ham-r* also means the "afterbirth," the "guardian spirit," Old Norse *barns fylgja*, Icelandic *fylgja*. This "skin," Norwegian dial. *hamn*, Danish dial. *ham*, Middle Dutch *harn*, English *he am* "afterbirth," was considered sacred because, according to popular belief, it contained the *child's soul*, which would become its guardian spirit later in life. If this skin was destroyed, the child lost its guardian angel. After Christianization, this profound cosmic symbolism was also reinterpreted and under ecclesiastical influence the senseless superstition arose that the afterbirth had to be burned because otherwise the child would later be plagued by an evil, ghost-like being. Thus *came from* "cover of the mother (earth)" and "protective spirit" to the "ghost". The great mystery of the re-embodiment of man, which took place in the $k-m$ or $h-m$, is also expressed in the Old Norse *ha-ma-st*, "to assume the outer appearance of another."

The Germanic vocabulary, however, still contains the unmistakable evidence for the sense of the old noble belief of the ancestors that death is a rebirth, dying a re-embodiment. Hence that we still find in the Old Norse *ham-s* as "shell, husk, snake skin" Swedish, Norwegian *hams* "shell, husk of seeds, fruit bellows". We must remember again what we have already stated, that the Atlantean Norse hieroglyph for "God", "Light", "Life" and "Seed" is still faithfully handed down in the symbolism of the Norse staff calendars as 0 and is the same sign which we have still come to know in the Northwest African Atlantean culture as *ku* "House" (Text Fig. 38, No. 8) or *ba* "Mother, Mother's House, Grave" (Text Plate III, No. 162).

The old-Nordic designation "snake skin" leads back also again to the winter solstice myth of the "loop", "snare", "snake" of the "worm". It is a detail from that infinitely subtle and loving immersion, that God-seeing in nature, that the "snake" *ku* (*su, ru* or *ur* etc.), which can change its "skin", is also identical with the *ham*. Which close relationship the snake has to the child, we will examine 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 repeatedly. And as we have already stated above with the "sahs" (see further section VI), the object made of the "stone" is called like the "stone" itself. The *sk-* or *^*-value for the mother earth as "stone" (*S-tanna* etc.) X, as winter solstice symbol, is another naming for her as $k-m$ respectively $h-m$, Old Norse *hamarr* "stone, outstanding steep cliff" (compare Old Norse *hgmul-gryti* "accumulation of small round stones

under the earth's crust"), Norwegian dialect. *humid* "stone", Middle High German *hamel* "steep height, cliff", Lithuanian *akmū* and *kamy* "stone", Old Indian *ācman* "stone, stone weapon, hammer, anvil", Greek *akmōn* (dKjmv) = "anvil". But the "ā^man" is the weapon of Indara, the stone-splitter, the son of god, who opens the grave and brings back the "light of the lands", as the *akmōn* is the weapon of Zeus.

But this k-m or Ä-w stone weapon is preserved to us in the same Old Norse word *hamarr*^ Anglo-Saxon *hamor*, Old Saxon *hamur*, Old Frisian *homer*, *hamer*, Old High German *hamar* "hammer". From the "stone thorn", the Old Stone Age shafted "hand axe", the double meaning of axe, hatchet and hammer developed. From the shafted "thorn", the dagger stick, the copper "dagger-axe" developed in the Bronze Age the "sword", whose name "ja/zj", as Latin *saxum* "piece of rock" shows, originally designated the stone dagger and belongs to a word group s-h, s-h(ch), s-g, from which here Latin *seco*, *secāre* "to cut, to dissect", *secula* "sickle", althd. *seh* "plow knife", *suoha* "harrow, furrow", *segansa* "scythe", *sega*, *saga*, Old Icelandic *sfg* "saw", *sigdr* "sickle", *sax* "knife, cutting edge", Anglo-Saxon *secg* "sword, rush" shall be mentioned.

We have here the linguistic vocabulary of an arable stone-age population, where the "stone thorn" was used and named as hammer, axe, dagger, plowshare and in the stringing together of small stone thorns, flint splinters as "sickle" and "saw". The word leads us back to *Sigtyr*, the "seggr", the *saxnöt* (p. 293), who is thus identical with the h-m-r and h-m-l, the god with the stone hammer, whom the tradition of the Saga time still knows as the *Thor*, *Thur*, and with this name on the rune gravestones for the grave consecration invoked, as his "hammer" is shown on it. The "Dom-God", the god with the f̥, the "stone splitter", we have already got to know above as the god son of the winter solstice also in the Skadinavian rock drawings.

In this tradition is hidden the continuity of an ancient ritual act from the old beliefs of the younger Stone Age, where each family grave, the stone burial house, was consecrated by the priestess with the "Dom" (the axe, the axe, the hammer). This was an emblematic act, expressing the "splitting of the stone", the opening of the grave, the beginning of the new year of life in re-embodiment (*ham*), like the "opening of the mouth" with the stone axe among the dead of ancient Egypt. Therefore the axe stands on the capstones of the dolmens and passage graves of the Atlantic west Europe illustrated or are found in the megalith graves representations of the figure of the mother earth, the *S-tanna* etc., with the stone axe.

From the rite of the North-Atlantic light belief of the Tuatha peoples of the Ingväonian culture circle of Old Gaul this old cult formula was still handed down in South Gaul to the Roman time. We will deal with this "axe consecration" of the grave (*sub ascia dedicare*) in the section "thorn" (axe, hammer, axe) still on the basis of the monuments.

The winter solstice house of the son of God is in the older, long rune series of the migration time the midwinter rune X *dag*> the closing sign of the "holy series" which connects end and beginning of the same as over-clasping. As our investigation shall still show, the sign was also called *dal*. This sound with media had replaced an older form with *tenuis*, Ar, which was called *tor-*, *tur-*, *tar-*, *thar-*. The word *tar*- "thorn" is the designation of the "thorn-god", the god-son in the "two domes" (text fig. 20) of the bull age.

The tradition of the Edda has the name of the Son of God of the Age of Aries, in which the Eddic over-
media has been pushed in place of *tenuis*, *aal* has taken the place of *tar*, preserved. His name son of God (Heimist Heim-
dalr. Like Agni, he is the "white" one, the *hviti áss*, *hvitastr ása*, who was born in the "waters" dalr), the ram and the Lxæus of
ivr&it. "It was the earth power that nourished the noble one, icy sea and the boar's
blood" (Hyndl. 39).

There was born one, better than all, the earth power was it, which nourished the noble one; as
a ruler, one says, he is the noblest, who unites all generations by kinship.

it says in the old-Nordic Christmas gospel (Hyndl. 40) further. Here is confirmed what we already knew in the previous
section, that Heimdalr as *Rig*, *ri-gi*, the *ra-ka* of the spring, is the son of God, the "man", the father of all human
generations (Rigsfcula and Voluspå 1), as Tacitus proves one millennium earlier already for the Teutons, that the "God-
begotten" (Tuisco), the "twofold" (Tuisto) would be born from the earth and his son "Mannus", the "man", the
progenitor of the human genders.

As *seventh sisters* raised Agni, the "son of power" in the waters, at the *seven streams*, so Gylfag proclaims. 27:
"Heimdal is called one; he is called the white Ase and is great and holy. He was born of *nine* virgins, all of whom are
sisters". And in the lines of the lost poem "Heimdallargaldr" mentioned there it says:

Girls nine were mothers to me, I lay nine sisters in my lap.

And in Hyndl. 37:

One was born in the primeval times, brimming with strength (*ramm-aukin*), from the tribe of
the gods; it gave birth to the sprout, the *dom-edlen*, *nine* giant daughters at the edge of the
earth.

The indication of the three, seven or nine sisters who conceive and raise 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 yearly course of the Son of
God, the six or eight points around the center, whose linear sign is the six- or eight-spoked wheel, the six- or eight-
spoked star >|c or whose winter part X, however, is the "three-part root" of the "tree". As has already been mentioned
several times, the sign of the tree of life has originally been used in the Ren- or Elk-(Gemini)-age also as a sign for the
beginning of the year: symbolically it was expressed by this, that the "tree", the "life", the "yearly tree" "takes root" in
the winter solstice of the division of the year, starts to grow there again. Therefore 3 or 6+1, or 8 + 1 virgins stand as
priestesses of the mother earth at the "root" of the "tree of life", at the "source", the "well", the "water". The "nine
maidens spring" with the legend of the winter dragon who had devoured the nine maidens and was slain by the father of
the nine maidens, we have met in the Oldtingvaconian symbolism of Scotland, in the discussion of the two stones of
Strathmartine (Atlas figs. 2706 and 2947, cf. pp. 257 and 290-91 and pictorial supplement 10). The stone of Ballutheron
(Atlas fig. 2947) shows besides the snake with the "sig" sign also the winter solstice *boar*;

while the other stone of Strathmartine (Atlas fig. 2706) has the representation of the "two snakes" in the arrangement of the "year" sign §. In the legend in question, God-„Father" has taken the place of the "Son", the "Serpent Slayer", the tomb house blaster, stone splitter.

Nine "nights" the son of God also hangs on the "windy tree", wounded by the ger f, he himself f consecrated to himself, until his look from *below* takes up the runes which redeem him. There he begins to grow, there the word leads him from the word to the word, the work from the work to the work: the "holy row", the yearly course of the son of God takes again its beginning (Hovamol 139).

As we will see, the "wind month" or wolf month was an old-Germanic name for the last month *before* the winter solstice month; there the yearly, the tree of life is "windy". The two lines 5-6 added to Hov. 139, after Fjolsvinnsmol 14, confirm that it is the *Mimamefâr*, the "mother tree", the "life" and "world tree". As a winter-sun-born, the son of God, the Heim-dalr, nourished by earth-power and ice-cold sea, also bears the name *HaUinskidi*, "the one with the bent snow-shoes" (Gylfag. 27.) The *Heim-dalr* is, as its name indicates, the *hima-dalr* the "winter-solstice dome-god" who dwells as a sky-king in the summer solstice, *Himinbjorg*, at the edge of the "sky" to guard the sky-bridge against the mountain, the winter giants. It is the place identical with *Gimle* (Gylfag. 27). According to Grimn. 13, however, "Himinbjorg", the "sky castle", is the *eighth* house of the gods, which is in the "sacred runic series" the eighth pair of runes or the *eighth* month of the year, whose signs are >|c H *ibgi* etc. and *sigil*, which we have treated in detail. They form the final formula of the summer series, the "edge of heaven".

For the "tree of life" hieroglyph of the high summer time, the *ir-min*, *il-gi*, *ri-gi* etc. sign, we see in the rune series of the bracteate of Vadstena and in the grave of Kylfer but also the "man" sign Y appear. This is of great importance for us to know that the king of heaven, the *ri-gi* Heimdallr, is the "man", the "son of God".

We have been able to establish above the complete agreement of the myth of Agni and Heimdallr as a local variant of the Atlantic-Nordic Julmysterium. But since the ram (the goat etc.) was sanctified to Agni as a symbolic sacrificial animal, we must be able to prove relations of Heimdallr to the ram age.

There occurs in the Edda a "son of god", the avenger of his father, who has only *one* shoe, thus is "one-footed" (*ur-ka-nd*), like Jason the "one-shoed", the avenger of his father, who fetched the flow of the golden ram, how again this ram or goat, the symbol consecrated to the Agni, is called "one-footed", while in a place in the Rig-Veda a winter-sun-turning demon with 99 arms (!) carries the ram name *Ur-ana*, actually "god at the beginning of the year", the "ancestor". The name of this son of god of the Edda is *Vfâarx* he inhabits the twelfth house of god *Vîiii* (Grimn. 17). The word belongs both to Old Norse *vift*, *vfâr*; Old Saxon *withar*; *with*, Old Frisian *wither*; *with* "again", Anglo-Saxon *wty*, Gothic *wtyra* "against, opposite", and to Old Norse *vefor*; Anglo-Saxon *neither*; Old Saxon *wethar*; Old High German *widar* "ram", Gothic *wfyrus* "lamb", which is again related to an Indo-European root **vet(ps)*, Greek *fetos* (F-éro^) "year", Old Norse *fjorQ-*, Middle High German *vert* "previous year".

So here we see the Son of God in the "ram" as the "Returning One" who brings the New Year, who defeats the dragon, the serpent, the dog, the wolf (*ur-*, *ku-*, *su-* etc.).

His winter-solstice character is unambiguous from the indication in Grimm. 17 that his house is *vft>i* the *twelfth*.

Consequently, it must have been originally nobody else than *Heimdalr*, the "man", the son of God, the "Domgott", the f  , Anglo-Saxon *%orn  s*, Old Norse *J>ors* or *J>urs  ss* (* ss*). That Heimdalr is the "Domgott" is clearly pronounced in the just mentioned stanza Hyndl. 37, where he is called *nadd-ggfugr* (gQfegr) "dom-edler"; Old Norse *naddr* means "point, pin, nail".

Fortunately, we now possess a Celtic representation of the sky god, the hammer, ger, "Dom" god, the father of mankind, with which we will deal in more detail in the section "Son of God". It is the bronze statue from Vispach, Wallis (Atlas Fig. 440); the god carries on the body at the belt mighty and large the *ram sign y* and above it the "*Dom*", the "*nail*".

But still another ancient cult formula is connected in the Edda with Heimdalr as surname: "mw(w7-aukinn" (Hyndl. 47), "*ramman ok roskvan R g*" (Rigspula 1). The connection *R g* (*rik*) and *ram(m)* occurs once again in the formula *sv  rikt e tr ramt*. First of all, it should be recalled again that the root compound *r-m* can alternate with *r-k* (*r-h*, *r-g*) in the Atlantic Norse languages, since *Y k* and *Y m* are considered cosmically-symbolically synonymous. We have also seen above that the *ri-gi*, *R g*, Heimdalr, the *il-gi*, is the same as the *ir-mi(n)*. That Heimdalr as *R g* is always connected with the surname *ram(m)* is striking, since - as said - such surnames usually represent ancient cult formulas. The word *ram(m)~r* has in Old Norse the meaning of "force", "strength", "power" and is the same word as the Anglo-Saxon *rom*, *ram(m)* Middle Dutch *ram(mf)* English *ram*, "*ram*".

Heimdalr, the *kima-*, *hima-dal* (*tarf* the *ra-ka*, *ri-gi*, is in his capacity as the *ram(m)~r* the god with the *ram*. The lost poem "Heimdallagaldre" probably could have told us more about this, since in Skaldskap. 75 *Heimdali* is handed down to us as the name of the ram, which is also the surname of Heimdalr, *hallinskidi*. That Heimdalr, the *R g*, is "*ramm-aukinn*", the "force-multiplied", the "force-full", corresponds again completely to the Vedic designation Agni as "son of the force" (R.-V. III, 1, 8) and "force-generator" (VIII, 43, 28) "  nu, putra, *ywam-sahasah*". Agni, the *sahasya*, is the earth-born and that of the winter earth *sah *, after which also the old Indian winter solstice month M rga  rsa bears the name *saha*. Also the younger brahmanic cosmology gives us another confirmation: the month M rga  rsa is the month where the full moon is in the constellation of *Mrgasira*, the constellation of Orion, whose symbol in the cosmology of the Jaina is the *gazelle's head* (mrga-  rsa).¹

As our investigation shall show, the constellations of the winter solstice of the Aries Age were Aries and Goat (Goat, Capricorn etc.), at the last place of which in Near East also the antelope as the "horned one" appears in the Sumerian-Babylonian and Assyrian, as well as in the Hittite cult symbolism, which latter must have been most closely related to the old Indo-Iranian.

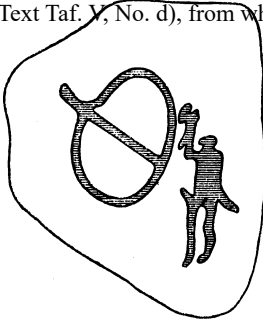
The preliminary study of the relationship to the winterTomb house hieroglyph has their close 34, the forms of solstice and the turn of the year sufficient and V on theclarified, in order on the basis of the text Taf. DI travel tracks of the Atlantic-Nordic Hieroglyph to be able to follow without difficulties of understanding. We continue our way

¹ Kirfel: Cosmography of the Indians. S. 138 and

where we were standing still, in order to first obtain the necessary further documents

The grave house hieroglyphs of the two Swedish rock drawings Text Taf. III, nos. 124-128

show the connections of the *ur*-or $\wedge$ sign with the "staff" or "ray" bearing the sun, the *ra-fa* sign. While nos. 124-126 represent tomb house in the perpendicular average, in nos. 127-131 we have the vaguely perpendicular writing. Noteworthy is a middle form like no. 126, which strikingly agrees again with the signs of the Sinai writing Text Taf. V, no. 19 and 20, which in turn again have direct contact the tomb house hieroglyph of the Bamum (no. 16) and the same Egyptian hieroglyph (no. 52). The oldest evidence, however, offers anew the North African Atlantian rock drawings (Text Taf. V, No. d), from which the complete dependence of the Orient



Atlantic-Nordic culture area.
eolithic

we can prove the sign then also in the Atlantic-Indo-European megalithic culture circle, on a stone slab of the burial chamber MannéLud near Lockmariaker (Atlas Fig. 4227 right below). The linear signs of the ships of the dead, which we find in the same wording in New Grange Ireland (Atlas Fig. 4228-4230) as in southern Sweden, point to the sea route on which this symbolism spread southward.

The carvings in the burial chamber of MannéLud show left in the center yet another burial house hieroglyph with Andeutung of the passage, which corresponds exactly to that of text Taf. III, No. 129, rock drawing from Leonardsberg, Ostrogothia, and also shows the axe next to it.

The rock drawing text Taf. III, No. 128 (community Tanum) offers us a similar depiction of the "axe consecrated" tomb house, where the axe depicted as a sign of "division" next to tomb house. Nothing else represents the rock drawing No. 135 (also Tanum), where the Son of God rises from the *ku*, the *z/r*-sign, which forms his "feet" as *ur-ka-na* (cf. No. 134 and p. 160), holding in his right hand the axe, the "thorn", in his left the "hammer". The suggestion of the sun in the *ku* or "r-sign" still particularly confirms the winter sun-symbolic character of the drawing. A third rock drawing of Tanum (text fig. 39) illustrates us the son of God, how he "splits" with the "Dom axe, the "year sign", the "two halves" ®. he phallic representation of the son of God, that roughly humanized, sensual conception points to eastern influences in a mixed-race population, which are to be traced back to an already strong influence of the "Finnish" original population and to the invasion of southeast European peoples, as our sub-investigation shall reveal still later.

It is the first testimony of the "ex Oriente lux", which should become so fateful for the freedom of God of the Nordic people and lead to the complete disand disruption of his high spiritual culture.

A splendid testimony to the urnordic conception of death as a transformation of form, *cum-35- atlantic-nor-*,

discnen fundamentals

ham, as re-embodiment and revival, gives us a rock drawing from Brastad, Do- the east-centraländi- mäne Backa (text Taf. III, no. 130, cf. atlas fig. 73 and "Symbolism of the Swedish [^]^{hr}[^]kult-rock drawings" pl. I, no. 37). It shows the burial house hieroglyph, the "stone box" with the linguistic designation- sun escaping through the hole in the corner-to draw again on the lore of the Bori people, ^D^{orabush}[^]^sTh[^] of the Haussa of the Sudan (p. 373). Under this hieroglyph of the sun bursting out of [^][^]^{em}_{cl} and the ^{stn} [']*k-m-l*, stands the figure of the Son of God with the raised arms, the "man" Y, and "reaches up" in the "right" (*ra-ka*) hand the new "light of the lands".

What ancient relations of an Atlantic-Nordic culture migrated to the south and east are present here, results from the already above made comparison with the tomb house, "mother house" hieroglyph of the Vai, text plate V, no. 5.

A not, less important crown witness is the rock drawing text Taf. III, no. 131 (appendix to II. part, "Symbolism of the Swedish rock drawings" Taf. I. No. 38). We have here the grave house: in the upper right corner the suggestion of the "hole", in the center the *foot sole*. First, the hole in the gable wall of the dolmen. In the cult of the dead of the Ingväonian megalithic culture it plays a special role, with which we will deal in the sections "grave house" and "ur-ka". Here we will content ourselves with tracing the migration of this detail of a cult from the north along the same paths southward and eastward. We find it in the predynastic linear writing on the grave goods (text plate V, no. 40), where the grave is also depicted "consecrated with an axe", in the linear writing of the Atlantic-Nordic foreign peoples of the XII-XIX dynasty (text plate V, no. 45), where likewise in archaic cult tradition the "stone dome" is drawn as grave consecration on the grave house, in the "grave house" sign of the Egyptian hieroglyphics text Taf. V, No. 51, which has the value *p-r* (*pu-ru*, *pa-ra*), thus also in it completely corresponds to the Vai hieroglyph *ba*. At the end of the Mediterranean, where the Ma- uri (Am-uri) journeys and migrations through the Mediterranean area intersect with those of their South-Atlantic blood relatives, who advanced northward around Africa, through Egypt and Arabia, we find the same ideogram of the dolmen with the gable hole again in the Sinai script (Text Plate V, No. 25). And in order to remove any further uncertainty that the megalithic culture of Canaan could be derived from other peoples than the Amu-uri or not from the west, we shall only briefly refer to the dolmens of southern Canaan, on the old traffic route to the Sinai region. We find there still today the monuments, which that Atlantian-Nordic grave house hieroglyph of the Sinai writing (No. 25) illustrates to us as ideogram. As a classical example I would like to quote here the dolmen of El-Meregigât in South Palestine (Atlas fig. 3489 and 4378 respectively), which is vised on the sacred axis southwest-northeast. The square hole is located on the northeast side at the top right of the gable wall.

What now the "sole of the shoe", the footprint in the grave means, it is also here this a symbolic designation for the rebirth, since the "one-footed one", the "*ur-ka-na XXX*" is the son of God at the beginning of the year, as it was written in the bull age, the resurrected one, also the awakener from death. As a determiner it says "new going", like X "new turning". The word *k-n* or *k-m* for "shoe" we find spread in all ugro-Finnish languages cf. finn. *kehkä*, weps. *keh-g*, wot. *ce(ri)ca*, estn. *keh-g*, *kih-g*, liv. *kānga*, lüd. *kān* "shoe", norw.-lapp. *gam*, syrj. *köm*, ers. mord, *kerne*, "shoe", Greenland. esk. *kamik* "shoe".

This is an ancient, cult-symbolic word of the Atlantic and Arctic Norse languages,

sun house as its respective symbolic constellation animals (snake, dog, wolf, bull, etc.). The transition from *u* as the end to a *as* the beginning of the vowels of the yearly course, the ablaut, takes place in the winter solstice.

To the name equality for the "circle", the circular stone setting as year sundial, therefore "year*" and "grave", a third group follows, the name of the thorn plant, the ^"-green" shrub (blackberry, originally Atlantic-Nordic "ZsZ^berry", later called "Zf/r^Äbeere", cf. Section "Dom") as Domhag, enclosure of the grave and cult site, whether as a stone circle setting or as a stone house (dolmen, etc.). To this belongs the Old Testament *sēnē*, Arab. *sanja*, the holy "bramble bush", and the whole family of the thorn plants (Rosazéen, Rhamnazéen), among others the Latin *sentis canis* "dog dome", the Egyptian *sn*, *snt*, ZvABaum etc., whose relations, especially of the bramble bush to the megalithic tomb, we will get to know in detail in the Atlantic-Indo-European cultural area.

Also here again the cosmic-symbolic spiritualization of this grave cult reveals itself unambiguously. The "cathedral-god" who splits the "stone" as new "year" is in the "thorn-bush". For the *Taurus-Timalian* this name of the son of God at the beginning of the year is *ur-ka* (*ar-ku*), or older *ka-ku*. This name of God belongs as a consonant stem to the phonetic series *k-h(ch)-g* or *7*, so that the Sinaitic Amuru tradition of *Jahu* in the *sēnē*, the "thorn bush", preserved in the Old Testament, proves to be the continuity of ancient Atlantean-Nordic cult property, which can be proved also only in that older period of the Israelite religious history.

The Son of God, who splits the "stone", the tomb, the "circle" and emerges from the thorn bush, begins the new "year". He is the "going one". The meaning of the root syllable *ja* (*ja,ya*) as "sun", "father" and "going" we have already been able to prove several times with the North- and Central American Indians. For the common basis of that Atlantean-Nordic cult and its language we may recall the beautiful Vai hieroglyph/^ (Text Taf. IV, No. 100). As was explained there (p. 356), the sign actually represents the "year" sign in the rectangular writing (text fig. 22, no. 10a): the line on the right (east) rises from the bottom to the top (south to north) and "flows" in undulating motion to the left (west); the second line on the left (west) descends from the top to the bottom (north to south) and "flows" in undulating motion back from the left to the right (east). The ideogram of the "year" cannot be written more clearly. Now it is extremely important that in the further year ablaut series of that syllable the form *ye* is written with the linear sign of the bull-buffalo-home: Appendix to Part II, Plate "Vai-Signs" No. 19 and 20; compare also the sign *g-ye* (No. 25-26) to *g-ya* (eyes, sun-eye), the "man" Y rising above the horizon, the equinox (Text Taf. iVyNo. 103-105) and the sign 91 *ni* "bull, old time" already mentioned above (Text Taf. II, No. 108 and p. 237). *Yahweh*, like *Jehu*, would have to be addressed as spring ablaut of the "going one," of the "year," of the god in the thorn-bush >|<, \$ or Hl, of *Jahu*, whose "house" at the winter solstice was in *Taurus*, in A n 0 *ku*, *su*, *ur*, *ul*, etc., which phonetic values in the cult language have remained especially connected with the name of the "bull": cf. sanskr. *kakuha* "buffalo," the "water-born one" (R.-V. I, 184, 3), Egypt. *ka* etc., sum. *gu* (*ku*) and generally Atlantic-Nordic *ur*, in the compound *t-r*, (Semit. *p-u-r*, Arab. *paurun* , Syr. *taura*, Judea-aram. *tōrā*, which literally* corresponds to the Atlantic Norse *t-u-r*, *p-ur*, Old Norse *piorr*, got. *s-tiur*, Latin *ta-urus*, Lithuanian *ta-uras*, *ta-nris*, etc.), contexts discussed in the sections "Son of God," "Cathedral God," and 25 Wirth

"Taurus" are still to be examined in detail by us. Here I would like to notice only in connection with the god of the winter solstice in the "bull" (*kahu, jahu* etc.), in the "thorn bush" *huhu, kaku, haga* etc., *sene*, that in the Mande languages of West Africa *sene* still exists as "ox", beside *tura* "bull".

The symbol of the grave house with the gable hole and the shoe shows us the way on which this "light of the north" reached the east. That is why the representation of it (Text Taf.in, No. 131) in the South Swedish rock drawings, which were kept as church and death book from the younger Stone Age to the younger Bronze Age, is of such great importance for us.

A likewise Atlantic-Nordic burial house and mother-earth hieroglyph is the form Text Taf. III, No. 132, whose cultic continuity we will be able to prove in the north through the older Iron Age up to the Migration Period and which spread eastward on the same way through the Mediterranean area. As a linear sign it appears both in Minoan Crete (Text Plate III, No. 148), as we find it again in the symbolism of the Atlantic sea and foreign peoples in Egypt (XII-XIX Dynasty) (Text Plate V, No. 47, 49). The Creto-Minoan sign, nos. 147-148 shows us, moreover, the suggestion of the "thornhag".

The origin is the sign of the painting cross in the circle as ideogram of the yearly course and the rotation (compare the North Iberian sign /, text Taf. III, no. 160 right, last sign), whose rectangular writing was identified with the hieroglyph of the tomb house, the stone box, from which the new "rotation", the new solar year cycle begins again (see the sections "Painted Cross", "Odal" and "Mother Earth" and text Fig. 54).

In the sunken Atlantic culture of the west coast of Africa, as for example in the Bamumschrift, this connection is still clearly recognizable. We found there the same sign (Text Taf. V, No. 17) with the meaning *ku-n* "bed", while the same sign without the enclosure, thus the "double axe", of the division of the year, of the beginning of the year, which carries the *horn attachment* (!), has the meaning *bwu* "die" (Text Taf. IV, No. 114-116). We have already pointed out in the treatment of the summer solstice symbols of the Nordic staff calendars that the *lying* "double axe" was the symbol of the winter solstice, the *standing one* originally the symbol of the summer solstice (text plate III, no. 52). In both "divisions" of the annual circle the end of the year and the beginning of the year can be set. Also in the Germanic folklore we still find sufficient traces for an ancient, although younger cult of the dead at the summer solstice or midsummer time, since the "life" of man in its course is like the year of God.

Incidentally, the Bamum hieroglyph *bwu* "to die" (text plate IV, no. 115) is a tautology. Because the "double axe" is actually nothing else than the "painting cross", as our later investigation shall still show. As a sign of the winter solstice of the bull age *the painting cross* had the phonetic value *ka-ku* or *ur-ka*, whereby the upper part V U H was the ^-sign. In the Bamum hieroglyph, the "double axe" is taken as a whole as a funerary hieroglyph, and the ^ sign is specially reattached as a "horn attachment". In its form and meaning the sign corresponds completely to the South-Arabian Amuri signs, (Text Taf.V, No. 57-64, 67-68, 71-72; compare also Text Taf. III, No. 112).

A very interesting depiction of the Son of God in the winter solstice offers us the Skadinavian rock drawing from Gothenburg (text plate III, no. 133 and atlas fig. 3118), which shows the characteristic arm posture of the Son of God in the winter solstice: one hand raised, the other lowered. It is this - as we will see later -.

the posture peculiar for *Tyr* (*Ti* + *ur*) as a sword god, the god of Julthing. Here again the feet are placed as *ur-signs*, cf. no. 134 and 135, which were already discussed by us above (p. 314).

Also in the Skadinavian rock drawings, besides the different forms of the "r-sign with or without "rod", "ray", the transitional forms between the *ur-* f) and the *su-*, *so-*, $\wedge$ -sign $\ddot{A}$, whose scheme we have discussed in text fig. 33, frequently occur on the ships of the dead. We see here also, as in the tomb-house hieroglyph of the El-Hösch series, the rendering of the sun, which is in the "tomb-house", in the "loop" (text pl. HI, nos. 136-138, cf. atlas fig. 4736 and "Symbolism of the Swedish Rock Drawings", pls. I, nos. 46-47 and 50-62).

As was explained above, this grave house symbolism as a monument and hieroglyph originated from the Atlantic-Nordic cultural area and can be traced from the Atlantic coast of the Spanish peninsula (Cangas de Onis) over the megalithic cult site of the Touareg of Azgar in the Sahara to the rock drawing of El-Hösch on the upper Nile as the marching route of the blond-haired blue-eyed Libyans, which we still got to know as *Adurmach-idai* Libyan *Durmah*, Egyptian *Tuimah* by Herodotus west of the Mareotis and whose name Frobenius could still record with the Kabyle as *A-thermak*, as designation of the blond blue-eyed hunters of the "old time", the "bull time".

In order to be able to determine the nonsense of a Mediterranean origin or emergence of this culture and its hieroglyphics and symbolism again and again, it is important that we can refer also again and again to the North Atlantic Ingväonian monuments of the younger Stone Age as proof. Here it is to be noted in principle that the southern Scadinavian rock drawings are *palimpsests*. A large part of the representations is to be put for the younger Stone Age: their continuous guidance as "church" and "death books" explain also the later Bronze Age "entries".

An important stage in the Atlantic peoples' journey to the East has always been Crete 36- The "Year", and ⁶ Mother(grave)house-
Hie-
been. Creto-minoan hieroglyphics and linear writing therefore also provide us with valuable ^{reg} iyphe in the atlan- evidence for this section of our investigation, the "sacred year." Text Taf. III, No. 139, shows the hieroglyph of the "One", the Son of God (*ās-*), who is in the "two halves", the "two arcs" of the hieroglyph "heaven and earth", "womb"; No. 140-142 the year division hieroglyph in the known writing; No. 143, the "sun" + "staff" + "ray" sign, which also appears in humanized representation as "sun head" (No. 144).

Especially valuable are the tomb-house hieroglyphs no. 145-148, which clearly prove the inner connection between Crete and the symbolism of the "foreign peoples", those Atlantic sea peoples in Egypt (text plate V, no. 42, 48-50). We will come back to the Creto-minoan tomb house hieroglyph in the section "Tomb House". This hieroglyphic shows us also the further way of the Atlantic people's journey to Near Asia, where it appears in the Carian alphabet (text plate III, No. 152-155) as the *first* vowel of the "sacred row", *a* or *a -r i*, thus corresponds intellectually to the #r-*ēa*-sign of the Arabic Amuri writing row, which also appears as the initial vowel of the writing sign, that is - month sign row. Significantly, the yearly division sign as hieroglyph of the winter solstice in the Carian carries the "-value" (Text Taf. III, No. 156-157).

37- The year- and Let us now return to the point of entry into the Mediterranean, where the Atlantic voyages met mother-
(grave)house-
Hieroglyph in the divided and either eastward into the Mediterranean or further south along the west coast of Africa Atlantic
shafts j j_{set} f t_{or}S etzten. Here the Pyrenean Peninsula forms the major landing stage. From this stand- West Africa (Iberian point
are to be considered the so-called "Iberian" writing systems, in which ancient and Libyan) _{ann} j North Atlantic and Atlantic
North African cultural assets have overlapped. Only a complete ignorance of the prehistoric, Atlantic-Occidental written
character monuments could give rise to the doctrine of the Phoenician-Punic origin of this writing and let it exist until
today.

That the origin of the Phoenician writing can be traced back to the Amuri culture and the immigration of the Atlantic sea peoples in Canaan has already been mentioned in the previous section. In reality, one could rather speak of an origin of the Phoenician writing from the Iberian, whereby "Iberian" is to be put equal to "Atlantic-Nordic" and the Libyan writing would only be considered as a local variant of this Atlantic-Nordic writing in North Africa.

This "Iberian" writing will be still repeatedly referred to in our investigation. Here we will now point out the individual similarities in broad outlines.

As will be explained in the next section, after the expiration of the bull age the vowel *u*, which belongs to the end of the "sacred row", was shifted into the beginning of the new redaction of this row, so that no longer *u*, but *o* formed the beginning of the character row. Therefore it comes that the yearly division sign <D, which we could still assign in the Carian with the // value (*ü* or *w*), appears in the Iberian with the value *o* (text Taf.III, row No. 158). We find as fourth sign of this south Iberian series also the ideogram of the god in the womb, which we encountered earlier also in the Creto-Minoan script (III, No. 139). The North-Iberian series shows the "circle" in round and rectangular writing with or without sun point. It is very important that the yearly division sign occurs in round and rectangular writing with or without staff, also split as "thorn" with or without staff, with the sound value *r* (No. 159), thus corresponds in it to the North-Atlantic formula *t-r* "thorn" - "God". Because the yearly division sign (without staff), in round and rectangular writing (rhombus and rectangle), occurs in the Iberian likewise with the sound value *t*, like also the rhombus with the sun point, as rectangular writing for Q, both for the sound value *o*, as for the sound value *t* occurs. So we have here the winter-sunny name of the Son of God as *tor* before us. It is significant that we find further the wheel cross and in the South Iberian the field hoe (first both signs of the row No. 160). Since both signs belong now already to the paleolithic characters of the Atlantic coast of southwest Europe, a borrowing from the Orient to be set around 10000 years younger is thus a thing of the impossibility.

We will further examine in detail the migration of the "wheel cross" and the field hoe, as a hieroglyph of the winter solstice of the bull age, from the Pyrenean peninsula to Egypt and Near East.

The *Numidian* writing of the Roman time represents a continuity of the old Libyan, whose tradition extends up to the today's Berber writing of North Africa. In both writing systems the circle in round or rectangular writing still carries the solar name of the son of God *r* (*Ra*) (Text Taf. III, No. 161). The connections of the hieroglyphs and their phonetic values for the solar tomb house in the Numidian and Berber (no. 162), as well as the Vai and Sinai writing, was already pointed out above. The sound value *b* (*ba*) belongs to the

Aries age. The same applies to the sound value *d*, for the *ur*- or *u*-sign of the bull age (nos. 163 and 164), which again alternates with the older sound value *j* (*su*) for the "snake". Here the sign *f*, which had the vowel value *u*, and denoted the son of God in the winter solstice as *tu*, *tiu* etc., has passed over to the consonant stem *d*, (*t*, *th*).

The relations of the solar tomb house symbolism of the *Vai* (Text Taf. V, No. i-5) to the North-3[^] The[^] Atlantic Atlantean and East-Mediterranean script have already been traced in script- and linguistic-historical (*tomb*) house hiero- (Text Taf. III, nos. 129, 130, 131, 146, 154, as well as text pl. V, nos. 23, 25, 26, 27).

Which ancient waves of the Atlantic culture once washed ashore here at the Niger arc, we could already determine above with the mention of the *vai* hieroglyphic of the double^{^1} (Bamum) Stierhömer with the phonetic value *ni* "old time", "bull, buffalo". The *-*stem is one of the oldest Atlantean words for "mother" (see the next section and section "Mother Earth"). Significantly, the sign "heaven and earth", "womb" and the double painting cross in the *Vai* language carries the phonetic value *ne* (text Taf. V, No. 6-8): the cosmic-solar meaning of the sign *n-k* is still clearly recognizable by suggestion of the sun point in the "womb" (No. 8).

Any doubt about the continuity of the tradition is removed by the use of the sign *n-k* on the ancestral figures of the Bakuba (text plate V, no. 9-io, cf. atlas figs. 2143-2144). It must be pointed out already here that these Atlantean, African ancestress figures are in their representation of purely cult-symbolic kind: it is the image of the "Mother Earth", whose name also in the whole Atlantean-Nordic culture area the human mother likewise carries. A representation like Atlas fig. 2143a embodies basically both the ancestress with the offspring, as the mother earth with the son of God. Therefore we find as tattoo on the body of the figure the cosmic signs of the division of the year, the signs of dying and becoming. Particularly beautiful is the connection of the signs on the figure Atlas fig. 2144b - text plate V, no. 10, which shows *below* the winter-solar sign *n-k*, *above* the summer-solar sign "year" in the form familiar to us from the Nordic rune series; in between the double circle, which is synonymous with the dotted circle of the hieroglyph for "God", "sun", "light", "life" and "seed".

Also the W[^]/dZ script still shows nice evidence of the Atlantic-African tradition (text pl. V, nos. 11-15). The sign no. ii is already well known to us from the Iberian alphabet (Text Taf III, row 158 left, fourth sign), the Minoan Crete (Text Taf III, no. 139) and the Neolithic Central Europe and the Aegean area (Text Taf III, nos. 15 and 20): it is the "One", the Son of God in the womb, the separator of "heaven and earth", who splits the "two halves". It is characteristic that the sign (text Taf. V, No. 12 and 13) in the 'Nsibidi writing then also has the meaning of the conjugal union, the mating.

Also the year mark with the separation on the "holy axis" NE-SW (No. 14) we have already been able to prove in the North Iberian script (text plate III, row No. 160 right second mark).

The Bamum burial house hieroglyphs (text pl. V, nos. 17 and 18) have been treated above, also no. 16 has been mentioned in its formal correspondence with the Egyptian one (no. 52). We find among the Bamum the 5-sound value for the hieroglyphs as in Numidic and Berber (Text Taf. III, No. 163), i.e., the winter-sun-using "snake," while the

Egyptian hieroglyph has the phonetic value of the ram age *p-r*: it is the phonetic value of the winter-sun-using house of God, which in the yearly phonetic shift must continue to read *f-r*; *b-r*; as we know it in Hittite also as *bi-ir* "house" with the summer vocalization, Lydian *birau* "house", etc.

In the fourth section and above in the examination of the tomb house hieroglyphs of the El-Hosh (tomb) house hieroglyphic series it has been shown that the Egyptian linear script and hieroglyphics go back to repeated early dynastic usv[^] ^o[^] Atlantean immigrations, which must have proceeded on different ways and at different times. The South Atlantians of Mo-uru, on their Egyptian African coastal circumnavigation, entered the Red Sea by outrigger dugout and landed in Upper Egypt and Arabia, while the North African Atlantians, the Tehenu Libyans who became Hamites in the mixture of races, and the pure-blooded Nordic Tuimah who followed later, advanced from the east into the Nile region.

The blond blue-eyed light-skinned Tuimah have become the main carriers of the megalithic culture: the burial house hieroglyph of the El-Hösch series does not yet occur in the predynastic linear script, just as the megalithic tomb is still foreign to the predynastic burial pit with stool burial. However, due to the symbolism of their linear writing, the predynastic Atlantian noble class must have originally known the platform burial.

The predynastic linear writing of Egypt shows us the womb-sign (Text Taf. V, No. 35), ><=>< which was still in the Egyptian hieroglyphics the symbol of the goddess *N-t* (Net, Neith), whose name in the Unas pyramid (67) is still written^{AA} ^ . *Net*, *Neith* is one of the in the later tradition more and more darkened manifestations of the primordial mother, the primordial water, the mother earth in the night and the winter solstice, *Nu*, *Nut*, as her hieroglyph was also reinterpreted to XZX and "x, supposedly weaving shuttle (see section "Mother Earth"). Further we find in the pre- respectively early dynastic linear script the year division sign (No. 36, 37), while in the XII. Dynasty still due to further western Atlantic influences the hieroglyph of the "One", the Son of God in the "two halves", in the "womb" appears (no. 38), which we have already encountered on the west coast of Africa (no. 11), in Minoan Crete (text plate III, no. 139) and in the Neolithic Occident (text plate HI, no. 15, 20 and 158, left fourth sign). Especially valuable are the early dynastic burial house hieroglyphs, with which we will deal in detail. Here only two characteristic examples may be taken, nos. 40, 41, both "axe-consecrated". For - as our investigation in the section "Thorn" shall reveal - the Egyptian God determinative, the Egyptian hieroglyph *ntr*; "God", "divine", the ideogram of the shafted axe, is only a rectangular spelling of the predynastic "Thorn" hieroglyph ►, which, as we know, represents one half of the split year circle * 4 b (Text Fig. 20 and Text Plate II).

The early dynastic grave house hieroglyph No. 41 shows us the square gable wall hole of the Atlantean megalithic grave culture, which we could prove from the Ingväonian culture area southward at the Vai, then in the Sinai writing and as a monument, exactly corresponding to the hieroglyph, in Amuru (Canaan). Also the grave house symbolism of the foreign or sea peoples of the XII.-XIV. dynasty (text Taf. V, No. 42-50) testifies unambiguously the western Atlantic origin of the same. Compare a form like No. 44, the burial house with the painting cross on it, with the Neolithic same form of the Pyrenean Peninsula (Text Plate III, No. 102); a form like Text Plate V, No. 47 the burial house with the painting cross in it, from which the "Man"-

Rune rises, with the Neolithic Spanish (Text Taf. III, 100). On the other hand, Text Taf. V, nos. 42, 43, 49, 50 again show most extensive agreement with the Creto-Minoan forms Text Taf. III, nos. 145-158. Here again we find the grave house hieroglyph with the quadrangular gable wall hole under the "thorn" (Text Taf. V, no. 45).

The western Atlantic origin of this linear script also follows inevitably from the Sinai script; while from the Sinai tomb house hieroglyphic text Taf. V, nos. 21, 22, 25, 26-27, the forms nos. 43, 46, 48 and 51 correspond to the Egyptian linear script of the XII-XIX dynasty, we see the same correspondence between Sinai nos. 21, 24, 28 and the Pyrenean Peninsula text Taf. III, nos. 104, 105 and 103, as between Sinai text pl. V, nos. 26 and 27 and Vai 2-4 and 2.

And everywhere resounds again the high certainty of salvation of the resurrection from death to life, that dying is again a becoming. The correspondence between Pyrenean Peninsula text pls. III, No. 100-103, Egypt Text Taf. V, No. 46-47, Sinai, No. 22, 24, 28, Sumer No. 119, 122 and China No. 170-172, marks the spread of a race and its belief in light over the world, which also in the mixture of races further embodied the life instinct for repeated religious renewals and elevations.

The connection between the cosmic-solar grave house hieroglyphics of the Sinai script, the symbolism of those Atlantic strangers of Kahun and Gurob in Egypt (XU-XIXth dynasty, 2630-1270 B.C.), the Minoan Crete and the Neolithic Western Europe and its continuity in West Africa, should clarify the problem of the Sinai script also in terms of development history and settle the fight that has broken out over it with a general comparison.

The Sinai script cannot be an offshoot of the Egyptian, hieroglyphic and 40. r[^] Mntter-([^]rab)- hieratic script, as *Gardiner* and *Sethe* have assumed, or "invented" by a Semite who knew the *Sinai script* and Egyptian hieroglyphic script and related to the "Phoenician" script, as *von Bissing* has claimed.¹ Certainly, there are influences from the Egyptian, hieroglyphic and hieratic script, but they are not sufficient to explain the overall picture of the Sinai script.

Geographically, the Sinai region is a three-country border where Egypt, Arabia and Syria meet. Natural would be to consider this land and its culture as a transit and mixed area. The relations of the Sinai script to the Amuri script of Arabia, the ancient Tamudic, Grimme has then also revealed logically.¹

Apart from these older South-Atlantic relations - as the tomb house hieroglyph shows - also West-Atlantic influences must have been present, which could have asserted themselves on the North-African land route as well as on the sea route through the Mediterranean. That just the Sinai area at the time of Moses, as our later investigation about the origin of the Jahu belief shall still show, unmistakable cultic details of the North-Atlantean

¹ *A. H. Gardiner*; The Egyptian Origin of the Semitic Alphabet. Zeitschr. der deutsch-morgenländischen Gesellschaft. N. F. II (1923). P. 92 f., previously published under the title "The Egyptian origin of the Semitic alphabet" in "The Journal of Egyptian Archaeology" III (1916). S. 1-16.

Kurt Sethe: "The Newly Discovered Sinai Script and the Origin of Semitic Writing". Nachrichten der Göttinger Gesellschaft d. Wissenschaft. 1917, p. 437 f., as a continuation of his earlier study "On the Origin of the Alphabet," Nachr. d. Gött. Gesellsch. d. Wiss. gesch. Mitt. 1916. issue 2.

W. von Bissing: Die Datierung der Petrie'schen Sinaischriften. Sitzungsberichte der bayr. Akad. d. Wiss. 7 Feb. 1920.² *Herbert Grimme*: The solution of the Sinai script problem. The ancient Hamudic script. Münster i. Westf. 1926.

Megalithic culture, thus fully coincides with the result of our previous study of the burial house hieroglyph.

I would like to explain this in more detail with a sign of the Sinai script. It is the sign Text Taf. V, No. 29, its variant No. 30, and the binding form No. 31 (compare text Fig. 15 and 17).¹ For the illustration of the development history of the sign I give here the following small tabular summary:

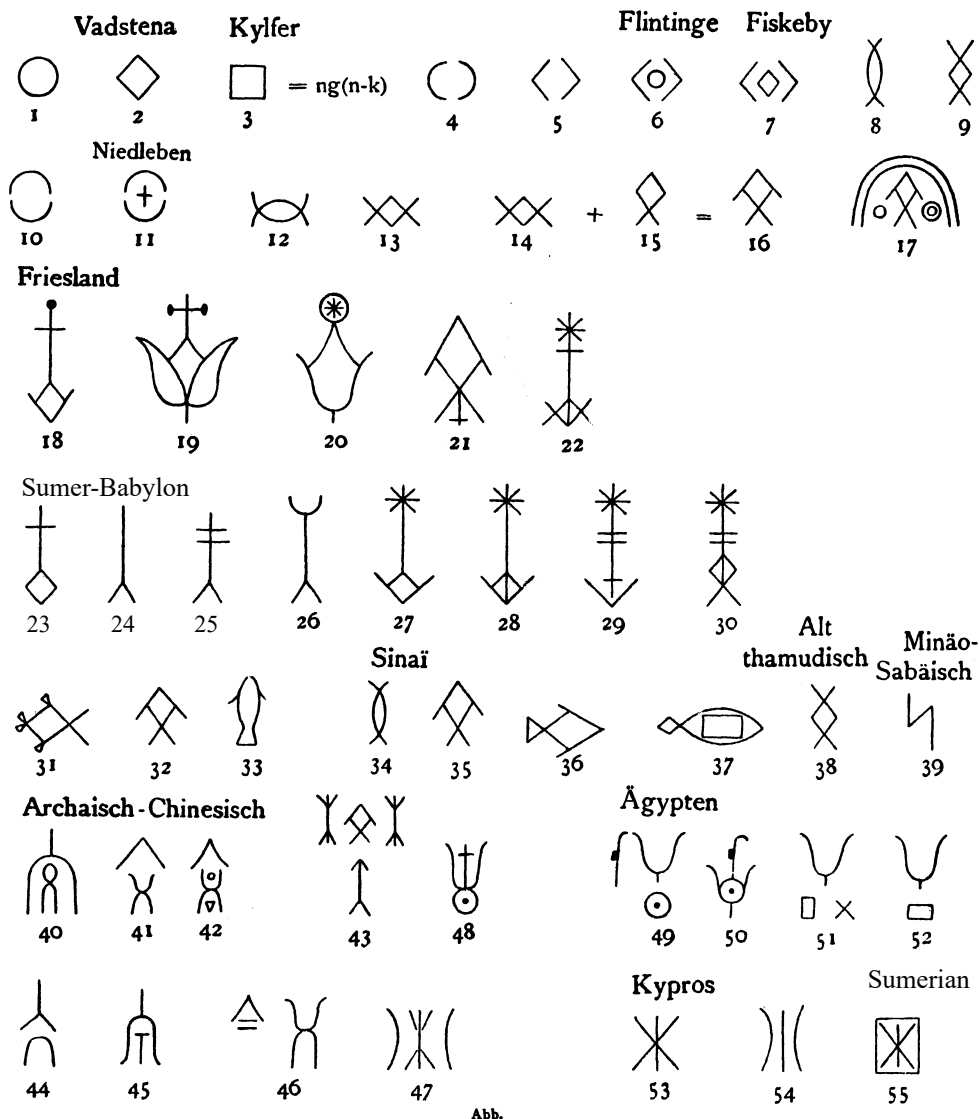


Abb.

¹ The Sinai texts or signs are quoted by me after *Hubert Grimme: Old Hebrew Inscriptions from Sinai. Hanover 1923.*

First we have to fall back on the spellings of the ideogram "heaven and earth", the "two halves", "two bows", the "womb" already arranged according to their basic forms in text fig. 22, some of which shall be repeated here.

At the winter solstice, the sky "lowers" to the earth: the cycle of the year closes (Text Fig. 40, No. 1). 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 Atlantic-Nordic race since the older Stone Age, the round basic form, the circle, had to become the rhombus or the rectangle. It is therefore an extremely important evidence, if we still find in the older rune series of the north this rectangular writing as variant for the sign $M < n-g(n-k)$ "heaven and earth", "womb", namely the rhombus (text fig. 40, no. 2) in the futhark of the bracteate of Vadstena, the rectangle (no. 3) in the rune series of the Kylfer grave (picture supplement 19B, no. 1, 2 and 4). Thus, in the older runic series of the Migration Period, the grave house hieroglyph is explicitly used as synonymous with the sign "womb" (Text Plate X).

As we have already discussed in Text Fig. 22, there is a standing and surrounding form of the sign "Heaven and Earth". The form Text Fig. 40, nos. 4-5 is preserved to us Neolithic Norse in the burial vessel (Atlas Fig. 2733) from the passage grave at Flintinge Skov, Thoreby parish on Laaland (Text Fig. 40, no. 6 " = Text Taf. III, no. 10); likewise in the Bronze Age rock drawing from Fiskeby, Ostrogothia (Text Fig. 40, no. 7 - Text Taf. III no. 9). The relationship of the East Gothic rock drawings to the cult of the dead has also been confirmed by Nordén's investigation. It is therefore important that in both representations the sun (seed) sign is placed in the womb hieroglyph and above it the "snake" or "water" ideogram. On the Flintinge vessel, by the way, a radiant glow emanates from the sign of the new life in the womb (cf. the study of Text Plate IV).

A variant is the writing Text Fig. 40, No. 8-9, the accomplished connection of "heaven and earth", which we have just got to know with the Vai also as alternating form to the lying form $>0<$ and with the same indication of the enclosed sun-, life-, seed-hieroglyph (Text Taf. V, No. 8).

The lying form (text Fig. 40, No. 10) is also known to us from the last period dei younger Stone Age, the stone cist grave of Niedleben (text Fig. 42, No. ii " text Plate III, No. 13, Atlas Fig. 2735). It is the Son of God as the "cross" sign of the middle and beginning of the year enclosed in the "womb", a symbol which we already encountered in Ireland, on the Atlantic coast of the Pyrenean peninsula, on the west coast of Africa, as in the Sinai writing, in Sumer-Babylon as in ancient China in complete mutual agreement. The further execution of the connection at this form (No. 10) results in the forms No. 12 and 13, which are general for the Atlantic-Nordic culture area. A peculiar connection of the sign $)($ ("heaven and earth", "womb", or the A alone, with the winter sun- turning "loop", "snake" $\ddot{A}$ fw, so, ot, oth) in the rectangular writing, is the sign already treated in text fig. 15 (p. 215) and 17 (p. 216) (text fig. 40, no. 16). which we can still prove on Ingväonian urns of the older Iron Age (Atlas fig. 2741). Its meaning as a winter solstice symbol we have already proven on the oldest piece of evidence, the cave painting from Fonte de Gaume in Magdalenia (Text Fig. 40, No. 17 - Text Plate I, No. 61, Atlas Fig. 4487).

As already mentioned several times, the sign "heaven and earth", "womb", represents the "two arcs", "halves" of the annual circle, the ascending and the descending (the "two snakes") or the upper and the lower. Clearly the meaning of these two "halves" H and (J resp. A and V is still separated in the Sumerian hieroglyph of the rising sun (text plate III, no. 23) and the setting sun (text plate III, no. 24), as we have seen above. The sun O resp. 0 is in the first case *under the* inverted arc covered over it, in the second case it emerges from the upturned arc: one compares with it the completely corresponding ancient Chinese spelling *hsia* "below, under" (text plate V, no. 184) and *shang* "above, above" (text plate V, no. 187; see also text fig. 48).

That from the upwardly directed arch U or V, the "Hom" *ra* or *ka*, the reborn Son of God ascends, we find depicted in that magnificent rock image of Brastad (Text Fig. 40, No. 18, cf. Atlas Fig. 4729), which was already mentioned in Text Taf. IIIa, No. 101 and will be discussed in detail in the section "Son of God". For a brief explanation, the essentials are given here. The two "sun-barques" are represented; the left one of the old half of the year leads as symbolic stern-top a connection of "bow" and ^a-sign, in it the Juleber and above it the "three rings", "three circles", the Jul-sign with the wheel-cross. Behind this stern attachment stands the horned "Snake" and a small figure, which makes the ^-sign with the arms As stern attachment of the second ship appears the figure text fig. 40, No. 18, the son of God emerging from the "ka"-sign, the "light of the lands", which we have already known in the grave house hieroglyph, as + or + and Y enclosed or emerging daratis, as an ancient Atlantic-Nordic winter solstice symbol. Behind him, connected with both "sun ships", the "tree of life", the "three-rooted", appears, while in place of the upper three "branches" again the whole rune >|c appears as "Jul"-wheel, old-Nordic "hjol", an ancient spelling, which we find again quite identically in Old Sumeria (text fig. 40, nos. 27-30) and can also be attested elsewhere in the Scadi-Navian rock drawings (Text Taf. Ula, no. 102, Atlas fig. 4739, rock drawing of Tanum).

Since these southern Scandinavian rock drawings are to be ascribed to the hinterland of the former Ingväonian mother empire, we must still be able to find a continuity of this symbol in the Frisian Jul symbolism. From the Jul cake forms and "Jahrkucheneisen" collected by me for the first time, which shall be treated in detail in the section "Jul", I let follow here two examples (text fig. 40, no. 19, compare atlas fig. 1882 and text fig. 40, no. 20, compare atlas fig. 1882). While in no. 20 the "Hom" sign is still recognizable as a linear sign, no. 19 already shows an ornamental re-stylization of the same to a flower goblet as proof that also the purely formalistic tradition of the sign darkened: the irons at hand are pieces from the 18th century.

The connection with the Jul picture of Brastad is still clearly recognizable in the symbolic arrangement. That it is about the winter solstice symbolism is also clear from the further details of the representation on the iron. The sign, text fig. 40, no. 19, grows out of the vessel with the "water of life" (world, mother well) as the summit of the tree of life; to the left and right of the sign of the Son of God in the *ra(ar)* or *ka* stand in the branches of the tree man and woman, the human couple, who ask for the blessing of light for their offspring, as our investigation in the section "Jul" shall reveal. No. 20 shows instead of the cross figure of the son of God his hieroglyphic

Both forms (no. 19 and 20) still completely correspond to the Egyptian hieroglyph no. 50, which we will come to in a moment.

Very interesting is a Frisian house mark found by me on a gravestone of the 17th century in the church at Sneek (text fig. 40, no. 21, cf. atlas fig. 2741a). It is the reverse representation: the Son of God is *below*, in the winter solstice. That from the "womb" of the holy earth of God, the *ingu-* (*inku*), the "mother tree", the "tree of life" as a symbol of the Ingväonian people once had grown up, still announces to us the beautiful representation on the drinking horn of West Frisia (16th century), to which we come back in the section "Hom" (text fig. 40, no. 22, cf. atlas fig. 1983 and 1983 a).

But the sign No. 22 corresponds as such completely to the Sumerian-Babylonian No. 27-30, as the Sumerian hieroglyph No. 23 corresponds completely to the Neolithic symbol of Brastad (No. 18). This Sumerian hieroglyph we have seen on Text Taf. I, No. 80 (pp. 216-218); it has in Semitic the meaning: "shoot", "child", "young", "lamb" (nib'u, lalu, biru).

It is the hieroglyph of the son of God, the "crucified one" of the middle of the year, who rises from the "womb", the "grave house". That it concerns the solar winter solstice symbolism, we have been able to establish above with the examination of the details of the sign, as No. 24 (Atlantean-Nordic *ku*, Sumerian *KUD*, *TAR*).

The meaning "lamb" for the sign No. 23 points to the son of God of the ram age, which is expressly confirmed by the hieroglyph No. 25 (see text Taf. I, No. 87 and p. 217): it is the /[^]J hieroglyph, the yearly beginning hieroglyph of the ram age, which arises from the *ku* and whose value we had determined as *NUN* "fish" (semit. *nūnu*) and god Ea, who dwells in the depth of the water, the creator of man, god Anu, the "ancestor", who stands at the beginning of the year and god Bel, the "Lord-god" of the spring.

If we compare with this the Sumerian-Babylonian representations of the tree of life, they show us still a uniform idea: that the god >|c or its yearly course is the ideogram of the tree of life, emerging from the "womb": a form, like no. 30, shows us also again the equation of >0< and Ä (Text Taf. III, no. 92). And by our investigation of text Taf. I, nos. 89-91 we have determined that also to the old Sumerian symbolism once was known that the sign Ä represents the winter-sun-turning "snake" at the tree of life, there where the yearly course of the son of God from the *su*, *ku*, *ur* etc. starts anew.

That the sign)0< represents the womb, from which the "man" is born, descends, Germanic *ing-* (*ink-*), we could still learn from its cuneiform meaning as "sprout" (semit. *tarbu*) (Text Fig. 40, No. 31 and Text Taf. I, No. 79).

The relations to the Atlantean winter solstice myth of the Son of God in the "snake" or in the "fish's body" are quite clear also in Sumerian: because the sign No. 32, the connection of w, or alone A, with Ä, has as value *KU* "fish" (semit. *nūnu*) and is written also with the linear sign of the fish (No. 33).

We will examine the Atlantean winter solstice myth of the Son of God in the "serpent" or in the "fish body" on the great diagonal from North America to Amuru (Canaan) and Mesopotamia in the section "Son of God". We know that in the *ku*, the *nu-nu*, the *su* etc. there is the Son of God, whose different manifestation forms as *Ea*, *Anu*, *Bel* we will also still treat in the same section. That it is about

the burial house of the winter solstice is unmistakably testified by the Sumerian July hieroglyphs O0 and QOA (text Taf. I, no. 64-66a) and the abundance of their related phonetic values (" , *su*, *bu-ru* etc.) and meanings, which also include the names of the god Ēa, *Anu* and *Adad* (consonant stem *d-d*, the god in the "domes", in the year division).

If we now approach the Sinai hieroglyphs, text Fig. 40, nos. 34-37 (text Pl. V, nos. 29, 31, 101-102) with this summary of the previous results, it becomes readily apparent to us why the sign "heaven and earth" or "womb" (text Fig. 40, no. 34, text Pl. V, no. 29) alternates with the linear sign of the *fish* (text Fig. 40, nos. 35-36, text Pl. V, no. 31).

A variant of greatest importance has handed down to us the Sinai inscription No. 353: it is the form, text Fig. 40, No. 37, text Taf. V, No. 100, the *grave house* □ *enclosed in the fish!* The fish-sign without the grave-house is an ordinary variant to the fish-sign No. 35-36, text Taf. V, No. 31. The phonetic value of the grave-house □ in the fish-body is /, the winter-sun-usual alternating sound to *b*, the phonetic value of the Sinai-mother- and grave-house-hieroglyph, text Taf. in, No. 19-28.

The corresponding Amuru signs of Arabia are again the "womb" sign in Old Hamudic (text fig. 40, no. 38, text fig. V, no. 32) and the "snake" sign in Minaeo-Sabean (text fig. 40, no. 39, text fig. V, no. 33), with the snake sound value 𐤎.

As was mentioned earlier, the phonetic value of the winter solstice signs of the Futhark is >0< Ā originally consonantal *n-k-s*> which literally corresponds to the "South Semitic" *nahas* "snake", Germanic with inversion *s-nake*, while the same snake ruler sign in "North Semitic" bears the name *now* "fish".

The phonetic value *p(pä)* for the solar burial house in the fish (text fig. 40, no. 37, text plate V, no. 100-101) agrees again with the Sumerian hieroglyph, text fig. 40, no. 25, where the =f= / ^ hieroglyph indeed grows up from the A *ku*, the *nun*, the "fish".

Which ancient relations are present here, a short comparison with the archaic Chinese writing may teach us. The characters text Fig. 40, No. 40-42 have the value *kiao* "unite", in cosmic-solar sense of "heaven and earth". It speaks the individual signs, transferred into the values of the Atlantic-Nordic symbolism, clearly and commonly for itself: No. 40, the loop Ä (*su*, *ot* "snake", "child") is in the 0 (*pr*> *ku*) (Text Taf. V, No. 184), *hsia* "under, below"; - No. 41 X, the "r-Âz sign, the winter solstice symbol of the bull age, under the ^" sign A: note the curved "horns" of the upper part; - No. 42 the same sign as the previous one: in the lower arc the triangle, the "thorn", which we will come to know as the fixed insignia of the "horned one" of the winter solstice, the sun bull (Text Taf. IV, No. 147), while in the upper arc is the sun sign Q.

A most peculiar combination of signs is the group No. 43. It has the value *ten* "fire". Below stands the Atlantic-Nordic hieroglyph *ti-ku* resp. *ti-ur*; above it the connection of >oc and Ä known to us, on the left and on the right of it the "tree"-hieroglyph As in the old Indian the fire generation with the two woods is here a consecrated cosmic-symbolic act of the "new rotation" (fire whisking), which corresponds to the new rotation, the new light generation of the winter solstice, where from the union of the "two halves" of "heaven and earth", God father and mother earth, the son of God, the new light is reborn.

For further explanation I add the winter signs No. 44-47: they have the meaning *ping* "ice". These signs are also easily understandable from the Atlantean-Nordic symbolism: No. 44 is a tautology: the *ur* or *su* which is under the *ku*; No. 45 shows the son of God as *t* (*tu*) in the winter solstice arc. The character is related to the character "noon" and "mother earth" (Appendix to Part II, Taf. Ancient Chinese Characters Nos. 78-83 and 62-63). It must be remembered that the *middle of the day*, the position of the sun in the south, corresponds on the other hand to the midnight (mother night) of the Nordic *year* (winter sun in the south). No. 46 is a variation of No. 41; No. 47 shows the "Tree of Life", the "Son of God" between the two outwardly turned arcs, the "split". From the form-historical point of view, the sign is a polyphonic combination of two spellings of the tree of life, which we have already discussed in text fig. 14 (p. 206) and which are both preserved to us in the Kyprian as the *first* letter of the series of characters with the phonetic value of the year-beginning vowel *a* (text fig. 40, nos. 53 and 54). Moreover, the idea of the "split", "opened" two arcs, of the circle, which also have the meaning of "middle" in Old Chinese, has been connected with it (Text Plate V, nos. 155-157;).

The character Text Fig. 40, No. 47 also has the meaning *yün, yen, yüen* "abyss" "bottomless depth", "depth of the ocean", in which, according to ancient Chinese belief, the shadows, shades, enter, while the souls of the dead ascend to heaven. Quite logically *Ball* has connected the old-Chinese hieroglyph with the Sumerian character *EN-GUR*, TU, TUR, the ZU-AB, AB-ZU, the Babylonian *apsü*, in which >] < "son of God" is found, who is also called *Bel* in Babylonian (text fig. 40, no. 55, compare text plate I, no. 97).

As a conclusion of these ancient Chinese characters the beautiful spring symbol Text Fig. 40, No. 48 should be mentioned here. It is the connection of sun 4- bull horns, Atlantic-Nordic *ra-ka* or *ka-ra*, our "Hor-n" which corresponds completely to the Chinese sound value *cKun* (consonantal *k-n* > *h(ch)-n*), since in Chinese still the older, the Arctic-Nordic sound value for bull *n* (cf. *niu* "ox") is present (cf. p. 238). In the horns the sign of the Son of God of the middle of the year, the Crucified, the King of Heaven, *ti* is attached; the meaning is "to sprout." An equivalent character is the sun, seed hieroglyph O with three "man" runes V above it, which are the character for *ch'e* "germ", "sprout" (Appendix to Part II, Plate Ancient Chinese Characters No. 46). In order to be able to correctly assess the age and the scope of the relationships determined here, visualize the ancient Egyptian hieroglyph Text Fig. 40, nos. 49-52, to which we will return in the next section. No. 49 or its further connection No. 50 shows, like the ancient Chinese "sun" 4- "bull-hearer", next to it on the left the "year"-sign. The original phonetic value will also have been *r-k* in Egyptian, because the sun god hieroglyph O has the phonetic value *r*, and the bull the phonetic value *k*. In the Egyptian this sign connection is preserved to us with the sound value *wp-mpt* "opening of the year", "New Year's day". That it is about the winter solstice symbolism of the bull age, is clear from the connection No. 52 "grave house 4- bull- hömer", which means *wps* "light", and No. 51 "grave house" 4- "painting cross" 4- "bull- hömer", which means "open" the door, the earth, the underworld, "open the mouth of the dead", "open the year". The Atlantic-Nordic origin of this Egyptian symbolism is assured to us - as already determined above in the examination of the buffalo horn ideogram (text plate II and pp. 237-238) - by the Northwest African rock drawings of the small Atlas, which - as repeatedly mentioned - belong to the outgoing Diluvian, the Upper Paleolithic to the younger Stone Age.

From the investigation made here it results without further ado that the Sinai characters, text Fig. 40, No. 34-37, text plate V, No. 29-31 and 101, cannot have been borrowed from Egyptian. However, there are similarities with Sumerian and Old Thamudic, as on the other hand the Sinai writing with regard to the tomb house hieroglyphics shows direct connections with the West-African and West-European North-Atlantic cult, likewise the North-Atlantic tomb house hieroglyphics of Kahun and Gurob in Egypt (text plate V, no. 46) has its unmistakable Sinaitic parallels (text plate V, no. 22).

According to its geographical position it could be assumed that in the Sinai area the South-Atlantean -, Am-uri writing of Arabia (Old-Tamudian) met again with the writing of the North-African Amuri (Libyans). Two writing systems originally coming from the same source, which had developed differently only due to spatial and temporal separation, were mixed. To this connection secondary influences of the later hieroglyphic and hieratic writing of Egypt joined, while in the time of the XIIth-XIXth dynasty further North Atlantic influences by the "sea" or "foreign peoples" will have asserted themselves. The most important of these are probably the *Pulasata*, the *Pol* or *Forsete* people, who settled in the south of ancient Amuru.

This might be the most reliable hypothesis for the origin of the Sinai scripture from a developmental point of view. Its "invention" is a biological nonsense. It has *become* like all other writing systems of the Mediterranean basin and its hinterland in the course of the time and that from Atlantic components.

41. **TheMother-(Tomb).** If we turn on the basis of our text Taf. V to the already often consulted Atlantic writing gtyphe^n d^atlanti' Arabia, then the already earlier mentioned Sabaeen sign connections see *Linearechnftfjr*. 53-55 offer us a complete confirmation of the previous results of our investigation. Common to all three signs is the Thamudic hieroglyph no. 56 of the "serpent stone", i.e. "tomb house + snake". In No. 53 the "Hom" or the "ka" carries the "serpent stone" in which is the year division sign ®. In No. 54 the snake standing on the grave house carries the "ka" sign: below in the grave house is the hieroglyph of the descendant X, the son of God reborn in the winter solstice; above in the *ka- sign is the* year division sign <|> of the summer solstice. In no. 55 the "double axe" is below in the grave house, while above the connecting serpent carries the "man" rune: the summer solstice formula Y M *sigil of* the runic series, which we have examined in detail in text fig. 30, nos. 42-53. If we now compare the already several times mentioned initial characters of the "South Semitic" series of characters (nos. 56-74), actually thus yearly initial characters, we can distinguish the following main forms:

- a) the tomb house with the "horn attachment", *ur-ka, ar-ku, ka-ku*, whereby the "horn" as light lifter, light carrier for itself can be called again *r-k* or *k-r*: Nos. 57-64, 67-68, 71-73.
- b) the tomb house with the snake no. 56, 74.

As was already mentioned several times, the name of the winter-sun-turned-grave-house could have been *-s-*, *-k-* {*-m-*}, *-r-* (*-Z-*), or *-n-* as consonant stem in the bull age, and *-/-*, respectively *-f-* and *-b-* in the ram age. The connection "snake + grave house" *s-n-k* (snake), *n-h-s* (nahas) etc., actually "stone" or "mother" + "snake", would correspond also to the alternation between M in Old Hamudic and H in Minaeo-Sabean, both with sound value ʃ, or the formula Å >0< or R of the Nordic runic series. It is the explanation why in Atlantean

Norse cult the "Mother Earth" and her priestess are represented with the snake, as our investigation shall reveal later. *You Atlantic writing of Arabia and* 399

Therefore the winter-sun-usual sign X has also the value *k-s* or *s-k*, beside *ka-ku* or *ur-ka* etc. or from *s-n*. The mental connection between *s-k* and *>* as "grave house", "year circle", "year", "go", "shoe", "thorn bush" we have already briefly touched.

For the Atlantean origin of the so-called "South Semitic" writing of Arabia the Thamudic variant No. 65 is of importance, because it recurs in the Vai writing with sound value *na*, * to which the "womb"-hieroglyph *ne* (text Taf. V, No. 6-8), stands in the ablaut (see also text Fig. 64). As we know, the "ancestor" (Anu), the son of God at the beginning of the year, is the *ur-ana*, *who is in the womb*, and is called the mother earth of the winter solstice, like him, also *Anu*. The word *na* (*an*) for mother can be proved in all Atlantean-Nordic languages. From the Vai scripture we know that the *na*-, *ne*-, *ni*-, *no*-, "" series belongs to the bull age. Very important is therefore the Thamudic variant No. 66, because it shows the *t pa* or *./^* hieroglyph, the yearly beginning sign of the Aries Age, a proof that the new redaction of the sacred series of the Aries Age still asserted its influences, but did not penetrate any more.

Interesting is the Lihjan variant No. 73, the growth hieroglyph, which is also ancient Atlantean-Nordic cult material, and appears on the bull representations and the cultic grave vessels with "water of life", as we will see in the section "Water of life" and "Bull" and discussed in text Taf. IV, nos. 133-147, already briefly discussed. The Safaitic shows in no. 69-70 as variant the *split* tree of life.

If we now compare the second sign of the "South Semitic" writing series, which has the phonetic value *b* *, we see the tomb house hieroglyph *without the essay* before us. From the comparative study of the Vai and Sinai script, the tomb house symbolism of the El-Hosh series and the North Atlantic megalithic culture circle we know that the *ba(bu)*, the *bi-or-ka*, Sumerian *bu-ru* etc. is the "mother house", the "tomb house" of the winter solstice. In two ancient Thamudic variants (nos. 77-78) the solar hieroglyph is then also indicated in the *ba*. The meaning of the lateral turn of the sign in Thamudic (nos. 75, 77, 81) will be discussed in the next section. For the sign no. 82 compare what was said about text fig. 40, nos. 48, 53-54.

We have assumed two paths for the western Atlantic derivation of the so-called "South Semitic" script, The Atlantic Ur- i.e. the Amuri script of Arabia: an older, overseas one around Africa, the stage of which is contained, among others, in the transmission of the present Vai script Linear script Ara-

and a second younger one, an overland route through North Africa. With two examples of tradition and that I would like to present the east migration of this North African Atlantic culture. As initial writing

point I take the script that appears on the coins of those nine cities in southern Spain and is the offshoot of an older vernacular, non-Iberian script. These are the places that were located within the present province of Cadix: Arsa-, Asido (Medinasi- donia), Baelo (Bolonia), Iptuci, Lascuta, Oba, Tunis Regina, Vesci and an unknown city. The coins in question date from the first period of the Roman conquest around 200 BC.

Schulten has referred to the script as the "Tartessian" after Tartessos, the capital of the Turdetanians¹.

¹ *Jacob Zobel de Zangroniz*: Spanish coins with hitherto unexplained inscriptions. *Zeitschr. d. Deutsche Morgenländische Gesellschaft*, vol. 17 (1863). P. 336 f. and *Adolf Schulten*: An unknown alphabet from Spain. *Zeitschr. d. Deutsche Morgenländische Gesellschaft*, N. F., vol. 3 (vol. 78). 1924. p. i f.

Of the Tartessians or Turdetanians, whose capital, near today's Cadix, played such a great role as a ⁴⁰⁰trading power in the *The Atlantic Script of Arabia and Tartessos* Mediterranean and was destroyed by the Punians around 500 BC, we know through Strabo that they were a highly cultured people. They are said to have possessed an ancient script of their own, to which an *age of 6000 years* was attributed. In this writing their chronicles, songs and laws would have been recorded. The news with Strabo III, 139 goes back to Poseidonios, who collected his information on the spot*.

The news of Strabo-Poseidonios, that on the Spanish peninsula in the Middle Stone Age already existed a highly developed writing, has been more than confirmed by the findings of the Atlantic young-Paleolithic writing monuments.

The Atlantic origin of this script is corroborated by a communication of Diodor V. 74, 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 only changed their shape, and, because most people used these letters, they were therefore called Phoenician".

This is a historically completely correct representation that only by its international trade relations the Phoenician merchant writing attained such validity². But the Phoenician script itself is only a sad remnant of the former so rich and lively Atlantean godsend script, a dead mechanism without any deeper meaning.

The Cretans, however, attributed (according to Diodorus) the invention of writing to the Muses, as * gift of the God-Father. In historical transfer this would mean that the Atlantean priestess on Crete was the bearer of the writing. How correct also this tradition is, we will learn in the section "Mother Earth and her Priestess".

First of all, it is important for us that two writers of classical antiquity still knew of an Atlantic, non-oriental, origin of writing.

For our present investigation I would like to take from the signs of that Turdetanian writing of the nine cities the sign for *a* and *b* for comparison. We have got to know the former as designation for the deepest arc of the sun course to the winter solstice *su* (*ku*, *ur* etc.), the second as the "mother"- or "winter house" of the son of God of the ram age. I send this comparative compilation as older stage the old to Neolithic, Atlantic writing of Western Europe of North Africa in front (text Fig. 41, No. I-5 and 22-31).

For the correct understanding of the present series of text Fig. 41 it is again necessary that we take as a basis the two original forms of the grave house linear sign given in text Fig. 37 (p. 364). Originally it is a question of two signs which are completely synonymous according to the sense, of which the form I represents the vertical average, the Old Stone Age platform grave then the Neolithic Urdolmen, form II, however, symbolizes the horizontal average of the grave circle, the gravestone setting, the grave pit, the gravestone box of the younger Stone Age and older Bronze Age.

¹ Cf. A. Schulten: Tartessos, 1922. p. 69 f. The passage in Strabo 139 reads: *cocpeβcaroi* ὁ'έῖῆραῖov-rai rcbv Tβq- pcoy ovroi (ol ToupÖqtavol) Kal ypappiariK^ xp<^v-rai - Kal rfjg iraXai&g pv/jp-qg ἔxovöi öüYYpd)i}ia'ra Kal jtolqpa-ra Kal vöpvog èppépovg é^aKiöxiXltDv étajv, dbg cpaöi, Kal ol &XX01 ö' *Iβqpeg XP^^01 YP P-P-^{anciK} Q often piq ö' löèq oi)Öè ydp YXcbrq piä. ² Cf. for this the excellent study by Z. Woolley: Asia Minor, Syria and the Aegean. Annals of Archaeology and Anthropology, issued by the Institute of Archaeology. University of Liverpool. Vol. IX. 1922, Liverpool. P. 54 f.

The Atlantic Script Iberia Galicia	(older stone age) Mas d'Azil	France (younger stone age - bronze age)	Western Alps	Spain	Tartessos
0 1	0 2	0 3	0 4	0 5	Ė 6
n n A 22 23 24 North Africa old-young. Stone Age	no 25 26 Libyan Numidian Berber	AO a 27 b Si nai	nc 28 29 Old Hamudic	n n 30 31 Neuthamudic	c 32 Libyan
0 7 8	OU m Q 9 10 11 12	□ "3 14	3 Fl 15 16	]nn 17 18 19	V7 n 20 21
n n A A 34 35 36 37	(cn 00 41 42 43 44 45		> A 46 47	< 6 A 48 49 50	HI - - 5" 52

c u u 38 39 40	nc riALiLi-d 53 54 55 56 57 58	Vai 59 60 61
		3 - f

Fig. 41

We first take the ^-series, which is so important because this letter is *missing* in the "Iberian" script\ In the Tartessian script the sign for *b* (text fig. 41, no. 6) is the "dotted" sign for *s* (no. 32), that is - it is the rectangular sign fl *su* turned sideways to the right with the sun point in it. In the Libyan script of North Africa we find for it the "sun house" known to us with the sun point (nos. 9, 10), to which in the Berber script the year division sign (nos. 11, 12) corresponds. These Numidian signs (No. 9, 10) correspond to the Old Stone Age to Neolithic signs No. i-5 and 7-8. If we now follow the North African coast, we find again in the Sinai script the same signs (No. 13-14) with the same phonetic value *b*. It is interesting that the Sinaiform No. 14 represents a compromise between the vertical writing open at the bottom (basic type I) and the closed daredevil writing (basic type II). The former, open forms now show the old Tamudic signs (nos. 15-16), which resemble the Tartessian also in that they have preserved the sun point, as well as show the turned writing (no. 15) beside the upright (no. 16). The Neuthamudic signs show both the round cosmic form H (no. 19), as well as the linear sign of the dolmen (nos. 17-18), standing and turned, but without the sun point.

Surprisingly, Lihjan (nos. 20-21) again shows the same angular writing (no. 20) as Tartessian, but without the sun dot. This probably leads to important conclusions about the age of the Lihjan script. It is known to us from inscriptions which belong to the 3rd and 4th century AD. This date, however, says nothing for the age of the script, whose monuments have been found in northwest Arabia, while the script itself is closer to the south Arabian, Sabaeen and Thamudic. Presumably we are dealing here also with original Am-uri tribes, which only very 26 Wirth

late to the codification on stone, while before from cultic tradition only the use of wood as grave post etc. was practicable. We would have here a perfect parallel to the transition from the wood to the stone writing in the Germanic North Europe, likewise in the first post-Christian centuries under influence of the Roman empire. The fact that our wooden monuments of this and earlier times had passed away completely and the other few small monuments of the Nordic writing and symbolism had not become known at all or had remained unrecognized as such, led our philologists to the "classical" fallacy of a Middle-European borrowing of the runic writing.

Let us now return to the characters for *s* of the "Tartessian" script (text fig. 41, no. 32). It is the right sideways turned, rectangular sign *f* *su* (*ku*, *ur* etc.), whose older evidence we find again in the Old Stone Age Atlantic script and its continuity (nos. 22-31 and 33-40). On the way of the North African Atlantic migration, the sign appears turned (nos. 41-42) and not turned (no. 43), in round and rectangular writing, in Numidian with the same phonetic value. Berber brings instead the older Libyan sunhouse ideogram (nos. 44-45), which we attested earlier in Numidian (nos. 9-10). So here in Libyan is the same overlapping of the signs for *b* and *s*, as in the Tartessian script. The Thamudic brings the same signs as the Numidian, turned sideways and in straight writing (nos. 46-50), but connects the tomb house hieroglyph as in the Lihjan (nos. 51-52) with the ascending "staff", "ray".

To compare the further substitution of the characters in the course of the history of the Libyan script, we may still refer to the Numidian characters for *d* (nos. 53-54), which correspond to the character for *s*, and the Berber ones (nos. 55-58) with the same wording, of which no. 58 is turned upwards and bears the sun point.

As will be further explained in the next sections, the designations *£* (*p*/*f*)^{um} *d* belong to the ram age. It is therefore quite logical, if in the Tifinagh alphabet the division of the "two bows", the "two horns", the *urka* (*prku*, *arku*-) sign of the bull age, carries the sound value *f* (No. 60-61), thus is shifted in place of the hieroglyph *pa* respectively *fa*, while in the Vai script the linear sign of the buffalo horns also has the value / (Text Fig. 41, No. 62 and Text Taf. II, nos. 106-107, also no. 108, the doubling of the same sign with the meaning "old time" "past", "bull").

The mother house and The grave house zeiciien No. 59 has been preserved in the Tifinagh alphabet with the old phonetic value *m* der^utigen^erber^ "mother" in the ablaut series known to us. We have been able to proveword comparison

(see p. 115 and 264). In connection with the migration of this Atlantean culture from the west to the east through North Africa, the Atlantean tradition in question in of today's Berber script can also be made visible in the grave house symbolism.

The Tifinagh alphabet has preserved the old Atlantean name for "God", "Son of God" with the phonetic value *t* (*th-d*) and the sign of the cross, which we find also rendered in Old Chinese with the same sign and the same phonetic value *t* "Deity" (Text Taf. V, No. 172 and 164-167, 170-171). The Tifinagh alphabet possesses now a number of linking characters, which consists of the character "God" + one of the "grave house" or "year" hieroglyphs, as the text fig. 42 shows.

This once again directly confirms to us the significance of the Atlantean tomb house hieroglyphs gained by way of comparative study. To the group Text Fig. 42, No. 1, 2 and 10 we can add Text Taf. III, nos. 99-101, 105, 107, TextTaf.V, nos. 120, 169 and 172 can be placed. A variant to this group is formed by Text Fig. 42, nos. 3, 4 and na-b, to which we can place Text Taf. III, nos. 102, 103, 112, 113, text pl. V, nos. 170, 171 in the

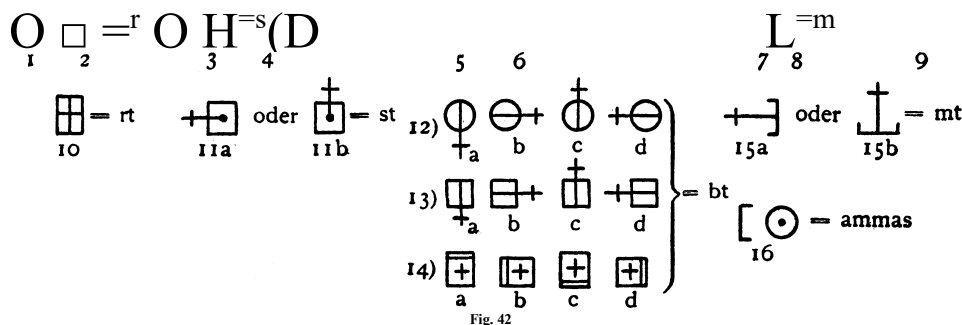


Fig. 42

special could place. The symbolism of the son of God in the year circle and in the grave circle or grave house overlap here. Therefore, that we could prove above the sound value *s-n* for "year" and "Domhag" (of the grave house) in the North-African Atlantean area.

Very important is the group text fig. 42, nos. 5, 6 and 12-14, the "Son of God in the year-division V, therefore in the solstice, therefore in the "grave house", "mother house", in the "mother night", "midnight". As we have already seen, the phonetic value *b* as God's name and name of the mother earth belongs to the Aries age. While in the Vai hieroglyphics the grave house still has the sound value *ba* with the meaning "mother" (text Taf. V, No. i-5), in the Berber language the corresponding sign $\bigcirc$ or $\boxplus$ has the sound value *abba* "father". Particularly beautifully still in the Berber writing the former turn of the character of the son of God in the yearly course is to be recognized (text fig. 42, No. 12, 13, 14 a-d). The a-row is year division-winter solstice (reversed position), b) the spring equinox (lateral right turn), c) summer solstice (turned upwards), d) the late year equinox (lateral left turn).

To the group text fig. 42, nos. 5-6 and 12-13 are to be placed, text pl. III, no. 51, 58, 85, 87, text pl. V, no. 157 (the archaic Chinese character *chung* "middle"); to the row no. 14 in particular text pl. III, nos. 102, 103, 112 and 113, text pl. V, nos. 24, 28, 170, 171.

The Tifinagh alphabet, however, has preserved in the fl hieroglyph the old phonetic value *m* as the sign *ma*, (*amma*^*emma*, *imma*, etc.) "mother," *em* "die" (text fig. 42, nos. 7, 8).

The sign *m* in the connection with 4- - 6 the son of God in the mother, in the mother-, the midnight, but likewise means "die", *met* (text fig. No. 42, 15 a-b). Resolutely understandable becomes to us now the sign connection No. 16 *ammas* "middle", the "son of God" Q, the "year" in the winter solstice FI!

Thus, the traces leading back in time

from the Sinai script via North Africa to the Mother (Tomb) House West

are unmistakable. Still the continuity of the Berber script (Text Fig. 42. No. 14 a-d)

at

the correspondence between the Tifinagh hieroglyph Text Fig. 42, No. 14 and the Sabaeen (Text Taf. V, No. 87) at the same phonetic value an eloquent testimony.

The Sinai hieroglyph for the rectangle or square as tomb house ideogram has the phonetic value *p* (text pl. V, no. 100-101), thus corresponds to the Egyptian *p-r* (text pl. V, no. 51-52) "house-sun", which thus corresponds phonetically completely to the Sumerian-Babylonian *p-s* (*apsü*) and the Hopi *s-p* (*si-pa-pu*), as we find also in the Tifinagh alphabet the Egyptian hieroglyph 0 *r(a)* with the phonetic value *s* again.

But the Amuri script of Arabia offers us the "shifted" phonetic value of the Germanic, that/J thus the phonetic value of the Son of God who passed through the winter solstice and his "house".

Extremely instructive here is the series of signs of the so-called "South Semitic" alphabets. While Old Thamudic shows the grave house hieroglyph as rectangle (square) and rhombus (text Taf. V, nos. 102-103, cf. text Fig. 22, nos. 2 a and 8a, 8b), in New Thamudic we find again the old *ur* or "*^*" sign in round (no. 104-105) or rectangular writing (no. 106), but in a variant which betrays a mental connection of the *ur* or *^* sign with the "loop" (Ä) on the one hand (text fig. 33) and the bull (buffalo) horns on the other. The approximation to the Ä-loop is achieved by an indentation of the bow towards the bottom, that tapering, which we have also found in the Tur-detan and Tartessian signs *b* and *ɔ* just discussed.

This is a characteristic Atlantic-Nordic symbolism polyphony, which is again closely connected with the grave house symbolism of the North-Atlantic megalithic culture. We will be able to observe in the section *ur-ka*, again on the way of the west-east migration or "journey" of this North-Atlantic megalithic grave symbolism, a design of the entrances or gable holes of the megalithic graves completely corresponding to the signs No. 104 and 105 (compare the sections "*ur-ka*" and "grave house").

Of the examples given there, special mention must be made of Atlas Fig. 3192, the entrance of the burial cave of Palmella for the Pyrenean Peninsula, No. 3189c entrance of the stone cist at Röd, Lommelanda parish of Bohuslän for Skadinavia, No. 3197 gravestone of Percylow, parish of Clatt, characteristic of all Scottish gravestones, which show the same "horseshoe" form of the Thamudic signs (Text Plate V, Nos. 104-105). And as our investigation in the section "Grave House" will reveal, the gravestone setting in this "horseshoe" shape is again characteristic of the North Atlantic, Tuatha megalithic grave symbolism.

The outward bending of the ends of the bow sign connects the sign with the ideogram of the bull (buffalo) Romans. The New Thamudic shows the transition still clearly in the signs No. 106-108. All doubts about the connection present here are settled by the fact that we could prove in the Vai writing the same sign (No. 108) likewise with the value *fa* and in the doubling as a character for "bull" (text Taf. II, No. 106-108).

Here again the prehistoric monuments show us the way along which this Atlantic symbolism went from west to east. It was *Libyan* custom to place the painted buffalo skull above the door of the (burial) house (so-called "Pan" tombs), a custom that penetrated Egypt after the XII. Dynasty penetrated. However, we already possess an early dynastic representation on a carved tusk from Hierakonpolis (Dyn. O, Mus. Cairo), where the door of the tomb is represented between the "two stelae" and above the door the buffalo skull hangs (Atlas Fig. 3486). That the bull's head or the bullhömer

were an inseparable, cult-symbolic addition to the burial house, can be proven for the entire Atlantic culture. For the East Midland area we will examine this symbol especially again with regard to the Am-uri people migration and the origin of the Jahu belief in the sections "Bull" and "Tomb House". As has been noted several times, the Atlantean origin of this ancient Egyptian bull symbolism of the burial house is assured by the petroglyphs of northwest Africa, which extend from the younger Stone Age still up into the Quaternary. We find there both the son of God with the fl - hieroglyph, as with the "bull" (old buffalo), in or under which he is represented as winter solstice constellation, or in his place the hieroglyph of the tree of life or the god-hieroglyph >|c exactly as in the pre-dynastic linear writing (text plate VIII, No. 137-138) appears.

Here we want to remind only of the fact that - as we have already determined in text Taf. II - the phonetic value *pa* or *fa*- as the yearly beginning sound and sign of the ram age in the Amuri writing of Arabia has been reinterpreted in the sense of the symbolism of the bull age. This is a generally East Middle Eastern phenomenon, to which we will return in the next section.

The Safaitic (text Taf. V, nos. 109-110) also shows the bull's horns, while the Lihyan again has the original form of the *ur*- or *^*-sign (nos. in-112). In the Sabaeen, the ancient Tamudic form of the burial house returns (nos. 113-114).

From Arabia the voyage traces lead, as we could prove in the previous section at the ship symbolism 42. the sumeric- already after the Persian gulf, the estuary of Euphrates and *^Grab^hau?Hierogly-* Tigris, after Sumer and Elam. *phe* and the *Hiero-*

In the course of our past investigation and particularly of this section we already or tree of life repeatedly to the representation of the year and tree of life in the Sumerian-Babylonian and ^{the yearly TeilunS} culture and their complete agreement with the Atlantischen could refer. Here again a single characteristic example of the "tree of life" (text Taf. V, No. ii 5) with the year division mark (D mentioned. Compare with the text in Taf. III, no. 51,

53-54, 114, etc.

We have the wonderful tomb symbolism of the archaic-sumeric hieroglyphics, the son of God, the child of God in the womb (text Taf. V, nos. 116- 116a), - in the "well"/, *iul* (nos. 117-118), - in the "womb", the "sunset", the "gate", /, *tur* (no. 119) - the "enclosure", the "death", the "abode" (nos. 120-121), - the "house of the deep", the "wisdom", *en-gur; tu, tur*, babyl. *apsü* (No. 122), in connection with the hieroglyph \$ and (text plate I, No. 78-80 and 96-104, text plate II, No. 76-77) sufficiently got to know, in order to be able to determine their indissoluble relations to the Atlantic culture on writing-, language- and cult-historical area.

Atlantic-Nordic relations may have taken two routes: one is via 43- The southeastern Euro-land through southeastern Europe, a connection we see in the contexts between the ^{^'''a T^c al ^nd ^*^} Neolithic culture of Bessarabia and Susa s have already mentioned. On this wayreached dischen hieroglyphics: also' via ^{^Mr} Central Europe the North-Atlantic culture to the Near East, where we find in Troy (Text Taf. V, No. 130-131) can prove the same symbols and characters as in the Ingväonian rune-series (text Taf. III, No. 30-31) for the "year" sign

Even more thoroughly the Hittite symbolism shows the migration of the Atlantean year and God symbolism In the series No. 132-135 lies still the whole development of the sign of the

"both thorns" from the year division sign (D before. No. 136 is only another "spelling" for No. 131, text Taf. III, no. 31, i.e. with omission of the circle, just as the sign of the "two thorns" (no. 134) in the North Atlantic, Ingvæonian symbolism appears without a circle or the circle is placed between them, cf. text Taf. III, nos. 35-38, 47, 50 and 44. It is that ancient Atlantean-Nordic hieroglyph <|> which still appears in the Scandinavian folk tradition of the 16th and 17th centuries. Century, after Stjernhelm and Bureus, Belgthor, *Belgunden Thor*; *Thors belghbunten* was called, that is - the "thorn-god" *t-r* (with the winter solstice vocalization) *tor*; *thor*; *tur*; *thur*; in the "bellows", in the "womb".

Besides these linear signs the Hettite cult symbolism has handed down to us still the "Year-God" in the valuable representation of the rock reliefs of Jazylykaja (Atlas fig. 46). They show us the *armless* god, the son of God in the winter solstice, who can no longer "bless" and who carries as head the Ingvæonian-Trojan "year" sign (Text Taf. V, No. 138). Here, too, there is complete agreement with the depiction of the Scandinavian rock drawing by Bradstad (Atlas Fig. 34). The "year-god" rising from the *ur-*, the *ka*, the "horns" is shown by the other symbols of the reliefs of Jazylykaja (No. 139), in which the *ka-* or "man"-sign is still added to him (No. 140). One compares also here again the "literal" agreement with the ship symbolism of the "people of the foreign bobt type", the South-Atlantic seafarers on the one hand (Atlas fig. 4236), and the North-Atlantic, Ingvæonian (Atlas fig. 4130-31=4235) on the other hand, in order to be able to become aware of the world sea-spanning light journey of the Atlantic culture again and again.

The beautiful, Hettite sign combination Text Plate V, No. 137: "year" sign, "three dots", "man" + "snake" we have appreciated in detail above in Text Fig. 30, No. 52, in the context of the Atlantic culture spread through the Mediterranean basin.

44.the altelamitic Besides the southern, overseas and the western overland relations to the **atlantic-world- or life-nordic** culture we must assume for the origin of the Mesopotamian culture, however, also a **baumes and its ark-** northern overland relation, an arctic-nordic origin. This results clearly from the **Nordic- arctic relationship**.

The "tree of life" and the "tree of the year" in Sumerian-Elamite symbolism and those of western Siberia and northeastern Eurppa.

If one compares the Old-Elamite signs of the "Tree of Life" compiled on Text Taf. V, Nos. 123-129 with the West-Siberian Nos. 148-154, the similarity is too striking to speak of a coincidence. Also the cult-language vocabulary of the Finno-Ugric and Ural-Altaic languages, which we could already occasionally refer to, in their connection with the Atlantic-Nordic languages like the Sumerian, excludes the assumption of an "ethnographic parallel" from the outset.

The wide spreading of this vocabulary as *general vernacular* in northeast Europe and northwest Asia forbids however just as categorically the insinuation that here a high altitude culture borrowing, thus for instance the migration of Sumerian culture to the Arctic could be present. This will show us still the investigation of the north-Asian-European symbolism.

So we have no choice but to assume the radiation of this so closely related Atlantic-European-American and Sub-Arctic-European-Asian cult symbolism and cult language from a *former common Arctic ancestral homeland* as the investigation in Text Taf. Illa has already shown.

Thus, this is indicated by the correspondence between epipaleolithic "life" and "year- 45-Überemittim- , mation of these hiero-
baum -representations of the Pyrenaen-HalbmseI (Text Taf. IIIa, Text Taf. V. No. 115, 123-129), g iyphtics in the
North- the relevant North American (see Atlas Taf. "Rock Drawings North America" No. 3 American, at-

4, 5, and 6; Figs. 3788 a and b and Fig. 3788b, no. d), as well as the West Siberian and Sumerian-Altalamite and Elamite ones.

Comnare, for example, the similarity in certain cultic details such as the
Representation of the "tree"-born "man".The "tree of life" >jc or * is the ideo-
gram of the yearly course of the son of God, therefore he himself The figure of the son of God, the

Symbolism

Humans", as the life awakened by its light, the human being, grows with the "tree of life", emerges from it. Therefore the connection of the "man"-shape with the linear-sign of the tree of life, which we already got to know in text Taf. Bla (No. 5, 6, 7, 47, 66, 104 etc.) One compares herewith in the appendix to the II. part, Taf. Sumerian-baby-lonian symbols of the "tree of life" and "world tree", No. 18, seal cylinder (Louvre Mus.). The tree of life stele on which a human figure is located as a determinant of the sun god Shamash; No. 21 the "man" sign y above the eight-spoked wheel on an archaic seal cylinder (Ward No. 269, Metropolitan Museum)

The Altalamite hieroglyphs of the "Tree of Life" show the "Tree" with six or eight branches (Text Plate V, No. 124-126, 129) or with four branches (No. 127-128), whose origin has been explained in Text Fig. 21 They further show the "year" sign, with or without sun point, as circle, rhombus or rectangle (No. 128-129)

To illustrate vividly the common Arctic-Nordic relationship, I place

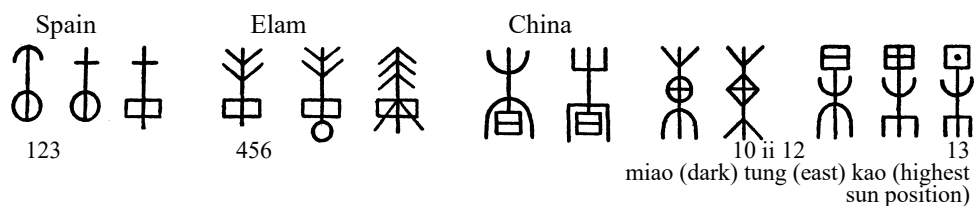


Fig. 43 a

Ancient China side by side. We see in the rock drawings of the Pyrenean peninsula the "year" god, the "lowering", the *Ti-ur* (No. 1), the "crucified" of the middle of the year in the "year" sign, as the divider. The year circle is written round (no. i-2) or rectangular (no. 3).

In the Altalamite symbolism we see the same, rectangular writing of the year sign on the "tree of life" with the four branches (nos. 4-5) or with the six "lowering" branches, the linear sign of the *spruce*, the Nordic winter solstice tree, the evergreen (no. 6). With regard to No. 6 one must remember the polyphonic meaning of the circle with or without center: it can designate both the "sun" (light, life, seed, God) and "sun run", "year". Hence, that in No. 5 *under the* rectangular year-sign, *at the foot of the tree*, again the sun-circle is attached, but in No. 6 the "year"- and "sun"-sign has been moved to the "foot", the "root" of the tree, into the yk (.,yr"-rune); No. 6 would be to be addressed as a purely nordic winter-solstice-symbol: the sun is at the root of the tree of life, the tree "lowers" the "branches".

If we now compare the archaic-Chinese characters with this, the correspondence is a complete one. Also in the old-Chinese the sun-sign is again identical with the "year"- and year-division-sign in round or rectangular writing, as we could already determine in the Lappish symbolism (text Taf. IIIa, No. 106). Numbers 7 and 8, which show the sun or "year" "at the foot" of the "tree of life," also have the meaning *miao* "dark." Now the sun and the year rises at the trunk of the "tree": it becomes "tomorrow", "spring" - celestial region of the year series: "east". Therefore the meaning *tung* "east" for the signs 9 and 10, that is - the son of God *tu* has come out of the *n-g* ("ty W).

Now when the sun has reached its highest position *kao* (no. ii-13), at noon and midsummer time, it is at the top of the "tree".

46. The arctic-nor-the representations of the northwest-Asian and northeast-European rock drawings (text of the year, WeFten^ Taf. V, no. 148-154), which predominantly belong to the area of Perm (Vischera), Irtisch (Smolanka), Tomsk the ^elszeichnnngen (®^{uc} htarma and Buchtarminsk), Minussinsk (Jenissei) (Atlas fig. 4741 to North Russia and 4749), and in text Taf. IIIa, nos. 107-120, were already partially treated, must now seem to us West-Siberia-familiar acquaintances, their agreement with Sumer-Elam is unmistakable.

Interesting is a writing like No. 154, where the "year"- resp. "sun"-sign appears twice, an upper and lower one, similar to the sign No. 146, which can be put again to the Hettite No. 135. A writing like No. 145 corresponds "literally" to the epipaleolithic text Taf. III, nos. 72, 73-.

Beautiful is the sign connection No. 147, the Ti-ur with the "stab" in the "Lanke" (text Taf. Hla, No. 112 and Taf. III, No. 81, 134), above it the yearly division sign, while beside it stands the "lowering himself", the son of God in the winter solstice of his cosmic yearly life.

If one can prove now in addition a sign like No. 144, the three-rooted heart of the mother earth with the three points, No. 141 the "-^"-sign, whose upper end carries the "horn"-sign *ra* or *ka*, No. 142 the "painting cross", whose upper part is formed as £-r-sign (Text Fig. 40, No. 18-30) and thus in the form and the sense completely with the Sumerian sunrise hieroglyph Text Taf. III, no. 24; no. 143, "snake" 4- "tomb house" (*ku* or *ka*), as in the Thamudic (Text Taf. V, nos. 54-56) and in addition what has been ascertained about "snake" and "tomb" in the Ugro-Finnish languages (p. 260 and p. 370) - then there is no room left for the possibility of a local coincidental agreement, which could have been produced in an unconsciously playful-mechanical way, a so-called "ethnographic parallel" - or what all those embarrassing interpretations have been, with which we have veiled our ignorance to the poor unsuspecting and inquisitive "layman" until he and we ourselves finally believed that our science here had something to do with a "well-ordered knowledge".

47. The cosmic If we draw now to the conclusion of this section the archaic-Chinese characters of the text *Jahrestei*hmgP^d of the Taf. V, No. 155-189, so we can notice also here the complete inner and outer over- mother house in the mood with the Atlantean-Nordic symbolism, which inevitably leads to the An-althmesischen Schnft < > and their atlantic-approximation of a common emergence or a touch or influence leads. dtsch^Gmmdl^e^s section II pointed to the Neolithic influences which originated in southeastern Europe, the Danube-Balkan Tripolje-Cucuteni culture via Anau-Susa to central China.

(Yang-Shao culture) have acted. On these influences the signs of the "double axe" (No. 158-159), ^{as} synonyms of the year division sign (No. 155-157), can have reached also to East Asia. Of greatest importance is the Chinese phonetic value *chung* "middle", which clearly shows the relations to the cosmic year symbolism. Complementing this group of characters (no. 155-159) are the characters for *mu* "mother" (no. 160-161). The word *mu* contains the winter solstice vowel "u", thus designates the mother earth in the winter solstice, whose symbol - as was already repeatedly noticed - was the "painting cross" there. The sign No. 160 represents the "painting cross" with the two sun points of the turn (rising and setting sun) enclosed in the year circle. Exactly the same sign without the year circle, thus the "painting cross" with the two sun points, we have got to know in the Kyprian with the same phonetic value *mu* (text fig. IV, No. 42). As an alternate form the ancient Chinese still possesses the form no. 161 the "year-sign" with the two solstice points, which is preserved to us as a solstice and year division sign in the Ingväonian runic series (text plate III, no. 31), and which we could also prove in Troy (text plate V, no. 131). An important variant to the winter solstice symbolism is the serpentine shape of the division line in the ancient Chinese character no. 161.

From the two groups of signs No. 155-159 and No. 160-161 it is now clear for us that in the old Chinese the "midnight" was also the "Muttemacht". If we now compare the signs No. 162-167 for "Earth", "Mother Earth" in the Old Chinese, we can also find there that - as she carries the name of the Son of God *ti, tu ** - also her signs are the hieroglyphs of the Son of God, his yearly course, which are revealed in her: No. 162 the yearly division sign, No. 163 the ra-&z-sign of the spring, No. 164-165 the "crucified" of the high summertime, in No. 166 already connected with the "sinking" ("anchor") and No. 167 the "sinking", the *Tu*.

As the "mother house," the winter solstice house, we have already become acquainted with the hieroglyphics *£ien* "field" (nos. 168 to 172) in their startling correspondence with the Neolithic of the Pyrenean Peninsula (Text Fig. 19, p. 222 and Text Pl. III, nos. 99-107 and their connections with the Atlantean hieroglyphics of northwest Africa). It is the hieroglyph of Mother Earth, of the "womb", from which God's Son, the "man" and the "children of man" are reawakened to new life, are born again.

Ancient Chinese also shows here the same change of forms of the tomb house hieroglyph as was set up for the Atlantean symbolism in text Fig. 37.

We find in the series No. 180-183 the ideogram of the platform respectively of the open dolmen with the same transitional form of the sign No. 180-182, which we can book in the Nordic runic series for the *u*- and *r*-rune. The runic vowel sign H Pl " is the *r*-con sonant sign in the winter solstice writing, thus in the reverse position: hence the phonetic value *ur* or *ru*. In this spelling it was introduced as a special character for the vowel *u* (nos. 180-181) and for the consonant *r* (*ra*) a new character no. 182 was derived from the angular spelling no. 181. The Chinese phonetic value *ki* "table", which could also be *ku* in the Atlantic Norse winter solstice vocalization, is conspicuous. The connection becomes still more striking, however, if we find for the same character No. 177-179 the phonetic value *min* "roofing"⁴. Involuntarily the still today popular, Atlantic-Nordic name *dol-men* comes to the lips, which can mean "table"- „stone"(altar) as well as "hollow stone". In Cornish *toi* is a "cave"; "hole", especially - as we will examine - in connection with megalithic monuments, through which one draws children, for the purpose of healing.

The pulling through, crawling through the megalithic monument, the *ur-ku*, the *om-or-ka*, the "*dolmen*", the "foot" of the "tree" ($A=n=n$) that is - the winter solstice, has cosmic meaning. The suffering child, the sick human being is led again through its winter solstice to the new birth and new embodiment. Therefore, that one pulled it symbolically also between the legs of the "table" or "chair" TT, both names for the dolmen, through. Because the linear sign of the dolmen, as it possesses the old Chinese also as *k-stem* with meaning "table" (183), is the ideogram of the "table" and "chair", as we will still determine later in the relevant sections.

That it is also in the Old Chinese about the solar winter solstice symbolism, about it no moment uncertainty can exist, if one refers to the character group No. 184-186 and No. 187-189. The first group shows the winter solstice arch, whose rectangular writing in the Atlantean-Nordic symbolism was also the ideogram for the burial platform, as well as its later, stone version, the two-sided open dolmen (text fig. 37). The sign (No. 184), which encloses the sun, in or under itself, has the value *hsia* "under, below", No. 185 shows the sun "under the line" (horizon) as an alternate form, while No. 186 "literally" resembles the North-Atlantic binderune *ti-ur*.

The corresponding inversion is shown by the group No. 187-189: the sign No. 187 is the "turned" upward sign No. 184, the Atlantic-Nordic *ra-ka* or *ka-ra*- sign, lifting *ka*, which carries the spring or morning sun *ra*. The sun is then "above the stroke" (No. 188), as a "rod" or "ray" (No. 189) going upward. The value of this group is then also *shang* "above, above".

As already often indicated, the phonetic value *m-n* of the winter solstice is the connection of two word stems "mother" (water) and "stone" (mother), from which the "man" (*m* or *m-n*) is born. The connection of the groups No. 180-183 and No. 177-179 would be called phonetically *k-wi-n* in simple form *k-m* and thus literally correspond to the Old Norse *kum-l* and the whole group of the cosmic grave house name discussed on p. 375 ff.

As now our investigation in the sections "grave house" and "ur-ka" will show us, the dolmen was indeed an *ancestral altar* and the old Chinese designation *ki-min* "table stone" would correspond just as literally to the Atlantean *dol-men* "table stone". The "stone" (dolmen) with the pair of clay bulls on top is the general Atlantean altar type. On it the symbolic fire sacrifices were lit at the winter solstice, which we will still be able to prove in the present-day folk custom of the Atlantean megalithic culture area in connection with the ancestor cult.

Hence, that the old-Chinese character and sound connection *ki-min* corresponds according to the sound and sense completely to the *kaminos* "oven, fireplace" mentioned by Homer, Herodot and others, which belongs to old-Bulgarian *kamy*, lit. *akmü* "stone", Greek *kamara* (Καμρα) "vault", vaulted ^{^chamber^} "vault of heaven" etc. and is a member of that whole large word group, which we examined above in connection with the old-Nordic *kuml*.

By the way, again the correspondence of the old Chinese character No. 179 "tomb house" + "sun stick", "sun ray", which "literally" corresponds to the characters of the Atlantic script of Arabia (text Taf. V, No. 93-94, 97-99), North Africa (text Taf. V, No. g) and the North Atlantic text Taf. III, nos. 124-126.

This gives an indication of the route by which this Neolithic megalithic burial culture may have reached East Asia. It was probably the *Ma-uri*, the "people of the foreign boat type", the lost, South Atlantic megalithic grave builders of Madagascar,

who brought the cosmic-cultic, large stone burial house to East Asia *on the sea route via the Near East*, the same seafarers whom we find again in Oceania as "Polynesians", as *Ma-ori*, as *Ariki*, "Aryans", even if their outer, racial image has changed considerably in the meantime.

We will have to assume a second immigration of a Nordic, this time Atlantic master class for East Asia since the younger Stone Age. We will come back to this later * especially in the second volume.

To the conclusion of this provisional, East-Asian detour here still the hieroglyphs for *ti* "deity", "supreme judge" (No. 173, 174) are consulted, which show in the "ur-ka"-sign the hieroglyph of *ti-ur*; the *yr*; the divine judge of the highest court at the winter solstice.

Also the signs No. 175 and 176 reveal the complete agreement with the Atlantean symbolism, when the split year division sign is written in the "vault", the Greek "kamara", the Old Norse *kuml* and *gimli*, and the Son of God, the "Son of Heaven" (176), appears as the embodiment of Heaven (175) *t'ien*.

Thus, in this section of our investigation, we have been able to "experience" how from North-48. Conclusion. The .
peoples as

America over the Atlantis and Mediterranean area southeastward the symbolism of the "Year Creator and Bearer of God" spread as the trace of a uniform world view, a God seeing, God .iQottes" experience, which was carried by peoples originally of uniform kind, same blood.

The hieroglyphics of the "year" and "year division sign", the "grave house" and the "descendants" are the milestones of the Atlantic-Nordic migration on the great northwest-southeast diagonal from America-Europe to Africa-Asia.

As a central and main teaching principle we recognized the great experience, the holy mystery of the North Country, the winter light turn, the certainty that man is inseparably connected with the great, divine law of the cosmic change, the eternal return, is a part of this unity, like all life: dying is a becoming again, an eternally new turn of life.

We stand before an ancient, high, moral knowledge, which we today only laboriously begin to grasp again from the deepest decline of our illusory culture, in our heredity theory and the social-ethical consequences resulting from it, and whose Tragweite for our world view only begins to become conscious to us again.

We have then been able to establish that our whole well-ordered scheme of development of human intellectual history, that the spiritual consciousness and maturation of mankind had only been transferred to a "historical" time of the Orient, and that a preceding continued primitiveness of a "prehistoric" age had been rightly constructed, is a baseless hypothesis, which has been bequeathed to us as a spiritual burden from the self-exaltation of that oriental-medieval period of decay by our theological-humanistic old-philological school of history. From that time on, when the Atlantic-Nordic culture reaches the coast of southwestern Europe and becomes comprehensible for us in the written monuments of the older Stone Age, of Magdalenia, it already reveals itself as an ancient spiritual property and from a height, at which compared the popular religions of the "historical" cultures of the Mediterranean and the Near East, of the so-called "antiquity", reveal themselves as an ever deeper sinking decline.

The investigation of monuments and sources of this section has already taught us one more thing: that the Nordic race as the spiritual leaven of the earth and of mankind is the self...

The investigation in the following sections will further confirm this and show us which task of self and world redemption was assigned to this race in its spiritual and following physical rebirth. The investigation in the following sections will also further confirm this and show us what task of self and world redemption is once again assigned to this race in its spiritual and subsequent physical rebirth.

That Nordic knowledge of God of the primitive time was a belief in God the Father, the world spirit, who was from the beginning and from whom all things have become, and in his Son, who carries the "light of the lands" and through whom the Father reveals himself to men. The Atlantean symbolism and hieroglyphics of the outgoing older Stone Age teaches us explicitly that there can have been no question of an "animistic" or even "pre-animistic" level of religion among the peoples of the Atlantean-Nordic race, just as little of a humanized worship of the gods of nature, such as a sun god. *It is not about a sun-god-religion, but about a god-sun-belief!* The sun is the revelation of the son of God, but it is not Himself. The ideogram of the sun is *never* a God-hieroglyph in the Atlantic-Nordic cult symbolism and the older and purer tradition of the North. *All God hieroglyphs refer to the annual cycle to the rotation, to the eternal change and return in relation to the universe, to the cosmos, to heaven and earth.* And it is still familiar to the Pueblo Indians as it was to the Teutons of the Tacitus age, that above the bearer of the "Light of the Lands", the Son, God the Father is the world spirit, from whom everything came and to whom everything returns.

He has given us the Son, so that all who believe in Him may not perish, but receive "eternal life" in the return, in the rebirth in their descendants, according to that infallible law of eternal change and regeneration. From Him and through Him, through the Son, the "man" are the children of men, and their life is a likeness, a picture of His life, in spring, high summer, late year and turn of life.

This belief is also shown by the name, which the North-Atlantics gave themselves: Old-Irish *tu-ath*, Lithuanian *ta-uta*, Oskish *tō-uto*, Old-Saxon *thi-od*, *thi-uda*, Anglo-Saxon *pē-od*, Gothic *pi-uda*, Old-Low Franconian *thiat*, *thiad*, Old-High-German *diot*, *diota* "people". "Germans", "Dietschen", thus once called themselves the Tuatha peoples, the Urganen, as the Germanic language was also simply called "German" by the Roman Church: "theodisca lingua" it says in the Lorch Annals anno 788, or simply "theodisce" in a report of Cardinal Bishop George of Ostia to Pope Hadrian I. (786), as the Anglo-Saxon *peod*, *piod* means "people", "nation" and *ge-pēode* "language" and "peoples". We find the term "theodiscus" applied to Anglo-Saxons (786), Lombards (788-801) as well as Goths (805 and 840)¹ (Kluge, p. 89).

Valuable for us is the Christian Gothic meaning of the word *piudisko* - "pagan", as the Anglo-Saxon *peodisce* also means "the pagans".

The Tuatha peoples were therefore the carriers of an ancient, pre-Roman-Christian faith! But what does the name itself tell us about this faith! The word is formed from *ti* (*to*, *tu*) "God" and *ut(ud)* "from, out of", thus "from God" means. The second stem *ot(oth, od)* *ut(uth, ud)*, *atfath, ad* etc., with or without consonant doubling, refers likewise to the word *ot(od)* "life, breath, soul" etc., thus to the life giving, the breath giving in the winter solstice, the "Jul", there where the life arises again anew, the dying turns to the becoming, the T<?d becomes the life.

We now want to discuss in the next section (VI), "The year and the prehistory of language

¹ Fr. Kluge: Etymologisches Wörterbuch der deutschen Sprache, 8th ed. Strasbourg 1915, p. 89.

and Writing of the Atlantean-Nordic Race", examine in more detail the cult-legal foundations of the Atlantean-Nordic language and writing structure, which have already been discussed several times so far, and - as far as it is possible within the framework of this first preliminary investigation - structure them developmentally. With this VI. section the first part of our text volume closes. In the second part, which has the task of carrying out the investigation on the basis of the systematically arranged monument material in its continuity from the oldest finds up to the present, the history and the monuments of the "Year of God" of the Atlantians shall be further presented as sources in the first section (VII. of the whole work), "The Son of God and the Annual Ring".

I let follow here the most important source and reference material, which was used by me for the investigation of the writing 49 source and history. In this list the *individual* finds are *not* contained, as far as they^{Nac} bschlagematerial were already published in magazines or were taken up by me again. For these one looks up the finding place^{zus} and source list of the picture atlas under the number of the piece concerned. For the proof of a continuity of the paleolithic writing systems in the Occident and especially North and Northwest Europe these single finds are just of greatest importance.

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THE YEAR AND THE
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THE YEAR AND PREHISTORY OF THE LANGUAGE AND WRITING OF THE ATLANTIC-NORDIC RACE

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In this section I come to the most difficult part of our investigation. If I dare to form a result of certain correlations, which only condensed end of my own research, it is obvious without further ado that this result of a preliminary investigation is also only a preliminary one. Only a comparative investigation of the development of all human languages will be able to clarify the prehistoric laws of language construction and language relations. The new points of view I have established only want to be a pointer in the direction of an inevitable extension and reorganization of our etymological research.

The result of our provisional investigation was that the milestones, with which we use to mark out our linguistic and written history in time, are first of all pulled out again. The original language of the Indo-Germans and to be set far back, so far that every presumed estimate of the age leaves us in the dark. Then - that the hypothesis of an Indo-Germanic or Indo-European primitive people, which is supposed to have originated there and to have been originally resident embodiment of the Nordic race in Europe completely untenable. Since the South-Atlantic peoples of the Magdalenian already appear in racial mixed forms like the Cromagnon race, there can be no question of a racially uniform original people in the sense of the older Indo-Germanic theory.

Because the original population of Europe has been of African and Asian origin: the Neanderthal man, the Homo mousteriensis belonged just as little to the Nordic race as the short-headed Offet people and the "Finnish" original inhabitants of Central and Northern Europe, the types of Borreby and Hvelinge, can be traced back to an inner Asian original race.

Since we must assume a mixture of races in Europe already for the younger Palaeolithic, we will assume also for this time already dialectically very strongly mixed language groups. For even if - as Trombetti has already proved* - a certain community possession is actually present in the linguistic vocabulary of the peoples, so this phenomenon can be explained only by the fact that a certain race as master class and culture bearer has given peoples of other blood and other language their own culturally superior language.

That this race was the Nordic race is the result of this investigation. Their language unit lies however in a primitive period, which lies temporally and spatially regarded, before their European period. The language of the Arctic-Nordic pre- or pre-Nordic

reached. Sumerian could still be called an example of a tradition of the Arctic Norse language.

Only after the downfall of Mo-uru (Atlantis), when the cultic center of the colonist lord peoples of Atlantic-Nordic race had been eliminated from the course of development, a new language can have developed within the South-Atlantic, continental-European peoples. This language has become an *inflectional* one: it is the *Lrindo-Germanic*. It differs also in this from the older, agglutinating unity-original language of the peoples of Atlantic or Arctic-Nordic race. It also differs from the older, agglutinative unified original language of the peoples of the Atlantic or Arctic-Nordic race in that it lost its *cultic basis*, that in it the *cosmic-symbolic laws of ablaut* and sound *shifting* became ineffective, the individual sound stages of the root words, *tenuis* - *tenuis aspirata* (spirans) - *media* or *voiceless* - *breath* or *friction sound* - *voiced*, solidified into *independent structures* with a *fixed root vowel*.

This process can have taken place only within a South-Atlantic ethnic group of Western Europe, with which by the more southern domicile the source of these cosmic-symbolic language laws, the experience of the North-Atlantic or Arctic-Nordic visual solar year was naturally no longer present. *The origin of the "Urindogermanic" would be therefore to be set for the middle Stone Age.*

From Western Europe this "Urindogermanische" must have penetrated then into the North-Atlantic culture circle of the Tuatha peoples and must have "Indogermanized" these linguistically. A monument of this "Indo-Germanization" is also the displacement of the North Atlantic "sacred series" of 2x8 or 16 signs, in which the "Mother Mountains" were still in the south, in the winter solstice, by the South Atlantic "sacred series" of 2x12 or 24 signs, in which "Sig Tyr's Mountains" are in the west. For although the North Atlantic cultural circle still had the natural support of its tradition in the Year-God of the far north, the settlement of the cult center in the more southern North Sea country (Doggerland, Polsata or Hyperborean country) meant also for the Tuatha peoples a detachment from the Arctic-Nordic face-solar year, the "Year-God" ®. However, here - as will be shown again and again in the course of our investigation - the tradition of the old religion and the old cult language was a much stronger and more lasting one. As a last after-effect of the old cultic, cosmic-symbolic language laws, perhaps the so-called "*Germanic sound shift*"¹ after the already accomplished "Indo-Germanization" of the language of the Tuatha peoples, will have to be regarded. This much should also be certain that this "Indo-Germanization" has *never completely grasped* the older Uratlantic-Nordic, so that also still a number of words of the older language will have preserved themselves in the "Indo-Germanized" Tuatha languages.¹ Such ancient words are among others the word *l-m* (*lam* etc.) for "hand", the *fn* name for the "bull" (pp. 236-238), like the word for "water" as a winter-sun-using place of worship, where Germanic *p-l* still corresponds to Latin, old Indian *p-l* (p. 119) etc.

We will further examine the relevant, calendrical basis of the prehistoric writing and language movements in this section. It should be emphasized once again that the common property in the languages of the peoples of the earth, already recognized by Trombetti, is a cultural creation and cultural deposit of the peoples of the Arctic and Atlantic-Nordic race and indicates the traces of their world migration, but in no way allows a uniform origin of all languages of the racially as well as spatially and temporally so far separated peoples and tribes as a conclusion.

¹ The same applies to the later so-called "Germanic sound shift", which we will discuss at the end of this section.

A common unified origin of languages would imply a common origin of human races. However, the latter cannot be proved: both the prehistoric findings of anatomical anthropology and the results of blood-serological race research point to a polarity of the human races. The existence of a uniform original language is therefore excluded: because the language comes only as a characteristic of the "homo sapiens" into consideration and not of his possibly further back animal pre-stages of the earth history.

Now the fact that we can prove in peoples of racially different polarity in greatest spatial 3-The Kinship and temporal separation a greater or lesser agreement in the vocabulary of the b \$£_o^r de^Völke^umi language and symbolism as hieroglyphics with the Nordic race, **basic racial** necessarily presupposes that these peoples must at some time have had longer and deeper contact with peoples of Nordic race. This contact will have taken the form of a racial overlapping by the Nordic race, followed in the course of time by a racial mixture. Since now as a rule the Nordic-racial master class must have been the numerically far weaker, so the racial type of this master class will have evaporated more and more in the Mende- lung and under circumstances in the present appearance will be hardly recognizable or not recognizable at all. Somehow, however, it will still be traceable in modern times up to the present, whether in certain anatomical anthropological features, the phenotype, the appearance, or in the blood-serological conditions, in a stronger emergence of those blood groups II or I, the components of the Nordic race.

The spiritual similarities between Atlantic Europe and East Asia correspond to a hereditary continuity of the Nordic race, which is expressed in certain long-skinned, long-faced types of the upper classes of Japan and is still embodied in China even in the tall blue-eyed and blond-haired Jautze's and Lolo's (see 2nd section).

The linguistic and written (symbolic) historical agreement between the peoples of Nordic race and those of other blood points therefore to a temporary social-cultural overlapping of the latter by peoples of Nordic race or predominantly Nordic racial composition. It further certifies an enormous spiritual and therefore cultural superiority of the Nordic race, which must have already existed in an Arctic-Nordic unit epoch.

The correspondences of the languages of the earth are based on the common vocabulary 4. **agglutinating** and the language of a great race, from a time when this language was in the state $s^{\wedge}f_c^{\text{ierende Sprache}}$ of word formation by the so-called *agglutination*: it forms the preliminary stage to the later *inflectional* form of formation.

The essence of the agglutinative language stage has been clearly recognized and formulated for the first time by Bopp in his "comparative grammar". All words can be traced back to *monosyllabic* roots. By the connection of these monosyllabic roots, bi- and polysyllabic new roots are formed. The composition of these root syllables can be done by prefixing or suffixing (prefixes and suffixes), in the case of bi- and polysyllabic ones also by insertion (infixes). Bopp distinguished verbal and pronominal roots, the former of which were used to form tense words and nouns, the latter to form pronouns (pronouns), antecedents (prepositions), connective words (conjunctions), and particles. The case endings, like the inflectional endings, were originally mostly pronouns.

For our investigation only this older, the *agglutinative* stage of the language comes into consideration, in which the case and inflectional endings, which in the later inflectional stage have died off to a dead mechanism, were still full-fledged material words. For only on this older stage is based the community origin of the language already represented by Trombetti, that is - the community possession of a certain vocabulary.

We have become accustomed to the idea that the inflectional stage represents the culmination of the linguistic development of a race. For originally race and linguistic type must have coincided, the language was, so to speak, one of the spiritual characteristics of the race, a part of the racial soul.¹ For the languages of the peoples of the Nordic race, for instance, the ancient Indian and ancient Greek grammar would come into consideration here: we admire them because of their formal richness, as far as the referring elements, the outer changeability of the words is concerned, that which we call "inflection", flexion.

But this so rich form apparatus is in reality already a body, whose members partly already no independent function, no own life dwells any more. With a people whose language is in its highest bloom, is still alive, the consciousness of the sense of each word root must still be fully present.

Since the inflection can be nothing else than a far advanced agglutination, in which the independent word value of the endings is already dead, the preceding stage of the agglutination of still full root words (syllables) must be called a higher language stage.

That maximum stage of an agglutinating language with still full-fledged root words (syllables) must still have possessed the Atlantian-Nordic language of the bull age, that is - of the outgoing Paleolithic. After the downfall of the main land Mo-üru, Atlantis, and the breaking off of that great cultic tradition, the systematic presentation of which will now be attempted for the first time below, the knowledge of the living language formation was lost in the racial mixture of the new European- continental homeland and the solidification in language and written forms occurred: this latter state is still before us in the old Vedic and Homeric language. The process of dying off has continued ever since: the inflectional endings in the so-called Romance languages have already fallen off like dead little branches from the tree of language, which no longer sprouts new shoots. In the Germanic language most interspersed with Romance components, English, we can observe the same process.

The Upper Paleolithic maximum bloom of the agglutinating, Atlantic-Nordic language behaves approximately to the inflecting period of the historical old Greek and old Indian language, like the tone poet playing at the grand piano to the music-loving owner of a Pianola. These apparently so rich inflecting languages only "reproduce" what an older time had created as experience of the individual and the species totality and called their common property.

If in the language of the Rig-Veda *ap-su* denoted the locative plural "in the waters", then the Indo-Aryan still knew the meaning of *ap* as root word for "water", but no longer the meaning of the "ending" *su* as designation of the lowest sun turn of the year, at winter time f), as it still exists in the Old Sumerian (Text Taf. I, No. 64-66, Q 0 A). The *su*, the winter sun turning snake, the "snake from the bottom", the winter sun turning loop, faded to a dead concept of "being in something", which then further

¹ Otto Reche, "Race and Language." Archiv für Anthropologie, vol. 46 (1921), p. 218.

to a mechanical suffix, a case "ending". But likewise the meaning of the root *ap* as cosmic ablaut form to *op* and *up*, and inversion form of *pa* or *po*, *pu* had been lost to the old Indian language. It is that name of the son of God in the "ram"-solar house of the winter solstice, the root *-/-*, which after passing through the winter solstice becomes the *-ph-* or *-f* and in the summer again the *-b-*, which we already got to know in the previous section in *su 0*.

As we will examine in a moment again on the trace of the word *p-s* or *s-p* (*si-pa~pu* or *ap-tu*, *ab-zu*), the "god in the waters", this inflectional stage of language has already lost the *conscious* use of three essential word-forming elements of the older, agglutinative stage: they are the already often mentioned laws of the consonant change of the root word (*sound shift*), the vowel change of the root word (*ablaut*) and the *inversion of the root word*, the root syllables of a word.

The basic architectural law of the Urdu language is that each word originally consists of *a syllable* formed by a consonant and a vowel. This vowel can be prefixed or suffixed, which is related to the law of inversion. The same *-/-* stem occurs, for example, as *ap* and *pa*.

As consonants, the Urantian language probably knew the closure sounds, namely the gutturals, dentals, labials, the so-called liquids or "liquid" sounds, the sibilants belonging to the dentals, and the nasals. Of the vowels *e*, *i*, *0*, *u*, *i* and *u* have semiconsonantal value (phonetically written *i* and *%*): from them can develop the continuous sounds *J* (guttural) and *v* or *w* (labial).

We can observe the relation of *u* to *#* in the name of God and his son in the beginning of the year, *ur- an- (n)a* or *ur-un- (n)a*, which is still contained in High German "Urahn", in the Boghazkoi inscriptions as *u-ru-w-na*, *a-ru-na*, in Greek *Ur-an-os*, and via *ur-una* with vowel development between *7/* and *r* became the Old Indian *Varuna*.

The stem *ur* or the creation and yearly beginning word of the bull age, which designates the darkness of the chaos and the winter solstice, is preserved to us in the old Germanic word for *world* and *man*. Both are, according to the cosmic conception, originated from the *ur-*, *ur-*, the *H*; both the "world", old Frisian *wrald* and *warld*, Anglo-Saxon *weorold*, *worold*, old Saxon *wërold*, old High German *wëralt*, *wërolt*, *woralt*, Dutch *wereld* etc., as the "man," the *wer*, New Highd. *wer* (-wolf), Middle Lowd. *wer-*, *war-*, Old Highd., Old Saxon, Anglo-Saxon *wer*, Old Norse got. *wair* "man," Latin. *vir*; etc.

And as we will see in the section "Son of God", the name of God as the "World Man", the "World God" is also preserved in Old Norse as the *veraldar gud* and the Lappish *Weralden Olmai* borrowed from North Germanic.

This one example, like all other linguistic-historical investigations which we have made so far, reveals to us the deep mystical, cosmic-symbolic trait which dominates the whole linguistic structure of the Atlantean-Nordic race, their word formation, as a reflection of their "world-view", their God-seeing in nature, in the universe.

Thus we have arrived at a fundamental question whose clarification of the linguistic-historical 5-^{^y^chieblnß} science has not been possible so far. What are the causes of the "sound shift" and the "ablaut" in the so-called Indo-European languages?

The former phenomenon, the "phonetic shift", one could try to explain in physiological terms.

mechanical way: Racial mixture, other environmental conditions (change of living conditions, climatic change, etc.) could have influenced the speech and voice-forming organs concerned. In historical times we can observe such a process in the so-called "second" or "High German" sound shift: it starts from Upper Germany after the conclusion of the migration of peoples, when North Germans, Low Germans settled in the area of Alpine-Celtic mixed population. However, it was not able to penetrate beyond Central Germany into the Lower Saxony area, into Old Ingvaonien. For the "High German" sound shift one could therefore claim the physiological-mechanical causes, the other domicile and the racial mixture as explanation: because the Nordic racial type of the Bajuvarian row graves of the Migration Period has pretty much disappeared as appearance in Upper Bavaria today.¹

But for the first or "Germanic" sound shift, which would have to be set approximately according to estimations *before* 2000 B.C., these reasons do not come into consideration. Because the racial composition of the Germanic peoples is still predominantly Nordic and in any case much more pure-blooded than their ancestral relatives who migrated to the south and east, to the Mediterranean area and over southeast Europe to the Near East. On the contrary, the languages of the Indo-Aryans, who had left the Caucasian and Iranian mountains and had descended to the Mesopotamian and Indian plains, must have been subjected to the influence of the completely changed environmental conditions and the mixture of races. According to this, the Old Indian (Vedic), and Old Persian (Avestic) would have to show a far more decomposed, thus a *younger* language form than the Old Germanic or the North or West Germanic, whose carriers remained in the same environmental conditions and a certain racial continuity up to the Roman and migration time. This Germanic language would then have to represent an older stage in the phonology, in relation to the languages of the emigrated Aryans, i.e. North Atlantians of the Mediterranean area and the Orient.

But when the comparative linguistics arose in the beginning of the last century, there was no prehistoric science. And so it is explicable that under the hereditary burden of a humanistic-theological view of history the conception of the great age of the Vedic language, as a so-called Indo-European "original language" could arise, and subsequently the idea of the eastern origin of the "Indo-European" original people could naturalize as a scientific working hypothesis. Up to the present day, this hypothesis has not been completely abandoned; under the pressure of the results of the young occidental science of prehistory, this original homeland had to be shifted more and more to the west, but Schrader, for example, still held on to southeastern Europe until the end.

Here the thesis of the "old-worldly" origin and original home of the Nordic race has become the undoing of linguistics, no matter whether this original home was set in Western or Eastern Europe. For from the outset it drew boundaries for the area of investigation which in no way included the real areas of distribution of this race and its language groups. Thus the most important languages, which represented an older stage, such as Polynesian, were lost for the investigation itself. On the other hand, it was also impossible to recognize the loanworth in languages of foreign races, e.g. in the so-called "Semitic", because one had to proceed from the late inflectional² We will come back to this at the end of this section, in connection with the theories of H. Güntert and N. O. Heinertz.

The language of the Arctic and Atlantic Nordic races is based in its word structure on *ezn-l*> The basic laws. 12- "

.x . trj of the language structure of the

subtgen consonant stems, Each base Sound shift and ablaut word (root word) consists of a 429consonant and

The first step was to prove the common origin of the Indo-European language and its sentence formation (syntax), instead of the vocabulary alone. Only in recent times the attempt was made here to prove the common origin of the "Indo-European" and "Semitic" language on lexicological way.¹

If the view that the old Indian was to be understood as one of the oldest preserved languages of the Nordic race was a serious error, which prevented a clear recognition of the linguistic evolutionary picture from the beginning, the doctrine of the Indo-European root words was to become even more fatal for the development-historical knowledge. This doctrine assumes that in the "original Indo-European", i.e. in the presumed unified language of a presumed original people in Europe, the root words consisted of a certain consonant or several certain consonants in connection with some certain vowel.

The consequence of this doctrine has been that whole groups of words which genetically belong together have been torn apart and kept strictly separate, and that thereby the linguistic-historical picture of that older stage, the agglutinative highest stage of the original language, has been made completely unrecognizable.

The basic laws of the word formation of the Nordic original language are contained in the Nordic⁶ - Ureinheit von Spra⁹ ehe und Weltanschau-. Race soul, in its worldview: this is based on the experience of God's revelation, ng the Nordic in the law of cosmic change, the eternal return, which is the "sacred year", race the "year of God".

The "year of God" is the "beginning of all wisdom", the "origin of language", the beginning of speaking, the "opening of the mouth". This is a general faith experience of the Nordic race and therefore a general Atlantic-Nordic faith doctrine. At the end of this section we will get to know the linguistic and scriptural (symbolic) historical testimonies of this belief set in individual evidences. First we want to summarize briefly the laws of the cosmic change, of the year of God in the phonetics of the Nordic original language.

nordic race. The one vowel; this vowel can be prefixed or suffixed, or both at the same time: thus to^^echsel der Wur- example *pa*, *ap*, and *apa*. The prefixing or suffixing of the vowel originally occurred on Reason of the already several times mentioned law of "inversion" in the solstices. The words with prefixed and suffixed vowel, that is - with consonant between two vowels, originally belong to the symbolism of solstices, as for example the name of God *alu* or *ilu*.

Neither the consonant nor the vowel of this basic or root word is a constant one^ rather both change according to a certain law, The vowel is subjected to the law of the *ablaut* in the series *a-e-i-o-u-*, like the consonant of the sound *shift* by the series "voiceless" or "toneless" (tenuis) - "breathed" (tenuis aspirata) - "voiced" or "sounding" (media). The sound change of the consonant occurs most clearly with the so-called occlusion sounds. So we can establish the following phonetic series for them:

Hermann Möller: Vergleichendes indogermanisch-semitisches Wörterbuch. Göttingen 1911.

430	- breathed -	voiced
tenues	(aspirata)	(media)
) k	kh, h (ch)	g
t	th (P)	d
P	ph (f, v)	b
s	s, ʃ (sh)	z

The diagram below (text Fig. 43) illustrates the sound change in the circle of the "holy year". After the passage through the equinox into the autumn-winter part, they become voiceless, toneless, after the passage through the winter solstice, however, they become breath or friction sounds in "spring words", in order to become again voiced, sounding in "summer words".

I have asked on various occasions those of our younger generation in whom the inner urge for down-to-earthness, rootedness, zuni folklore, has come to life again: "What would you do if you had been locked up in a dark room for a long time, and

the first time again into the free, into the full sunlight of the bright day could step out? In which word, in which sound, in which action or gesture would your feeling be released and expressed?" And in all cases I got as an answer the raising of the hands to the sky and that sound which is the sigh of relief, the redeeming liberating breath of relief, the profound joyful amazement: - "ha!"

Whereupon I then said, "You have solved the riddle of the Indo-European sound shift, why the *tenues* become *tenues aspiratae* and *spirants*: the mystery of the winter solstice"

On the basis of the above established cosmic-symbolical sound law it results, that there has been no root word, which consisted as consonant stem of a certain closing sound, but *Series tenuis - tenuis aspirata (spirans) - media* through. Thus, originally there is no *k-*, or *ch-(h-)* or *g-stem*, but a guttural (palatal) consonant stem series *k-, ch-(h-), g-*.

In the original language of the Nordic race, therefore, the consonant stems *k-* or *ch-(h-)* or *g-* must have existed side by side as alternate forms of the same guttural stem. They correspond to a threefold division of the "year of God": the *tenues* of the descending season, the late year until the winter solstice; the *tenues aspiratae (spirants)* of the ascending season again, the spring; the "*mediae*", the "middle", but of the high time of the summer.

So there is only one guttural stem, but no single *k-, h-(ch-) or g-stem*. The same is true for the other closure sounds, the dentals and labials, and for the sibilants.

The common basic meaning of such a *phonetic series stem* changed accordingly

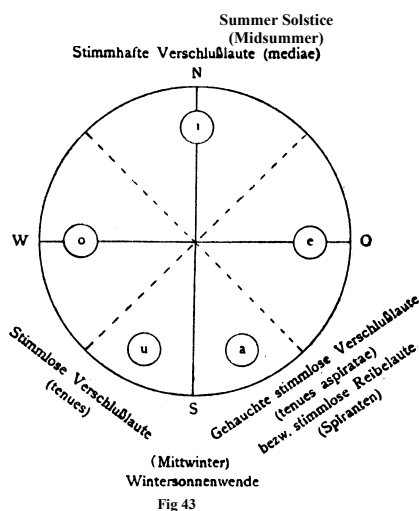


Fig 43

the seasonal phonetic value of the consonant in question. We have been able to follow this in the previous section with an example like *kam-(r)*, *hem-{-el}*, *gim-{-il, -li}* (pp. 368-372).

Before we explain this still with some further proofs, we must first discuss a second law closely connected with the previous one; the law of the *ablaut*. We touch herewith already the question of the origin of the series of characters, the so-called "alphabet", to whose treatment the second part of this section shall be dedicated.

If we look at the oldest Atlantic alphabet of the Middle-⁸ - P y P^{as kr} . ^ih ® "nd r and the Vai-Syllabar

If we look at the construction of the *Cypriot syllabary*, it still clearly shows the basis given for the Umordian phonology: for the gutturals, dentals, and

Labials there is only *one* sign each. Thus, the tenuis, aspiratae and mediae of the labials are written with the *same character*: the character for *t* can also express the sounds *th* and *d*, as the character for *p* expresses the sounds *ph* and *b*, and so on.

Further, the Cypriot syllabary consists of separate characters for the liquidae *l* and *r*, the Nasal sounds *m* and *n*, the sibilants, the vowels *a, e, i, o, u* and the semiconsonants */(j)* and *u (y)*. Long and short vowels are *not* distinguished in the script.

This syllabary has further preserved an extremely important highly archaic feature: that it is does not contain any letter *characters*, but only *syllable* characters Except for the characters for the five vowels the other characters nyr represent the phonetic value *consonant 4- vowel*, namely the consonant in question in connection with the vowel series a-e-i-o-u.

As a result, we obtain the letter series *Guttural(ch)-g*

(written *k*) *Dental*

(written */*) *Labial*

(written *p*) *Sibilantsa*

- ke - ki - ko - ku

ta - te - ti - to - tu

pa - pe - pi - po - pu

- se - si - so - su etc.

If we compare with this peculiarity of the Cypriot syllabary the Atlantic script still preserved to us on the west coast of Africa, that of the *Vai*, we can observe the same construction of the alphabet. The Vai language has fourteen vowels, which lead back to the basic forms of the five vowels a-e-i-o-u. But the Vai script is also a syllabic one and, just like the Cypriot alphabet, contains, apart from the signs for the vowels, only syllabic signs with the phonetic value consonant 4-vowel, in the series a-e-i-o-u (cf. appendix to Part II, panel "Vai script signs"). In the second part of our investigation, in connection with an investigation of the African-oceanic overseas dispersion of the Atlantic culture, we will treat 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 Atlantians.

So also the Vai writing is built up on the principle of the monosyllabic root word, consisting of a consonant 4-a vowel sounding in the row a-e-i-o-u. While the Kyprische however - as will be shown further - still the older stage of the Atlantic writing preserves, in which one and the same sign the tenuis, aspirata and media represent.

the vai script shows a younger stage, in which the mediae already carry independent characters. The Vai script has therefore not only the series ka - ke - ki - ko - ku, ta - te - ti - to - tu, but also ga - ge - gi - go - gu, and da - de - di - do - du etc., besides still younger connections like *m-ba*, *m-be*, *m-bi*, *m-bo*, *m-bu*, whereby the w-stem in composites is the designation of "man", "human being". But these compounds as well as the others like *g-b*, *ng-b* point explicitly to ancient cosmic-symbolic bases.

9 Let us now look at the historical links between this West-African (Vai) East-Mediterranean Atlantic script (Crete-Cypros). As the investigation in the previous **writing systems** section has already shown, the ex-orient fairy tale of a "Phoenician" or "Semitic" origin of the writing is to be renounced from the outset for the solution of the present questions. The origin of the writing systems known to us on the north coast of the Mediterranean basin in Italy, Greece and the Aegean Sea area will have to be traced back to the repeated crossing and overlapping of Atlantic scripts. This can only have taken place on two paths, the oldest and most direct of which was the overseas path. On this way, since the end of the Upper Paleolithic, the Atlantians as coastal travelers will have advanced further and further into the Mediterranean and its bays, the Tyrrhenian, Adriatic, Ionic, Cretan and Aegean seaports to the east coast (Amuru). Likewise, in the Middle Stone Age we must assume a southeastward overland migration of the Atlantic mixed population of Western Europe, the various waves of which we can observe in the cultures of the Younger Stone Age and Bronze Age.

Thus the sea-violent Creto-Minoan culture, like the Mycenaean, is in its basic features completely Atlantic-Nordic. It fell victim to the last overseas wave of Atlantic peoples, that of the Sea Peoples, just as the Dorian migration overwhelmingly broke into the old Pelasgian land from the north. This was the conclusion of the Atlantean voyage and migration of peoples of millennia. Only towards the end of the pre-Christian yearly count, Atlantic-Nordic mixed peoples of Central Europe, the Celts, should once again move over Hellas and Near Asia, as harbingers of the Germanic storm of the migration period. In their temporal succession, the Northman dragon ships were to steer their keels eastward again for the first time on the old voyage track of their ancestors through the blue waves of the Mediterranean.

We will learn from the study of the inscription of Orchomenos how firm are the threads that connect the bearers of that Aegean culture of the Minoan-Mycenaean epoch with the Atlantic West in terms of their origin, whether by sea or by land, also in terms of their characters and the cultic arrangement of their order.

The difficulty that the research has to overcome here is the absence of the written monuments of the North-Atlantic Tuatha peoples. We have to search laboriously for the individual signs and fragments of inscriptions, the formulas, from the megalithic graves, the grave vessels, through the cultural-historical sections following since the older Stone Age, in order to be able to prove the continuity of the Old Stone Age Atlantic 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 held on to the cultic custom of the exclusive use of the tree (bark and wood) for religious reasons, and naturally in the north the longest: so that only in post-Roman time the Mediterranean

Gravestone displaced the Nordic rune-carved wooden grave post and wooden grave stele (slab), and only then - seemingly suddenly - the runic inscriptions on stones begin.

The Atlantic-Nordic written monuments of the younger Stone Age up to the Roman Iron Age, which were written on tree bark, wood or fur, have, *however, passed away completely*. No Egyptian desert sand, no subtropical drought protected their ephemeral material from destruction by the humid Atlantic-Nordic maritime climate. That even in the Creto-Mycenaean period the old Norse cultic custom of writing on wooden tablets had not died out is evident from the report in the Iliad 6, 168, where Proetos, the king of Argos, the Homeric Potiphar, sent to his brother-in-law, the king of Lycia, through Bellerophon, a letter on two folded spruce tablets (ypd^ag èv itivaia JtruKru)), with "ominous runes" (örjp.ara kvypd), that is - of pernicious content for Bellerophon. This report breathes still completely the spirit of the Nordic prehistory which is handed down to us in the Edda of the Saga time (among other things Atlamol en groenlenzku 4) about two thousand years later, faithfully preserved.

The ätukto:, "folded (spruce) wooden tablet", of King Proetos of Argos thus corresponds cult- and culture-historically to the Germanic word clan "book", got. *bbka* (f) and *bök* (n), which in singular means "letter", in plural "book, letter, document, writing", Old Saxon *bbk*, Anglo-Saxon *boc* "book" etc.. Still in Heliand it is attested in the older meaning of "writing tablet" once. The basic meaning was "beech bark", "beech stick", "book tablet for carving runes". In the Atlantic-Nordic languages, certain *tree names* (such as fir, birch, ash, beech, oak) serve to designate the object on which one writes. I recall the fact that all the letter names of the Irish alphabet "beth-luis-nion" (birch-juniper-ash) are *tree names*, (p. 291, note 1). In Old Indian, *bhūrja* is also "birch" and "birch bark for writing": it is the oldest Arctic Norse paper cloth, "painted" among the Eastern Yaks and Voguls with the ancient symbolic ornaments of Paleolithic Arctic Norse culture (Atlas fig. 4935, no. i-33) is "painted" - "described": cf. Gothic *mēla* (plur.) "writing piece, writing sign" to **mel* "writing sign", *mēljan* "write", which is the same word as High German *malen*, Ahd. *malōn*, *malen* "to draw, paint, imitate".

The "painting" (writing) of the runes on the specially prepared birch bark cloth, with certain colors, is still known as a tradition in the Edda period. The Ugric, Arctic-Nordic tradition of the birch bark painting corresponds still linguistic-historically to Finn. *kir-ja* "stroke", "ornament", "colorful", "writing", "book" and *kirjân* "furrow", "make strokes", "make colorful", "paint", "knit", wot. *cir-ja* "colorful embroidery", "book," Estn. *kir-ju-tan* "to make colorful," "to write," *kir-i*, gen. *kirja* "colorful work," "drawing," "knitting," "writing," liv. *kēr-a* "writing," "figure," etc. (Donner p. 182). The solar origin of this Arctic-Nordic writing is assured by the splendid examples collected by Sirelius: for example, the Old Irish, Creto-Minoan, Aegean-Egyptian "axe cross" (Atlas fig. 4935, no. 15 cf. section "Thorn") still occurs in it with the name "solar circle" *süyk löx kanca*, while *kanca* means "circle", "ornament" in general. Umordic is also with them the custom that the *woman* is the carrier of this "writing knowledge" and its tradition. While the Arctic-Nordic, Old Stone Age writing material was the specially processed birch bark or the fur (reindeer, elk), in the younger Stone Age the *wood of the fruit-bearing tree* takes its place. However, the basic idea is always the cosmic cult symbolism: >|c "God" "year", "year tree", "tree of life", "wood". The last period of the Atlantian writing of the God in Aries, 28 Wirth

of the *pa-*, *fa-* of the */-*, */■*, *£*-series, has as tree symbol the *beech*: it is the *deus fagus*, the "*deus sex arbores*", whose altars with the wonderful ancient Atlantic symbolism we will prove in the retreat of the Pyrenees still in the tradition of the Roman times.

It will be now also explainable to us why in the Sumerian the hieroglyph *pa* and its synonyms *gis*, *gi-es*, *gi*, *ma* (*like*) have the meaning of "tree", "wood", "man", "lord", "sky", "fire", "year", "name", and "call". Because on the "year of God", the "year tree", "the tree of life" was based the becoming and the life of the language and writing of the Nordic race.

To the cult symbolism of the last redaction of this Atlantic-Nordic "holy row" goes the Germanic designation *letter*; Middle Lowl. *boecstave*, actually "beech stick", the sign carved into the wood of the tree of life, like the designation *beech* (*b-h*, *b-ch*, */^*-row), the tree of the son of God (*/-* */£*-row) in the ram, sheep, lamb (*p*k*, *f-h*), at the "cross" goes back (see section "Son of God" and "tree of life").

The "Tree of God", "Tree of Year" and "Tree of Life", the Tree of Knowledge and Life >|c, is the one that gives light, life, rebirth and bread of life: its symbol had to be a "fruit-bearing", a "food" tree, like the birch, the beech, the oak were.

Thus also the message of Tacitus (Germ. cap. io)¹ explains itself that the Teutons used for the Losorakel pieces of branches, *Stäblein* (*virgae*) of the "fruit-bearing" tree (*frugiferae arboris*), with (rune) signs scratched. The use of *virgae*, "rods", "stäblein", is also reported by Ammianus Marcellinus (XXXI, 2), while Caesar still transmits the older Germanic cult custom, according to which *not* the priest (*sacerdos*), but the *women* in the army of Ariovist cast the oracle, "*sortibus et vaticinationibus*" (*De bello gallico* I, 50). That also the Romans knew the *sortes* as wooden sticks or pieces of wood with characters, according to the ancient custom of the fathers, results from Cicero's *De divinatione* II, 41. And also Virgil (*Eclogae* 13) confirms the old folk custom of writing on *beech bark* with the Italian shepherds (*carmina quae nuper in viride cortice fagi descripsi*).

For the Germanic Migration Period we have the valuable message of *Venantius Fortunatus*, a native of Upper Italy, who traveled 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 "barbarian runes" (*barbara runa*) on "ash wood tablets" (*fraxineis tabellis*) or on a "smooth wooden tablet" (*virgula plana*). (*Carmina* lib. VII, 18, v. 19 f.):

Barbara fraxineis pingatur runa tabellis quodque papyrus agit, virgula plana valet. On such a wooden tablet with "barbarian runes" will be written that letter, which the Marcomannic king Marbod sent to Tiberius (Tacitus *Annales* II, 63) and the Chatten prince Adgandester sent to the Roman senate (*Annales* II, 8). Also *Saxo* (lib. III) still knows that the Old Norse custom was writing on wooden tablets (*litteras ligno insculptas - nam id celebre quondam genus chartarum erat*).

And the casting and drawing of lots with sticks on which signs were carved, as it is handed down to us for the Roman period by Caesar and Tacitus among the Germanic tribes, are found

¹ Tacitus, *Germania* cap. io: Virgam frugiferae arbori decisam in surculos amputant eosque *notis quibusdam* discretos super candidam vestem temere ac fortuito spargunt. Mox, si publice consultetur (consuletur) sacerdos civitatis, sin privatim ipse pater familiae, precatus deos caelumque suspiciens, ter singulos tollit, sublato secundam *impressam ante notam* interpretatur.

we find in the same form still in the "Lex Frisionum", tit. 14¹ as an old legal custom alive. Not different is the information of Herodotus (IV, 67) about the rod oracle ('Passöo- piavteia) of the Scythians, who had the same custom of rune carving on willow twigs ((Sðßöoi- Iréivai).

The Old Norse lot oracle becomes understandable only if one takes into account that the North still knew the *unity of symbol and character*, when the writing of the North Atlantic colonist peoples of the North Mediterranean shore had long since died to a dead mechanism and the origin and meaning of the individual signs as symbols, hieroglyphs, had long since faded away. By the way, the lot oracle will have proceeded in such a way that it was tried whether the lifted "letters" could be "read", gave a coherent sense, whereby both the name of the individual sign and its sound value (for example fl - # and *ur*) will be used for the interpretation, as still results from the later custom of the Anglo-Saxon and Scandinavian runic inscriptions.

In the appendix of Part II, we will learn from the examination of the house and court marks, how these all go back in their basic forms to the Stone Age Atlantic-Nordic runic writing, their binding signs, formulas. In the retreat area of the Alps, we will again be able to observe a unique ancient tradition of the signs on lot-woods, tassels, in house and court marks,¹ which Caesar's report of the "Greek" writing among Gauls, Helvetians (VI, 14; I, 29) and Tacitus' news (Germania III) of grave inscriptions with "Greek letters" in the Germanic-Rhaetian border area are put in a completely different light, if one also considers the prehistoric monuments, the inscription stones of the Jura region, of Wallis (Grimentz) (Pictorial Supplement 19 A no. 4, Atlas Figs. 4605-4608) are taken into account.

So there can be no question that the alphabets of Greece and Italy go back to the *io.Dieatlantic-nor-* so-called "Phoenician" alphabet and this latter is about a "North-Semitic" *dirETtstehun^des*" creation. Only after the storm of the Atlantic sea peoples had swept away the Creto-Mycenaean sea *^phonic* rule and had ebbed at the coast of Amurus (Canaan), *Pulasati* and *Takara* founded states, the commercial power of the Phoenicians arose from them in later chronological sequence, as heir of the Creto-Mycenaean sea rule. We know from the papyrus Golénischeff that an Egyptian spiritual dignitary from the temple of Ammon at Thebes, Wen-Ammon, came to the Takara king Badira in Dor around 1100. These Ingvonian princes of Dor had their own chancery and maintained an active diplomatic correspondence with the Egyptian kings. In the negotiation between Badira and Wen-Ammon, the Takara prince also has the archives of his ancestors brought in to prove the gifts of the Egyptian monarchs. These archives will have consisted of boxes with written wooden or clay tablets, as we know the latter from the late Neolithic finds of Alvão (Portugal) and from the Minoan palace culture.

* (Richthofen 668, no. 9): *tune unusquisque illorum septem faciat suam sortem. id est tenum de virga et signat signo suo, ut eum tam ille quam caeteri, qui circumstant, cognoscere possint.* ¹ *Max Gmür*: Schweizerische Bauemmarken und Holzurkunden. Abhandlungen zum Schweizerischen Recht Heft 77, Bern 1917. 3 About the papyrus Golenischeff with the travel report of Wen Ammon, see *W. Max Müller*: Der Papyrus Golenischeff. Mitteil. der Vorderasiat. Gesellschaft, 1900, p. 26ff. and *A. Erman*: Eine Reise nach Phönizien im ii. Jahrhundert B.C. Zeitschrift für ägyptische Sprache XXXVIII (1900), p. 1-14. Illustrations of the Minoan-Cretan clay tablet in *A. J. Evans*: Scripta minoa, p. 32 (fig. 13), p. 47 (fig. 24), p. 48 (fig. 25), p. 49 (fig. 26) et al.

Philistine pottery finds of Palestine entitle us to assume that these native archives were kept in the Atlantean script on wooden tablets, although foreign diplomatic correspondence may have been in the Babylonian cuneiform script on clay tablets.

We will therefore have to consider the so-called "North Semitic" alphabet as the writing of the North Atlantic sea peoples, who first appear in the Mediterranean around 1400 BC and put an end to the Cretan-Minoan sea domination. The names of the tribes which belonged to this great coalition testify at the same time to the overseas relations between the writing systems of the Pulasati country (Palestine), Greece and Italy. The ancient Amuri country was given its name by the Philistines, the Polsete people (Akkad. Pa-la-as-tu, Pi-liä-te, Egyptian pwrjsiti) and their confederates the Teukrians (TsvKpoi, Egypt. trian, Z[a]k[a]r or T[a]k[a]r[a]), who also reached Troas. In the Aegean region we find again: the Achaeans fA^cttoi), whose later homeland Achaia (Hittite Ahlijjavä or Ajavalas) we met in section IV as an Atlantean name "mother" (aja)-land; further the Danaans (Aavaot, Akkad. Danua, Egyptian dijnwm), who reappear in Argos; the Dardanians in Troas (Aapödvtoi, Egyptian dsndnj), the Kefti (Egyptian kftj, kftw, kptr, Hebrew kaphtor) of Crete, the Alasi-ia (Egyptian i?ns?) of Cyprus. In the western Mediterranean, the Italic, on the other hand, we can later find again the names of the Sardinians (Akkad. še-irdani, Egyptian smcbrn, Sapöovtoi), the Sicilians (EtKekoC, Egyptian š?k?rwä?), originally settled in Italy, later in Sicily, which was named after them, as well as the Tyrsians, Tyrrhenians (Tvpöqvio, Tvppqvioi, Egyptian twrwä?), i.e. the Etruscans, whose master class, according to skull finds and pictorial representations, absolutely belonged to the Nordic race.¹

The "Phoenician" power emerged from the foundation of states by these sea peoples on the coast of the ancient Amuri land. In the course of the centuries, the Nordic master class fell more and more to orientalization, to miscegenation with the Oriental race, the so-called "Semites" who had invaded Syria. The Phoenician commercial power was nothing else than a legacy of the North-Atlantic, Ingväonian and Cretan-Mycenaean ancestors, on whose ancient routes the "Phoenicians" now reached the Atlantic coast of the Occident again westward through the Pillars of Heracles. The Phoenician writing is also only a legacy and probably already a very diminished one. It is possible that the Phoenician script, carried by the international commercial power of its scribes, exerted a certain influence on the writing systems of the peoples of Atlantic-Nordic race in Greece and Italy, in the sense of an impoverishing equalization, as is peculiar to every merchant script and merchant language. For the later Phoenicians were not creators of their own cultural values, but only the shippers of and traders in cultural products of other peoples, and their own "culture" was the spiritual image of their racially mixed composition.

And with full right the Cretans, supported by the ancient tradition of their country, could reject the fairy tale of the invention of writing by the Phoenicians, which had spread in a Hellas no longer knowing about its past. They still knew that the woman, the priestess officiating at the horned dolmen (later mythical - the "Muse"), had been, according to a divine mission, the bearer of the knowledge of writing. And with the same contempt the Turdetanians, as a culturally far superior people, could contrast their millennia old scriptural tradition with the spiritual low of the brutal destroyers of their community (p. 400).

¹ Cf. *Recke's* note on the anthropology of the Etruscans in *Reallexikon der Vorgeschichte* III, 2 (1925), pp. 147-148.

As far as the origin of the Atlantean-Nordic writing systems on the northern shore of the Mediterranean is concerned, they may have arrived - as already *The North Central alphabet monuments* emphasized - on the sea route ⁴³⁷as on the land route. The first way leads by sea from the megalithic culture of the Atlantic Mediterranean basin northwest and west Europe over the Spanish peninsula, Crete-Mycenae, Kypros to Palestine; the second way goes from the same northwest European megalithic culture area through Central Europe (Halle, Seltzsch, Tordos, Petreny) to Hellas and Near East (Troas). The origin is the same, only the time and the way of the journey or migration is different.

On the basis of this once again established, historical line of development we want to look around 12- North Mittelländi- for those chain links, which connect the already touched poles of the Mediterranean maelertunde^and^e rural Atlantics, the Vai syllabary of West Africa and the Cypriot syllabary of the East-en ^{to the} Mediterranean.

The excavation finds of alphabet monuments show a general same fact: it concerns always *grave gifts*: either the alphabet row is attached on objects, which are in the grave as a gift, or it was written on the grave wall. However, we had already established the same fact for the writing series of El-Hösch in Upper Egypt, which is to be ascribed to the North African megalithic culture of the blond Tuimah, as for the Neolithic "Soma" vessel of Dederstedt (Halle). We were also able to trace the origin of this North Medieval culture back to the Atlantic-Eastern megalithic culture of the Tuatha Empire, Old Ingväonia. The continuity of this Neolithic cult rite is preserved to us in the monuments of the older Nordic runic series. As we have already seen, also here the letter series, the futhark, is connected with the cult of the dead: the rune series of Kylfer with the heading *sueus* "this is the sacred (series)" is written on the grave wall, and the rune series of the bracteate of Vadstena with that ancient Upper Paleolithic, highly cultic entrance formula "lu(w)a tu(w)a" "two-fold", "twice", is found on a (funerary) escort coin.

Let us look at the findings of the North-Mediterranean alphabets, which originated from the crossings of the maritime and continental Atlantic script of the Occident.¹ The so-called Galassic vessel, 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 windings; a Greek, so-called Chalcidic alphabet is scratched on the base. The Etruscan syllabary consists of 13 syllabic groups of four syllables, for a total of 52 syllables. The consequence is:

bi	ba	bu	be
gi	ga	gu	ge etc. ²

This syllabary with the Atlantic ablaut series also corresponds to the arrangement of alphabet inscriptions found in Etruscan tombs, as in the tomb at Colle near Siena. Besides all kinds of Etruscan inscriptions painted in red, there is a Chaldic alphabet A to O and a syllabary: ma mi me mu na vo-----

in the same manner as on the Galassic vessel of Caere mentioned above.

^x *Albrecht Dieterich*: "ABC Monuments". Rheinisches Museum für Philologie N. F. LVI. 1900, p. 66 ff. ² *A. Kirchhoff*: Studien zur Geschichte des griechischen Alphabets, 4th edition, Gütersloh 1887, p. 135. *Lepsius*; Annali VIII (1836), p. 186 T. B. *Röhl*: Inscriptiones Graecae A. 534. *Kaibel* Inscr. Graec. insular. 2420, 2,

43	bar even	dar	th(ar)	-----
h	ber ger	the	the(r)	-----
er	bër gër	dër	thër	m-----
a	so on until			
ör	bör gor	dör	thör	m-----'

If we follow first the grave finds of the alphabet rows in the west, then again from Etruria comes the Bucchero vessel, which was discovered in Formello, near the old Veji.² Two Greek alphabets are scratched there in peculiar connection with Etruscan signs Above the first row *ur ur* is written in Etruscan letters. The first alphabet is immediately followed by: *saur uaszuaz*. The third row begins: *uararzuasuausz*\ the alphabet follows: *ausazsuaz usauaszusa*. The end of two rows of Etruscan characters is formed by *zarua zarua zaruas*. Twice the son of god of the winter solstice *ur (ul)* is invoked here, whose signs here are the "two bows", "two "mountains" etc. Hfl or AA, that is QO or $\triangle\triangle$, are actually "two tens" (ur-ur, ku-ku, ur-ku (ka), ar-ku, bi-ur-ka etc.). In the further cult formulas the *zuaz (suaz, zusä)* reminds of the entrance formula of the runic series in the Kylfer grave *sueus*.

If we now return to the Greek sohrift series in our selection overview, we must mention the finds from Amorgos, where a part of an ancient alphabet- is carved into rough rock (Röhl IGA 390). Also in Amorgos, on the back of another inscription, the Ionic alphabet is found carved *24 times* in succession.³ The fact that the number 24 is associated with the series of letters is an indication of the former existence of a series of 24 characters.

Also in the later Roman imperial period, the findings of alphabet series on grave goods continue: for example, the ash tree found in a Roman burial ground in Maar near Trier, which, in addition to the upside-down alphabet near the foot of the jar, bears a consecration formula, an alleged defixion spell.*

Also important is a marble tablet which was found near Petronell in a Dolichenus sanctuary. Whatever else may have been written on the tablet, it contains the Latin alphabet and the formula "ex visu". Together with this tablet was found a votive stone dedicated to "Juppiter optimus maximus Dolichenus" "pro sal(ute) imp(eratoris) Caes(aris) M(arci) Aur(elii) Commo(di) Aug(usti)".* So to the supreme god was dedicated the alphabet of the marble tablet for the salvation of H. M. the emperor Marcus Aurelius Commodus. We will still deal with the figure of "Juppiter Dolichenus" in the sections "Son of God" and "Thorn" and recognize in this cult, which advanced from the Near East to the Occident, a renaissance of the long-lost, Atlantean symbol of the Son of God from the bull age, the "year divider of the winter solstice", who holds the "two domes" (double axe) M.

Where a favorable circumstance has preserved for us the walls of the houses of an ancient city, as in Pompeii, there we find an astonishingly large number of inscribed alphabets, Greek,^x *Dietrich loc. cit.* p. 80; *Archaeol. Anzeiger* (1863), p. 92.

² *Dietrich p. 78; Kirchhoff p. 135 ;*

Mommsen: Bul

letino dell' inst, 1882, 91; *Kaibel: Inscr. Graec. insular.* 2420, I. 3 *Dietrich p. 80; Roß: Inscript. ineditae* II, n 127. * *Dietrich p. 81; Lehner: Westdeutsche Zs.* XII, 1913, *Korrespondenzblatt* Nr. 10, p. 201 ff. 5 *Dietrich p. 82; Kaiinka; Athen. Mitt.* 1892, p. 122.

Latin and Oscian. There is, for example, a complete Greek alphabet, the same series of which is repeated *in reverse*. In total, 16 Greek rows have been counted (CIL, IV, p. 164). Equally diverse are the Latin series. It is striking that they always reach only up to x, where the additional letters y and z were already in use. We will see the same peculiarity repeated on a *Christian* inscription of the 6th or 7th century, where the alphabet row also goes only to y. Dieterich (p. 98) has already correctly concluded from this that it is an old cultic tradition which was "tenaciously held as a magical formula which was only *so* effective".

A special phenomenon among the Latin alphabets of Pompeii are those rows, in which to the first letter each time the last is set, to the second the penultimate etc., so that a letter sequence of this kind arises: ÄX BV CT DS ER etc.. The meaning of this grouping as year symbolism becomes immediately clear, if one confronts the letters A

etc. X ---

as "upper" and "lower", ascending and descending, going back and forth series of the Month signs, the summer and winter side, as with the Nordic staff calendars. This is i3" The dichotomy also the sense of the just mentioned backward repeating alphabet, the so- "Wtrophedon^{^d} called "bustrophedon"-spelling, that the second or "lower" line, the backward or ^{spelling} back again half of the monthly sign row, represents the sun course from the summer to the winter solstice.

There is here a continuity of the oldest use of this series of signs, which originally consisted of two equal halves, of which the second was written reversed, thus backward. The complete series of 24 characters belongs to a later stage, of which the first 12 mark the ascending half-year, but the further 12 the descending half-year.

For the prehistory of the alphabet, its origin and cultic use as the>4- Elementum and ~
Stoicheion

Month signs of the solar year we possess in the Latin name *elementum* and the Greek *stoicheion* (otoixetov) extremely important indications. The former name, "elemen-tum", goes back - as Heindorf has recognized first - to the consonant sequence *l-m-n* which form the 10th and 12th letter of the old Latin alphabet. They form the beginning of the *second* row, in a division of the Old Latin alphabet of 20 letters into two halves or rows, stoichoi (oroixot), or the *end of the first half* or row. Because in the old Latin alphabet probably the tradition of the three different "year rows", the Arctic-Nordic row of two times ten characters, the North Atlantic of two times eight characters and the South Atlantic of two times twelve characters, is present in overlapping.¹

What great importance for our investigation the formula *l-m-n* has, will result further below. We come to the Greek name *stoicheion* in the section "The year-

¹ On "elementum" cf. Z. Hauet in "Mémoires de la société de linguistique" V (1884), p. 84; Wölfflin: Archiv f. lateinische Lexikographie XI, p. 444; Walde: Latein, etymolog. Wörterbuch, p. 191. the etymology of Herman Diels; Elementum. Leipzig 1899. pp. 81-87, elementum from ♦elepantum of ἐκέπα[^] "ivory letter⁰", is rightly rejected by Walde as untenable.

ring and the stone setting". Here it is to be noted only preemptively that "stoicheion" has the following, resulting from each other meanings: a "small upright pole", then the "pin at the sundial" which casts the shadow and indicates the hours of the day thereby; then this "shadow" itself, the "walking", "wandering" (of this shadow): *Zodiac*, the "ground" (on which one walks), the "earth's surface", "foundation", "support"; the "element".

Further "*stoicheion*" means "*letter*" as the first, simplest component of the speech and an expression like *kata stoicheion* "*after the letter sequence, after the alphabet*". It is here in the meaning of the Greek word still the original connection between the letter, the character, as hour sign of the day sundial and month sign of the year sundial.

"Stoicheion" is a diminutive of *stoichos* (ōroixo?) "row, line," which includes the ablaut forms *stoichas*, *stochos*, *stichos*, and *stix* (ōrif), as well as the tense *steichō* (ōretx^) "to go" "to go forward," sanskr. *stighnōti* "to rise," Alban. *stek* "passage, entrance," "way," Irish *ttagu* (Celt. 'steig-} "I go," *techt* "come, walk," gäll. *taith*, "way," got. *steigan*, Old Norse *stiga*, Anglo-Saxon *stigan*, Old High German *stigan* "to rise," as well as the word "steg," a group of words again related to *stand*, *stuck*, *pole*, Low El. *staak* and *hour* and refers to the Atlantic-Nordic day and year sundial, the pole or stone setting or --- of the six or eight poles or stone stelae around the center pole or center stele, which we will discuss further below and then in the section "year ring and stone setting", where we will also return to the word *stoicheion* and *stoichos* "row, link".

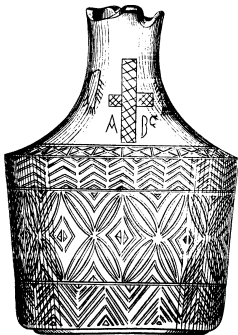
Since the knowledge of the "holy year", the "year of God", is the basis of the comprehension, of the acting of God as the world spirit in the universe, as the learning of the signs of the day and the year, the letters, forms the basis of all knowledge, so "stoicheion" could receive the derived meaning "first simplest component" and then "the first components" of the appearance world of the physical things, the "basic substances", "elements", of which Empedocles first assumed four. The "two elements" (ōrotx^a dp.cp6repa) are called "earth and water" (Polemon i, ii), as Plato (Polit. 278 c) speaks of itepi rd rcbv ndvrojv örotx ^ .^{ca}

We pass over the great role, which the series of characters plays also in the Greek philosophy as expression of the metaphysical-supersensible, especially in the letter symbolism of the Pythagoreans, who fall back also here on the old, cultic traditions, whose interpretation, however, is of speculative kind.¹ The alphabet symbolism of the Greek magic papyri is still based more on the popular tradition, especially the use of the series of the later seven Greek vowels a e i) i o v o) as a formula of mysterious, supernatural power. It also fulfills an important function in the literature of Gnosticism. And characteristic also for the now following, Christian period is the use of the alphabet in its entirety in the invocation of divine or demonic powers.

15. early Christian All the main forms of use of alphabet series in the ancient-pagan world live alphabet symbolism ^ jweerer world. In Carthage, Delattre has found in the cemetery of the ancient Christians discovered a terracotta barrel, which on the neck the cross between the "two

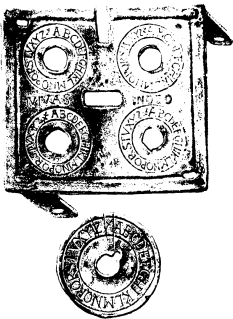
¹ See for this *Frans Dornseiff*: The Alphabet in Mysticism and Magic. STOIXEIA. Issue VII. 2nd edition. Leipzig-Berlin 1925.

PICTURE



The prayer of the He

- i) Cult water vessel from the Christian cemetery in Carthage, with the cross of the year series "A B C". - 2) Part of a bronze shrine with juvenile id punkte arranged, fourfold alphabet and the consecration prm.



Middle of the year between the "two fishes" and the beginning
 ealkopf of Christ, who in the "painting cross" of the solstice :h
 "Vivas in deo" ("May you live in God").



3a



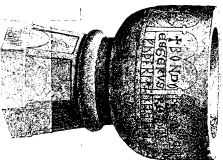
3b



3c



3d



3h



3i

- 31 baptismal font of silk, Whore office, Jutland, with representation of the course of the year, a) the arc: Winter solstice; b) the germinating plant in the form of the 'man' sign (spring); c) the sunflower in the 'Aa' sign of the two 'man' signs (high sunners); d) the tree with the lowering branches, the 13 signs of the 'Golden number'.
- 32 Baptismal font of Balse, Trastio office, Seeland, with the short row of runes and the three complementary signs, the 13 signs of the 'Golden number'.
- 33 Communion cup from Tomstrup, near Kallushögen, Holboek Amt, Zealand, found in the churchyard during the excavation of a grave (13. century). At the edge the short rune series with supplementary characters from the long rune series

Fish" and, at the foot of the cross, the old "ka" sign (Fig. 4712, Atlas, ^{Early Christian alphabet} with great probability, we are dealing with a sacred vessel used in the act of baptism.¹ It would therefore 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 cannot surprise us if we find the continuity of this cult and its symbolism also in the Christian period in the old Mauri area of North Africa.

As the most important characteristic must be emphasized in the first place the "cross", dās between the "two fishes", the "&zr"-fishes of the Awesta, the "two serpents", thus in the "year"-sign stands We have in the previous section (Text Taf. III, Nr. 29) that in the Ingvaeonian tradition of the runic series of the Themsemesser (Pictorial Supplement 19B, No. 3) the cross + is still an alternate form for the "year" sign §, as it also denotes the division of the year (of the winter solstice) in Sumerian (Text Plate II, No. 159) (pp. 211-212). The "year circle" sign of the "two bows" (snakes) "fishes" etc. is called in the winter solstice as consonant stem *k-r* or *k-l* with inversion *r-k* or *l-k*. By the way, the word *kar* has been preserved just in the Germanic languages in the meaning of "container", "vessel" etc., Middle Lowl. *eure*, *Caere*, Old Saxon. *kar*, Old Norse. *ker*; Old High German. *char*; thus literally corresponds to Latin *or-ca* "barrel, vessel", the underworld name *Orcus*, Greek *orux* (öpvg, acc. öpuya), a "grave device" (from orusso Öpvöcū, vpxco "dig"), then "grave fish" (a species of whale), which comes from the myth of the "god in the fish's body"; further Latin *ur-na* from **urc-na*, Greek *urche* (uppi), Sumerian *uru-gal*, *irkaUu*, *ki-ur* "earth, underworld", Hebrew *'ârag* "earth", etc.

We will treat this word group *r-k* and *k-r*, with the *o-u~a* vocalization as designation of the year circle in the winter half, in the midwinter, in the winter solstice, as well as the mother earth, the grave house, the "container", the "water of life" still in detail in the section *ur-ka*.

The representation of the cross between the "two fishes" on that grave-gift, the Christian vessel from Carthage, thus still corresponds literally to the Neolithic representation (text plate III, no. 13, Atlas fig. 2735) in the stone cist of Niedleben near Halle, as also the other ornamental decoration of the vessel, the border of "painting crosses" on the neck as well as on the belly as "quatrefoil", the rhythmic repetition of the mother-water ideogram A A at the same time symbol of the mother earth *ku*, represents a continuity of the Neolithic-Nordic grave vessel symbolism (text plate IV).

And also here the Greek name of the solar "grave fish", the *orux*, lat. *orca*, which also means "grave", would literally correspond to the old Norse cultic name of the snake as "grave"- and "earth-bane", - "spell", *graf-vitnir*; *jormun-gandr* (Skaldskap. 58).

The Christian water of life tomb of Carthage teaches us on top of it - and this is the most important - that the "holy row" begins where the Son of God is in the "two fishes", the "two serpents", the "year", the "Jul", in or at the "cross"!

Another Christian monument, also published by G. de Rossi, is a box that was covered above and below by bronze plates, one of which shows four circles (solstices) set in the shape of a painted cross. Each of these four circles bears in marginal writing the Latin alphabet In the center between each two circles is inlaid in silver to read:

letters *ABC*, with the letter C still in the form of Fig. 15 A, No. 1). As de Rossi⁴⁴¹ surmises with

¹ Bulletino di Archeologia cristiana, 1880, Tav. VIII and 1881, 125ff.

vivas in deo - "may you live in God". The box comes from Rome and is said to belong to the 4th century. The box is accompanied by a plaque with a youthful ideal head of Christ. (Fig. supplement 15 A, no. 2, atlas fig. 4713 a; for a similar bronze disc, see atlas fig. 4713 b.).¹

The ABC is therefore a way to "live in God". In connection with this and the Carthaginian monument discussed earlier, I would like to refer to another, Christian grave find of the 4th century, also a "water of life vessel", a so-called "hama", from Concevreux (Aisne) in Gaul (Atlas Fig. 2483). It is a cult vessel, the type of which already appears in the Gallo-Roman tombs of the 4th century. The present one shows six concentric circles on the belly of the front and a ten-petaled sun rosette as center. The three innermost circles or rings bear inscriptions: namely the outermost, the third, the blessing formula: "pax fides caritas semper tecum permaneat"; the second ring: "calicem salutaris accipiam et nomen Domini invo(cabo)"; the inner ring (1): "Jochannis *vive Deo utere Felix*".

At the foot of the vessel is the cross of the four *£a* signs, an ancient symbol of the annual course of the "man", the Son of God. At the top of the neck the "man", the "crucified Son of God", the "man" rune Y, which stretches both hands Y as arms of the cross dare from itself. On the handle is the "tree of life" growing out of the A *ku*, etc..

The box of Rome has taught us that in order to "live in God" one needs the alphabet in the tomb. The water of life vessel of the Christian tomb of Carthage confirms us the same. The water of life vessel of Concevreux invites in its inscription to receive the "cup of salvation" and to invoke the "name of the Lord" so that the dead should "live in God". The call of the Lord is shown by the vessel of Carthage: it reads - *ABC*, etc.

These first three letters of the alphabet, in this case Greek, are also found on a Christian inscription stone discovered in the "Cimitero ostriano", which served as a closure plaque for the tomb of a boy (de Rossi loc. cit., p. 131).

Besides the sacramental connection of the alphabet series in the Christian grave cult with the "water of life", we can prove the same connection with the bread of life, the body of the Lord. In the catacombs of Bolsena, under a series of crosses, besides the word *pax*, parts of the alphabet are found carved around the image of a loaf.²

Among the Christian wall inscriptions, graffiti from the Cimitero di S. Alessandro on the four Nomentana near Rome must be mentioned, which contain not only a whole, somewhat erroneous alphabet, but also the arrangement of the letters *AX-BV-CT* etc. known to us from the Pompeian walls (de Rossi l. c. p. 131).

Already Dieterich has drawn the logical conclusion with regard to these monuments that it would no longer be permissible to speak here of mere writing exercises of the boys or the stonemasons. And so de Rossi has also tried an explanation following the 16th alpha and so often found on corresponding monuments signs A-Q (a-ö) and the words in omega ω Apocalypse of John (I, 8, cf. I, 11, XXI 6, XXII 13): $\acute{\epsilon}\gamma\delta$ $\epsilon\lambda\eta\iota$ $\tau\omega$ $\delta\kappa\epsilon\alpha$ $\kappa\alpha\lambda$ $\tau\omega$ $\delta\pi\chi\varsigma$ $\kappa\alpha\lambda$ $\tau\acute{\epsilon}\chi\omicron\gamma$, $\chi\acute{\epsilon}\gamma\epsilon\tau$ $\omicron$ $\kappa\upsilon\pi\iota\omicron\gamma$ "I am the Alpha and the O, the beginning and the end, says the Lord" and in I, ii and XII, 13 "the Lord" adds: "the first and the last" (6 $\chi\rho\&\tau\omicron\gamma$ $\kappa\alpha\iota$ $\omicron$ $\epsilon\ddot{\omicron}\chi\alpha\rho\omicron$?) and - "I will give to the thirsty from the *fountain of the water of life*" ($\epsilon\kappa$ $\rho\acute{\eta}\tilde{\eta}$ $\iota\upsilon\lambda\eta\tilde{\eta}$ $\tau\omega\theta$ $\omicron\ddot{o}\alpha\rho\gamma$ $\rho\acute{\eta}\tilde{\eta}$ freely" (XXI, 6).

¹ Bullettino 1880; pl. VII fig. ia. ² CIL, X 2887" Bullettino 1881, p. 132.

These passages are of such great importance for our present investigation that I also anticipate here on our later investigation and discuss some details already more near.

First the name of the "Lord", the *kyrios*, *kyros* (Kvptog, KVpog), sanskr. *QŪra-h* "mighty, *7-The "Lord" and strong", awest. *sura-*, *sura*^{the year circle} "strong, powerful", Celt. *kauaros*, ir. *caur* "hero", gäl. *cawr*, corn. *caur* "giant", sumer. *gal* "big". It is the *k-r* or *k-l* consonant stem, in the inversion *r-k* or *Z-^* stem, as designation of the *circle*, *yearly circle*, then of the *son of God*, whose "yearly course" is this circle, whose name as the son of God who sank down to the sun hero is given to us in the Greek *Heracles* (Ἡρακλῆς) and the Latin *Hercules*, *Herde*, oskisch *Herekleis*, *Hereklui*, vest. *Herclo*, a double formation is present, which contains both

r-k

The meaning of this *k-l* or *k-r* or *l-k* or *r-k* stem is "two arcs", "circle", "circular enclosure". We will study the word in detail in the next section. Due to the above mentioned solar cultic sound shift, this root must occur in the forms *k-l*, *h-l* or *ch-l*, *g-l* as well as *l-k*, *l-h* or *l-ch*, *l-g*, where instead of *l* also *r* can stand. The name designates the Son of God as "circle-walker" or as the one who passes through the "two arcs", the "upper" and the "lower". The *kyrios* is doubled in the *hercules*, *hercle*, *herclo* as "circle-circle", "arc-arc," ® or ©, C 0 or §, the "twofold," a word literally corresponding to the Hebrew *gUgäl*, the ancient name of the cultic stone circle in the Jahu religion, to be discussed in the next section.

We have got to know him in the previous section (p. 224-225) as the Babylonian *Gilga-mel* "circle-man", "circle-center", who stands between the "two thorns". He is also called *giš-bil-ga-md*, a word which means "tree of life" 4- "fire" 4- "man" and unites in the Sumerian ablaut series *ma*, *me*, *mi* and *mu* the meaning of "God", "man", "sky" and "year" (see p. 234).

It is again the same word that is *carcer* and *circus* in Latin, our word "church", Old Saxon *kirika*, Anglo-Saxon. *cirice*, Old High German *chirihha*, Old Norse *kirkja*, Cymric *cruc*, Irish *cruach* "hill", "thing hill" (originally with stone circle), which is by no means borrowed from a Greek *kyriakon* (KVpuxKov) "house of the Lord". All intermediate links are missing for such a borrowing: the Gothic uses *aikklesjo*, Latin *ecclesia* from Greek ἐκκλησία, which also became authoritative in the Romance and Celtic languages. Rather, "church" is to be regarded as an Ur-Germanic word denoting the "double circle," the "two arches," and as a simple form *r-k* (*l-k*) corresponds literally to the Anglo-Saxon *ealh*, Anglo-Saxon *alah*, Gothic *alhs* "temple," Old Lit. *elkas*, *alkas* "sacred grove," where the Son of God, the "Twofold," the *Aid of* the Naharvali, was worshipped. It corresponds also literally to Finnish *kiekka-ra* "circle", "ring", "round", *kikkura* "ring", Syrj. *gögär* "circle", "ring", *gö-gräs* "round" etc., - Finnish *kari* "bow", *käri*, *keri* "circle" etc., as Gothic *alhs* "temple" corresponds to Latin *arcus* "arch" and *arx*, our "castle", which originated from *r-k* with renewed prefix of ^-stem, as designation of "mother mountains" - "two arches" (*bi-or-ku*, *bi-or-ka*). Likewise the Greenland Eskimo *kerka* "the middle" of a thing and *karmak* "a wall of lawn and stones" (change of *k* and *m*) shows clearly still the relationship to the year and cult circle and to the year division. If now the "Lord", *k-r*, the *kyrios*, says of himself that he is the "beginning" *archē* (dpxn),⁸⁰ he testifies that he is the *r-k*, the

the same who was in the "enclosure", the "hag", the "grave house", there where he is reborn, resurrected He is the "beginning", *archē*, as root word identical with the Greek *herkos* (ēpKog) "enclosure", "closure" *herkane* (épKdvr)) "Hag", *horkane* (opKdvr)) "enclosure", "enclosure", where the *horhos* (öpKog) "oath" is taken. We see here the complete, linguistic agreement with the Latin *jur-* in *iurare* "to swear" and *ius*, genit. *iuris*. Because the *Jul* (= *iur-*) is the main thing of the year: the finding of law takes place there, where God dwells in his *k-r*, where he is reborn as *r-k*. According to the several times mentioned law that the *l*-stem changes with *k-h(ch)*-g phonetic series, *jul* (from *ju-ul*), thus also phonetically completely corresponds to the Old Norse *kūla* "bump", Middle High German *kūle* "ball", which is identical with *kule* "pit, grave", Mhd. mnd. *kūle*, Low English *kul*. The basic meaning is "two arcs", hence "circle", "grave circle", whether as "pit" or "enclosure" (fence, hag, circle of piles or stones), transferred - "two hills", "two mountains", the sign oo, which in the rectangular spelling became $\triangle\triangle$ (*bi-or-ka* etc.). Because where the grave circle is, there is also the year circle of the winter solstice.

It is the same root **her* "enclose", which is present in the Latin *hara* "stable", *cohors* "enclosure, yard room, cattle yard", *hortus* "garden, enclosed property", got. *gards* "house", altisl. *gardr* "fence, enclosed yard", altsächs. *gard* etc., also in our "hurdle", altniedd. *hurth*, altnord. *hurd* "door", "door wing" etc.. In this "enclosure" *k-r*, *h-r*, *g-r* is the "lord", the "honorable", the Herclo, Hercules, the "kyrios".

When the *k-r* turns around to the *r-k*, *r-h*, *r-ch*, the "beginning", *archē* (dp^q), of the "circle" is there again. When the "lord" has passed through the "year", he arrives again at the "dome", at the *t-r* or *t-l*, lat. *telum* (litter), greek. *telos* (réXot); "goal", "end", from which the time word *telein* (reXeiv) "to complete", "to finish" and *teleios*, *teleos*, *teleōs* (réXeioçj, réXeo^, cret. reXqo"; > reXecu;) "completed, finished, complete", "to be finished" is derived. So the "Lord" says: "I am the beginning (*arehe*) and the end (*telos*), the first and the last, the A and the Q."

18. the cult symbolism Which meanings have now both vowels A (alpha) and Q (ö-mega) which the Hellenistic-Christ-"Lord" designates as the beginning and the end of all existence? From the past proofs culture h b j_{acn} wr already the high-cultic meaning of the alphabet row can recognize, whose use in the death cult seems to go back to an ancient rite. The Greek "ö-mega" is a later additional letter. Originally, all the north-central alphabet series, the Latin, Etruscan, western and eastern Greek, small Asian to Phoenician alphabet close with the "cross" sign of the winter solstice, be it as a "painting cross" X or as a "right cross" both in the equal-armed form of the cardinal point cross 4- as well as the "man" cross + or T (Text Taf. I, No. 27-55) whose representations in the "grave house", "mother house" hieroglyphs we got to know in the previous section as Atlantean cult symbolism: in the East-Mediterranean alphabets the sound value is *t*, in the Latin-Etruscan *ks* (x). Then, in the alphabets of Italy, we find the semiconsonantal # sound as the preceding sign. The final sequence in the Greek etc. Alphabets is *r-s-t*, in the Italian *r-s-t-u-x*.

Since the "painting cross" is the sign of the winter solstice, which connects both halves of the year, the Italic alphabet originally closed with ": this has been the old formula of the *Ren* or *Elk* age. The "Lord" was there the *A* and the *U*, the *ur-ana* "ancestor", the *alu*.

Let us turn first to those Greek papyri already mentioned, in particular those acquired from Arabs by Count Anastasy and discovered in Theban *tombs*.

V	b	g	d	z	th	k
g	~~b~~	~~g~~	~~d~~	az	a t	~~k~~
è	~~b~~	~~g~~	~~d~~	~~z~~	th	~~k~~
(	~~b~~	~~g~~	~~d~~	~~z~~	ë t	~~k~~
0	~~b~~	~~g~~	~~d~~	i z	hit	~~k~~
u	~~b~~	~~g~~	~~d~~	oa	h t	~~k~~
ö	u	~~g~~	~~d~~	~~z~~	h t	~~k~~
(^{CD})	S	ö	b	ös	ö	h g ö
~~br~~	~~es~~	grass	rus	la		
br	es	gres	rges			
bris		gr	es	ras	d	
bros		gris	res	d		
brus		gros	r	es		

with all kinds of oversights and messes to the last:

chras chres chris chros chrus chrös.

In the same burial ground two great magic books were found, in which the vowel signs aeëiouö (a 8 q i o v ^{CD}) in infinite variations played a great role as the great mystical magic name of the supreme god himself: they were supposed to possess the secret power to ward off demons and to compel spirits. Without going into a discussion of the manifold magic words and magic names, in which Hebrew, Egyptian, Babylonian and Greek sounds are swirled together,¹ only one of the best known shall be highlighted, which as a formula still directly shows the origin from the alphabet series:

tzbraca
d?abrâ-----

It is a "palindrome" (word puzzle which can be read forwards and backwards) familiar only by analogy, a beginning of the Latin alphabet made to the rolling magic formula which has special value for us because not the sequence is *a-ba-ka*, but *a-bra-ka*, read as consonant stem *b-r-k*. We have here an ancient, latent reading (*b-r* bezw. *b-r-k*) of the second letter *b* as sign of the "Grab-Hausés", the "two mountains" before us, to which we still come back further below.

^x Bibliography by Dieterich op. cit. p. 90-91, especially Dornseif: Das Alphabet in Mystik und Magie. S.35f.

¹⁹ the relation of the I leave here for the time being the history of the alphabet, the "sacred series", in order to first, Nordic Rönnekei-

then to the death cult in connection with our cult-language-historical investigation of the symbolic Be- glauben^d v^hrist-^ecutun & d^{ct} vowel series a-e-i-o-u, the ablaut series, to trace further and now in dear and Christian regard to the Nordic alphabets, the runic series, the so-called "Futhark" after its six first book-¹ letters. As we were already able to state in the previous section, the two most important monuments of the older, Nordic runic series, those of the Kylfer grave (Pictorial Supplement 19 B no. 4 = Atlas fig. 4681) and the bracteate of Vadstena (Fig. supplement 19 B no. i-2 = Atlas fig. 4682-83) belong to the cult of the dead. The "Futhark" of Kylfer was written into the grave of the deceased with the inscription *sueus* "this is the holy (row)",¹ which reminds so strikingly of the formula which is on the Etruscan grave vessel of Formello near Veji as an addition to the alphabets: *zuaz* (*suaz*, *zusa*). A burial gift or escort coin is the bracteate from Vadstena, whose "futhark" even bears the Upper Paleolithic introductory formula *lu(w)a tu(w)a* "zwiefach".

A grave gift is also the clasp of Charnay (Atlas Fig. 4685), a silver clasp found in Burgundy on a burial site from the "Merovingian" period and presumably of Burgundian origin; the clasp bears, among other things, the "older series" up to and including the 20th rune (m) as an incision. Likewise, the *short* Norse rune series appears as a grave offering, namely on the wall of the large burial chamber in the Maeshow mound near Stennes on the Orkney Islands (Atlas fig. 4689), in a very important version, which still shows the *two* "ur" signs and writes the "man" sign reversed X in the autumn series.

20. the baptized^{ceijj}), B jje. "sacred series" was "the beginning and the end" of life, the "year" prayer for re-embodiment, resurrection, rebirth, is revealed unequivocally from 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 fecit". The uniqueness of this monument, which belongs to the beginning of the 13th century, is that it shows the so-called "short runic series" of 16 letters, which, starting from Denmark at the beginning of the 9th century, replaced the "long runic series" in Skadinavia. We will deal with these two series in more detail. Here we shall only note that on the baptismal font of Bårse this short runic series still appears in its old order, albeit with some more recent ingredients for n, 4 for a, and A for y. *No other monument of the Middle Ages, however, has preserved for us the old series!* Only the work created by the Frisian master betrays the transmission of an ancient, Ingvaonian cult tradition. For, that here is an *Ingvaeonian* tradition, is evident from the following fact: to the runic series were added three more signs, the last of which is the *Anglo-Saxon* "year" - sign S. They form the 19 signs of the so-called metonic cycle, the moon cycle or moon circle[^] of 19 years, which was used also by the Christian church for the festival calculation. In the Nordic Primstab-, Rimstock- or Runenstabkalendem the 19 runes are used for the designation of the so-called "golden number" (numerus aureus)?

¹ About the equally important other reading *sulius* see section "Son of God". ² Cf. for this E, Schnippel: Über einen merkwürdigen Runenkalender, so called Rimstock oder Primstab des Großherzogi. Museum zu Oldenburg, Oldenburg 1883.

It is a generally accepted fact that the use of the so-called "golden number" is a cultural achievement brought to the North by the Christian Church. Already with right, but unheard, *Georg Stjermhelm* (1598-1672) raised his voice against it in his "Anticluverius" published 1685 after his death in Stockholm and asserted that the 19-year lunar cycle, by whose discovery the Athenian Meton (about 440 B.C.) is supposed to have brought about the balance between lunar and solar year, had always been provable on the oldest, Nordic rune stick calendars. This testimony of Stjermhelm weighs all the more heavily, as he may have known many an ancient rune staff calendar in his time, which has been lost to us today forever.^x The ancient continuity of the symbolism in the Nordic staff calendars we have already been able to establish several times. If *Stjermhelm* now further refers to the testimony of Diodorus to show that the lunar cycle was by no means regarded as a Greek discovery by the writers of antiquity, he was, like *Rudbeck* later, already on the right path, the further pursuit of which the state of the historical science at that time did not allow them.-

Since it is of fundamental importance for the overall question, the message of Diodorus (II, 47) may follow here. It refers to the tradition of the Hyperborean island, which I identified with Polsete-(Forsete-)Land, examined in section IV: "These Hyperboreans are said to have a special language and to be very friendly to the Hellenes, but especially to the Athenians and Delians,² and this goodwill is said to originate from *ancient times*. Also some Hellenes had come into the country of the Hyperboreans and had left there precious consecration gifts with Hellenic inscriptions. Likewise a Hyperborean of the name Abaris had come to Hellas from ancient times and had renewed friendship and kinship with the Delians. From that island the moon is said to appear only in a very small distance from the earth and to show quite clearly visible elevations like the earth. *Always after nineteen years the god* (Apollo with the swan) *himself should visit the island, in which period also the celestial bodies return again and again into the same position, why also with the Hellenes a nineteen-year period is called the year of Meton* (see XII, 36)".

The message of Diodorus thus leads back with great certainty also the knowledge of the nineteen-year lunar cycle to a North-Atlantic culture, as he puts the celestial science and time calculation in general as an Atlantean cultural achievement, in that third book, which was already consulted by us for our investigation. It is about the passage in the 56th chapter, where he connects the origin of the religion with the Atlantians and mentions their mythical first king *Uranos*, the great ruler and bringer of culture: "He carefully observed the stars and predicted many things that would happen in the sky; and so he also taught the peoples to observe *the year according to the movement of the sun and the months according to that of the moon*, as well as the different seasons".

¹ The oldest rune staff calendar known to us was published by *Olaus Wormius* in his work "Fasti Danici" written in 1626 (2nd ed. Copenhagen 1642), after the Liber III of the "Codex Membranaceus", a manuscript destroyed in the fire of Copenhagen in 1728. According to its inscription, the calendar dates from 1328. "Att thusant ar og thryhundrath ara og tiuha ar og att ar uam lithin af Gus byrth, tha an thitta rim uar skrivat Tha uar og ß sunnar daghr og i siaund radu i tavlunni prim", that is, "1328 years had passed since God's birth, when this rim (calendar) was written. There was *th* (= C) and *u* (=s B) Sunday (-letter) and *mm* ("twemadr" " XVIII) in the 7th row in the tablet Prim (or "Golden Number"). ² Cf. Herod IV, 33; Pausan. I, 31.

If the ancient traditions of the Atlantic culture did not contradict the assumption of a Mediterranean borrowing of the Norse celestial science, which should have taken place even in Christian times, the findings of the symbolism of the rune staff calendars would have to be sufficient to eliminate this hypothesis, which makes a mockery of every logical consideration, from the world forever.

One has never been able to give an explanation why the Germanic peoples (Tuatha peoples, North Atlantians) of all people, who belonged to the same race as the Nordic peoples of Italy, Greece, Iran and India, should not have possessed an equally highly developed celestial science, when they were naturally given the best possibilities of observation in their Nordic winter night. Only the complete ignorance with regard to the symbolic and written historical monuments of the primitive culture of the Atlantean-Nordic race could have led to such a fatal misjudgment of the real facts.

On the one hand, the symbolism of the Nordic staff calendars teaches us a continuity going back to the *Upper Paleolithic* just on astronomical basis, so on the other hand, the partly highly cultic, archaic designations of those nineteen letters, as they are given to us by Stjernhelm and before him by Joh. Bureus (Bure) in his "Runakaentslonas Laerospan h. e. Elementa Runica" Upsala 1599, to think even for a moment of a Mediterranean, even Christian borrowing. We will come back to these names later. Here it is sufficient to refer to the *last* sign of the nineteenth row on the baptismal font of Bårse, the Anglo-Saxon "year" sign 4>, the meaning of which has been handed down to us, as has already been mentioned, by Bure and Stjernhelm in the name "Thors belghbunten" and "Belgbunden Thor", which means - Son of God (*tor* bezw. *tur*; the autumnal-winterly) 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 yearly course closes and the son of God begins a new course, the sign, which unites end and beginning in itself. Still Stjernhelm (p. 157) could record from the peasant's mouth that ancient tradition of the cosmic meaning of the hieroglyph \$: "Tä sägs af gamal saga Wysa mannum oc tida prövarum: at Odin beter sina Hestar in Belgbunden" - "it is reported to us from old lore of knowing men and from the times experience that Odin harnessed his steeds in "Belgbunden" \$". This is the younger Bronze Age conception of the god with the sun chariot instead of the sun ship.

The end of the year in the winter solstice, the 19-year cycle of the heavenly bodies, the year of God, the human life as "year", it is expressed with the same symbol of the closing and again dividing circle (D of the end of the year and the winter solstice. And therefore it appears also as continuity of the ancient God-light and rebirth belief on the early medieval gravestones of Old Ingväonia, of which I mention here as an example the gravestone from the church of Hansted, Amt Aarhus in Denmark (Atlas Fig. 3125) only. On it stands the "Order Cross", an ornamental arrangement of the "Painting Cross" (see section "Painting Cross"), which grows out of the yearly division ideogram \$. On the "Order Cross", in the center, there is again a circle with four prongs turned to the solstices (SE-SW, NE-NW). Both symbols, "Order Cross" and circle with the four prongs, are synonymous determinants to the symbol of "Man", which is represented here in the form of a human head, from the lowest part of which the stylized water iris, the Ilge, protrudes downward, on the Order Cross under the center circle. The same representation as symbolization of the ^-hieroglyph we find also on the early-

la Tène period obelisk of St. Goar (Atlas Fig. 1622). The water sword lily as stylization of the "man" rune Y and , the *ilgi* and $\wedge$ ^zZ-sign is already for the north Neolithic provable and in the previous section by us already touched (see p. 322-24). On the gravestone of Hansted is on the staff, between the two arcs of the f-sign, again, the painting cross X attached, and further up, between this and the "man" with the "lily", is a wonderful sign connection, which is again framed for itself. It consists of the "r-sign in the rectangular writing Fl, above it the painting cross X and above it the f-a-sign, which is stylized at the same time as sign of the "two mountains" in rectangular writing, a double sense, which is still underlined by the here suddenly *grain-like* unloading of the staff, on which the sign connection is attached. From the &'-"r-&z symbol then emerges the "lily-man" upward. The whole is a splendid polyphony of the ancient winter solstice myth and its doctrine of rebirth, for which there is no single Christian interpretation of origin! The ancient use of the ©-sign in the Nordic grave symbolism (stone of Vedelsprang, Atlas fig. 2358 etc.) we will get to know further below.

The Norse monuments alone have faithfully preserved for us the sense 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 on "Water of Life" - an ancient Atlantean-Norse cosmic-symbolic ritual act once performed by the priestess.

And so the "Lord", 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 freely" - without payment of many "good works", of many outward acts of piety, of fear and dread of death as the "punishment of God" and the "end", with which the Oriental and Southern mediators of God taught you blind obedience and made you from God-free to God-servants. That is why also on the medieval communion chalice found in the churchyard of Tjømmerup 21st The chalice of near Kailundborg on Zealand (Denmark) appears as a marginal inscription the *short Nordic*⁰ TM**TM? "*sacred series,*" the *FutharkX* (pictorial supplement 15 B, no. 5 = Atlas fig. 4693 a and b). At a time when Rome withdrew the communion chalice from the "laity" and handed it out only to the priest appointed by it, the Ur-Nordic annual prayer of the common free man on the water of life chalice appears once again as a harbinger of the coming, first awakening of the Nordic hereditary mass, the Reformation, which was to return the chalice to the God-free.

As the Son of God, the "Man", the "Lord", emerges from the womb, the earth, the "water of life", the "fountain of life", to new life, so also his child, the earth man, is to rise from the womb and the mother water and to be symbolically wetted with the water of life. The Christian water baptism was an ancient, own sacrament for the Nordic man. And that is why the baptismal font, the water of life container, carries the symbolism of the "Year of God", since in it is the beginning, archè (dcp\ff). As the most beautiful example The baptismal font for this, a symbolic supplement of the baptismal font of Bårse, I would like to mention here the baptismal font of Seide (Amt Viborg, Jutland) (Pictorial Supplement 15 B No. 3 = Atlas Fig. 2508 a-d), on which the following runic inscription is placed: "Guctlif g(aerde), Réni finn, er lâ i fonte - "Gudlif made it - Purity finds, who wants into the baptismal font". The pedestal bears a pictorial representation on each of the four sides. Under the first field, the H "r sign, there is analogously the 29 Wirth

just mentioned⁴⁵⁰ The rows of runes on the churches of Monsted and Astrup rune inscription: there is the "beginning", the "original water". All, Nordic rune series, the "long" as the "short", begin with the H -sign, if one understands the meaning of the first rune, the bezw. |s /sign, as division of the tree of life sign of the winter solstice f bezw. £ (text plate II). As we will see below, this f) with the phonetic value *ur* has been shifted from the end of the "sacred series" only with the new redaction of the Aries age into the beginning of the year. That the sign 0 *ur* was the symbol of the "water" is still clear from the old Icelandic runic poem, where *ur*; *yr*; *is* explained with *skyja gratir* "of the clouds crying", under addition of the Latin paraphrase *umbre, ymber* d. i. *imber* and the translation *skUr* "rain shower"; Old Norse *urigr* also means "wet", Anglo-Saxon *urigfedera* "with wet plumage" said by the "Ar" (eagle), also this a cosmic language symbolism of the winter solstice, where the Son of God passes from the "ur" into the "ar", becomes the "eagle": see Bragarœdur 4, Odinn at *Baugi*, the "bent" fl, with whose help he in eagle form snatches the life water *odrerir* from Baugi's brother Suttung.

So, the first field of the baptismal stone of silk shows the *empty arc* fM, the H /^ sign, the winter solstice. In the second rectangular field appears the ornamental form of the "man" rune Y *ka*, *ra-ka* as the unfolding plant: "spring". The third field, also rectangular, contains the sunflower between the two "man" runes as symbolizing the uplifted hands of the sig-tyr, the blessing of the high time of summer. This "writing", to give twice to the blessing son of God, the "twofold", his own rune Y, the three-fingered spring hand, instead of the five-fingered one, is a symbolic polyphony, which is already provable in the Skadinavian rock drawings: (Atlas fig. 4732) Rock picture of Brastad, below, the figure with the two blessing raised hands and the sword at the side - Sig-Tyr. The fourth and last field of the baptismal stone of silk shows again in the *arc field* the same plant of the second field, now however with the *lowering*, both leaves represented, as symbol of Ti-ur, Tyr which enters again on its autumn winter run of the late year into its "Ur" A.

23. The runes rows Dj. "sacred row", the annual prayer, the prayer of the Lord accompanies the "people", the "tuath", at the churches of

Monsted and Astrup from the cradle and the baptism to the grave and the resurrection, "as it was from the beginning", so also in that time, when the teaching of the "white Christ" took over the spiritual inheritance of the ancient belief in God of the Tuatha. Also over the new place of worship, the consecrated place, the "holy row" spreads the protection and blessing of a God-light faith formerly flowing from the same original source. Still today - as we will examine in the second part - the Catholic bishop consecrates the new church with the "painting cross" and the alphabet, in the sense of that ancient cosmic cult symbolism of the Tuatha, whose Christian monuments, especially in Old Ingvaenien, always testify to the legacy of a high past. On the outer wall of the church of Mtfinsted in the county of Vibog (Jutland), both on the north side of the tower and on the eastern wall of the church, a stone with the short series of runes was discovered, which was embedded hard above the ground.¹

The first stone (A) represents the A-sign in ornamental design, to the left of it a serpentine ornament (!), to the right of it the runic series (Atlas fig. 4690). The second

¹ Ludw. Wimmer: De danske Runemmdesmaerker. Kgbenhavn 1893-1908. 7 vols. Vol. IV, 1, pp. 185, 186 and 189.

Stone (B) (Atlas fig. 4691) shows the same runic series but only up to *ti bi-orka*: both stones show the "one-handed" spelling of the *f-rune as 1 or f*, 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 choir of the church in Âstrup (Amt Ribe, Jutland) in 1861 (Atlas fig. 4692): in the stone the "arch" H is cut out, above it is the same row of runes as on stone B of Menstad, only with the difference that the sig rune is written here with the serpent and sun sign.

The three rows are:

What now proves to us as a cult-historical knowledge from the Kylfer grave up to the baptismal font of Bårse and silk unambiguously and clearly, is the certainty that the "holy series" comprises the God-year, which repeats itself in its course likewise in the life of the human being; further, that it represents the rebirth formula, the reincarnation formula, which raises from the grave again through the water of life to the new life. Whoever believes in the Son of God, the embodiment of God's revelation as the unchangeable law of cosmic change and return, cannot be "lost", but must keep "eternal life".

Let us now turn with this knowledge from the sacred annual series and its emblematic² 4-The Leiden ...,³ runic manuscript
Ablaut, the vowel row *a* to *w*, later *a* to *o*, to another Germanic monument of the "Futhark", the codex Leidensis lat. 4⁰, 83, a manuscript allegedly dating from the 10th century (Atlas Fig. 4687). Since the manuscript is very faded, I give here the three rows important for us in transcript.

§iu	in here	manr	luke	urr
Bi+RCK-f nu-Prfm-iiR				ƿrin. ƿnrk. ƿdʒnrk.

As can be seen from the transcript, the two upper rows contain the futhark, namely the so-called "short row". The peculiarity of the arrangement, however, is that the runic series begins not with the "Fr0ys aett" but with "Tys aett", the third "gender", the autumn-winter section:

The forms of the runes correspond almost completely to those of the "Abecedarium Nordmannicum", which will be discussed below. Each rune is accompanied by its name in runic script, written in small letters, while the Latin transcription is set above it. The rune names are:

tiur (tiuR), *hierein* (biaerkin), *man* (m%onR), *lauer* (laukR), *ir*, *fiu*, *urr*, (urR), *dhurs* (furs), *aus* (\$us), *reidu* (raeifu), *caun* (kaun), *hacal* (h^g^l), *naudr* (n^upr), *is*, *ar*, (\$r), *soulu* (sulu) Most importantly, however, is the *third line*, which groups the runes in a very specific sequence: i. 2. liquid sounds, nasal sounds, sibilants, 3. vowels, while the "hagal" sign the "yearly tree of life" hieroglyph of the Son of God, by itself as a summary forms the conclusion.

What is now before us is nothing less than the last tradition of the linguistics of the Atlantic-Nordic race. It is quite consistent with the laws of life and nature that only the North can show this continuity. If we consider, that since the hearing of these conscious, cult-language traditions, whose darkening must have begun since the last, provable redaction of the "holy row" in the Aries age, at least 7 to 8000 years passed up to the writing of the Leiden rune manuscript, then one will not stop over individual discrepancies, but will only be surprised that such a duration of a cultic tradition was possible at all.

An error of this young tradition or an arbitrariness of the copyist is when he adds a sign for the media (or media aspirata) (b) and the tenuis (t) in the dental sounds (dentals), and further in the second row he prefixes the completely senseless tenuis (f) of the labial row (labial sounds) to the liquidae as the initial sign. If we delete this last addition, as well as the one dental sound, and if we insert the o-sound, which has coincided with a, again independently into the vowel row, then we get the same picture, which we determined with the investigation of the Cypriot syllabary. The occlusers (gutturals, dentals, labials) are each represented by a sign, further the liquids, nasals and sibilants, as well as the vowels, are each indicated by a sign.

The sign "hagal", the "God (*al*) in the Hag", which appears in the short, Nordic series also as the initial vowel *a*, as in the Cypriot alphabet, forms the summary of the whole. It is the "year", the "tree of life", which includes the whole scripture, the whole knowledge as "year of God": the tree of the knowledge.

In text Taf. II, it has already been briefly indicated how the vowel signs (*a* and *e*, respectively) were obtained from the "splitting" of the tree-of-life sign, a peculiarity of the Atlantic script in terms of cult script history, which again brings Kypros, the Pyrenean Peninsula and Old Ingvaconia into a direct context. Here we want to make first the observation that according to the Leiden manuscript *the vowel row begins with a and ends with u*. Further, that the Nordic "year" rune + of the short runic series, which is replaced by the loss of the

The vowel sound *a* (while *ǣ* *a* became *ō*) became the vowel sound *a* in Old Norse (ags. *geār*, old Saxon./*zr*, old Norse. *ār*), here has the sound value *e*, whereas the signs for the vowel *e* M and *o* *Ǫ* of the long row have disappeared.

Let us now compare the so-called "Abecedarium Nordmannicum" (Atlas Fig. 4688)¹ 25. Das "Abecedarium from the Codex 868 of the Abbey Library of St. Gall, a manuscript, the latest Nordmannicum from the 11th century and is presumably a copy of the short, Nordic runes, brought by an Anglo-Saxon from Lower Saxony to St. Gall and copied there. For this is the only explanation for the mixed composition of the runic names in this manuscript, which are partly Old Norse, partly Anglo-Saxon or Old High German.

The three *oettir* "genders" ("cardinal points", diurnal and "seasonal") are strictly preserved in the order of the series here as well, in the sequence "Fr0ys aett", "Hagals aett" and "Tys aett", with the oversight that the *Y* [^]*a* rune was not written at the end of the first gender, but at the beginning of the second. The whole thing is a kind of doctrine for the runic sequence:

1. *feu* forman, R *ur* after, ft *thuris* thritte(n) stabu, *os* is imo obero, ft *rat* endos(t) uuritan,
2. *Y chaon* thanne clivet: (2) >|c (|^) *hagal*, + *naut* habet, | *is* + (K) *ar*; H endi sol:
3. f *tiu*, ft *brica*, (M) endi *man* midi, f *lagu* the leohto, X (A) *yr* al bihabe.

The bracketed runic characters, which are written above the others in the manuscript, were added by the Anglo-Saxon scribe. The Anglo-Saxon scribe added them to the Nordic runic series as his native forms. The translation reads approximately:

1. *feu* with the first, *ur* after it, *thuris* with the third staff, *os* is above it, *rat* write last,
2. *chaon* grasps the foot; (2) *hagal* contains *naut*, *is*, *ar*, and *sol*-,
3. *tiu*, *brica* and *man* in the middle, *lagu* the bright, *yr* shall conclude everything.

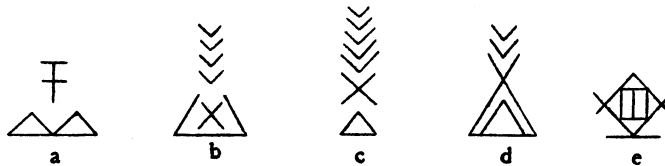
What must be particularly emphasized at this monument of the short, Nordic rune row, is the fact that it closes with the *ur*, of which the old-Nordic *yr* is an umlaut form, and this *ur* appears likewise as second letter at the beginning of the row. Clearly, the "short" Nordic, like the "long" runic series, here still betrays the cultic origin of the "sacred series" as monthly signs of the solar year, which found a transferred use as characters only in second plant. Therefore the double signs for *i* | and *u* 0. In this late decay time, where the cultic meaning of the holy row was long forgotten, the double signs are eliminated from the use-purpose-serving point of view. Thus the *wr*-sign at the end of the row received the phonetic value and was provided for the distinction of the rune *ur* at the beginning of the row with a new destination sign, which at the same time thereby the symbolic meaning as winter solstice hieroglyph clearly lets recognize. In the Anglo-Saxon rune series, for example, in the "z-rune" appears the sign of *Tu*, *Ti-ur* T, or the sign as "God" |, or the "painting cross", or the sign Y, or *ka-ra*, *ra-ka* Y, as we will see in the following (Text Taf. VIII, No. 40-48). In the short Nordic series, on the other hand, the root of the "tree" A is written in place of the 0 -bow, although still with meaning of "bow" and "arrow" 0 4-1, as indeed A and A¹ Facsimile after/.H. Gallée: Altsächsische Sprachdenkmäler. Leiden 1894-95, Atlas Taf. XIIIb and text volume p. 263-266, cf. also Th. von Grienberger: Zur Runenlehre. Arkiv för Nordisk Filologi" vol. 14 (N. F. vol. 10), 1897-98, 109.

are synonymous. On the other hand, the row of runes in the burial chamber of the Maeshowe hill near Stenness on the Orkney Inseln has preserved for us both ur-signs with the same sign β 26. The god in the (Atlas fig. 4689). If we produce thus the winter solstice formula of the Nordic "two mountains" $\text{"w j e the, then we receive the sign =f=}$ bezw. of which the runes

a and *f* are the cleft forms, between the two β β "r bows, that is - the sign of the "two mountains" QO or phonetic value *w(r)-w(r)*, *w(r)-a(r)*, *ku-ku*, *ka-ku*, *ur-ku*, *ur-ka* etc. later *bi-urku* (*bi-orke* etc.), originally "two tens". The ideogram of the "two mountains" comes from the division and symbolism of the Arctic-Nordic and older North-Atlantic year, which was a "*tens*" year; that is, it consisted of 2x2 "hands", 2 x 10 months or 10 double months. This explains that in the winter solstice, in the south, where the smallest course of the sun bends, the "loop", the "snake" β , was the tenth month of the year, the sign β had the value 10, and that this month was also considered a double ten β β . If the Son of God on his yearly course had come into the winter solstice month, he was in the β or β β .

We must now remember the opening formula which is written on the Etruscan funerary vessel of Formello on the Greek alphabets: *ur-ur*; in order to understand that this is the winter solstice formula of the great year of human life, and to become aware of the full unity of God's Son, the "Man" and the "Men", his children, the *tu-ath*, *pi-uda*, the descendants of the "Mannus".

In the previous section (Text Plate II, No. 78 and Text Plate IV, No. 149) we briefly touched upon the meaning of the hieroglyph *f pa* (resp. *fd*) between the "two mountains" in the Sumerian-Babylonian tradition. For the clarification of the following part of our investigation I fall back on it here again.



From the purely formalistic point of view the meaning of the signs is the following: a) the Tree of Life sign (*pa*, *fd*) of the Ram Age, symbol of the Son of God between the "two mountains"; phonetic value among others *ur-ur* etc., *ur* in North Atlantic equal to "bull" and "water"; b) the "Painting Cross" between the S/fcrhömern, above it the fourfold £/z -sign. The four- or fivefold nested $\wedge$ -sign V, usually written twice side by side, also in connection with the painting cross as in b) and c) (Barton 175, cf. 329), is the Sumerian hieroglyph *si*, *sig* "to give", "to give", "to pour out", "to abound", "to be superfluous", "to gather", "to reap". As we have seen in Text Taf. IV, the sign is a connection of the tree of life and the water hieroglyph in abbreviated writing, a kind of growth hieroglyph, whose Atlantean origin from the bull age we could also still prove.

The phonetic value *si*, *sig* and the double spelling, unmistakably point to the Son of God Y "blessing" with the two hands, the Sig-Tyr of the harvest time, to the time when the Son of God descends and enters the two western mountains. It is the formula,

which is HTfc *sig* + *Tyr* (*Tin*) + *biorka* etc. in the long and in the short row the same. There in the west was the wr, the entrance into the "water" and the womb of the earth.

Our investigation will then also show us how in the symbolism of the Nordic staff 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 respective constellation as "solar house" in the course of the millennia. We will see further that also the cultic bull representation of later epochs has still preserved for us this old-Atlantean tree of life and growth hieroglyph on the bull's head. From the abundance of evidence I mention here only Atlas Fig. 3425 clay ox head from a Bronze Age tomb of the necropolis of Hagia Paraskevi on Kypros; Atlas Fig. 3473 golden bull head from the tomb of Childerich I at Doornik, Merovingian; Atlas Fig. 3422 bull (bison) head with tree of life, bone drawing of Raymonden, Chancelade, Dordogne; Paleolithic.

No. c and d of Text Fig. 45 show the "mountain" or "cathedral", above it the painting cross with the water, growth and life tree hieroglyph, No. e, the "womb" hieroglyph "heaven and earth" (Sumerian *ki-ur*, *kur* etc.) and in it the rectangular writing of the year division hieroglyph ®. The phonetic values of this hieroglyph Text Fig. 45 no. a-e are, as we have established in Text Fig. 11 and Text Taf. IV, Sumerian *uru* "dwelling", "founding", "planting" and *tu tur*, which means "to enter" from the sun (semit. *erèbu*), "to receive", "conception" (semit. *banü*, *eru*), "to carry" (semit. *alâdu*), as well as "to turn", "to turn" (semit. *târu*) and "God Marduk", the Son of God. *Tu*, *tur*; however, is also the meaning of the "house of the deep", the "wisdom", the *zu-ab*, *ab-zu*, semit. *apsü* (Text Plate I No. 97), the "dwelling" of Ea, the father of Marduk, whose hieroglyph =f, which we see in Text Fig. 45 a standing between the "two mountains", has the sound value already known to us Sumerian *sig* (semit. *erèbu*) "to enter" (from the setting sun), further *mu* (semit. *amêlu*) "man", "man" and *pa* "sprout, germ", and is at the same time the symbol of the Babylonian god of the underworld *Nirgal* or *Nirigal* from *ni* + *üru-gal* "ruler of the great dwelling".

The totality of the winter solstice myth has thus been preserved for us in the Sumerian hieroglyphs, according to their phonetic values and meanings. In connection with the Sumerian hieroglyph of the "man" and "tree" between the "two mountains" we have to remember what we have already stated in the IV. section: that the hieroglyph of the "two bows", the "two mountains", in which the hieroglyph of the "lowering" T, the *To*, *Tu*, *Ti-u*, *Ti-ur* (*Tyr*) or the tree of life with the lowered branches is located, already belongs to the Magdalenia.



Fig. 46

I give here an overview of these allegories, which so far make the prehistoric and art-historic handbooks uncertain under the name of "tree tent dwellings". The drawings a-h are all from the cave of Font de Gaume in the Beune Valley (municipality of Tayac, Dep. Dordogne), except g, which is in the cave of Altamira near Santillana del Mar (Torrelavega,

Spanish province of Santander) is located (Atlas Fig. 4480-86). They belong to the franco - cantabrian Atlantic culture, whose strata, as in the cave of Altamira, go back to the Aurignacian. The signs in question are painted in *red* color and are cave paintings, two moments which are important for their meaning as cosmic-cultic year symbolism. Signs d and e are "written" on a bison, the "bull" of Magdalenia, sign f under a big Ren, whose name is phonetically related to that of the elk (*l-k*). As the investigation in this section will still show, this *l-k* (*r-k*) or *kd* (*k-r*) word-stem actually designates the "horned one" and applies both to the Ren like the Elen, the deer (giant deer) and the "bull", that is - the male animal, the "horned one".

Contentwise the signs a and b represent the lowering of his arms, the son of God in his autumn-winter run, when he enters the "waters", the womb of the mother earth, the "*hollow*". The signs c-f connect the hieroglyph of the "lowering" with the ^-hieroglyph, in which it stands so to speak. It is the hieroglyph of the "twofold", whose history we will examine in detail from the younger Paleolithic on in the section "Son of God" and in text Taf. Illa already in broad outlines. No. c shows moreover the connection with the hieroglyph)(*n-k* "womb": "heaven and earth", in which is the "lowering"; No. d adds as a determinative that hieroglyph which we have come to know as "Ziu" and "ear" (earth) rune 'f', the hieroglyph of Sig-Tyr, "Tiu bi-orka" T M (p. 348). We will deal with the meaning of the three- and five-stranded essay in the section "Comb". In No. d, the three-fingered, (comb)-fingered hands (text Fig. 31, the hand hieroglyphics) are added to the ^-sign. In no. e is the hieroglyph of the Son of God lowering his arms (to, *tu*, *ii-u*, *ti-ur*) *xxsw.*, in no. f the linear sign of the tree of life lowering its branches between the "two mountains", which are again in the &z-sign.

The linear sign of the spruce, of the evergreen tree lowering its branches, of the tree of life of the July time, appears also for itself in the cave of Altamira (No. g). We must visualize here what we have already determined in the previous section with regard to the Son of God "standing" in the *ur* (text plate III, nos. 133-135) and the *ur* standing in the *ka*, or on the *ur* standing *ka*, (text plate V, nos. 53-54 etc.), in order to already grasp the continuity of this symbolism developmentally.

At the end of this series of oldest proofs, the beautiful symbolic connection of Font de Gaume (text fig. 46, no. h), which we treated in the previous section in connection with the Cypriot and Sumerian hieroglyphs (text plate I, no. 6x-66), should be mentioned here. The relation of this symbol to the winter solstice symbolism could be clearly established there by us.

What ancient continuity still connects the lore of the Germanic North of the Saga period with the Atlantic Norse culture of the older Stone Age is evident from the Cypriot hieroglyph *lu* (Text Plate I, No. 63), which shows the "ka" sign of the resurrected Son of God in the f), which is also before us in the sign from the cave of Font de Gaume (Text Fig. 46, No. h). The *lu* or *ul* is the son of God in the winter solstice, *before* his rebirth to the *al* or *la*, the old Norse winter god name Ulli, *Ullr* and *la*, *al(u)* of the escort coins (bracteates).

According to the general Atlantic-Nordic doctrine of faith, the new conception, the rebirth of the Son of God, the "man", and his children, the "human beings", takes place in the

Winter solstice of their life, their "year" takes place: there is the ideogram "heaven and earth" or "womb", "procreation" >OC, in the "loop", the "snake", the "fish", the conjunction of A and £ of the sign of Font de Gaume, where the new light, the new life, the new sun, the new cycle, the solar ring O is born. It is the place of the "assembly" of the dead and the living in the "year", the place of Thing, the place of law, where the Son of God, the Judge of the living and the dead, stood in the "two mountains" ("two tens") of the winter solstice flH, AA, as the "lowering himself", the Tu, Tiu, Tiur, Tyr T. Due to the South Atlantic calendar reform, still to be discussed in this section, this original *winter solstice hieroglyph* was shifted *from the south to the west*. There we find the formula "Sig-Tyr's mountains" in the "long runic series", the South-Atlantean, then also as entrance of the "third gender", the autumn-winter series again.

In the Edda tradition (Atiakvipa 32) the ancient cosmic winter solstice symbolism is still fully preserved in that highly ancient oath formula mentioned in the previous section:

at sölu su^hrollu ok at Sigty's bergi, hQlkvi hvflbepjar ok at hringi Ullar. at the south-sinking sun and Sigtyr's mountains, at the horse of the resting bed and Uli's ring.

Every detail of this formula points to the old Julmythos: the sinking sun in the south in "Sigtyr's mountains" T where the Schwurring O of the 67-, the Thingstätte, the "assembly" is. Was called nevertheless still on Iceland from the Nordic younger stone age generally handed down cult place, the stone setting of the six or eight etc.. Stones in the ring the Thingstätte, the day and year sundial, *solar-hringr* "sun ring".

Also the later symbol of the death steed, the "steed {-ku A) of the resting place", points to the same winter-sun tradition (see section "steed").

What confirmation we now get for this Neolithic Nordic tradition in the Arctic-Nordic continuity of Northeast European and West Siberian cult symbolism, we will learn in the sections "two mountains" and "tree of life".

The application of the winter solstice symbols in question (text Fig. 46) in the older **The meaning of the Stone Age**, confirms to us what has been determined so far. We must thereby in principle of it *höhlen* ^{^es^}aüanti-present, see Southwest Euro-

pa_{ant} } the origin
of the victim

1. that they are Zfö/zZ^hdrawings;
2. that the caves in question were not dwelling *places*, but *places of worship*, which were consistently were located at the *water*; or in which there was water;
3. that the signs are connected with the *reindeer (elk)* and the s/ärr (buffalo, bison) representations, (also still in younger layers with the "*steed*" and the "*buck*" (ibex etc.), the Old Stone Age symbolic winter solstice animals, - to learn the meaning of these caves themselves: *they were places of worship exclusively intended for the performance of certain winter solstice rites.*

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 an inscribed arrow ideogram A or T sign (Atlas Fig. 34ioa-c). The winter sun

This is the origin of the sacrifice as a cosmic-symbolic action, the traces of which in the South-Atlantic culture we can find through the Mediterranean basin and around Africa, through the Creto-Minoan, ancient Egyptian and Sumerian-Babylonian cults up to the Middle East, whose traces in the South-Atlantic culture we will be able to follow through the Mediterranean basin and around Africa, via the Creto-minoan, ancient Egyptian and Sumerian-Babylonian cults to the Mithras cult of the Roman imperial period. The sacrifice has become a symbolic action, the strengthening of the Son of God, after it had first played only the role of a dramatized cult action, which should serve the commemoration of the "cave" journey of the Son of God, his suffering and death, his rebirth and his fight with the power of darkness, and to visualize the annual return of this mystery for the living. The killing of the winter solstice animal was thus in the South Atlantic culture originally a "commemorative" action, probably in the race mixture of the South Atlantians with peoples of spiritually deeper race then further generalized to an offering to the deity, for the purpose of fulfillment of a request.

This conception is originally foreign to the height of the North Atlantic Tuatha religion, as the second part of our investigation will reveal.

The killing of the winter-solstice animal is therefore based on the view that the son of God, the young sun hero of the later myths, must defeat the "bull" (as in the Mithras religion), that is - free himself from his winter-solstice house: then the earth, mankind is again redeemed from the bonds of winter and begins the growth. The myth is originally only a parable, which symbolized the transition of the sun from the winter solstice constellation (solar house) into the next, the spring.

Important for this part of our investigation is the re-establishment of the phonetic values of this sign, text pl. I No. 62, the Cypriot "Z", No. 64-66 the Sumerian *su, buru*, which has also handed down to us the "Ur"-meaning of "earth", "well", "*Höhl*" besides the Ur-form of the sign HA etc. (cf. pp. 212-213). The Sumerian *u* means "god" and namely the god between the two *d* ("thorns" <|t>) *Adad*, the god at the beginning of the year *anu*, the "ancestor", the sun god¹ *samas*, then "mother earth" as goddess Istar, as *buru* the "mother- house" (earth, well, cave, etc.) and *su* denotes "sunset", "end" (of the day), "period", "circulation", "*turn*", "*sweep*" and "*judge*", as the winter solstice site is the *ki-ur*; the *Jul*, etc., is the main place of judgment for dead and living.

The word *buru, bur (bu-ru bu-ur)*, the "cave," the "pit," the "mother-well," the "mother-house," the "dwelling," etc. lies to us also in the Hebrew *bör* "pit", synonymous of *se-öl* "underworld", as well as in the Old Norse mythical names *Buri* and *Bur*; the ancestors of Odinn, in the Old Saxon. Anglo-Saxon. Old High German. *bür* "dwelling", "chamber", "pantry", Old Norse. Anglo-Saxon, Old High German *bü*, High D. "building" etc., whose cosmic symbolic phonetic meaning to "becoming" is still preserved in the tense word "to be" of the Atlantic-Nordic languages, in "I am?" etc. Latin *fui* "have been", Greek *phyein* (cpueiv) "to bring forth, to create, to beget", *phynai* (cpüvat) "to come into being, to become", Lithuanian *büti*, Old Ind. *bhü* "to be" etc. (see pp. 474-75)-

We are in the section of the *u* vowel, where the *k-r*, the *kurios*, has arrived at the "goal", ("telos", "thorn") and the *u*, the "end", is the "last". Here the "turn", the "reversal" occurs and the *kur-*, *kul-* passes into the *kar-*, *kal-* respectively *ar-ku(kd)* *al-ka(u)*, into the section of the *^*-vowel - into the spring.



The "mother cave" burn. Atlantic winter solstice cult site
(1-3) Interior of the cave of Hornos de la Peña.



2



At the history of the sign of the "two bows", "two mountains" one both the The Sign of the "two bows" or "two mountains" can prove unified, Atlantic origin of all the abeam-Mediterranean and Oriental mountains" writing systems, as well as the "Babylonian language confusion" which, according to the sinking of this cult center, the ring-wall mountain and spiral tower of Mo-uru (Atlantis), began with continental-European and Mediterranean Atlantic peoples and mixed cultures. It amounts to the fact that the signs for the sound values of the verb-*dungenes* *r-k* (*ur-fca*, *or-ka*, *ar-ku*, *al-ku* etc.), *b-r-k* (*bi-ur-ka*, *bi-or-kä*) etc., *m-r-k* (*om-or-ka* \ *k-m-l* respectively *k-m-b-l* {*kuml*, *kumbl*, *kumbd*), as well as for the root stems *m* (*mo*, *mu*, *md*) and *b* (*bo*, *bu*, *bd*), which all refer to the "mother earth", the "mother house", "grave house", the "mother well", the "water of life", are thrown together.

I give in the text Taf. VI a short overview of the most important monumental evidences. If we start from the megalithic grave area of the Atlantic coast of the Pyrenees peninsula, from Traz-os-Montes (Portugal), which is known to us, we can prove the sign of the "two mountains" in an extremely important series of signs for the history of the Atlantic characters, which are reproduced here under No. i and 2 (Atlas Fig. 4542). We will return to this series of characters, the initial formula of the Atlantean "sacred series" of the younger Stone Age, below. Here we shall only note that in No. i the *bull* horns bear four signs, of which the first E is the "split" of the linear sign of the tree of life I respectively \$ (Text Taf. II, No. 31-33, 37-39), the second is the bull horn hieroglyph, a variant of the sign (I respectively U, which we find again for example in Sabaeen in the rectangular writing (Text Taf VI, No. 73). We will further examine the migration of this last Atlantic character across Crete to the eastern Mediterranean basin in the section "ur-ka". The third sign is our sign of the "two mountains", the fourth the rectangular writing of the "Dom"-Hieroglyph b. These last three signs occur once more united to the formula (No. 2).

What is important for us is that they are unambiguously related to the *Grdb cult*, like the "historical" alphabet monuments of the Mediterranean area that we have discussed.

Beside the sign of the "two bows", the "two mountains" appears also in rectangular writing only a bow with downward continued stroke (No. 3), thus the split sign, as it is handed down to us for example in the angular writing *later in the Old Phoenician* (No. 74)!

If we look now first still in the Old Stone Age, pre-Roman monuments of this Atlantic coast of the Pyrenean peninsula, where - after the Celtic conquest - a mixture of Celtic, that is - Central European, Atlantic mixed culture and the local, Neolithic North Atlantic culture began, we find in the symbolism of the so-called "Citaniens" culture the continuity of the ancient Atlantic cult symbolism to be expected from the biological point of view. As an interesting example I mention here the famous stone "Pedra Formosa" of Briteiros (text plate VI, no. 4, cf. atlas fig. 162). Cartailhac¹ already asked the assumption that it could be the pediment stone of a funerary monument. Above the arch-shaped cutout H at the foot of the slab is the opening of a channel, which has received the form of an A-sign by a left standing transverse stripe. This channel is drilled through the plate and opens into the arcuate cutout. To the right and left of the A-shaped opening are two semicircular, cup-shaped depressions. Rising from the A mark is² *Emile Cartailhac*. Les ages préhistoriques de l'Espagne et du Portugal. Paris 1886, p. 288 f.

the hieroglyph of the "lowering". If one now detaches the whole as linear symbol, then it results that on the H A *ur-* or *^*-sign (the "end") the "lowering", the *Tiu*, *Ti-ur* etc. stands, whose feet have the form of the character A or A. A is the *first* letter of the South-Iberian alphabet, phonetic value *a* \ A in the variants A T Y V is, however, the *last* letter with the phonetic value /, that is - originally *tu*, since A T has also the semi-consonantal phonetic value *u* (u, v). That I* is equated with Y (text Taf. VII, nos. 25-41) proves the relation to the winter solstice, where the "lowering" becomes again the rising, the "reversal" of A into v takes place. Δ the "thorn", as part of P respectively A, is the *first* letter of the North Iberian alphabet, sound value *a*, as well as 0 A |T^x Whereas both A as A and A, sound value *a*, is the *first* letter of the Celtic alphabet (Text Taf. VIII, No. 51-52)/

So the symbolism of the "Pedra Formosa" shows the "lowering" whose feet are the A or A, the *u* 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 and A respectively. We have already become acquainted with this stylization of the "feet" of the Son of God in the Oldtingvaeonian megalithic tomb symbolism (Text Taf. III, No. 119, 133-135) and have been able to determine it in the same way for the entire area of distribution of the Arctic and Atlantic-Nordic symbolism in Text Taf. IIIa. Insofar the representation of the "Pedra Formosa" deviates from the Nordic ones, as the Son of God is "written" with the A-foot still especially standing on the 0-sign.

But what is important for the Paleolithic-Atlantean continuity present here, that is the fact that the Son of God with the A-foot standing on the 0 is located between the "two mountains" QQ. We have here the direct tradition of a cult symbolism which we have already encountered in that Paleolithic Zfib[^]Z[^]painting of the Franco-Cantabrian area (text Fig. 46, e and f).

The further, stylized symbols of the rim ornamentation, above the M-sign, below the fourfold intertwined bow, which we got to know as a symbol of the yearly course of the Son of God both in the pre-Christian and Christian symbolism of the north, determine the meaning of this sign connection once again in the sense already determined by us. By the way, we will come back to this gravestone in the section "Son of God" in the comparative study of related monuments of the Atlantean religion.

In the Franco-Cantabrian area, especially in the Pyrenean region, we owe a series of monuments from the Roman period that testify to the continuity of a pre-Celtic and pre-Roman cult. According to the symbols and inscriptions, these are ancient, Atlantean cult traditions, whose bearers may have belonged to the pre-Celtic Atlantean noble class, withdrawn to the high mountains and kept there. Also here again the empirical theorem is confirmed that the mountains, as retreat areas, always form the hoard of old culture traditions.

Among the Pyrenean altars, which we will discuss in the sections "Son of God", "Bread", "Water of Life" and "Tree of Life", there are those dedicated to the *Deus sex*

¹ *Julio Cejador*: Ibérica I. Alfabeto e inscripciones ibéricas. Butlletí de l'Associació Catalana d'Antropologia, Etnologia i Prehistòria. Vol. IV (1926), fig. 25.² *Robert Forrer*: Keltische Numismatik der Rhein- und Donaulande. Strasbourg 1908, p. 110. The alphabet of the Celtic coins of northern and central Gaul and the Rhine and Danube regions.

arbores, "God six trees", or dedicated to the "Deus Fagus". As we will examine in the section "Son of God", the God of the "Six Trees" whose name is consonantly *fg*, Latin *fagus* "beech", is the Tree of Life name of the Son of God of the Ram Age. Latin *fagus* corresponds to Old High d. *buohha*, ags. *bōc*, Old Norse *bok* "beech", "book", got. *boka* "letter", Greek *phēgos* (cpqyoc;), Dor. *phagos* (cpayog) "edible oak", Old Bulg. *büzü* "elder", *buky* "beech, letter". It is the tree of life and knowledge, the fruit-bearing tree, from the wood of which the writing tablet for the runic carving was made, like the individual letters for the lot oracle, the judgment of God: its name contains the "letter" and the "book". It was a revelation, a materialization, embodiment of the Son of God, the "year-tree", the tree of life, which gives the bread of life and gives the knowledge of the eternal law of God in the universe in the symbolism of its yearly cycle, from which the "sacred series" of the characters of writing originated (cf. pp. 432-34).

The name of this youngest of the trees of life is exclusively occidental, like the tree itself, and is composed as a consonant stem of *tenuis* (*tenuis aspirata*) 4- media (respectively *media aspirata*), the connection of winter and summer solstice, as it is in the yearly division ideogram. Beside this form, however, the one with equivalent consonant stems must have existed, i.e. *p-k*, *fh* (*ch*) *b-g*, according to the symbolism of the winter-summer words, whose consonant stems can be vocalized with the winter vowels (*u-u*, *o-o*) alone, as well as with the winter solstice vowels (*u-a*, *o-a*), or with winter solstice and summer vowels (*u-i*, *a-i*).

Because the winter solstice contains the inversion in *dare* projection as well as in vertical projection also in the hieroglyphics and symbolism. According to this we have to assume a root *pfb* 4- *k-h(ch)* *g* in respective connection, where *mediae aspiratae* are to be assumed as secondary. The name of this god, the "lord" who is in the "tree", as the "Dionysios endendros" was still called, is the Phrygian name of Zeus *Bagaios* (Bayaiog cpqycjüvaiog), Old Indian *Bhaga*, name of an Aditya, Avestic *bhago*, Old Pers. *baga* "god," Slav. *bogu*, Czech *buh*, also in heroic names such as *Bohu-bud*, *Boh-da*, *Bog-dan*, *boha*, *boh*, *bog*, etc. It is the name of the tree of life sign, the God-son symbol of the ram time =}, whose phonetic value was in Germanic as rune *fh* (*fihu*) and must correspond literally to a form *p-k*, as it is in Latin *pecus* "cattle" originally "sheep" (lamb, ram) and gives us in Polynesian *peka* with the total complex of meanings of "tree of life", "branch of a tree," "firewood," "beam in the form of a cross," "cross" (in cult rite), "to be dead," "to receive offspring," and is synonymous with *ta-u* "year" of ten months, season (of six months) *summer*; *warm season*, *midnight*, "to arrive, end," etc. Here it is to be considered that by the shift of the home from the former, Atlantic, northern semicircle into the oceanic, southern semicircle the season relations for the Atlantics reversed and the winter became the summer.

I remind here of the derivation of the sign =f *pa* > *fa* from X given by me (text fig. 21, p. 227) and of the phonetic value of the sign + X = Z (name tau) determined in text Taf. I the phonetic value of the sign + X = Z (name *tau*), as a stage of the Atlantic migration North Africa-Sinai-Amuru (Palestine) and Arabia, to which we will come back. Which relations now exist between the cross and the belongings (the wool cattle) as God's gift, we will examine in the section "money". How reliable and rich in particular the Polynesian tradition is, we will learn in the section "Son of God" and "Anchor". Here it should only be mentioned that those Pyrenean altars, which are dedicated to the "Deus Fagus" or "deus sex-arbores".

are, besides the ⁴⁰²representation of the sacred tree and the sacramental symbols of the water of life and the bread of life, which the "Tree-God" gives, also show the cross, the symbol of its yearly course, namely in the different forms as a painted, right and swastika.

As a classic example I would like to mention the altar found in Le Comminges, which shows the sacred tree with the cross: but the tree of life grows up between the "two mountains" (text plate VI, no. 5, cf. Atlas fig. 2530).

If we now follow our way further northward into the megalithic burial area of Gaul, which will have belonged to the Old Tingvaonian empire of the Tuatha, we find the sign of the "two mountains" in the old quarry of Kannaik in Esquibien (Finistère) next to signs like H and Y (Atlas Fig. 4595). The North Atlantic burial symbolism of the mother house remained in the tradition of the settled population even after the Celtic overlaying and the Eastern priestly culture. As particularly beautiful evidence I would like to refer to some Gallo-Roman funerary monuments from Zabem, the ancient "Tres Tabernae" in Alsace. Of the various grave stelae found there, I give here only one example (Text Plate VI, No. 7, cf. Atlas Fig. 2540), which shows the sign of the "two mountains", through the center of which a "staff" passes, a form as it is still known in the Germanic house marks of the Middle Ages and later: see Text Plate VI, No. 105, from a document of the second half of the 14th century (Lübsche Sammlung). Each "mountain" is, so to speak, in three "points", a different "writing" of the year division, whereby one must visualize the year hieroglyph of the six points. At the same time this is again a connection with the three points, the symbol of the mother earth in the winter solstice, in the "mother night". Of Zabem's grave stele, one row also shows only the simple *ur-* or *ku-*sign A with the three dots.¹ The Roman inscriptions, the dedication to the "Diis Manibus", moreover, unequivocally testify to their character as grave stelae. That we are in the "Mother's Night" is proven by a grave stele in the Zabem Museum, which bears the representation of the "two mountains" with the six dots, as it is shown in text plate VI, no. 7: between the "mountains" the head of the "Mother Earth" appears in the looped *ur-sign* (text plate VI, no. 9, cf. atlas fig. 2539).

It is the figuration of that wonderful, other Germanic term for the "Muttermacht," the midwinter night: Old Norse *mids-vetrar-nött* (Formanna Sögur), which in Old Norse was also called *höku-nott*, "hill night" (originally *ka-ku-* "night"), Scottish *hogmaney*, denoting the last day of the year and the festival on that day. Old Icelandic *hökunott*, *höggunott*, *hauknott*, *haukanott*, Swedish *h'öknatt*, Danish *högenat*, contains Old Norse *haugr* "hump, mound, burial mound," Norwegian *haug*, Middle High German *houc* in place names such as "Donnershaugk," etc., and *hoger* "hump", and is identical with Old Slav. *kuku* "crooked", Lithuanian *kaikas* "bump", *kaukarâ* "hill", Lat. *kukurs* "hump", Old Ind. *kuca* "woman's breast". We only have to remember here that the burial mounds in Old Irish were also called the "breasts of Anu", the mother earth, the dead resting in the burial mound at the mother's breast. Further, the word is related to Old High German *hako*, *hago*, *häggo* (note the alternation of *g*, *gg*, *k*), Old Saxon *hako*, Anglo-Saxon *haca*, New High German *hook*, etc. with *a-vowel*. *Haken* etc. with *a-vowel*, next to a homonymous and synonymous root, Middle Low German *hbk*, *hük*,

¹ Cf. *Emile Espérandieu*: Recueil général des bas-reliefs, statuettes et bustes de la Gaule romaine. i, Germaine supérieure. That they are not "triangles", as Espérandieu "art-historically" thinks, is evident from the fact that Zabem's tomb houses (cf. no. 5696), which all have the "A £" shape, always have the three points in the gable wall, in the © or ® or 0 shape (Atlas fig. 3278).

Anglo-Saxon *hoc*, Old Norse *høkja*^ in which the winter-sun-463 usual ablaut *u* (or *d*) - *a* has been preserved. The "two bows" and "two mountains"

The relation of the "hook night" to the "hill night" becomes immediately understandable, if one considers that the "two hills", the "two mountains", 0 H respectively AA, are a doubling of the f| respectively A, the "hook" sign (text fig. 63), the smallest sun course arc of the winter solstice, and in this night the resurrection of the dead, the "hill dwellers", their "reversal", their rebirth, re-embodiment takes place.¹ The winter solstice sun course ideogram f| respectively its angular writing A was transferred symbolically as ideogram of the burial mound.

And further to this belongs the older Norweg. *haug*^ older Danish. *hage*, the "Hag", the "Dornhag", the "circle", the enclosure of the grave-house, the mother-house, the *k-r(k-l)* and *r-k(l-k)* words which we have discussed above, since the "circle" as "year" or grave-hag is composed of "two arcs" O @, at whose division, "splitting", the new life, the new year begins. And also the breasts of the mother earth 0 0, the "two mountains", in which the "mother night", the "hill night" of the *yul(k-l > k-r)* takes place, are two "bows" which are "divided". In them the splitting of grave and year takes place.

Another of Zabern's stelae shows a highly important variant, which connects the sign Y with the "man" sign Y, which carries the six dots (text plate VI, no. 8, cf. atlas fig. 2540). We receive herewith the direct connection to the treated, Sumerian hieroglyph Text Fig. 45, No. a (= Text Taf. VI, No. 61) again. Which ancient relations are present here, results from the continuity of this hieroglyphic connection, which represents the sign of the "man" Y or Y (*pa, fa*, who stands in the "two mountains", in the Germanic house marks: cf. Text Plate VI, no. 98, coat of arms of the Polish family Stolobot, which connects the sign of the "man", the "Lord", the "Son of God" Y *ⁿ ^^{en} "two mountains", with the sign of the "lowering" of Tiu, Ti-ur, Tyr; no. 99 house mark from a tombstone of the Great Church in Haarlem, Holland (17th century), representing another peculiar combination of the signs Y and £; No. 100 house mark from Neumünsterberg (Marienburger Werder), the sign Y is in the inversion under the "two mountains", to designate the winter solstice; No. 101 house mark from Broeske, also from the Marienburger Werder, an alternate form to No. 100, where +, the "crucified" of the middle of the year, is in the place of Y. An alternate form to no. 101 is again the Polish noble coat of arms of the von Waga family (no. 102), where the sign of the "two mountains" is reversed; in it is a combination of + and *p, the Son of God of the middle of the year of high time and the "lowering himself". A rare beautiful example of the continuity of Ingvaeonian cult symbolism is the Anglo-Saxon house mark No. 103 from Norwich in England (14th century), which shows the rune "os" (God) standing in the "two mountains". That it is the Muttemacht symbolism is confirmed also by the house mark from Mölln in Lauenburg (1669), No. 104, which shows the sign of the "two mountains" with the staff in it and under it, on which the <tf-loop R hangs. More clearly the binder rune "Otberga" can not speak.

From old Ingväonien however still a wonderful monument is preserved to us, which as a classical piece of evidence completely the meaning of the Touareg sun grave house monument in its connection with

¹ G. Biffiger; Untersuchungen über die Zeitrechnung der alten Germanen. Stuttgart I (1893), II (1901). II, p. 118, has already connected *högunätt* or *høku-nött* with **haka* "haken, bending, i.e. the night where time or the sun makes a bend", which is from E. Brate "Höknatten". Svenska Landsmål ock Svenskt Folkliv. H. 114 (1911), p. 405, because an Old English *haka* could not be proven.

the grave house⁴⁶⁴ hieroglyph of the El-Hösch
 near Cammerbusch, district The "two bows" and "two
 series. It is the double burial chamber
 Stade, Prov. Hannover (Atlas fig. 2542
 resp. 3310), which belongs to the exit of the younger stone age. This burial house is laid out in the form of our hieroglyph
 of the "two mountains" (Text Plate VI, No. 10): the opening between the two arches is directed to the *sunrise*, to the east,
 the sign is thus turned to the right. Each arch chamber originally contained in a stone packing a round wooden coffin,
 hollowed out from a tree trunk. The hill was called the *Rugebarg* and was verifiably overgrown with *cross thorn* for a
 century! The grave goods are still purely Neolithic.¹

Now it will be quite natural for us, if we find the sign of the "two mountains" with the loop-shaped ur-sign, as in text
 plate VI, no. 11, on a *bronze temporal* rock inscription from Himmelstadlund near Norrköping, Ostrogothia (Atlas fig.
 4665). We will discuss this inscription in detail elsewhere. Its relation to the cult of the dead, however, is certain. We need
 only look further in the southern Swedish rock drawings, those "church" and "death books" kept from the younger Stone
 Age through the Bronze Age, to find the additions to it. Thus the representation of a grave stele, probably a wooden plate
 (no. 12, cf. atlas fig. 640, rock drawing of Backa, Brastad and appendix to the II. part, plate 3 of the "Symbolik der
 Schwedischen Felszeichnungen", no. 23), which shows the year division sign (D on top and at the foot the sign of the
 "two mountains", an immediate parallel to the sign of the predynastic linear script of Egypt no. 57. That it is a funerary
 stele is proved by another representation in the rock drawings of Brastad (Atlas fig. 161 and Appendix to Part II, Plate 3
 "Symbolism of the Swedish Rock Drawings" No. 12), where a similar funerary stele with the wheel cross as in the large
 triptych of Brastad discussed in the previous section (Atlas Fig. 4729) is depicted: to the right of it is the figure of the Son
 of God with the lowering arms, to the left the destination sign, the hieroglyph of *To, Tu 'f, of Ti-u, Ti-ur, Ti-bi-ur-ku*. In
 another "writing" (No. 13 of our text Taf. VI, cf. appendix to the II. part, Taf. 3 of the "Symbolism of the Swedish rock
 paintings" No. 15, also Brastad) the hieroglyph T stands between the "two mountains" and to the right of it the eight-
 spoked year wheel, the hieroglyph of God and the year and life tree, to which still the footprint is added as determinative
 of the "going", the "new turning". The use of the yearly division sign ® on the grave stele in the rock drawing of Brastad
 (No. 12) can be proved in the continuity still in the Saga time. I mention here only the Bautastein of Vedelsprang, South
 Jutland (Atlas fig. 643 respectively 2358), a rune gravestone, which carries the inscription: "Osfrípr karj>i kumbl paun oft
 Sutriku sun sin o wi knubu" (Osfrith built this burial mound for Sutrik, his son, on the holy hill). Under the name of the
 son Sutrik the sign (D is carved, by other hand than the one that made 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 (pp. 447-48), the custom still extends into the Nordic, Christian Middle Ages, for which the
 gravestone from the church of Hansted, Amt Aarhus also in Denmark offered the beautiful evidence (Atlas Fig. 644 and
 3125).

In the runic series, both the long and the short, the formula f ʀ *Tiu biurka (bi-orka, bu-urku, etc.)* is at the beginning of
 the "Tys aett", the third "gender" or the "third sky

¹ H, Müller-Brauet: Three Bronze Age barrows in the district of Stade. Prehist. Zeitschr. V (1913), pp. 210-215. Friedrich
 Behn: Baugeschichtliche Übergangsformen. Germania Jahrg. II (1918), p. 65 f.

direction", in the west: there the autumnal-winterly, the water, the night run of the Son of God begins. As will be examined in this section, the displacement of the winter-sun symbol of the "two mountains", actually "two bows" (= "two tens") 0 n or A A, from the south through the southwest to the west, is the cultural-historical document of the migration of the Atlantic-Nordic race from the far north to the south and east. The position of the sign of the "two mountains" in the west (and later also in the east) has penetrated from the South Atlantic calendar reform into the North Atlantic "sacred series".

That in the short rune series, the 16 sign series of the North-Atlantic year, originally the "two mountains" stood in the winter solstice, still show us the monuments of this series from the migration time. In the runic series, which is in the burial mound of Maeshowe as an old rebirth formula (Atlas fig. 4689), the fl sign is the *last* and *second* sign of the series. The first character, the *V f(a).fiuMSw.* Hieroglyph, is therefore in the "two mountains": f) P fl. This is likewise still confirmed to us by the tradition of the Nordic staff calendars up to the eighteenth century, where the sign of the "two mountains" appears in the symbols of the first month (on the eleventh) and in the second month of the year, the older, *postponed* winter solstice month, on the third and fourth, and both the sign t (on the eleventh) and the f (on the twenty-fifth) are also preserved (Appendix Vol. II, No. XIV B, "Symbolism of the Nordic Staff Calendars," Taf. I and II). The same occurrence of f and + with the ß i.e. CO-sign, proves the continuity of an ancient, *Paleolithic* tradition in the Norse cult symbolism, which thus also still completely coincides with the Sumerian hieroglyph text plate VI, no. 61. In the "short", originally North-Atlantean rune series, as of Maeshowe, the sign of the "two mountains" stands thus *twice*. Under influence of the South Atlantic series the sign m or « with phonetic value *b* remained in the west. The superfluous second 00 sign, the originally old sign of the winter solstice *bi-ur-ku, bu-ur-ku (-ha)* etc., was now dissolved: the one half f) kept the phonetic value *u(r)* after the winter solstice, as the second sign of the series; the other half of the oo sign, the fi sign before the winter solstice, in which the light, the Son of God, is still before his resurrection and rebirth, became the z umlaut of *ur*; the *yr* (Text Plate VIII, No. 40-49). But since all these spellings of the Anglo-Saxon runic series, of . | Y T etc., which is in H, are already attested in the cult symbolism of the Atlantic-Nordic megalithic grave culture and its midland migration (text plate VIII, no. 13, 21, 22, 28-30, 62- 63, 67, 74-75, 80-82, 129, 133-236, 196 etc.), so this revaluation must have been carried out already in the younger Stone Age!

After this basic statement, the spreading of the sign of the "two bows", "two mountains", is now to be pursued further on the way of the transoceanic Atlantean culture voyage through the Mediterranean Sea, which we have determined in the fourth section. We turn to the main rallying point of the Atlantic Mediterranean voyage, ancient Crete, on whose coast the Atlantean fleets docked through the millennia, from the outrigger dugout canoes of the end of the older Stone Age to the swan-steved ships of the Polsete people.

In the Cretan-Minoan linear script the sign of the "two mountains" is a very common hieroglyph whose solar-symbolic and winter-solar relationships are clear from the formula connections. Besides the usual form (TextTaf. VI, No. 14) often appears 30 Wirth

another (no. 15), which forms the two "mountains" as the ideogram of the "mother breasts", the breasts of the "mother earth" This connection is expressly confirmed by the sign connection no. 16 (Evans p. 100a, p. 170), which consists of the sequence "mother"- or "grave house" + "two mountains" + "painting cross", for which I suggest the reading *b+r-k+ /'(")*. We have determined the phonetic value *b* {*bu, ba*} for the tomb house in the Vai and Sinai writing (Text Taf. V, No. 1-5 and 19-28), and the value *m* (*mu*) for the "painting cross" is put by me after analogy of the Kypro-minoic *X mu* (Text Taf. IV, No. 42).

Beside the ideogram of the "two mountains" taken over from the hieroglyphics into the linear writing, a series of three signs appears in a graffito in the "Room of the Cists" in Knossos¹, so called by Evans (text plate VI, no. 17), of which the last one represents the sign of the "two mountains" in the rectangular linear writing. We will return later to this series, which is very important for us and which contains a Cretan-Minoan version of the beginning of the "sacred series".

From the time of the Viking voyages of those Atlantean sea peoples of the 2nd millennium BC, who also feasted on Crete, comes the famous Phaistos Disc (Atlas Fig. 4707), which will be discussed further in the section "Tree of Life", "Comb", "Cross" and "Ship". It is a monument of the mixture of peoples and cultures of that time, which combines a primitive pictorial writing consisting of naturalistic representations with fragments of the Atlantean hieroglyphics and linear writing, to which the latter belong the hieroglyph of the six points around the center, which are enclosed in the circle, the cross with the tripartite root, the "comb-tree", as well as the signs *CD < Y*. The "Tree of Life" is a symbol of the "Tree of Life". To that younger, primitive pictorial writing are to be counted, among other things, representations of the head of a Polsete man (Philistine) with the crown of feathers, of the ship with the trefoil, an Ingeveonian tribal symbol (!), and of the round pile house known from the Lycian tomb reliefs. The names of the confederates preserved to us from the Egyptian inscriptions are confirmed by the relations between the Atlantic, Crete and Near East contained in the symbolism of the discus. By the way, here we have the oldest printed document of the history: the individual groups of signs were namely imprinted with stamps.

The Phaistos discus, which also still shows the sign of the "two mountains" (text plate VI, no. 18), connects the Lycians and Philistines with Crete, a highly important clue for the further development of the origin of the so-called "North Semitic" or "Old Phoenician" alphabet.

First we still turn to the Cypriot-Minoan writing, which shows the hieroglyph of the "two mountains" in a peculiar connection (No. 19 and 20); the upper part, the two mountain tops has detached itself, so to speak, from its base and strives upwards: the phonetic value of the sign is *mi*. It is the "summer", "two mountains" the sign of midsummer and summer solstice. Hence the vowel sound *i* and the separation of the upper and lower part, which we can prove, for example, for the midsummer sign of the tree of life instead of the winter solstice >|c, as *X* is written for *X*, *X* for *H* and so on.

The line of development, which we could draw from the Atlantic west through the Mediterranean basin to the Near East in chronological order, shows clearly and always anew the advance of the Atlantic culture to the Orient, which took place in repeated waves. This is also confirmed by the history of the sign of the "two mountains". A³ Scripta Minoa, p. 51, Fig. 27.

Derivation "ex Oriente", even from the so-called "Old Phoenician" alphabet, is therefore a "classical" nonsense: because apart from the fact that the Old Phoenician alphabet is not at all originally "Phoenician", but originates predominantly from the writing of the Atlantic sea peoples from the second half of the 2nd millennium B.C., the western, Atlantic monuments, as has been proven, are older and go back to the Upper Paleolithic!

Moreover, the Old Phoenician shows only the "split" sign (No. 74) in the angular writing, whose round original form is present in the Lycian (No. 27) beside the complete sign (No. 26) and in the Carian (No. 28 and 29).¹ Since we now have before us in the Carians and Lycians also components of the Atlantic sea peoples of the great voyage of peoples of the 2nd millennium, which would perhaps have to be counted among the pre-Hellenic "Pelagic" or "Lycian" population, it would be more logical from the point of view of developmental history to assume a borrowing of the Old Phoenician alphabet from the Carian-Lycian. We will have to assume, as Evans has already rightly suggested, that the *Old Carian*, whose relations to the Creto- and Kypro-Minoic we have already touched upon in the previous section (Text Taf. III, nos. 145-157), was to some extent the *source* of the Greco-Phoenician alphabet, which must therefore have exerted its influence on the Ur-Dtoteuf alphabet.

The Dorians will have possessed a script which we find again in the script series of Tordos (Hungary), Seltzsch (Bohemia) and further in Central Europe, which in its turn - as we have seen - again connects to the Atlantic script of Western and Northwestern Europe: they will have been carriers of the Atlantic writing, which repeatedly migrated over the mainland to the southeast, while the Creto- and Cypro-minoan writing will be due to an already Neolithic also in several waves occurred, Mediterranean entry of the Atlantic sea peoples, whose last wave those sea peoples of the middle of the 2nd millennium B.C. were. Millennium B.C. were.

It is important for our investigation that in the Carian alphabet the sign of the "two mountains" (nos. 39-43) recurs in the angular writing, with the phonetic value *m*, as in the South Atlantic, so-called "South Semitic" alphabets of Arabia (nos. 81-83, 88-92). Two characters have been connected in the Carian characters; the character M, whose history of origin we have examined in the previous section (Text Plate IV) and the character *m*. This external connection and alignment is based on an internal connection. The sign M can be an italic form for the rectangular writing of the tree of life, the Hag sign W or for the "root" of the tree of life *a* AND *m* respectively. In the latter case it was identified with the ancient Atlantean water-ideogram *w****, because the roots of the year, of the tree of life are in the "waters": there is the "mother well", the "mother house", whose phonetic value we already got to know as *kuml* or *kumbl* in Old Norse. We have been able to determine the designation *ku* for "house" also in the Vai script: but the Vai sign "ku" (Text Taf. I, No. 21) is again the same sign as the Thamudic sign Text Taf. VI, No. 87, the variant to the sign of the "two mountains", Nos. 81-83 or of the "two bows" (nos. 84-86) with the phonetic value *m* and the name *mim*, *mem* "water", which is written also in Old Tamudic still with the water ideogram (nos. 79-80), as conversely in Arabic *birket* still means "pond, water". The phonetic connection *m-b* as designation for the "mother house", the "grave house", which

¹ René Dussaud; Les inscriptions phéniciennes du tombeau d'Ahirom roi de Byblos. Syria V (1924), p. 149, comparative chronological list of Phoenician alphabets. 50*

explains the alternation of the signs for *m* and *b* and is also present in the Old Norse *ku-mb-l*, we have also become acquainted with in the Vai script (text Fig. 38, p. 372). The alternation of the signs in the Old and New Thamudic is no other than between the Carian and the other, Italian and Greek scripts, while the Carian again in its turn agrees with the Old Cretan (nos. 39 - 14) and the Kyprian (nos. 42 - 19-20). The ancient backward relations to Atlantis around Africa and westward through the Mediterranean arise here again inevitably. The row 31-37 is to be addressed as such an ancient Atlantian-Nordic one: it contains the hieroglyph "Mother Water", which recurs regularly on the water-of-life burial vessels of the North Atlantic Megalithic Culture (see text Plate IV). We will be able to trace its migration to the Mediterranean area on the basis of the monuments in the section "Water of Life". Apart from the chronological absurdity, a derivation of this sign from the "Phoenician" would be a thing of the impossibility also from pure form-historical reasons, since the sign or appears in the oldest, Phoenician writing monuments *vertically* standing as a cursive sign running from above to below (No. 75-77).

A not less important, Atlantic series can be established from the Canary Islands via Italy to Greece, the series Text Taf. VI, nos. 46-53. We must again keep in mind that the sign *bi-urku*, *bi-orka* etc. is a designation for the sign of the two *juxtaposed* "bows" A A, while the sign *ur-ku* (*ur-ka*, *or-ka* etc.) was written X and H, respectively, and was composed of the signs A and n and U, respectively. A combination of the latter is the sign for *b* (i.e. *bi-urku*, *bi-orkd*) in Sabellian (no. 49), in the alphabet of Korkyra and Korinthus (nos. 50-53), whose Atlantic precursor we find again in the Guanchen rock inscriptions of the Canary Islands (nos. 46-48) (Atlas figs. 4556-4559).

We must especially remember that the Sabelli were a vigorous, industrious, agrarian tribe of northern race, who had advanced further and further into southern Italy in the *wer sacrum* until they fell victim to Roman imperialism. Cicero (Lig. ii, 32) calls them "sprightly men, the flower of Italy and the strength of the state"; their religious sense is emphasized by Horatius (Od. 3, 6, 73; Ep. 2, 1, 25). They still had their "wise women," as once their ancestors may have had their priestesses, the guardians of the ancient sacred Scriptures.

If we now return to the Canary Islands and follow the trail of the early Neolithic Africa circumnavigation of the South Atlanticists, the people of the "foreign boat type", then in the predynastic linear writing of Egypt the sign of the "two mountains" is preserved for us in the winter solstice *reversed* writing with a series of determinative signs as formula, from which the relationship to the winter solstice is clear: No. 54 the tree of life >|< in the "r-, ku-, j"-arc A above the sign of AA; the sign AA, connected with the sign A next to it (no. 55) or the year circle O (no. 56), the year division sign ® (no. 57) or the "ladder of heaven" ascending from the "stone" to the "sky", symbol of the "year of God" in the ascent and descent (sprout months) (No. 58), or with the wheel cross as sign of the new rotation (No. 59).

The Egyptian hieroglyph of the "two mountains" with the setting and rising sun, the "mountains of the west" and of the "east" (No. 60), originates from this South-Atlantean, pre-dynastic linear script. As we will see in the next section, the simplest annual sundial of the Atlantians consisted of one stone block or two wooden poles placed next to each other,

Stelae or stone blocks ("two mountains"), which were set up after the four main points of the sky, namely S-N for midwinter and midsummer, and O-W for equinox and equinox. The Egyptian "mountains of the west" still stand exactly at the same place in the Nordic, originally South Atlantic, longer rune series.

From Arabia the tracks of the "people of the foreign boat type" went to the Euphrates and Tigris area, where we gain in the above again discussed Sumerian hieroglyph (No. 61) again a firm relation to the Atlantic symbolism, namely to the winter solstice myth. Concerning the present Sumerian-Babylonian variant of the hieroglyph with the axis not drawn through above, it should be noted that this writing is also frequent in the Creto-mino linear script, especially in class B. Also in the Babylonian cult symbolism, as we will see in the section "two or three mountains", the sign of the "mountains of the east" is always depicted as the ascension point of the sun god Šamaš on the seal cylinders (no. 62). The sign of the "two mountains", the Atlantean winter solstice sign, which originally stood in the *south*, has been shifted - as was noticed - in the South-Atlantean calendar reform and the old Middle Eastern cosmic calendar symbolism of the Orient derived from it to the *west* and has been set later also for the east as sunset and sunrise place of the Babylonian equinox year. On the Babylonian seal cylinders the "two mountains", the "mountains of the east", appear as the ascension place of the sun god Šamaš (no. 62, compare Atlas fig. 2552-2554). There also the tree of life grows up (Atlas fig. 2535), a representation which we find reproduced in Hittite cylinders by the "thorn" of the division of the year circle ► (Atlas fig. 2534), or by the "tree" (Atlas fig. 2533) and which corresponds entirely to the "world pillar" of the Finlappen between the "two mountains" (Atlas fig. 2532). The connection between Sumer-Elam and the South-Atlantean culture of Arabia and ancient Egypt is most clearly shown in the year and tree-of-life hieroglyphics. Also the ancient Elamite hieroglyph of the Tree of Life >|< (Text Pl. VI, nos. 63-64, Appendix to Part II, Pl. Altelamite Symbolism nos. 14 and 15) shows it rooted in the "two mountains" or the mother-water hieroglyph M. The Altelamite sign No. 63 corresponds to the Predynastic-Egyptian linear sign No. 54; both signs, No. 63 and 64, could again be addressed without further ado as Germanic house and court marks; No. 64 is an even frequent representation (cf. Appendix to Part II, "House and Court Marks", Plate 10, No. 26).

If we now return to the South Atlantic, so-called "South Semitic" writing systems of Arabia, which we have already treated in detail in the previous section (Text Taf. V, no. 56-114), the sign for *b* there is again an instructive example of the special development of a series of scripts originating from the same source: the Atlantic alphabets of Arabia write the sound *b* with the simple bow also in the rectangular form Fl, and - what is important for us - with the solar point (Text Plate VI, No. 65-73)! We have here again the direct evidence for the solar symbolic character of the script in the special relation to the "solar house" of the winter solstice. In contrast, the sound *m* is written with the sign of the "two mountains" (nos. 81-82 and 88-92), or "two bows" (nos. 84-86), as well as with the water ideogram in Old Hamudic (nos. 79-80)! For the time being the standing or laterally *turned* spelling of the sign is to be noted! The writing of the "two bows", of which the one arches over the other, belongs - as we will examine in the section "ur-ka" - to the symbolism of the Atlantean megalithic grave culture and became in backward relation over the Azylien up to the

cultic Zfö/zZramalerei of the Magdalenien (Font de Gaume) traced (Text Fig. 46 h, Text Taf. I, No. 61), as well as in Text Taf. I, nos. 29, 60, 62, 70 already variously attested as Atlantic cultural property. The Thamudic sign Text Taf. VI, No. 86, which has the phonetic value *m* and in "Semitic" the name *mem* "water"; corresponds exactly to the Old Sumerian sign (Text Taf. I, No. 60) with the phonetic value *e* and the meaning "water". This sign is in the Thamudic a variant for the hieroglyph of the "two mountains". Now in the runic series the sign M with originally consonantal value *m* (*um* or *mu* "water, mother, man" in the ablaut series *um*, *am*, *em* etc. or *mu*, *ma*, *me* etc.) has contained the vocalic value *e*, while for the "/" sign a new sign H has been created (cf. p. 231). There are the signs *e-m* with the meaning "water", "man", "mother" in the third gender, the "Tys aett", the autumn-winter series, still in the longer Norse runic series " Since we now find in the Italo-Grecian alphabets the alternation

between $\triangle \triangle$ and M could also be determined (Text Taf. VI, 21-45), so a circle encloses Sumer-Elam, Arabia, Egypt, North-Africa and the northern Mediterranean shore as a unified culture going back to Atlantean basis, which is revealed in the common alternation of *b*, *m* and *e*. Important for the basic understanding of the Atlantean symbolism polyphony is here the statement that the sign of the "two mountains" CD, the ideogram of the two stelae or stone pyramids of the yearly sundial, was connected mentally with the *ka-ku* or *ur-ka* X-sign and the yearly division ideogram (D, due to the common relation to the winter solstice and the common designation of the "two arcs").

We have seen that the sign *b* in the series Canary Islands (Guanches)-Sabellian- Korkyra-Corinthian could then also be written with the "two bows" in round original form or angular wooden incised form, one bow downward, one upward, as a symbol of the *reversal in the* winter solstice: it is actually the resolved *wr-^a* sign X, which is written (J H or LJ Fl or in alternate connection and can stand in place of the sign of the "two mountains" fl 0. Thus we find it on the cultic grave vessels of the North-Atlantean megalithic cultures (nos. 93-95) and equally on the grave vessels of the Mycenaean culture (nos. 96-97), which we will treat in the section, "ka-ku" or "ur-ka".

²wendiicheSymbolik [^]esse ^{VOR} [^]ufige Untersuchung (siehe weiter Abschnitt 40) über das Wintersonnenwendesymbol des *Ablautes u-a* der "zwei Berge", das *yr-ur* der kurzen Runenreihe usw. das *bi-urka*, hat uns gezeigt, dass wir in der Region des *u-Vokales* befinden waren, da, wo das *u* zum *a* wird. Also the Sumerian hieroglyphs (Text Taf. I, No. 64-66), which we treated in connection with the Cypriot *lu* (Text Taf. I, No. 63), supplied us with the phonetic values *u*, *su*, *buru* for the winter solstice arc 0 A, whose phonetic value as "fish" *ku*, now we also established there (No. 87, 88, 78). The Sumerian *u*, *ud* (semit. *umu*) means "day", "sun" as *u-su*, *u(d)-du* "sunset": cf. Rig-Veda I, 163, 1, VII, 55,7 *ud-yam*, *ud-acharat*, from the rising of the sun above the ocean, the bright. Sumerian *um* (semit. *ummd*) "mother" is always used in the sense of the woman who is pregnant, has been pregnant, gives birth, or has given birth, by analogy of Mother Earth, who gives birth again to the Son of God in the winter solstice; it also means "old woman," and the ablaut forms in Sumerian are *ama* and *eme*. The Sumerian sounds *a* and *e* denote alone, or in compounds, but the "water".

Further in Sumerian - as we already saw above - *mu* denotes the "year", the "son", the "offspring", the "name", "call", synonym *ma*. We have *mu*, *mus* as synonym of *gil* in meaning "tree of life", "cultic wooden staff", "fire", "sky", "man", "man", while the ablaut forms *ma* are present in *man*, *min* "comrade, brother, twin", *me*, *mes* "man", *me* "mother", "water" and *me* "sky".

But the *tu* in *u(dy)tu* "sunset" means again "to give birth, to beget", "child, sprout", transferred, "to create, to form, to shape" (a stone to the image). Compare again to this the wonderful Sumerian-Atlantean hieroglyph (Text Taf. V, No. 119 = No. 22, 47 = Text Taf. III, No. 100 etc.), the "man" Y in the "well", the "water", the "enclosure". And we have to consider that *tu* is actually the phonetic value of the "lowering", of the son of God Tu (Ti-u, Ti-ur, Ti-us), of the God-born (Tuisco) and "twofold" (Tuisto), of the "earth-born", from whom, according to ancient Germanic belief, the progenitor of their race, the *m-n*, the *Mannus*, would be created. Also in the Sumerian *na* is the "sky", the "high", "sublime", the "stone", then the "man", the "man". But the man is born of his mother (:zz), the earth, the "stone" ("), by the light of God, whose breath gives him the spirit of life: he is therefore *m + n*.

But the old Germanic *Mannus* we find again as *Manus* in India, where he is like *Yama* the first "man", the ruler of the realm of the dead of the underworld, but in the Ugro-Finnish languages he reveals himself as "God", whose son is the "man", who created after his "image" >< the "men", čerem. *jumo* "God", "heaven", Finnish *jumala*. Also here the change between the *u* and *a* in the relation to death and life.

In the *u the* "mother night", the "j-ul" is contained, there God, the *ul* (Edda *Ulli*, *Ullr*) becomes again the *al*, the "hag-al" ><, the "God" who was in the "Hag", in the "thorn bush", as he becomes as *tu* the *ta*, *tha*. This ancient Atlantean cultic language symbolism is also still completely present in the Polynesian, where *su* means the "female breast", the "mother's milk" and *u-a* means "rain, rain", thus "water".

If we take the Atlantic language remains of West Africa only randomly for comparison, then in the Vai language *su* means "night, body, corpse", Yoruba *su* "to cover with dark clouds, to darken", *ille-su* "it is dark", against it Vai *sa* "early, in the morning" (before daybreak); Yoruba *du* "to be black", synonymously *dūdu* but *dana* (da-ina) "to make fire", *dan* "to make bright, to shine, to shine".

One must visualize here the Sumerian hieroglyph O PI A a, *su* "sunset", to whose phonetic value also *su*, *sud* "submerge, sink (in water)", "light", epithet of the goddess Istar as mother earth and queen of heaven, is to be put, in contrast to the Cypriot V "ra, which thus represents the inversion of A to V with transition from *u* to *a*:- both signs A and V can therefore in the All-Atlantic languages also represent the value of *ku-ka* (*ha*, *he*, *ge*, *gi*), *su-sa* (*as*), *ur-ar*, *ru-ra* etc., also have only vowel *u* (*d*) -*a*, as the investigation in this section will show.

From this point of view, one compares the Vai hieroglyph (Text Taf. I, No. 14), the connection of \$ and 'f', which has the phonetic value *fo*, *fu*, thus vowel value *u* and *o*, respectively, with the Bamum sign No. 23 there, the connection of \$ and V, which has the phonetic value *li* "to be fully grown", thus the summery /-vowel, so we experience again the simultaneous reversal of sign and vowel. This is the immediate visualization of our examination of the grave house hieroglyph in the previous section: when man is in his *k-m* (*kuml*, *kumbl*), he is below

in the "mother house", in the "grave"; as *h-m* (*harn'*) *he* is born anew, he has taken on a "different form"; as *g-m* (*gim-*) *he* is up in "heaven", on the highest height, where God's Son is called *il* or *li*, as in the Yoruba.

28. The cosmic The *j_s* t the great mystery of the mother night that the *o*, the dark vowel that is *deep* in symbolism of the ablaut of the mouth becomes the *a*: the mouth is "opened", the cavity "split".

It goes upward to the spring, the vowel brightens and comes forward in the oral cavity: *e* it sounds, in order to receive in the high summertime its highest, brightest vibration as */o*-sound, completely in front in the "cave" - summer solstice. Now the descent, the reversal, the backward run takes place: the light darkens more and more, the sound retreats again into the "cave", to the *o*, in order to sink then with the winter, water, night course of the sky light completely into the dark closedness of the *u*.

29. The 6- or 8-The dying is a becoming out of the night towards a morning; the midnight is the *md^fg^und^er* beginning of the morning. Where the dualis of *u* and *a* is, the reversal takes place: there^e ablaut the *new* light, the new life is born, in the course of the day, as also in the course of the year of the God-sunlight and the human life. It is "the 6th or 8th hour" of the annual sundial, depending on whether it was composed of 6 or 8 --- "Standen" (Stonden, hours), steles, around the middle position.

As will be examined in the section "the annual ring and the stone setting", there, where the 6th stand, the "6" is, the "division" ®, the "gender" (heaven and earth), the offspring, the "rock", the "mother". There is in 6 the stem *s-k* or *k-s*, one of the phonetic values of the sign X with ablaut of the vowel in the row *u-a-e*, cf. old Ind. *sât* "six", old Pruss. *uschts* "sixth", lit. *uszés* "weekly", old Bulgar. *gaste* "six", got. *saihs*, angels. *six* etc.

To this belongs Latin. *sexus* and *secus* "sex", actually the "two halves", as the woman is still called the "better half", Latin. *saxum* "rock", Old High German etc. *sahs* "knife", *seh* "plow knife", Old Bulg. *sekyra*, Latin. *securis* "axe", *secare* "cut", *saxum*, *sacēha*, *scna*, "sickle", Ahd. *sech* "plowshare", ahd. *sihilla*, ags. *sicol*, altisl. *slgdr*; "sickle" - all word formations, which point to the cult language of a *stone-age, farming* population, where the cutting, separating tools, axe, knife, dagger, plowshare, sickle etc. consisted of stone tools.

The "eighth" stand or hour is the second or double 4, Latin *octo*, Oscian *uhtavis* "octavius", Old Norse *asta*, armen. *uth*. We will learn in the mentioned section the 8 "eighths" of the Atlantic Norse day and year sundial; Old Norse it was called *átt* or *átt* "celestial region, lineage, tribe, progeny" or *eykt*, in Anglo-Saxon *uhtas*. The "eighth" eighth denotes "midnight" and "midwinter" and at the same time "night turn" and "winter solstice". There is the "gender mark", Low Dutch *etmaal* "day and night", "duration of 24 hours", Middle Low Dutch *atmael*, *etmael*, *admael*, *edmael*, Middle Low Dutch. *ètmâl*, *admal*, Anglo-Saxon *ēdmâel(e)*, Old Fries. *ētmèl* it is the "high festival time." From there, *jint dem mald*, X, the new day count of the year begins again.

Where the "mother night", the "midnight" is, there is also already the beginning of the morning, there the night turns to the light ascent, as in the year, so on every day. There where the "eight" is, the *u* changes again into the *a*. The Anglo-Saxon *ūhta*, *ūhte*, Gothic *ūhtwo* is the "time before daybreak" (tempus antelucanum), the "early morning", the "morning dawn" (tempus antelucanum).

merung", Old Saxon, Old ^{Anu and buru} High German *ühta*, Middle Low Dutch *ochte(n)*>
uckte(n), to which Old Ind. *akti* "darkness, night, twilight, ray", ⁴⁷³ Greek *aktis*
 (ducrig) - "ray" and the forms which connect the *k* and Z-stem with a "-stem" ("stone, earth, mother"), *n*
 + *k* ("womb, heaven 4- earth"), lit. *ānksti* "early" and the common Germanic *Nacht*, which relates to
 "acht", "ühta" etc. like Latin *nocto* to *octo*, again with change from *u* to *a*.

Here, too, the Tuatha languages in the cult-language sound combination of "night" and "morning" still bear witness to the eternity belief of the ancestors, whose thinking formed a unity with God and the universe.

It is the great, moral law of the universe, the rotation, the eternal return, the "holy year", the Rta of the Veda, which regulates the human existence in all details, thus also the "opening of his mouth". In this "year of God" the language of the Nordic race is founded in its sound change.

In the commentary to Atharva Veda X, 8, 9 *Yāska* (Nir. XII, 38) declares that the bowl- 30 The cavity of the shaped palate in the mouth of the human head represents the vault of heaven, in which and the beginning of the power-giving heavenly light (skr. *svar*; awest. *hvarenb*) would be contained. That the sound language and

The change in the human mouth as a microcosm according to the laws of the cosmic

The fact that the change of the sky light in the course of the year takes place, is a foundation stone of the Atlantic-Nordic world view, on which its language builds up. This is expressly confirmed by the Polynesian, in which *anu* or *ana* is the "cave" but also the name of the *palate*, the place, where the sound formation takes place; it designates in the cosmic-mythical sense in general the "space". That it concerns in particular the winter solstice place, the "mother house" in the "waters", is clear from the fact that *anu* and *anuanu* also mean "cold", while Tongan. *anuanu* still designates "wading" or "swimming through deep water". The Polynesian word still corresponds directly to the Old Indian *ānana* "mouth" as well as to the Celtic *an-na-as* "mother"; it is the Old High German *ana* "grandmother", the "ancestor", attested as a woman's name *una* on the Scadinavian runestones, Old Prussian *ane* "grandmother", Greek *annis* (dvvtg) "grandmother" (sister of the mother or father), Latin *anus* "old woman". Of special importance is the Latin name of that enigmatic goddess of the end and beginning of the year, *Anna Perenna* (Varro, Sat. Men. frg. 5^o6), to whom one prayed (according to Macr. S. I, 12, 6), "ut annare perannareque commode liceat", where *annare* means the entrance into the new year and *perannare* the end of the same (Suet. Vesp. 5), thus - for "a happy entrance and a good exit of the year". According to the beginning of the year in the Roman calendar, which was shifted to the spring equinox, her feast (March 15) fell on the first month and was celebrated as a cheerful New Year's celebration in the *grove of the goddess* located outside the city, also this - as we will see - an important, cult-symbolic reference.¹ The root 0⁻, which has also come down to us in Polynesian as *ano* meaning "kem of a thing", "seed", we know in the Polynesian meaning of "cave" also in Greek *antron* (&vtpov), lat. *antrum*, in the meaning of the life-giving principle, the soul, the breath, whereby the "mouth is opened", the "language" comes into being, in a large clan of words: Old Norse *andi* "breath, breath, breath being, spirit, soul" and *qnd* "breath, breath, breath of life, life, soul", Old Swed. *ande* "breath, breath, breath being" and *and* "soul, life," Anglo-Saxon *anda*, Old Saxon *ando*, Old High German *anto*, *ando*, *anada* "anger, wrath," originally-

¹ Wissowa: Religion and Cultus of the Romans, p. 241.

lieh "the strong breathing movement"; got. *us-anan* "to breathe out, to die", altind. *āniti* "breathes," lat *animus* "soul spirit," *anima* "breeze, wind, breath, soul," greek *anemos* (fvepiog) "wind"; altir. *anal* (from *anatla*) "breathe," cymr. *anadl*, Irish *anim*. cor. *enef* "soul."

Of greatest importance here is the Eddic tradition Gylfag. 9 and ^{VOIUSPO} 18. In it we are told how the divine trinity Odin, Hönir and Lodur, the sons of Borr, the son of *Buri*, created the first human pair from two *trees* at the *seashore*: *Ask* "ash", the "man", *Embla* (ash, elm) the woman. Odin gave to both the *qnd*, the "breath", or "breath", Hönir, the god with the swan, the *bp* (Ä), which is also contained in our word "breath", as we have already seen, and also otherwise means "seed, life, etc." (cf. pp. 203-204, 217). From the trees, the "wood" at the "water", therefore, the creation of man takes place, and that from that trinity, which as "sons of *Bur*" also came out of *buri*, *buru*, the "cave" H (cf. p. 458). We have the Sumerian hieroglyph ® O A *bur*, *buru*, *su* and *u* on text Taf. I, no. 64-66 in detail: it denotes the "periodic circulation", the "return", the "sunset", the "end of the day", the "depth", "depression", "cave", "well", the "river" (*bura nunu a* means the "Euphrates"), the "earth", the "house", further - "wise", "prudent", "power", designations which refer to *Ea*, as *buru* is also an epithet of *Ea*. Finally *buru* still means the "*speaking*". As we now already got to know several times the *Ana* and *Anu*, the "Mother Earth" in the Irish Tuatha-translation, it cannot surprise us any more, if *Anu* returns with *Ea* and Inlil as the divine trinity of the Sumerian-Babylonian religion, which corresponds directly to the Eddic one, as our investigation in the section "Son of God" will still further reveal. For "the earth is God's," it bears the same names as God Father and Son, as in Old High German *ano* and *ana*, in Old Norse *unn* and *una*, appear side by side as names of the "ancestor" and the "ancestress." Thus also to *Anu*, the supreme god, a wife *An-tum* (*An-ta*, *Anatum*) is associated, whose name is formed with the female ending *-tum* of *Anu* or *Anum*. Also in the Sumerian tradition *Anu* the "exalted one" (see p. 217-218) and *Ea*, in whose "house of the depth" the "wisdom", the "strength", in the "waters" the "tree of life" is rooted, are the creators of the people, as the tree of life *gi-es*, *gis*, *mu*, *pa* etc. also has the meaning of "shoot* man, human being".

In the ancient Indian tradition we meet *bur* (bu-ur) as "Mother Earth" in the *three* "great words" of the "twilight devotion", which the Brahmin disciple, according to Sāṅkhāyana (Grhyasūtra II, 9), "sits in the forest, a log in his hand, day after day, silently ... until the stars appear, murmuring the *great words*, the Sāvitrī and the blessings after the dusk. Likewise, in the morning, facing east, standing until the solar disc appears." This *three-part* formula is *bhūr bhuvah svak*: the first word *bhūr*, which is considered the beginning of Brahman, means "earth", (*bhu*), the third "sun"; the second, according to Oldenburg, is a combination of these two.¹

The whole formula would then be "Earth - Earth Sun - Sun", originally a cult formula, which had reference to the yearly course (midwinter and winter solstice), as well as to the daily course (midnight) of the sun. In the later tradition of the southern homeland, India, naturally only the latter relation was preserved, as it happened with all winter solstice myths of the Rīg Veda time.

But that even this late tradition of the Brahmin age still has a memory of

¹ Religion of the Veda, p. 431, note 4.

had preserved the ancient cosmic parable of the winter solstice, it is evident from the fact that the earth (*phti*) is called "our mother," *bhū-mi māta* (Taittiriya Ar. II, 6, 2) and the "birthplace of Agni," the divine light (Satapathabr. VII, 4, 1).

The root *bhū* means in the old Indian also "to become", "to originate", "to come forth", as was already stated above (p.458). It is an ancient, generally Atlantean-Nordic, cosmic language symbolism that in the "mother-earth" the "becoming", "being" begins: cf. Dakota *uy* "to be" and *uy-ci* "grandmother", "sun" (in cultic language use), *i-na* "mother", *i-na-pa* "to come forth, to emerge, to come out, to pass through, -life" (through winter), *ay-pao*, *ay-pa* "dawn, day, dawn, daylight", where thus the ablaut form *u-a* and the reversal forms *un* and *na* are preserved.

Besides *buru* also *anu* appears in the old Indian myth, namely in the same composition *danu*, which we already got to know as name of the mother earth in the old Irish tradition. The connection of the name *Danu*{*da~anii*) with the mother earth and the "burial house" is assured to us by that report in Cormac's glossary, according to which two burial mounds near Luachair were still called the "two breasts of Ana" *Anu*, *Danu*, *Danan(n)*. The ancient Indian name *Danu* is used both to designate the *mother of Vrtra*, the winter-sun-wielding "serpent," the "dragon" whom the "thorn-god" Indara defeats, and to name Vrtra or the "serpent," the "dragon," itself or the water (R.-V. I, 32, 9; 2, 12, ii; 4, 30, 7, etc.). As the investigation in Text Taf. IV has already revealed and will further reveal in the sections "Mother Earth," "Water of Life," and "Serpent," the serpent in Atlantean-Nordic symbolism is one of the fixed emblems of Mother Earth and of the water-of-life vessels, those cultic funerary offerings. Also the Brahmanic tradition still knew the cosmic meaning of the parable. In the passage mentioned earlier, Satapathabr. VII, 4, i it says of the "Mother Earth": "The back of the waters you are, the birthplace of Agni, for this earth is indeed the back of the waters and the birthplace of Agni and the ocean swelling all around, for the ocean swells indeed all around the earth".

Which old-Atlantean tradition is present in Sumerian as well as in Old Indian, results from the findings of the Northwest African deposits of the Atlantic culture. The word *buru* "Hom" as a designation of the winter solstice "arc" ß recurs in the Mande languages of West Africa in exactly the same way: in Vai, *buru* is "horn" and the second month after the winter solstice is called *banda-buru*, "sky-horn." Also in the German names of the month the same name of the second month, "*Hornung*", actually "son of the *horn*", thus the "young horn", is preserved to us. It is the second "arch" that arches over the lowest arc of the winter solstice: hence the Middle German name for January as the "great horn," that is, the old month, and for February the "little horn" as the young month. The Germanic word "horn" comes from a winter solstice £-r stem, which is also preserved in Vai and otherwise in the Mande language as *kara*, *kala* "arch", cf. Vai *kara* "closed enclosure in the forest", *kuri* "going around in a circle, surrounded", *karo* "month".

As has already been mentioned several times, the "two bows" can designate both the ideogram of the division of the year (D, as well as that of the "two bows" - "two mountains" ß ß; hence the sound change between *r-r*; *k-k*, *r-k*, *b-r*; *b-k*, *b-r-k*. By the way, in the Vai language *bu* means "belly, inside" as an ablaut form to *ba* "mother", "grave house". The hieroglyph *bu* has been introduced in text fig. 38 (cf. appendix to part II, plate "Vai-Signs", no. 73-76): it is the same hieroglyph as the Sumerian *buru* A, moreover with the water ideogram

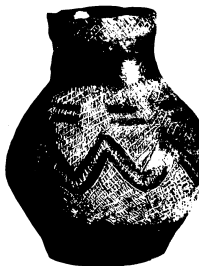
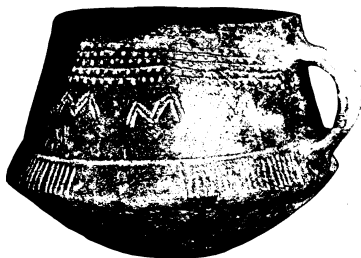
and has as alternate forms the hieroglyph of *Ti-ur*, the "one-handed one", and the "*three dots*", which we will come across again further down in the discussion of the series of writings of Orchomenos as a winter-sun-usual and grave-cultic symbol. Likewise *ku* designates in the Vai language the "house", the "sleeping place".

The same forms are still preserved in the Tuatha languages: the formula *bu-ku* in "*belly*," Old High German *büh*, Low English *buik*, Anglo-Saxon *büc*, Old Norse *bükr* "body, womb," etc., while the ablaut form *ba* in Old High German *baba* is preserved as a feminine proper name. *Baba* was preserved as a feminine proper name, Middle High German *bäbe* "grandmother, old woman", Bavarian *Bäben*, Slav. Polish *baba* "woman", Lit. *bōba* "old woman". As we will see in the section "Mother Earth", the Russian folk tradition still designates with *baba* the wooden or stone Mother Earth figures, which stood on the burial mounds of prehistoric times or were found in them. The ancient cultic connection between "falling asleep in the bosom of Mother Earth", equal to "dying", and "falling asleep at night" is still preserved in the saying "to go to baba (babe)" = "to go to sleep", widespread in Germany. It is the same word which in Indonesian is still *ba-bu* (old woman, child caretaker), with the complete winter-sunny ablaut *u-a*.

Both ablaut forms *bu* and *ba* have understandably been preserved by the Old Irish Tuatha tradition. *Bu-ananty*), a similar composition as *Dananin*), *Danu* etc. is according to Cormac the "good mother", the "foster mother, nurse of the heroes"; as fo"(ba-an) in *Banba* she is the wife of a king of the Tuatha Dea, after which Ireland was also called "island of the Banba"; *ban tuath* "people's mothers" was the name of the priestess of the old pre-Celtic age, and *ben* in Old Irish still means "woman, wife" (genitive plural *ban*). The cosmic basis of the word is secured to us by the Old Irish *bân*, *baan* "white": while the *u* denotes the pre-winter *dark* color, the *a* expresses the bright color of the resurrected light and life. Therefore, the Atlantean-Nordic priestess, who officiated at the ancestral grave, the family tomb, wore the *white* robe as a visible symbol of the belief in rebirth and was called the "*white woman*".

The original winter-solar forms with *tenuis* (*βu*, *βd*) have still been preserved by Polynesian, where *Pa(Pü)* is the "darkness", the "underworld", in contrast to *A-o* (instead of older *a-ti*), the "primeval 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, life, power" etc.. The son of Io and *Paβa* "earth" is *Tiki*, *TU*, whose hieroglyph we will find again in Maori symbolism and elsewhere in Polynesian as *£*: it is the Old Norse Tyr (ti-ur, ti-u, ti-ku, etc.). According to the Polynesian tradition, he is also the attendant of the dead and the guardian of the gate of paradise, who created the first man "in his own image". After him the "first man" is then also called *tiki*, *tii*, as the ancestors are also called *tu-tii*. By the way, the woman of this first man is called *Iva*, and has been formed from a bone (m) of the tiki or from his rib!

Where the *po(βü)* is, in the earth (*βaβd*), the sunset place is *ru-a* or *lu-a*, the "well", the "cave", the "pit", the "grave"; *rua i a Tiki* is called in Polynesian the "entrance to the underworld", the "cave of the Tiki", the "grave", *rua o te ra* "cave", "opening from which the sun (*βd*) emerges every morning"; *rua*, *lua* or *dua* is also that cult formula in the prayers, "twice", "twofold", which is also preserved for us on the bracteate of Vadstena as the beginning of the "sacred series", *lu(w)a tu(w)a*, to the image of Tyr (ti-ur, ti-u, ti-ku), the "twofold" (Tuisto), the guide of the dead and resurrector (pictorial supplement 19B, no. i-2).



Neolithic vessels of the Nordic megalithic culture with the mother water ideogram „m (u)“

Example of an ornamental use of the Schrift characters (see text fig. 47, p. 477)

1) Vessel from Satz Korn, Osthavelland, Prov. Brandenburg, older Middle Elbe megalithic pottery. Inscription: "m (u)".

2 u. 3) Vessels from the Schussenried pile-dwelling in Württemberg with the inscription "(mu-jur)". The pottery from Schussenried is stylistically related to the pottery from Rössen (district of Merseburg), which itself was again influenced by the northwest German megalithic pottery

If we summarize the above, we can state that both the *p-r* or *b-r* formula, *pu-ru* or *bu-ru*(4u, -ur; -ul) or *su, ku*, ""-hieroglyph, like the *anu-* etc. formula, connects the Atlantic Occident via Northwest Africa with Mesopotamia, Indonesia and Oceania.

Here the language of the North African Atlantians, the Ma-uri, forms the pivot between the North Atlantic Tuatha peoples and Sumer. In the Syuah-Berber dialect of Algiers *anu* > *tanut*, *tanith*, *tinith* still denotes "well, spring, grotto, cave"; it is the name of the "Mother Earth" on the Punic grave stelae, whose symbolism we will still examine in detail as North African Atlantic cultural property in the section "Mother Earth".

The ideogram of the "two arches", the second of which vaults over the first, we have 31. The "Two arches already treated in text Taf. I, nos. 60-63. In connection with this part of our investigation, I return to it once again:

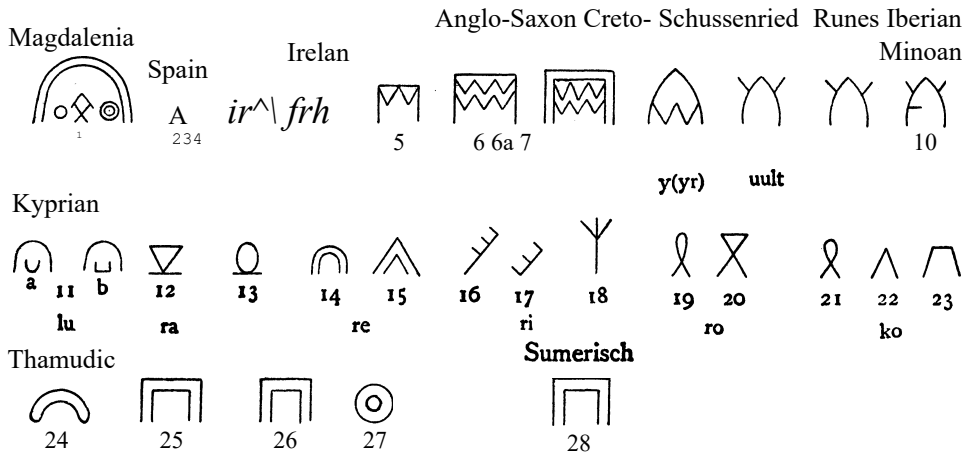


Fig. 47

Let us start again from the Upper Paleolithic hieroglyph known to us from the *Häkke (!)* of Font de Gaume (text Fig. 47, No. 1), which represents the "two arcs" (or the simple H-arc ?), in which is the connected *n-k* + ^-sign, "snake" ("fish" etc.) with the two suns, on the left the "small", one-circle, on the right the "growing", two-circle. In the late Paleolithic, the final capesia of Spain, we find the sign of the "two arcs" in the rock drawings of Fuencaliente in Andalusia (No. 2 = Atlas Fig. 4533)"^{es} also appears in the Neolithic-Bronze Age petroglyphs of northwestern Spain in the megalithic burial area of Galicia, but especially in the symbolism of the megalithic tombs of Ireland (No. 4), which come to the detailed discussion in the section "Tomb House" and "ur-ka". Very instructive are the in text Taf. IV (nos. 79-80) already mentioned on the vessels of Schussenried (nos. 5-6 a), which depict the single or dojipelated arch in rectangular writing containing the single or double water ideogram. The continuity of this spelling is still present in the Anglo-Saxon *yj*-rune, the umlaut form of the "r-rune" (no. 7, Stephens no. 19), to whose alternate forms we will return below. That the "r-rune" is the "water" ideogram of the bull age, the Anglo-Saxon rune poem still confirms:

H (ur) byl" anmod and oferhyrned
 fela-frecne deor, feochtej) mid homum,
morstapa: pæct is modig wuht

Ur is stubborn and *horned above*, a many-horned beast, fencing with the horns,
 striding mightily in the *moor*: this is a proud animal.

But also the *yr* has darkly preserved the old sense in the Anglo-Saxon runic poem in the meaning of "bow" or "horn".

The *ur-ka* or *ka-ku* (*k-h*, *h-k*, *h-g* etc.) hieroglyph of the bull age we find then also in the Iberian writing as alternate form of the common-North-Atlantean "Hag"-sign XHHusw. and this in a most characteristic writing, which represents the "horned" *ur-* or *^*-sign (No. 9). Here, too, every attempt to derive ex Oriente becomes absurd from the outset, if we make sure that the writing can already be proved in the Creto-Minoan linear writing (No. 10).

But even more valuable for our investigation is the fact that the same hieroglyph, the "horned" "r"-sign, is also still attested in the Anglo-Saxon runic series (text fig. 50, no. 8, Stephens nos. 15 and 34) and in addition the name *uult*. An ancient, Ingväonian legacy is present here: it is the name of God in the turn of the year *Wult* or *Walt*, which was saved by the Christian Saxon poet of Heliand as the name of God the Father, the "Waltender", but was given to the "devil" by the Christian missionaries in Friesland (see section "The Son of God").

In the section "Mother Earth and her Priestess" and "kaku" or "ur-ka" we will get to know in detail the Creto-Minoan altar, the dolmen (stone roof) with the "horn attachment" as a cult-symbolic transmission of the cosmic *ka-ku* or "r-^a"-signs and further examine its spread eastward to Amuru (Canaan) and Arabia, in connection with the bull symbolism. Developmentally, the Cypriot hieroglyph *lu* (No. 11) follows here, which represents the "ka" still in its *ur* (*ul*) or *ru* (*lu*). Here the ablaut series of the Cypriot syllabary is an important witness for the conception of the sign of the "two bows" as the rising sunlight.

The Cypriot sign *ra* (nos. 12,13) is the symbolization of the sun rising above the horizon (winter solstice); the sign *re* (nos. 14, 15) with the spring vowel *e*, the sign of the "two bows"; the sign *ri* Y (no. 18), the summer son of God as king of heaven, the *ri-gi*, characteristically has the summer vowelization *i* and carries as alternate forms the split, half Tree of Life linear signs (nos. 16, 17): also in our Germanic, "long runic series" the summer signs are split or half winter signs (cf. p. 292).

The autumnal-winter form of the Kyprian series, the *ro*, represents the "loop", the "snare", the "serpent" (nos. 19, 20), which in the Germanic runic series once had the value *so* (then *ot*, *oth*, *od*, etc.). But here, too, the Kyprian has preserved the relation to the old *ko*, *z^* value of the "snake", since the character R (no. 21) is also used as an alternate form of *ko* *tl* (nos. 22, 23).

The Thamudic forms of the sign of the two concentric arcs (nos. 24-27) have been treated by us in text plate VI (nos. 84-87) as alternate forms of the sign of the "two mountains" and their phonetic value *m* with the meaning "water" has been established, so that also here

the phonetic values *birku*, *biorku*, *bi-or-ko-mo*, *om-or-ka* etc. unite in these signs, while the sign of the two concentric circles as grave house (no. 27) again coincides with the same Vai sign *ku* "house" (text fig. 38, no. 8). In the Mande languages and especially the Vai *ko*, *ku* means "wash, bathe", *ko-kuru* "washing place, bathing place", *ko* "salt", *koi* "salt water, lake, sea", *kue* "white". Also here the meaning of "house in the waters" is still clear. But another one is handed down to us by the Vai language, when it derives from the word *ko* "salt water, sea" the word for "speaking", "conversation", *ko-ari*, and explains the sound of the surf as speech and back-talk. That here is not only a language symbolism based on imitation of natural sounds, so-called onomatopoeia, results perfectly in a further investigation of the Vai and the Mande language.

It is here about an ancient doctrine of the Atlantean religion and its cultic language, that in the "waters", in the "mother house", the "earth", there where the roots of the tree of life X are, where the "division of the year", the "splitting" of the circle into the "two bows" ® takes place, the "son of God", the "man" is born. And just like the "human", "the humans", his children, are born there again, they receive the "breath", the "breath", the "mouth" is opened for them to "speak".

These relations are still preserved for us in the Sumerian hieroglyph of the two bows (No. 28), which appears in the texts turned sideways or upwards: its meaning is "water container" (semit. *w*"), "water" (semit. *e*) and *speak* (semit. *gibū*). As we saw in the treatment of the sign in Text Taf. I, no. 60, it is identical with the hieroglyph of Ea \$, the Sumerian and North-Atlantean sign of "descendancy," the ^/ sign of the longer runic series (Text Pl. I, nos. 6-13), which is again an alternate form of the sign Ä.

That the Old Sumerian hieroglyphics proves to be completely a part of the Atlantic-Nordic 32. *sumensch-ägypti*- and thus stands in closest affiliation with the Old Egyptian, pre- and early dynastic *bo^k^eTAnfanger*, may be illustrated by the table overleaf (text Fig. 48).
der Language

The series no. i-6 of the text Fig. 48 are known to us: No. i-4 (Barton 365, 490) with the phonetic values *u*, *buru*, *su*, *umun*, *un*. The phonetic value *u* denotes the winter part of the year *before* the winter solstice. This is confirmed to us by the meanings of the words in question in Semitic on all sides. H *su* cuneiform L (Barton 490) means "to descend", "to lower", "to enter", "to become dark", "to be darkened", *su-mastin* "period, circulation" (semit. *lēmū*), "repetition", "time"/⁴ (semit. *Sanitu*), the month "Nisan"⁴⁴, the New Year month, and further the son of God/" Marduk, the son_i of Ea, the lord of the sea depth, the house of the wisdom.

The circle sign no. i-2, at the same time year circle or celestial circle and sun disk ideogram, and the sign of the deepest sun course arc of the winter solstice (no. 3-4), cuneiform <((Barton 365), have the common sound value of *u*, *buru*, *su*, *un*, *umun*. As *u* it is God determinative and namely of the *Anu* or the *Antu*, also generally "God"⁴⁴ (*ilu*), or later of the Babylonian sun god *Samaš*; as *u*, *un*, *umun* it means "Lord"⁴⁴ - "Mistress"⁴⁴, "Ruler"⁴⁴, "King"⁴⁴, "Priest"; *u* further denotes like *buru* (*bu-ru*, *bu-ur*) "land", "soil"⁴⁴⁴⁴, "earth"⁴⁴, "cave"⁴⁴, "well", "ditch"⁴⁴⁴⁴, "land products"⁴⁴, "ear of corn"⁴⁴, later also the goddess *Istar* as "mother earth"⁴⁴; further "house", "wise"⁴⁴⁴⁴, "wise"⁴⁴, "power" - thus the "mother house"⁴⁴, the "mother well", the "earth"⁴⁴⁴⁴ = "house of wisdom"⁴⁴, "house of power"⁴⁴.

0 *u* then further has the meaning of "finger"⁴⁴, "hand?" and of "speak" which is important for this part of our investigation. In doing so, we must be aware of the common Atlantic-Nordic equi-

The "one hand" of the Son of God stands at the H before the winter solstice, as we know it from the Atlantic rock paintings of North Africa for the end of the older Stone have also still survived (pp. 153 and 354, Fig. supplement 12 B). In the H, in the "mother "Well" receives the young human child life, breath, *speech*. As sound value *su* the sign means "sunset", "end of the day", "cover"; "period", "circulation "turn, turn around" as well as "judge", because the main place of judgment for living and dead winter solstice. Assu it also means "finger" like ", *su* "hand" and as ", *uku* or with winter-sunny ablaut *hu, ha, a* the number "ten"

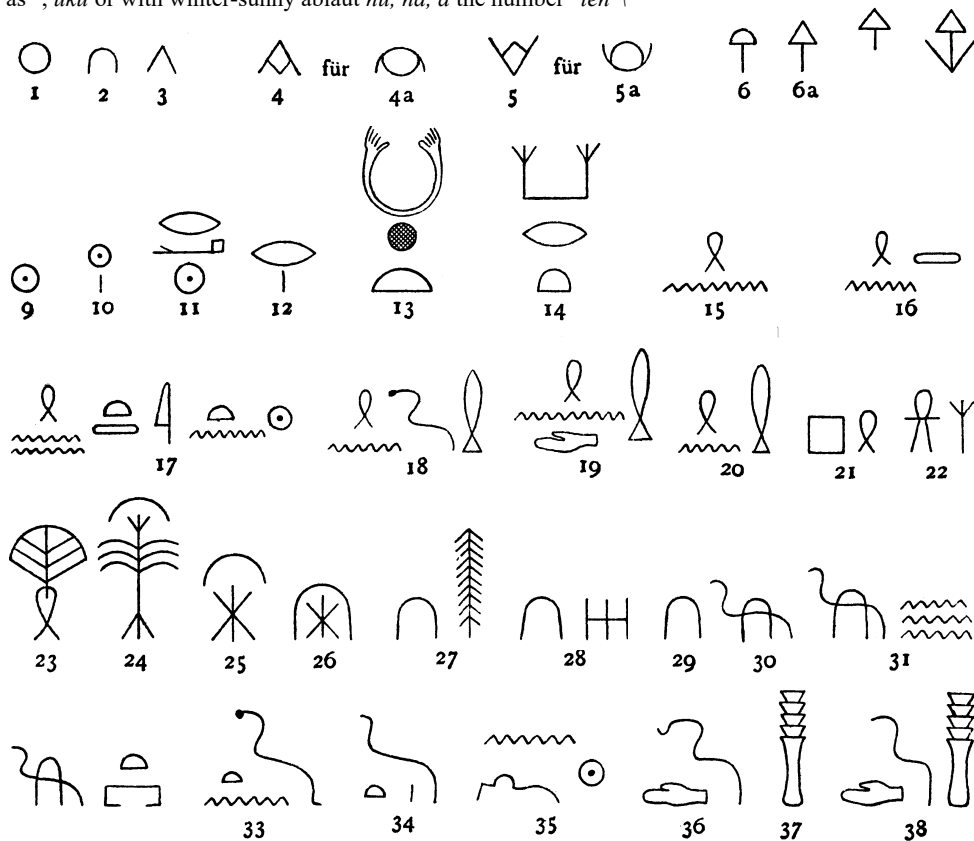


Abb. 48

What extremely important indication for us is contained in this, that β is equal to "ten", we will discuss just below. The signs No. 4 and 5, rectangular spellings of the original forms No. 4a and 5 a, we have discussed in Text Taf. III, nos. 23-24 discussed; they are the ideograms of the sunset (no. 4), of the sun Q, which is under the β , and of the sunrise (no. 5), of the sun Q, which rises from the (J, is lifted by the (J up. The sign of the setting sun, which is also written with the Norse runic sign „Jahr" (Text Taf. III, No. 22) (Barton 527), has the phonetic value *sig* "to become weak", "to be weak", "short", "low", a meaning which we treated in the previous section with the name of Sz[^]-Tyr (cf. pp. 295-296).

The sign No. 5 is the reversed sign No. 4 and has the sound value *u, ud, ug, tu, utu, uta, ra* (Barton 337). As a designation of the Son of God (Z-d'-stem) in the winter solstice we find the characteristic vocalization *u-a* also here. The *u*, which we just got to know as designation of the sunset, the darkness, returns here as "day", "daylight", "light", "bright shine", "white color", "God". The whole transition of the winter solstice, the reversal, is still preserved for us here. The pre-winter solstice meaning of *u 0* is preserved in "bending down" (semit. *qalâdu*), "earth, land" (semit. *ersitu*), "cold" (semit. *kussu, kassu*), and "night" (sem. *musu*)-, - the occurred solstice in *u* "exit" (sem. *sétu*), *u, ug* "day, daylight" (sem. *ümu* and *immu*), *ud* "light" (sem. *urru*), *u* "God Bell", *ra* "bright, shining", "shining brightly", the common Atlantean name for the "light of the lands", the "sun" (sem. *ellu, ebbu, namru*), in Sumerian also *dag*, the name of the winter-sun-usual runic sign M *dag*, of the Tuatha god *Dagda* etc., and *barbar, amma*, the "sun god", Babylonian¹ *samas*, while on top of that it denotes the "white color" (pisit). For our present investigation it is further of greatest importance that this *u*, the sound of the sunrise and sunset, as value of the sunrise sign also has the meaning "word" (semit. *rigmü*): also here the speaking is connected with the giving of life in the rebirth of the light.

If we now follow further the Old Sumerian light hieroglyphics, we get in the ideogram of the "eye of the sun", No. 6-6a (Barton 406) and its extensions in No. 7 and No. 8 an equal evidence for the cultic origin of the Atlantean language and its belief that language as an expression of life is light-born. The ideogram nos. 6-6a is composed of "eye" and "ray"; it has the phonetic value *igi, idi* "eye" (semit. *inu, ènu*), "see" (*amâru*), and "earth" (*ersitu*); in connection with the "painting cross," the rotation-determining sign of the winter solstice (actually ideogram of the solstices) (no. 7) it means *sig* "light", "shine", "be bright" and "shining child" (son of God) (semit. *bünu namru*); in connection with the U or V-sign, no. 8 (Barton no. 407) 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, *pa, pad*, and the meaning "daylight" (sem. *uddü*), "to be bright", "to see", "to recognize", then "to speak" and "to swear" (sem. *tâpiü*). For the oath of the Atlantean-Nordic race was sworn by the highest and deepest light of the year, by God's son, the Lord of the upper and lower world. Now also only becomes fully understandable to us that hieroglyph from the Sinai Scripture (Text Taf. II, nos. 116-119), which the grave or mother-house ideogram (nos. 117 -ii 8) alone, or in the body of the "fish" (that is - the "serpent") of the winter solstice (no. 116), or the sun rising above the water (No. 119) with the name *pce* "mouth" represents: because in the grave, the mother house, in the "snake", the "grave fish" f|A the "mouth" of the reborn "man" is "opened".

The sign "sun's eye" + "ray" (or "ka"-sign Y) in connection with the 0 -sign is attested to us for the first time in the Old Stone Age Atlantic culture of Southwest Europe, in the fragment of the "sacred row" of Gourdan (text Figs. 32 and 66 and pictorial supplement 19A, No. 2).

We find it attested in the same way in the ancient Egyptian hieroglyphics (text fig. 48, no. 9 10), as "sun's eye", "sun's disk", "cycle". The phonetic value is / (*gd*), Coptic pH (*rë*), as it is preserved for us in the Sumerian sunrise ideogram No. 6; the meaning - "sun", "day". An alternate form is no. 11, which is the ideogram "mouth" 4-

cs

"giving hand with arm" connects 4- "sun". The ideogram for "mouth" (No. 12) with the "ray" has the sound value *r*? (Coptic *po rd*) and the meaning "mouth", "speech", "saying"; "opening", "door". The sunrise is therefore the "opening of the mouth", the "speech" (compare above Sumerian *H su* "hand").

This is explained to us pictorially in the still purely cult-symbolic linear writing of the pre- and early dynastic funerary pottery; cf. nos. 13 and 14 (Abydos). Both groups of signs have in common the "ka"-sign of the rising celestial light, the "man", as well as the determinative of the "rotation" o (rotary drill cap); in no. 13 there is under the "ka"-sign the ideogram "night"-sun, the sun disk covered by the braided pattern, determinative sign of mother earth, but in no. 14 the ideogram of the *mouth*. As we saw just now, "*sun*" and "*mouth*" go back to the same consonant stem *r*. It is the written certification of an ancient, glorious God-seeing in the universe, which in priestly secrecy and images of gods in the course of the millennia almost mutilated up to the unrecognizability, in the monotheistic faith reform of Amenophis IV for the last time came to the breakthrough. The marvelous passages of the great Aton hymn clarify once again the sacred signs of the Atonian culture-bringers of the Nile valley.

"If you go to rest in the *western* horizon, the earth lies in darkness as if it had *died* . . . the darkness is without warmth and the earth lies there in *silence* - because the creator of mankind rests in his horizon.

If you rise in the morning in the horizon and shine as Aton in the day, you dispel the darkness and give your rays. The two countries then rejoice; they rise and tread on their feet - you have raised them.

One washes his limbs, seizes his clothes, and *their arms worship your appearance*. The whole earth takes up its work. All cattle rejoice in their grass; the trees and grasses grow green. Poultry and birds (come) out of their nests: *their wings even worship your Ka**.

- You (are the one) who nourishes the conceived in the women and gives life to the child in the womb of its mother; - (you are the one) who gives the *breath to animate* each (child) that he has created when it comes out of the *womb to the (light) on the day of its birth-*, *you open its mouth at the first cry.*"^{1 2}

There is another word for "talk" in Egyptian, which is used especially in the cultic sense as "summon": it is written with the water ideogram, above which is the "loop", which in Egyptian still preserved the *s*-sound value (Text Fig. 48, No. 15, cf. Text Plate I, No. 95a-b). The sign compound has the value *snj*, which may have been *sanja* (*sunja*). The same formula in connection with the ideogram CD "land, soil, earth, world" (text Fig. 48, no. 16) has the same phonetic value *snj* with the meaning "to encircle, surround, encompass", especially in relation to the solar orbit: *snn-t-itn* "that which encircles the sun" (no. 17). This last group of signs is composed of the compounds *nw* "water, waters", the ideogram of the "primordial water" *nu*, which is described in Text Taf. IV (pp. 358-59) has already been touched upon and with which we will deal in more detail in the sections "Mother Earth" and "Water of Life". The sign ^{AAA}*nt* or the triple water ideogram *nw* (*mu*), originally a plural form, are synonymous terms. The group of signs O

¹ Text Fig. 48, nos. 13 and 14; the Atlantic prayer posture is also the "ka" sign of the raised arms.

² Günther Roeder: Urkunden zur Religion des alten Ägyptens, Jena 1923, pp. 63-64.

itn means "sun, sun disk", as (j *nnj* denotes "child". The group of signs No. 17 connects therefore the values "sun run - earth - primeval water - child" with each other. The meaning of the change of the phonetic values and *m(ff)* for the "primeval water" points to ancient, Atlantean, cult-language basis, with which we will deal later in this section. If we go to the other end of the Atlantic diagonal, we find in the Dakota language *mi-ni* "water" (*mi*, *im*-, etc. = "mother" cf. p. 115); but in the Dakota cult language "water" is also *ni-de*, and *ni-ya* "breath, breathe, life," *ni* "live"; to this the ablaut form *i-na* "mother," *i-na-pa* "to come forth, to come out, to emerge. coming through, living through (coming through winter)", *ay-pa*, *aypao*, *aype* "dawn, dawn, daylight", *uy* - "to be" *uy-éi* "grandmother, my grandmother" and in cultic language "the sun" (cf. *mi* "my", "for me").

That the sign £ *sn* in ancient Egyptian originally also denotes the winter-sun-loop, the "noose", "snake", in which the "sun" is "caught", we will examine in the relevant sections. Quite clearly this still emerges from the predynastic, Egyptian grave symbolism, as for example No. 23, where the "tree of life" is under the fl arch, with the root in the X "loop" (Nagada). We will discuss the "Tree of Life" of the Egyptian cult of the dead, the life-water-giving symbol of Mother Earth in her manifestations as *Nu(t)*, *Mu(t)*, *Neith*, *Isis* etc. in the section "Tree of Life". That the monuments connect it with the Uraeus Serpent, the Sun Serpent, at the root, is further confirmed by hieroglyphics. Especially valuable are those hieroglyphs of the sacred *snt*, *sndt* tree, the "thorn tree" (nos. 18-20), by which in Egyptian the Acacia nilotica is designated. They show the "tree", the Ä "loop" with the "water- ideogram, to which is added the snake ideogram (</) or the hand *t*). To this *s-n-t* or *s-n* "thorn-tree", an Atlantic designation for the thorn-tree or thorn-bush in general, the big myth of "God in the thorn-bush" and of the "tree of life" with the "snake" ties itself, which we will examine in the sections "God's son", "tree of life", "snake" further and will follow on his migration from northwest Africa to Amuri (Kanaan).

That the Ä-loop is a destination sign of the grave house is confirmed to us by the predynastic grave vessel symbolism (No. 21), likewise that from it the tree of life grows up (No. 23), which is in the winter solstice under the β-arch (No. 25-26). Also the connecting formula of X "painting cross" and "loop" Ä, the so-called "double loop" later written as linear sign, is connected in the predynastic grave symbolism with the sign of the resurrected one, the "man" Y (No. 22). Another connection important for us here is that with the "dark sun" (actually in the "mat of the dead") ©, which is in the waters, to a sign synonymous with '*nh* (*anch*) "to live, to be alive, life", also in connection with the "serpent", *nh dt* "who lives forever". Clearly the predynastic grave vessel symbolism testifies to us that the tree of life grows up from the fi (nos. 25-28). Now it would be important to know what the sign fl (No. 29) means in the later, Egyptian hieroglyphics: it is like in Sumerian the number sign for *ten*, phonetic value *md*, Coptic ^{UHT} *with*. The Atlanto-Nordic word for *ten*, alt-nord. *tiu*, got. *taihun*, altind. *dāca*, greek. *deka*, latin. *decem*, lit. *dėszimtis*, shows a basic form *d-g*) or *d-k* with a suffix *m-t*.

It has been recognized several times before that the formula *d-k-m-t* "two hands" 31*

means a biologically given necessity, since the natural calculating device of man is his two hands.

First, based on the results of our investigation so far, it should be noted that the formula $t + \&$ (*tiu*, *tua*) or $t-k$ ($\wedge$ *tiku*, *taihun* etc.) would be written $f\beta$ or $1^{\circ}A$, where the $0A$ Fl etc. ", *ku* or *ur* (Sumerian 0 *uku*, *hu* "ten") can also be joined to the f to form a binderune by lateral or lower affixation. The formula $/\wedge-(*Zga-$, has received the meaning of "two", after analogy of the son of God, the "twofold". The formula $t-k$, $t-h$, $d-g(d-k)$ would be therefore "two hands", if one understands $\beta H V$ as "hand", which meaning is also present in the Sumerian βtu . In our word "hand" this $\wedge$ -root is indeed preserved, in ablaut to *hund-fy&* & *hundred*). According to the already repeatedly established law of the cult-language alternation of k and m , which is based on the equation of X and $>|c$, A and A , V and $\backslash y$, A and A , Y and Y , respectively β and m , (J and UJ , AND A etc., the k must also alternate with the m . Therefore, beside the form "hand" - and "dog" - there is an ancient Germanic form *mund* for "hand", Middle High German, Old High German *munt*, Old Frankish *mund*, *mond*, Anglo-Saxon *mund*, Old Norse *mund*, to which again belongs Latin *manus*, Greek *marē* (pdpq), which as an *m-r formula* again alternates with a $k-r$ resp. $r\wedge-r$ formula *cheir* ($x\wedge ip$) "hand".

But we have already repeatedly been able to state that in the cult symbolism of the North-Atlantic Tuatha peoples the sign Y or Y is "written" for the "man", the "son of God" as well as for his "hand", especially of the resurrected, reborn son of God. According to this, however, the formula $m-t$ would also be to be interpreted as "hand" or even as "two hands" and the same would apply to $k-m$. Because the "life"- or "year tree", the ideogram of the son of God in his year course is composed of "two people" or "two hands".

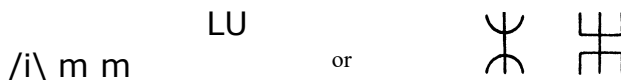


Fig. 49

Therefore the phonetic value, which we could likewise already determine for the "Hag" or "Kamm" tree, is $m-m$ or $k-m(s-m, r-m, l-m)$, a symbolic interpretation, which is already old-stone-temporally occupied (text Taf. IV and text fig. 35). One need only recall the El-Hösch scriptural series (text fig. 29, p. 328 and pictorial supplement 19 A, no. 6), where the "third gender" of the sacred series concludes with the "hag" or "comb" tree sign, to which is added the hand with the Y sign, while the same sign Y above the hand is found in the βur or $\wedge$ sign with the "dog" ("*ku-*, $\wedge$ -stem) on the medieval (13th. Century) Irish Clarsech harp (pictorial supplement 6), the sacred instrument of the winter solstice "hand god" or "good god" *Dagda*, appears. However, the winter solstice sign of the longer runic series $X dag$ is again the reversed Latin numeral sign for "ten". Here it is to be noted immediately supplementary that there, where the "hand" is, God's son has only "one hand" (one foot), in the *ku*, *ur*; (*ul*), *mu*, *nu* and so on. It is there where the place of the winter solstice, the "mother house" is, the "ancestral" assemblies, the "good", "righteous" are located, a connection that is still clearly expressed in the Latin vocabulary *manus* "hand", *maneo* "remain, stay the night", "*manus*" "good, kind" and *manes* "the good, the departed souls, the underworld".

If we now consult the pre- and early dynastic linear writing of Egypt, we can see the same connection:

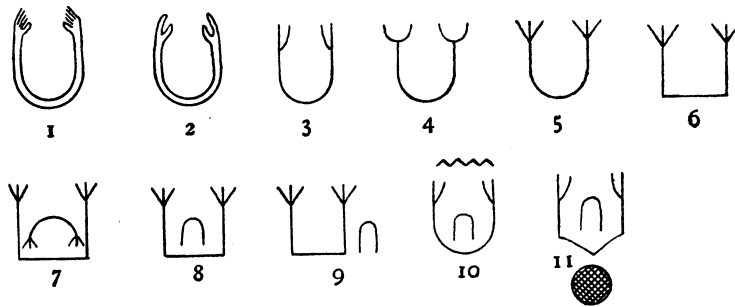


Fig. 50

The top row of text Fig. 50 (nos. 1 - 6) represents the alternate forms of the Egyptian *ka* (*kkā*), the symbol of the life force. As our investigation in the section "Son of God" will reveal, it is actually the upper part of the *XXH* "sign, that is, the ascending, the summer course of the celestial light, of which the Son of God is the bearer. This applies to the yearly as well as to the daily course. The raised pair of arms is opposed, as in the Sumerian *HU* or *AV*, by an inverted, lowered one, which represents the nocturnal or winter course of the celestial light: cf. appendix to Part II (XIV, E) *Linearschrift Ägyptens*, Taf. III, in particular No. 5 a-c, the Neolithic representations of the rock drawings at Gebel-Cheikh-Raama (Upper Egypt), the figure with the raised (No. 5 b) and the lowered arms (No. Je), as well as the sign of the lowered arms, which are under the water-snake ideogram (No. 5 a = text Taf. IV, No. 121). In the linear script of the predynastic Egyptian tomb symbolism the meaning of these symbols is still fully and clearly recognizable by the connection with the other signs.

We see from the upper row of text fig. 50, how in place of the still more natural representation of the hands (no. 1) a perspective shortened form can step (no. 2), which shows the hand in two parts, the thumb on the one hand and the four fingers together on the other hand. From this then the linear writing nos. 3-4 arises, whereby the "hand" has actually become the same sign *VU* as the "two hands". In the Nordic runic futhark we can then also prove the form *C < YKK* for the $\text{th}^{\wedge}$ rune. Beside these forms with the "&z-hand" appear also as alternate forms those with the *Y* (*z/z*)-hand (nos. 5-6) (see text fig. 30), whereby it is to be noted that beside the round form of the crossbow (nos. i-5) also the corresponding rectangular ones (nos. 6-9) appear. The *ka-ku* (*ka-hu-*, *ha-ku-*, *ja-hu-*, *ur-ka-* etc.)-sign therefore also occurs in this linear script in the forms no. 7-ii, that is, the sign of the two hands (arms) turned downwards, the reversed "*ka*"-sign, i.e. *ku* (*ur-* etc.)-sign (as in no. 7), can also occur in the original linear form *f* (as in no. 8-11), while as determinative sign still in no. 10 the water ideogram and in no. 11 the night (winter) sun are added.

In the Egyptian hieroglyphics the hand has the phonetic value *di-t* (*dr-t*), phonetically *d*, the sign of the "two hands" the phonetic value *ki*, the sign 0 (= "ten") the phonetic value *m-d*, so that the connection of these signs (No. 7-11) would result in the consonantal phonetic value *d(d)-k-m-d*, which would correspond to the Indo-European *d-k-m-t*.

The sign 0 occurs in the Egyptian hieroglyphics, however, in another, important connection and that is with the snake in it (text fig. 48, no. 30), to which the triple water ideogram can be added as a determining sign (no. 31). Both have the same phonetic value as *f*l, namely *md*. Since this snake ideogram has the phonetic value *d*, it follows that the sign 0, which is used for the winter sun, was still regarded as the "snake" in the religion of the predynastics and therefore the sign H had the value *m(uj* (= *ku*). The meaning of the group of signs No. 30 and 31, the snake in the 0, in the "waters", is "deep", "to be deep", "to be sunk". It also occurs in connection with the ideogram "house" ^{ETZJ} and the determiner of the "turn" Q: Sound value *m-d-t* "depth" or "stall".

The cosmic-symbolic meaning of this group of signs is clear: it is the "solar house" of the winter solstice, the "house of the deep" (ap-su), in the "serpent", the "waters" 0 (su, ku, ur [ul] etc.).

A bright light now falls on the sense of this ancient, Atlantic-Nordic Yule Equinox also in its last codification, the Christmas message of the Christian Gospels, if we trace the meaning of the word "r-", which we could prove as "west" still in the Talmud (p. 138), further through the Semitic languages.

In Assyrian, *urü* means "stable," *urē* "stallion"; Hebrew plur. *'uräuo*th "manger," "number of horses belonging to a stable"; Aram. *'uriä*, or *'iä* "manger," in Arabic *'ärlü* "manger, stable."

The "son of God", the "son of man", is born in the old cult place Bethlehem, "house of the deity Laljama", in the "manger", in the "stable", at "ox" (bull) and "donkey", the Near Eastern substitute for the Western, Atlantic "horse" star image, thus in the *ur-ka*, *ar-ku* or *ka-ku*, born of the virgin, the *mor-*, *mur-*, *mar-*, the "mother earth" in the "waters", the "circle-water", there where the old "man", the "father" with the "thorn" (the "carpenter", the "blacksmith from above") in the division of the year <4> stands.

What faithful tradition is hidden behind the Christmas narrative of the Gospels in all its touching beauty will only be the subject of later investigation in the section "Son of God".

The "snake" with the water ideogram and the determination sign of the "rotation" O (text fig. 48, no. 33), an old spelling, sound value *d-t*, has the meaning "eternity", "in eternity". Because the law of the "turning" is an eternal law and in the "house of the deep" the "man", and, according to his and the father's divine will, "the people" are born again forever. The hieroglyphic connection No. 34, sound value also *d-t*, means then also both "snake" and "body". As we will examine in the section "Snake", its connection with the birth of the human child is a generally Atlantean-Nordic cosmic-symbolic parable.

Now also a hieroglyphic connection, like no. 35, "water" + "shafted stone axe" (the "thorn") + "sun", sound value *nw* (nu), "time", "point of time", becomes understandable to us. Because there, where the splitting of the year circle (D takes place, "in the waters", is the birthplace of the "time" of the "year".

The same ancient stone-age axe, a variant of *j, was now used in the Egyptian death ritual for the symbolic "opening of the mouth" of the dead (Atlas fig. 406, representation from the Book of the Dead). It was given to the dead thus for the "new year", for the "beyond life", the *language* again.

There, where the "splitting" takes place, the Son of God, the "man" is born, the new ^ sign Y of the new year arises, the mouth is opened and the language arises: *therefore in the Atlantic-Nordic languages the mental and phonetic connection of the terms: "Dom" (hack, axe, axe) - "man" - "hand" - "mouth"*, which we will pursue further shortly.

To the conclusion of the Egyptian hieroglyphic series still two connections are to be mentioned here: Text Fig. 48, No. 36, "snake" 4- "hand", which has the same phonetic value *dd*, as the sacred pillar of Osiris, the four- resp. eight-branched "tree of life" (No. 37), in which the dead body of the god was enclosed: an ancient, obscured winter solstice myth, to which we will come back like to the symbol in the section "tree of life". Both signs (No. 36 and 37) can be connected to a group "snake" 4- "hand" 4- "tree of life trunk" with the value *ddj* "remain, last, duration": because the "tree of life", the "world tree", the "year tree", the "turn", the cosmic change of dying and becoming, is an eternal one.

We see also here the "snake" at the "tree of life" as in the group of the /"-tree, where also "snake", "loop" and "hand" are connected with the "tree" and the water of life (No. 18 - 20). Conversely, in the "Book of the Dead" the trunk of the world tree, the column of Osiris, is represented as carrying the ^"Z'Â-loop, from which the ka-sign of the two Annes rises and lifts the sun (Atlas fig. 1491). For in the "loop" is the "light", the "new life": and so also appears under the tumuli in the royal tomb of Tut-Auch-Amon, the son-in-law of Amenhotep or Amenophis IV (Achnaton), the a "M-loop with the *ka-arms* carrying the lamp (Atlas fig. 2801; see further the section the "loop").

The hieroglyph "hand" 4- "loop", that winter-sun symbol polyphony, sound value *dd* (No. 36), however, means "*speak*", "*say*".

We have seen that the serpent in the fl sign *md* has the meaning of "depth", "house 34. the winters- nen sense* of the deep", "in the waters" (nos. 30-32), but the sign H is the numeral sign for "ten" image of the "horned ones, which in North Atlantic (Indo-European) has a secondary phonetic value **t-k-m-t*.^ange" and the As our investigation above showed, the sign 0 in Egyptian had the value *m(it)*, which in the Atlantic languages presupposes an alternate form *ku* respectively *su*, *ru (lu)* or *ur (ul)*, and in Sumerian ß *tu* and ß *u*, *uku*, *hu* "ten" is also present. The first part of the Gothic *taihun* "ten" presupposes a formula *t-h* or *t-k*, respectively, which would be the f that would be 0 in A n . The value of the character ß *ur* as "water" and "west" (= Mande *ku*, *ko* "sea", "water") has already been determined by us as an Atlantean term. We have seen that *uru* also denotes "west" in Polynesian, and the "southwest wind" in Moriori. But it is of great importance that the Polynesians, whom we have to address as the descendants of the "people of the foreign boat type", the South Atlantic culture bringers and master class of Egypt and Arabia, have preserved the word *uru* only in cultic games (Samoa) as a word for *ten*. We get another clue in the Maori word for "ten," *nga-huru*. It is also a word belonging to the "sacred language", the cult language, means "ten", "tenth", but originally "*assembly*" and is at the same time the name for the *eleventh* and *twelfth month of the year*: *ngahuru-matamua* "harvest time" and *ngahuru potiki* "winter"! The further Polynesian languages supply the following, homonymous and equivalent words: Tah. *ahuru* "ten", Haw. *ana-ulu* "ten days", Rarotongan *nga-uru* "ten", Mangareva *rogo-uru* "ten".

For this purpose, the Maori language has the word *tekau* "ten," which can also mean "twenty" in the other Polynesian languages, Tongan. Marquesan. *tekau*. Mangan. *takau* "ten pairs" or "a double ten," where thus the old meaning $Z=2$ and k "two hands" = io is preserved. In Tahiti, 20 or 10 pairs is *taau*, in Sikayan. with inversion of $t-k$ into $k-t$, *kataua* "ten." The formula $t-k$ still corresponds completely to the North Atlantic Germanic form $t-k$ ($t-k$) for "ten".

So we can conclude as a preliminary result: that the *ur* is in the "west", in the "tenth month" of the year, there where the Son of God is in "the waters". We want to question the Polynesian languages, which have preserved us visibly oldest traditions, on it still further.

The names of God *-t-* and *-k-* in Polynesian, at the same time designations of the seasons (*tau* and *kauf* with which we will deal extensively in the section "Son of God", also occur in connection with *ur-*: Maori *ta-uru* denotes the "west wind", at the same time "river source"; *ma-uru* "northwest wind" and *tama-uru* "southwest wind".

As we saw, Polynesian associates the word *uru* or *kuru* with a prefix that has the same ancient meaning in Polynesian, as in the North Atlantic languages, as designating descent. As we know, it is the sign $>$, "heaven and earth", "womb", in connection with the j sound of the "snake" $\ddot{A}$, prefixed or suffixed, which gives the phonetic value $s-n-k$ (or $n-k-s$, *snake*, Old Ind. *nagas*, Semit. *nahas* etc.), the name of the "snake" (see section "n-k").

In Polynesian (Maori), *ngati* is the term for "descendant of," "descended from," in abbreviation also alone *ati**. Samoa *ati*, designation of a number of chiefs with the same title or name; Tah. *ati*, a prefix denoting the descent of the ancestor's name, *nati* "a higher rank," *nati arii*, "the class of higher chiefs, the "Aryans"; Mangan. *ati* "descendant," Mangan. *ngati-*, Duke York Island *nat* "child," Nguna *natu* "son."

For this, however, Maori *ngata* denotes "snail", "man", *ngarara* "snake", Samoa *gata* "snake" and "end", Tongan. *gata* "snake" and "end", Fiji *gata* "snake", Malay *naga* "dragon", Fak. *nata* "man".

It is the great $k-n$, $g-n$, respectively $n-k$, $-^{\wedge}$ clan of the Atlantean languages, which denotes the "bring forth," the "birth," the "sex," to which we return in the section $n-k$!"

Now as for the second member of the compound *nga-uru*, *nga-huru*, in Maori *huru* is the name of a mythical serpent deity; further *huru* or *ahuru*, which thus goes back to a form $k-r$ ($ku-ur$), the "glow of the sun before rising," the "reappearance of fire," Samoa *sulu* "torch" "to illuminate with torch" and "eye," Tongan. *tuhulu*, Motu *hururu* "torch."

To the many alternating forms in which the parable of the winter solstice sun is formed in the Atlantic-Nordic myth also belongs the representation that the "eye" of God (that is of the Son of God) is "in the waters", in the "well", in the "snare", the "snake", etc.

And as we have already repeatedly discussed in the previous sections the derivation of the idea of "mountain" from the "arc" of the winter solar course f] A etc., and have been able to prove the equation of the concept of "two mountains" as "two arcs" side by side, or the one above the other, we likewise find in Polynesian those concepts of "peak", "summit", "head" and finally, "eye" for the word *ur-*, *ul-* and the

Connection *k-r*; *ko-ur*; *ka-ur*- *ka-ru* etc., causally connected: Maori *uru* "top, upper end," "head," *ko-uru* "head, tree top"; *urukehu* "light-haired" (*uru* "head" and *huru* "shine" of dawn), synonymous *uruhau* \ Samoa *ulu* "head" (of man, animal, and club), Tah. *uru* "skull"; Tonga *ulu* "head," Mangaia. *uru* "top, peak", *pa-uru* "head", Paumotu *uru* \ Maori *ka-uru* "top of a tree", Mangar. *ta-uru* "top of tree and mountain"; Maori *karu* "eye", "head", Paumotu *karu* "pupil of eye", Moriori *uraki* "head".

The God-sun-eye, the "head", is in the *nga-uru*, the *uraki*, *kaku* etc. of the "horned serpent" X X etc., whose name has preserved us also the old Indian *urâga* "serpent", beside the old Indian designation *ūr-as* "breast", since the "mountain" or "hill" is the breast of the mother earth, as Cormae has handed down this still to us for the old Irish *Anu*.

We will examine the symbol of the "horned serpent" in detail on the basis of the monuments in the section "Serpent" and "Staff". Here only a few evidences are briefly pointed out, by which the atlantic-nordic basis of the prehistoric high altitude religions of the Near East and Africa is also secured: Atlas fig. 2905, representation of the "horned serpent" at the right cross -f, the sign of the division of the year already known to us, middle of the year (cf. p. 211), on an Elamite-Sumerian sherd from Susa, oldest period; Atlas fig. 2222, clay statuette of Mother Earth, also from Susa, with the serpent coiled around the breasts (!); Fig. 4313, stone tomb door (!) from Chirbet (Palestina), with representation of the head in the serpent's coil; Fig. 285, Bracteate Museum Stockholm (Thomsen no. 132), head of the death-guide Ti-ur in the snake-loop, with swastika and the ^/-sign \$, the hieroglyph of progeny; fig. 2242 (pictorial supplement 17), center, statue of the Yoruba goddess *Oja*, the original "earth"- and "water-mother" (cf. pp. 114 and 159), who wears on her breasts the serpent sign, on her head the double axe X, the sign of the winter solstice, of the division of the year, on her breast the "mat pattern", which was just mentioned in the discussion of the representation of the night or winter sun in the pre-dynastic linear writing of Egypt (text fig. 50, no. 11, text fig. 48, no. 13).

It is now of utmost importance that in the Egyptian cult of the dead also the "horned serpent", a snake staff with ram's head, on which the uraeus serpent can still appear as a determinant, is used beside the "thorn", the axe, or in its place in the ceremony of the "*opening of the mouth*" (Atlas fig. 3785), which moreover still bears the original name of the "horned serpent" *Lur-heka*, cf. further the

Sections "Thorn", "Snake", "Staff" and "Ram", with the evidence for the Atlantian-Nordic origin of this cosmic cult symbolism. From the abundance of evidence, Atlas Figs. 4181 and 4182, the Neolithic and Bronze Age representations, respectively, of the "horned serpent" or the "serpent" above the funerary vessels of the southern Scadinavian petroglyphs, and Atlas Fig. 4184, the Egyptian representation of the snake ship of the sun god Ra on his night journey through the underworld: among the symbolic snake names of this night underworld (originally also winter) journey of the god with the sun also *ankhet* ("noose" 4- "turn") appears characteristically.

The eye of the god in the serpent, the "horned serpent," the *r-k* or *k-r*; Greek *kerastēs* (Kepdörß), is also preserved to us in the Egyptian hieroglyph⁰ *d f d*, "eyeball, pupil," which connects the "horned *serpent*" as determinative with the "*two serpents*" of the Atlantean hieroglyph *n-k*, *n-g*, *k-r*, *g-r* \$ () etc., between which the

Sun eye is located, as in general the Egyptian cult symbolism represents the sign of the sun circle, the sun disk, surrounded by the Uraeus serpent or the *two* Uraeus serpents.

To the meaning of the Polynesian *uru* and *huru* as designation of the "God in the waters", the "light in the darkness", the winter solstice, we come back shortly. Here we want to secure first, the previous result of our Polynesian investigation of the *ur*: the *ur* is in the "west", in the narrower sense in the southwest, there 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 equally encompasses the two remaining months, the eleventh and the twelfth. In the *ngaha-(h)uru* originally the "assembly" took place. So we have here the connection of the myth of the "horned serpent" as winter solstice symbol from the cult symbolism of the Pueblo Indians of North America over the Atlantic Occident and Africa with Oceania by means of the winter solstice formula of the bull age *ku-ku* (*ko-ko, ka-ku, ka-ka, ka-ki, ka-tschina, ka-hu, ka-ha* etc.), *ku-ur, ka-ur, ur-ku, ur-ka, ar-ku, ur-ur, bi-ttr-ka*, etc.

As our examination in the sections "Son of God" and "Anchor" will show, the Son of God is located as the "Tenth" who is in the 0 A Fl *ur, ku, su* etc., the 'f'f, *ti-u, ti-ur, ti-ku, io, tu, tau* (*atu, uta, ota* etc.), in the *n-k* >0(, in the "Snake" Ä >0C, the *s-nk*. Hence the later equation of the "sinking" with the "anchor". Also here as always an infinitely subtly seen and experienced God-seeing, which always feels humans, earth and universe in indissoluble connection. The Old High German *s-n-k*, X >0< *senk-il* as name for the "anchor", corresponds again to the Greek *agkura* (fryKupa), Latin *ancora*, Old Ind. *aykurâ-s* "sprout, young germ"(!), lit. *anka* "noose" etc. and the following great clan *n-k*, respectively *n-g*, which denote the "bend", the "side", the "slope" W *l-n-k*, of the "mother earth", from which the new light, the son of God, is born again.

If we now take a look at our text Taf. X, the "sacred series" in the version of the long Futhark of the Migration Period, we see that the characters f* Ä in the yearly series *fall on the last two months of the year, thus counting from the tenth month*

35. The Mother Water As we will see in a moment, Polynesian also uniformly transmits to us the meaning and the beginning of the

Language of the "sea water" and its colors "blue-green, dark blue, dark green", "black", as well as "grow", "growth", "tree" ("tree of life"), "forest" for the word *ur-, ul-*, because in the winter solstice, "in the waters", in the "mother earth", the roots X (yr) of the "tree of life" >|< are located.

The Tree of Wis- As we will learn in the second volume of the study of the non-western Atlantic cultures^{sed} and^{ic} its root, according to Maori tradition the *aka-ulea*, the "talking tree," stands in the

¹ The Neolithic anchor is the stone fixed on the wooden cross (X or -f) by means of the loop (R). Only bronzezeitlich, north atlantic is the J, anchor to prove, which was identified with the hieroglyph of the God son lowering his arms 'p, in the reversed writing of the winter solstice signs J., in connection with the cross of the middle of the year -f-. This hieroglyph of the Son of God as "anchor" is already Neolithic, so older than the anchor of this form. As always, it concerns the Nordic God-seeing-in-the-nature, which made also the inanimate objects the divine-cosmic likeness. The anchor is the Son of God in his night-winter course of the year, in the waters, "the mighty one, who switches over many things, and half turns to Hel" (Heidreks gâtur) Also this ancient winter-sun symbol of the Atlantic-Nordic religion was transferred to the Galilean, the "son of man", in connection with the "year" sign of the "two fishes" ("snakes" § or ()), in the early Christian symbolism (see sections "Son of God" and "Anchor"). >

"Water of life" *aewa*, *aizva*, *zvai*, *vai-ola* etc., thus in *u-a* the winter solstice vowels, whose meaning as "water" ("rain") we already got to know in the Polynesian and can be proved in all Atlantic languages, as for example with the Cora Indians *wa* "water" (see section "Water of life"). On Hawai the tree of life is called after the god Kane C7Z"-Kapu-a-Kane or Oa-tapu-a-Kane (see section "Tree of Life" and "Son of God").

We must remember at this point also the sound values and meanings, which we determined in the Sumerian with the treatment of the Atlantean *pa-* (*fa-*) hieroglyph *f*, the yearly beginning and life tree symbol of the son of God in the "ram" house: it gave us also the values *gis*, *gi-es*, *m* "tree", "wood", "fire", "sun", "sky", "man", "son", "offspring", "year", "name", "make known". Also the with *mu* related and ablautende *me* occurs both in the meaning of "sky", "sun-god" (also *me-me*) "man", "man", like "wait", "speech", "call", "call"; moreover *me* has the meaning of "water" (semit. *mu*) "beget" and "tongue"?

Also here the same cosmic symbolic connection always returns: the "beginning of the year" is equal to the generation from the "water", from the "tree"; there, where the heavenly light of the Son of God is born, the "human being" is also born and the "speaking" begins.

Gemeingermanic is still preserved in the folk tradition that the children come out of the "stone", the "rock", where always a spring was or still is at the thorn hag, or from the tree at a spring, or from the "spring", the "well" the "pond", the "lake". Here the ancient, long since faded, cosmic parable of the Atlantean-Nordic God-seeing is preserved for us, that like the son of God, the "human" is born "in the waters", at the roots of the tree, in the mother-house, there, where his "year" begins and ends, so also the human children come forth out of the mother-house, the mother-water, and their "year", that is to say - their life, begins there, where "the mouth is opened" for them.

The "split" by the "hand" or "two hands" ideogram, the ^-sign, pressed out of- **mouth and hand**, as synonymous with the *ma* - "man" sign, also explains to us why in the Germanic languages, the Tuatha languages, the word for "hand" and "mouth" is the same: altnord. *mund*, ags. *mund*, altfränk. *mund*, *mond*, Old High German. Middle High German. *munt* "hand" is the same word as Anord. *mudr*; Swedish. *mun*, Danish. *mund*, Goth. *munps*, Old Frankish. *mund*, *müth*, *mond*, Angs. *mūp*, Old Frisian. *mund*, *müth*, Old High German. *mund*, Mnd. *munt* "mouth," "opening," "entrance," which in turn has retained its relation to "water" and the sea, in High German.

"to flow into", ndl. *uit-monden* (from rivers into the sea), ahd. *munden* "to pour into each other" (from rivers), *gimundi* "source, mouth", as well as in place names - "Münde", "place where a river flows into", niederl. *-muiden*, *-monde*, Old Franconian *mutha* "opening, mouth".

An extremely important designation the old-Nordic *mudr* (*fmunnr*) "mouth", "opening" has preserved us in the further meaning of "edge of the weapon", the axe. Herewith we have been able to put together the totality of the Ur-Atlantean, cosmic myth wdeder: "in the waters", there where the "splitting" Q takes place, the new year of God begins, where the "thorn God", the God with the axe *f* stands, the "opening of the mouth" of the newly born human child takes place, it receives the "language".

How insoluble in the languages of the Tuatha peoples the connection between the sea alsto"" "mother water" as "house of the deep", the "wisdom", the "generation" and the "language" is,^x *Delitzsch*: Sumerisches Glossar, p. 185.

is derived from the old Germanic name for the *sea* and *death goddess Rân*, as the sea itself is called in Old Norse. *Ranar munnr* or *mudr*; "Ran's *Rana* mouth" (Skaldsk. 25). In her womb the son of God, the "white", the "great holy Ase", Heimdall, the "Dornedle", is born, nourished by earth power and ice-cold sea (Hyndl. 37, 39, 40,- Gylfag. 27, cf. p. 379)- The word *Ran* is an ancient Atlantic word, which can also be traced to Oceania on the same way of the Atlantic people's journey.

According to the already mentioned Hausa tradition (p. 373), which goes back to North African Atlantic culture, *Ran* is the name of the sun, which was in the *water* in the *stone box*. In the Hausa tradition the connection has become obscured and the names have been confused apparently later by calling the goddess Ra and the sun in the water Rana. The word *rana* is thus composed of *ra* and *na* or *ana*, "sun" and "mother"-„water", and corresponds literally to the Egyptian *Q R(ä)* "sun god" and the goddess *Nu* ∞∞ (pyramid Unas 199) of the birthing, moist primordial matter, the ocean, whose name in Thebe was *Mutt*). The hieroglyph of *Nu(t)* is still valuable for us from another point of view, because it shows - as already pointed out above (p. 358) - the *three jars* with water of life "in the waters", in the "house of the deep". As we will see in the section "water of life", the "three jars" with water of life or the "three trains" of the water of life belong to the fixed features of the Atlantic-Nordic winter solstice myth.

On the traces of the Atlantic African circumnavigation, we find again in Madagascar, especially among the Sakalava, the word *Rano* "water", as a word of the higher language: it may be used only in mention of the king or queen and their utensils, while otherwise the word "mahetsaka" is the common one. This points to an ancient Atlantean lordship replaced by the Malay hovas, with which we shall deal later.¹

In Maori, *Ra* is the name of the sun and the sun god, Samoa Za, Tahit. *Ra* or *Raa*, Tongan. *Laa*, Haw. *La*. As in Egypt, in Polynesian generally the sun's name is a royal title. When the king dies, it is said "the Ra has gone down"; he himself is called "the man who holds the sun".

This designation is also contained in the deity name *Raka*, which is identified with *Rangi* "heaven": *ra-ka* Q Y is the name of the Son of God or his "stretching up", "right" hand, the light-lifting hand, and the beginning of the "sacred series" of the bull age, as it is handed down to us in the fragment from Gourdan (text Figs. 32 and 66, and pictorial supplement 19 A, No. 2). *Rakahua* is the Maori name for the prayers to the gods who have the power to *raise the dead*, and *rakei* is the ritual painting with red ochre, which is sufficiently known to us as a Paleolithic death cult rite from the Occident.

On Yap, however, *ran* still means the water of life, from which God creates, and *ran i ar* "lake" or "water" in the "underworld".² Here it should be mentioned only in relation to the underworld *ar*; the winter-solar umlaut form to *ur*; that the Yap conception corresponds completely to that of the Hopi Indians of North America. The underworld is inhabited and equipped with all vegetation as on earth; sun and moon shine as on earth, *only the times of day are reversed*.

¹ M. Bénévent; Etude sur le Bouéni. Notes, Rec. Expl. 1897 t. II, p. 60. v. *Gennep*; Tabou et totémisme à Madagascar, Paris 1904, p. 110. ² Wilhelm Müller-Wismar; Yap. Hamburg 1917-18, Vol. I, pp. 307 and 311.

If we turn now on the travel tracks of the "people of the foreign boat type" further northward after the estuary area of the two-streams country Mesopotamia, we find there the word *ra* as designation of the old-Sumerian sunrise hieroglyph (text fig. 48 No. 5) U and Q. But also the old Sumerian hieroglyphics (text fig. 48, no. i-5) transmits to us that the *ra*, *the sun*, *the sun-god*, the son of god has emerged from the fl, the "cave", the "spring", the "well", the "house of the deep", the "power", the *u* of the *An-u* and the *An-tu*, so that also here a connection *ra-anu* is present.

As it has already been mentioned in the previous section, according to Sumerian-Babylonian tradition, in "the waters", the world ocean of Ea, in the "house of the deep", grows the tree of life⁴ *kiskanu*. We will discuss the ancient Sumerian hieroglyph of the *kiākanu* tree in the section "Tree of Life" and we will be able to prove again the same signs with the same determinants of the rotation ® of the solar circle and solar circle © and of the division of the year (D from North America over the Atlantic Occident to Near Asia (Sumer-Elam) and to state that this light tree hieroglyph is a characteristic cult symbol of the Jahu faith.

The phonetic value of the Sumerian hieroglyph is *ur* "bowels", "liver", "heart", "middle", *ir* "in the middle", "middle", *har* "ring" "tree", "year" (semit. ^{nam} §attu), "worm" (semit. *tultu*) "commandment", "law" (sem. *tertu*). The hieroglyph (Barton 361), which originally represented the linear sign of the tree of life \$ in the "ring", "circle", unites in its meanings therefore still the totality of the cosmic winter solstice symbolism: the "tree", which is the "year", grows out of the "center", the "heart" (bowels, seat of life) of the mother earth, there, where the center of the ring, the circle is, out of the "worm" 0, there, where the legislation, the Thing place is. On the basis of these findings we turn to the Aryan tradition of the Avesta. We learn from Yast (5, 81; 12, 18, 19; 14, 29) about the world sea *Rayha*, where the fish *kara* lives "in the water", which protects the root of the tree of life against the lizard (dragon, worm). As we have seen in the previous section, the &ara "fish" O § is a symbolic designation of the cycle of the year or its two halves.

That in the sea "Rarjha" there is the "root" of the tree of life is evident from the order of enumeration in Yast 12, 17-21, where first the tree of life, the "tree of the eagle," the all-healer, is mentioned in the midst of the lake Vourukaāa (n. 17), then the source and mouth of the Raijha (n. 18-19), and then the end and center of the earth (n. 20-21). On the "walled island of the Raijha" the sacrifice takes place (n. 5, 81), which also points to the main cult event of the year, that of the winter solstice "in the waters".

The occidental origin of this Iranian tradition can still be proved backwards in the Scythian name of the Volga, *Ra* (Tā).

The "primeval water", the "mother water", the "mother well", the "house of the deep", is the source of the strength, of the wisdom, also in the Eddic tradition still, as our detailed investigation will show later further. There the Mannus children, the "children of man", receive the language, the most secret recognition, the knowledge and its mediation - the writing.

To the word **rana*, **ranu* (ra-ana, ra-anu) belongs the word "rinnen" with characteristic consonant doubling of the solstice words: Old High German *rinnan* "to flow, to run", Old Saxon Anglo-Saxon *rinnan* or with inversion (!) *iman*, Old Frisian *renna* "to flow, to ride", Middle Low German *rinnan* "to flow, to ride".

dialect. *rönnen*, *runnen* "to flow, to run, to walk", Middle Low German *runnen*, Old Frisian *runna* "to flow" (in „blodrunnan-da), Middle Low German *renne*, *rönne*, *runna* "gutter, channel", Goth. *rinno* "pouring stream" and *runs* "run", *ryne rene* "course", "run", Old Ind. *rinati* "lets flow", Old Slav. *riqâti* "to flow".

The meaning of the sea as a timekeeper in tide, still emerges from the Old Norse *renna* "time run, period" and from the German phrase "die Zeit verrinnt", norw tiden *rinner*.

Anglo-Saxon *ryne*, *rene*, also in the form *ge-ryne*, *gerene* is the ablaut form of *rûn* "secret," "secret counsel," "runic letter," Old Saxon *rûna*, Middle Low. *rune*, "secret whisper, secret counsel," "runic sign," Gothic *runa* "secret," Old Norse *runr* "letter, runes, knowledge, learning, magic word sequence. *runr* "letters, runes, knowledge, erudition, magical word order"; it belongs to Anglo-Saxon *runian*, English *roun*, Old High German *rûnen*, Middle High German *rûnen* "to run", as "secret" or "to say secretly", Old Irish *rûn* "secret", Latvian *runat* , "to talk".

In the D, in "the waters", the turn of the year takes place in the life of the "man", the son of God, as in the life of the human children: there, where the *u* (later *d*) becomes *a*, the human child receives the language, the "mouth is opened" to him. We want to prove this still by a single, beautiful example for the Nordic culture. Among the names of the Son of God there is also the one with the *j*-stem, which in the course of the year can read as (#)- *es* (*es*)- *is* (*iz*)- *os*- *us*-, or with inversion *sa*- *se*- *si*- *so*- *su*- etc., with or without consonant doubling..

os and *aj*[_{er}] Son of God, like his "house" in the third part of his yearly course, the winterly in the "waters", will drive the name *os*, *us* (respectively *so*, *su*) until the solstice, after the solstice *as* (*as*), *es* (*es*) respectively *sa* (*sa*), *se* (*se*). The form *os*-, *us*- is preserved for us in Old Norse *oss* "opening" or "mouth of a watercourse", Norse *os*, Swedish *os* "mouth of a river" and "opening in ice caused by a current", Old Ind. *äs*, *äsyâ* (gen. *âsnâs*) "mouth", Latin *ös* (gen. *öris*) "mouth, opening," *öra* "edge," Greek *öa* (<&a) "edge, seam," Irish *â* "mouth"; with */*-suffix, Latin *östium* "entrance," "river mouth," lit. *üstas*, *üsta* "river mouth," Old Ind. *östha* "lip," Awest. *aostra*, Old Slav. *usta* "mouth."

With winter-sun-usual umlaut *u* (*d*) > *a*, however, we possess for this Old Norse *äss*, Anglo-Saxon *ös* "God", Old Saxon *ös*-, *äs*-, and compound with *an*- "God", "the first", "the beginning", "the ancestor", Old High German *ansi*-, *ans*- in personal names, Gothic-Latin *anses*, Old High German *ansi*-, *ans*- in personal names.

In the "mother waters", where the *u* (*o*) turns to *a*, the *ur* (*or*) to *ar* (*rd*), the *us* (*os*) to *as* (*sa*), where the Son of God, the "man" and his children are reborn, is contained the beginning of all wisdom, the "opening of the mouth", the "language".

That is why the Anglo-Saxon runic song says:

(ös) byþ ordfruma aelcre spraece, wisdomes wrapu and witena frofur, and eorla gehwam eadnys and tohiht,

God is the beginning of all language
the support of wisdom and the comfort of the wise, and the pleasure and
confidence of every man. -

and in old icelandic runic rhyme with later, vodanistic reinterpretation

s| (öss) er aldinggautr ok asgards jöfurr ok valhallar visi.

jupiter Oddviti.

Flumen straumr. straumr er öss, öss er rünastafr.

"Os" ("As", God) is the ancient creator and Asgard's king and Valhalla's prince.

Jupiter (Supreme God), Head (Leader).

River is a stream, stream is öss, öss is a rune staff. -

This indication that the *as* (*s*) originated from the *us* (*s*), *os* (*s*) is still confirmed by the old Norwegian runic poem:

5| (oss) er flestra faerSa fpr, en skalpr er svaerSa.

(River) mouth is the most travel way, but the scabbard is that of swords.

In order to understand the symbolism of this already in the saga time darkened saying, we must realize that in the winter solstice the splitting of the (D) takes place, as it is still represented to us on the Swedish rock drawing (text fig. 39, p. 382). If there is still the stone-age tradition that the "thorn god" with the "thorn" (the stone axe) splits the year circle, the Bronze Age created for it the new symbol of the god with the sword which has developed from the "axe" or "dagger staff".

It stands therefore in the fl *ur* (*ul* or *ru*, *lū*), *su* (*us*) etc., in which the year closes and *as*, God and man, again splits, the "as" the "one", the "first", the "än"- | or the "God" >|c, the "life-1^{and 6} tree", the "year tree". In the Sumerian this connection is still completely preserved for us: *ās* means "one, one, only, alone" (semit. *edu*) and "man" (semit. *amēlu*), synonym *ur* "man"; in the composition *as-as*, a dual designation, the "twofold" (!), also *dīngir-as-as* (akkad. *ilāni*), it designates the "gods"; as a number word means besides "one" in the Sumerian also "six", as "eight" means *us*. Now this number symbolism becomes immediately understandable if one visualizes the Sumerian-Babylonian hieroglyph for "god" >|< or *. "One" begins where "six" or "eight" ends, where the "cleavage", the "stone axe", the "sword", the "sex", the "procreation", "night" and "morning" is, as we have determined above (cf. pp. 317-18, 323). The origin of the god hieroglyph >|< has still preserved to us the old Elamite writing, which offers here an extremely important addition to the Sumerian writing. As text fig. 51, nos. 9 a-9 b shows, the hieroglyph >|c still shows the six points at the ends, from whose linear connection it had originated. The

Sound value is (according to Frank), -*as*, thus Sumerian "1" and "6" and in Babylonian *ilu* "God" 4: and *- The Sumerian-Babylonian and Elamite sound values and signs correspond to

again restless to the Old Norse *is*, the summery ablaut form of *ǣ* aj-"God", as has the phonetic value *il-* and *ri-* (*il-gi*, *ri-gi*), of the Son of God as "King of Heaven" (cf. pp. 317-18, 323). This latter would also agree with the Elamite phonetic value of *>|<* as *ri* (text fig. 51, nos. 10b and 10a) and the Cypriot *Y ri*.

The connection between "one" and "six", "God" and "man" becomes even clearer to us if we refer to the Latin *ās* (*ass-is*) "the whole as a *unit*, a "unity", which also still preserves its relation to the six-, eight- or twelve- (respectively twenty-four-) division of the year of God. As a measure of weight, pound, it was divided into twelve "unciae", twelve twelfths; among mathematicians it was considered the "perfect number" (*numerus perfectus*) since 14-24-3-6 would be. It was also divided into six parts. Which ancient cosmic number symbolism is here still results from a comparison with the predynastic linear writing of Egypt. As we will see in the sections "six or eight points" and "tree of life", the signs or * are synonymous spellings for the ideograms of the six or eight points in the circle (around the center), and a common Atlantic-Nordic one, which reaches from North America to Near East.

In the predynastic linear script, all alternate forms are still present.

Egypt (pre-dynastic linear script)

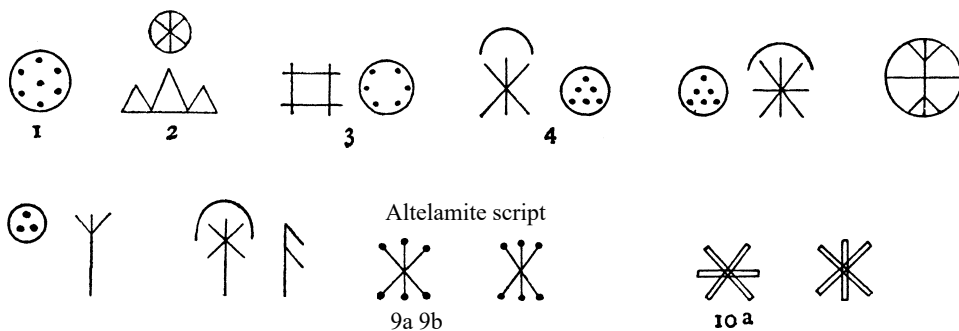


Fig. 51

(One compares herewith in the appendix to the II. part (XIV, E) "Linearschrift Ägyptens" plate II, IV, V).

We find in the symbolism of the tomb vessels the six points around the center enclosed in a circle (no. 1 Nagada), in the arrangement of the axis south-north (midwinter-midsummer) and the rising and setting points of the solstices, SE-SW, NE-NW. As synonymous appears the six-spoked wheel (No. 2 Abydos) above the "three mountains", the yearly ideogram. The six points in the circle, solstice points as well as equinox W-O in the circle, with the tomb house ideogram (no. 3 Abydos) as winter solstice symbol; "tree of life" in the H with the six points in the circle, in the arrangement 14-24-3 (no. 4 Abydos); the same sign, however, with the -J^-tree in the H (no. 5 Abydos). In El-Hösch we find among the rock drawings likewise the eight-branched tree of life in the circle (No. 6). That the upper three points refer to the summer run of the "man" Y, clarifies No. 7 (Abydos), while the "tree" *>|<* in the f| as winter solstice symbol appears in Abydos also once even with the ^-sign, the Nordic *ās* "God". This would correspond to the

Altalamite hieroglyph >|c with the six dots (no. 9 a and b), which has the phonetic value *aS*, as already stated above.

Otherwise appears in the predynastic linear writing >|< or * and H predominantly only in connections with the yearly division or yearly beginning sign of the older bull time or the still earlier Ren or elk time. Also the Roman form of the *as* money unit shows the form of the sign H or X with the bull image (see about this the section "Money").

Also as a measure of length and area the Roman *as* has preserved its cult-symbolic relation to the son of God, the year-god as epitome of the measure of time and space: it has the meaning "foot" and "morning". Mentally it corresponds here completely to the old-Nordic *il* and *ilki* "foot sole", Norwegian *il*, which unites likewise in "plot in the plow" the same relationship of "God", "go" - "day" - "field measure" in itself.

The Atlantic Norse *ilu*, *ilâ*, *ilku* etc. is, as we have already ascertained, in the Ren- or Elk Age, the name of the Son of God in his yearly course with the light of heaven >|< or *; it is the Babylonian *ilu*, Sumerian *an*, *ana*, *anu* "God Anu", the "heaven", *dingir* "God", *igigi* "heavenly spirits", name of the eight points of the "companions" of God.

Which role now the "soles of the feet" play as symbols in the symbolism of the North-Atlantic megalithic culture, we will pursue in the relevant section still further. Here it is only to be pointed out that the Sumerian-Babylonian ideogram for "one" I (Barton 439) in the archaic forms has the following shape

No. i-2 is the hieroglyph of the progeny known to us as symbol of the god in the "house of the deep", the "wisdom", "in the waters", of the Ea, while No. 3-5 are the half of the split circle in the round original form,



Fig. 52

No. 4-6 in the angular spelling as "thorn" shows, quite according to the North-Atlantic development of the sign "thorn" (Text Fig. 20, p. 224, Text Plate II).

In fact, the hieroglyph in Babylonian-Assyrian means also god *Anu* and god *Ea*, as well as "man", "man" (Sumerian *santak*, Semitic *amēlu*). The winter sun meaning in Sumerian *tat* is "darkness", which is homonymous with Atlantean Sumerian *tar* "to divide", "to splice", the designation of the "dome"; as number sign *ge* (semit. *iātu*) it is "one" and "sixty" (*suāāu*), as *gi* (semit. *Sarru*) "king". Then it also denotes the *sandal* (semit. *Seniff*). And with it we are again with that large, Atlantic word group *s-n* or *S-n*, which designate from northwest Africa to Near East the "grave house" AHnOCh the "Dornhag" 4H-, the "thorn tree" >|<, the "year", the "going" and the "shoe", the "sole of the foot". It was already briefly touched several times (p. 384, see text Fig. 54) and shall arrive in the sections "Son of God" and "Tree of Life" to the detailed discussion on the basis of the monuments.

With regard to the connection of *u-s-u* (*u-s-u*) and *a-s-a* (*a-s-a*) we must remember likewise that in the Sumerian 0 *su* also with reference to the "tree of life" as *gis-fu* "sunset", synonymously *usu* designates, H *u* however at the same time "sun", "day", "sun god" means; d^ that the son of God in the winter solstice as -/-, in Sumerian *utu* "sun god", in *u(d)-tu* "sunset", in *u(d)* "day", "sun", "sun god" is called; / means but "flow", "make flow", also from the male member, as "the flowing producing water, the seed pouring body part", therefore also "male", "man"; as winter solstice- 32 Wirth

wendewort, *us* means "death", "dead", as in "sunset". That the β is "snake" is also confirmed by Sumerian *usum*, *usu* as the name of a species of snake.

In the β is the "as"-, the "One" |, a generally Atlantic-Nordic writing, which we will be able to prove from North America again to Near East; we find it in the North Atlantic, Neolithic megalithic grave signs as in the predynastic linear writing of Egypt, there still connected with the determinative sign of the downward lowered arms (see text plate VIII). Equally common-Atlantean is the writing of the "split circle", in which the "One", the god of the thorn, the sword, the year circle divider, is located (Text Taf. III, no. 15, 20, V, no. 11, 14, 36, 38, as in general the sign ®).

It is the division of the annual circle, that sign which is mentioned in Skâldsk. 177 and in the Swedish peasant mouth still in the 16th century bears the name "Thors belghbunten" (after Bure) or "Belgbunden Thor" (after Stjernhelm), Icelandic "Belgthor", that is, the god *tor* or *tur* (tu-ur, ti-ur, tyr), the two c||> or in the "*belg*". Old Norse, *belgr* means "skin" in the same meaning of the word *hamr*, which we learned in the previous section (p. 377). Originally it means "skin," "fruit skin," and "womb," in humans as in plants, cf. Norw. *balg* "fruit casing, flayed skin, belly," Old High German *balg* "grain husk, skin," Middle Lowl. *balch*, *balgh*, "covering, skin, belly, womb." The meaning "mother", "woman" has been bent like that of many "pagan" cult words in the Christian Middle Ages into the opposite, so that Middle High German *balc* denotes "flower cover, sleeve, skin" and - "bad female (!)".

Once the womb enclosed the god with the thorn, the "thorn-god", the "sword-god, the "as"-, the "one" |. The meaning of *balg* as "sword sheath", as it was also in the older High German, has also been preserved in the Norwegian-Danish Bible language and in the Swedish *balja*. It agrees intellectually completely with the Old Norse *skâlpr* of the rune poem, which means "sword scabbard" or "ship" (!), Norwegian dialect. *skolp* "small hollowed out block", "wooden scabbard for the whetstone"⁴⁴, Danish dialect. *skalp* "seed pod"⁴⁴, norweg. danish. *skulpte* "pod"⁴⁴, "fruit bellows"⁴⁴, middle low dialect. *schulpe*, *scholpe*, low dialect. *schelp*, *schulp*, nhd. *schulpe* "shell"⁴⁴, old high dialect. *sciluf* "reed"⁴⁴, "reed"⁴⁴. Also the totality of these meanings points again to the "mother house"⁴⁴, the "mother water"⁴⁴, the "procreation from the water", whose meaning can be likewise still proven in that part of the rune series, which designated the winter solstice in the bull age and was shifted later into the spring. Thus it is still said in the old Norwegian rune poem of the "thorn god"⁴⁴, which splits the "womb"⁴⁴ in the winter solstice; "purs vaeldr kvenna kvillu", "thorn makes the women agony"⁴⁴ and likewise in the old Icelandic rune poem: "purs er kvenna kvöl".

For, as we shall see below, the "sacred series"⁴⁴ of the Bull Age (10000-8000 B.C.) begins with the formula $\wedge$ > (J as it is preserved for us in the fragment of Gourdan Text Figs. 32 and 66 and Pictorial Supplement 19A, No. 2), the division of which is 4> (Text Fig. 20 and Text Plate II) and U the inversion of β . The name of the Son of God at the beginning of the year has been /(A)"-r, *t(fya-ur; t(ti)u-ar; t(h)a-ar* or *t(fyu-an* etc., as inversion of *ur-t(h)u*, *ur-t(k)a*, *ar-t(h)a*, *an-t(k)u* etc. Names of "Mother Earth"⁴⁴.

The version of the Aries Age (8000-6000 B.C.) begins £ β P P, where the cleavage of t bezw. are (Text Plate II). The "cathedral god"⁴⁴ of the winter solstice of the Taurus Age has moved to the third place and has become £ "As"⁴⁴ from "Wane" (text Fig. 66).

We will come back to this later. From the connection of the *an-* with the *as- then the* God designation *ans-* emerged.

But whatever his name may have been in the course of the millennia, whether ƒ> U or |s H, or ƒ-u, -ur; -us, -a, -ar; -as, -un, -an etc., always the rebirth of the Son of God "in the waters" has been at the same time the "opening of the mouth", the beginning of the sacred series of scriptures, of knowledge and wisdom. This was an unmistakable creed of the Atlanto-Nordic race and their purest heirs, the Tuatha peoples of Old Ingväonia.

We will discuss further below, after identifying the individual redactions of the "sacred series" in 36. The "split",

beginning of dei

, and the

the different ages, can experience, how in all Atlantic-Nordic language languages of the world the words for "circle" "year", "year division" or - "division", "Dom" (hoe, axe), "split", "hand", "man", "mouth", "language" on the same sound values *k* (*g*), *t* (*d*), *r* (*Z*), *k-r* (*k-l*), *t-r* (*t-l*) together with their reversals and the vowels *u* and *a*, as well as on the same signs "circle", "year", "year division", "tree of life" and "thorn" (hoe, axe) can be led back.

In order to complete the picture obtained so far, the West-African deposits of the Atlantic language, as well as the Polynesian, shall be consulted here only by way of random sampling. As far as the former are concerned, so we find in the Mande languages as with the Yoruba the sound value *-k-*, in connection *k-r*; for the "hoe", the "cleave", the "circle", the "day" and "yearly sun course". Among the Yoruba, *ki* is "round, all around, in a circle," *ka* "to count, to reckon, to read," *kako* "to turn, to twist"; *oko* the "hoe," at the same time name of the god-son of agriculture, *akeke* "axe," *oka* "ring," synonymously *oroka* (*r-^* formula); *ika* "circle," "circum- ring," *iké* "division," "distribution," "cry," "greeting," synonym *iki*, *iko* "call," "cry" "write." That it is the A *ku-* resp. Y *ka-*, *^*-sign of the winter solstice, results from *iku* "fork end", *iku*, "death", *ika* "finger", *ikka* "toe".

Let us compare with this the Mande languages, in particular the Vai languages: *ka* "open", (adv.) "up," *ka* "voice," *ka(dumd)* "to rise, to ascend" (*duma* "ground, earth, land"), *kari* "hoe," "break," "break in two," *kare* "open," *tere-kari* "daybreak," "dawn," *duma kare* "the ground is open"; *kara*, *kârara* "closed fence in the forest," *karo* "month," *kâra* "arch" (cf. lat. *arx*, *arcus*, germ. *alhs*, etc.), *kuri* "to go around in a circle", "to go around", *kure JNort*, sound", *kô-ari* "to speak", "to sound", "conversation", "exchange of words", "backtalk". According to the Vai tradition ^the sound of the sea surf is the continuous speaking. That the "speaking" thus takes place in the "sea", in the "waters", the "mother house" of the winter solstice, proves *koi* "lake, salt water", *kô* "salt", *ko* "washing, bathing", *ku* "house", whereby it is to be considered that the Vai hieroglyph *ku* (text fig. 38, no. 8) likewise in the Thamudic (text Taf. VI, no. 87) is the designation of the "mother water" *m* (*mem*, *mim*, etc.), and in Sumerian still "earth," (text pl. I, no. 96) and in the rectangular spelling (text pl. I, no. 100) as *pu*, *ub*, *tul* denotes the "well," the "spring," the "sea," the "depth," the "enclosure," the "worm" (pp. 220-221), while likewise again the Tamudic and Sumerian alternate forms agree completely (text fig. 47, nos. 25 - 28, p. 377); Yoruba *ku* "to die," "to terminate," "to break off," *iku* "death," *kiku* "body, corpse"; Sumerian *ku f* "dwelling," "dwelling," "to lie down to sleep," *kuku* "sunset," "black," "dark," "darkness." Polynesian (Maori) *ku* "to be still," "to be weary, exhausted," *kuo* "god of night and darkness," *kui* "old woman," *hakui* "old woman" "mother," "ancestor" (thus clearly still the "mother earth"), *kahu-kahu* "spirit" (of a dead person). 32*

Eskimo: *kau*, *kauk*, *kaut* "day", "morning light" and Hopi *kau*, a Katschina figure (i.e. k-k) "ancestor figure" with "Taurus" mask (= k-k, r-k etc.) on which the "man" sign V appears (Atlas Fig. 4900).

To the -t- or -/-group: Mande (Vai) *da* "mouth", "open", *da-ka* (y) "open", *da-tau* (T) "close", *da-ba* "spade", "hoe", *dan* "tell", *diamo* "speak", *du* "house", (synonym *kti*), *du-ma* "ground, earth", *du-wo* "language".

Polynesian (Maori) *to* "finger", "toe", *kata-kata* "finger", synonym *kota-kota* "finger", "split", *ka-tau* "right hand", *ma-tau* "right"; *toe*, synonym *koe*, "split, splice", "spread"; Maori, Samoa, Tahiti, etc. *tao*, Haw. *kao* "spear", Yap *tau*, *tao* "axe", generally Polynesian *tau*, synonym *kau* "year", "midnight", "sunset place", "to write, count, read", synonym *ta-tau* and *ka-kau* "writing, writing." That the ablaut series *to-tu-ta* contains the cosmic winter solstice for the son of God, the "man", as for the "children of man", still clearly results from the Polynesian: Maori *to* "set the sun" (cf. *tohu* "sink"), "become pregnant", "conceive", Haw. *ko* "originate", "spring", "generate", "conceive", "become pregnant", *tohi* "water sprinkling of the newborn children", *tohi* (synonym *tofi*) "to split, distribute", "to cleave", "chisel", "to write", "writing", "letter", *tohu* "to prophesy", *toki* "axe", Samoa, Tahiti *toi* "axe", Haw. *koi* "small axe"; Maori *toke* "ninth division of the underworld", last stage before complete extinction; here the soul becomes a "worm" *toke*. (We will be able to note in the section "Dom" for the occidental cult symbolism in unbroken continuity the occurrence of the "worm", the "snake" on the axe as a symbol of life generation in the division of the year: see also pp. 293-294).

Tu change form *Ku*, "god of war" (Maori), lives with his mother in the "spirit land", inside the earth, in the "land of silence". The *tenth month* is sacred to him (cf. *tekau* "ten" and "twenty" and *uni*). In Tahiti he also appears as *Oro*, *Otu*, *Ko-Tu*, *Aitu*, etc.

Tu is a high-cult word, often used in place of *atua* "god", as denoting "omnipotence" and "infinity", Haw. *kua*, *akau* "god", Maori etc. *ta* "water sprinkling of the newborn child", (cf. *tohi*) "sign", "mark", "drawing", "painting", "tattooing", *ta* "sprouting", *tao* "spear", *ta* "writing", synonymously *ka* (Haw.) "to hew with the axe" (cf. *tatau*, *kakau* "writing", "to write"); *tu* "to strike with the lance", "to wound with the thorn", Polynesian also *tara* (i.e., the two values to the North Atlantic hieroglyphs f *tu*, *tiu* etc. and |> *ta*, *tha*, *tara* etc.), *tua* synonym *kua* "to cut, strike", "name", "twice", "twice", Tahit. *tua-tua*, an expression in prayer, used in the evening in the *tnarae*, the round place of worship, synonym *lua-tua* "twice, twice", with which on the Nordic bracteates of the late Migration Period the *tiu(f)*, *tua*, *tau*, *alua*, *lua* etc., the Son of God is called as a companion of the dead, the "twofold" (cf. initial formula of the bracteate of Vadstena pictorial supplement 19 B, no. i-2, *luwa tuwa* as introduction to the "sacred series", the *twice calls* of the Sig-Tyr, the *ti-ur* T).

This short summary may suffice to show how richly in the Polynesian language the highly sacred mystery of the winter solstice, the "year-splitting", is handed down by the "cathedral god" with the "cathedral", the "generation", the symbolic water sprinkling, the "opening of the mouth", the naming, the beginning of the "writing", the "writing" (the "sacred series").

And to connect some Uralaltaic equations: Samoyedic *ak*, *âk*, *an*, *can* "mouth", Japanese *ake* "open", which again refer to the common Urmordic word symbolism for

<i>Sound and color as</i>	<i>South</i>	<i>East</i>	<i>North</i>	<i>Vests</i>	<i>Below (Nadir)</i>	<i>Top (Zenith)</i>
Hopi	red	white	yellow	blue	black	All
Zufii	red	white	yellow	blue	black	All
Creek	blue	white	red u.	black		
Navaho	blue	white	black	yellow	black & white	
Apache	white	black	blue	yellow		
Cherokee	white	red	blue	black		

That it is a matter of cosmic symbolism of the course of the year is still clearly expressed in the colored sand mosaics of the Hopi, which are prepared for the ritual ceremonies.

the division of the year in the north, the summer solstice, is assumed. The consequence is: North-yellow, West-blue or green, South-red and East-white (compare atlas fig. 4915 *hihu* "solar house" and atlas fig. 4914 "*sipapu*").

Now, as far as the above list is concerned, first of all the general coincidence of "dark" and "light" in the south-below is to be emphasized: with Hopi and Zuni the "below" is black, or with the Navaho black and white. The south as the winter solstice has the red color of the dawning new light among the Hopi and Zuni, while the west has the blue water, sea color. Among the Creek and Navaho the blue of the sea water is extended from the west to the south, while the west has been given the black color of the sunset among the Creek: among the Navaho the "below" is black and white. Among the Apaches a complete confusion of colors has occurred; white-black are still in the winter solstice, but reversed: for south and east black, instead of vice versa. The blue has become the sky color, as with the Cherokee, for whom red also became the sunrise color of spring, and white denotes south and winter.

The white, however, still predominantly forms the south-eastern morning and winter solstice color, as the blue-black the western-southern evening and autumn color. This whole symbolism is the cosmic experience of an original insular population: because as we will see, the *dark-blue*), *dark-green*) and *black color refer to the* water and indeed in the *west* and *southwest* until the winter solstice. Only there the gray-white of the twilight, the light rising from the winter night, sets in. While the wiptersonnenwend-liche vowel is the dark, closed *u* in the oral cavity, after the turn "the mouth is opened" and sounds the *a* brightening.

The brightest, highest vibrating sound is the midsummer */*, whose color is the golden yellow of sunlight. We have become acquainted with the phonetic value *zi* "yellow" in the Dakota language in connection with "north," the cardinal point where dwells the god or giant *wazi-ya*, who recedes from the sun in *summer*. *Wazi* is the "*spruce*", and *ya* is a common Atlantean term for "god," "sun," and "go": in the Dakota language, *ya* also means "go," "go forward."

Also in the long Nordic runic series the "evergreen tree" still stands in the summer solstice, in the north \ *i-u* the "yew" (text Taf. X), in the south the "spruce", and is the phonetic value of the summer series *i*, which we likewise got to know in the *si-gi-il*, *ü-gi-is*, *li-si-gi* etc. as name of the son of God in his summer sky run (p. 295). In Sumerian we find the *sig-il*, the *Sig- Tyr*; the "victory" god, again in the same color designation: Sumerian *sig* (*si-ig*) means "yellow," "green," *sig* "bright, friendly, be gracious," *si* "straight direction of the sky," "*north*", *si*, *sir* "light," *si* (*sid*) "sky"; then, with the same transition from "victory"- "bless" to "siech," as in Germanic, *si*, *sig* "to become weak," "to be weak," *si* "to fill," "to be full, to be dark-colored," *si*, *sig*, *su*, *sâ* "to be weighed down, to be full of sorrow," "to mourn," *si*, *su*, *sâ* "to be dark-colored," *si*, *sig* "to overwhelm, to knock down," *sig* "low, to be below, lower." In the turn of the *u* to the *a*, as in the Sumerian *ud*, we find then the "white color" of the "day" again, where the *u* is already synonymous with the *a* in *ra* and *barbar* of the sunrise.

The Egyptian monuments and the news of the writers of the antiquity confirm us this cosmic light color and sound symbolism of the Atlantics. Macrobius (Saturnal I, 19) reports of the differently colored representation of the winged sun disk with the

Egyptians: one, which represents the sun's course in the winter sign, in the lower hemisphere, is *dark-colored (dark blue black blue - "caerulea specie")* and bears the designation of the "lower"; the other called "upper", since it refers to the sun's course in the upper hemisphere in the summer sign of the zodiac, is *bright (clara)*.

As we have already seen, the wintry or nocturnal sun is represented in the Predynastic Linear script as a disk covered by a mattock. The mattock, the dead cover, is a symbol of the "mother earth" (see the section of the same name). It is the "dark", "darkened sun", a spelling whose meaning was also "darkened" already in the Old Kingdom. On the monuments and the texts the sun appears to us represented in *dark* (dark green, dark blue or black), white, yellow and red color.

In an inscription of the Theban royal tombs, the color of the summer sun is composed with "golden rays" and Ptah, painted yellow, with the color of gold, the embodiment of the sun of midsummer, is invoked with the words: "A Hail to Thee, Ptah of Memphis, thou great Sun of golden rays, God Cheper in the Sekti Barque, thou that God Tum who rests in Truth, thou Soul of Heaven, thou Lovely One, thou Glorious Image who floods the two regions of the world (the South and the North)".

Every sentence, every proper name and every title in this inscription has its special symbolic meaning: the memphic god Ptah, the representative of the "great sun", that is the sun of the summer solstice, is understood here at the same time as Cheper and Tum (Atum), as the sun of the winter solstice and autumn equinox, quite generally therefore as the sun in its summer and winter course, corresponds consequently absolutely to the name of an *asti* Ra, "representative of Ra", or the sun of the upper hemisphere, and an *asti Usiri*, "representative of Osiris" or the sun in the lower hemisphere, under which Ramses II, according to the tablet in the Theban Ramesseum, had offered special sacrifices to the God.¹

Clearly recognizable still the original Atlantic-Nordic monotheism shimmers through here, that all god figures condensed on the one hand from the individual monthly or seasonal sections of the yearly course of the son of God, on the other hand from the corresponding, respective cosmic, atmospheric or elementary phases of this yearly course to humanized appearances, as our investigation in the section "Son of God" will show further.

In contrast to the golden yellow of the sky, the earth, as Hathor, Mafket etc., appears green-colored, or as the lower blue. In the well-known representation of the zodiac of Dendera, both in the round picture in Paris and in the projections on the ceiling of the pronaos of the great temple of Hathor, a large solar disk appears *below or behind the* zodiac picture of "Pisces", in which the sun was from February 15 to March 16, in the center of which stands a male figure holding a *pig by the* hind feet with his left hand. It is a well-known hieroglyph, which in the Ptolemaic epoch is also used for the phonetic value "chesbed" or "chesdeb", which is the *blue color*, and serves to designate a whole series of blue-colored gems and minerals, besides others of the *caeruleum*. whose color in Egypt, according to Macrobius, was that of the sun's course in the lower or winter half.

In Egypt, the pig has retained its significance as a symbol of the underworld and winter solstice, dating back to the Atlantean Age of the Bull. As a black pig grasps

¹ Heinrich Brugsch; Religion und Mythologie der alten Ägypter, Leipzig 1888, p. 276 ff.

the little birds sang it - but the fog cried
out. *Does she plant her other varwe?*
yes! It has become pale and overgrown:
the rimpfet itself vil manic brâ:

W

e I saz üf eime grünen lé: da entsprungen
bluomen unde klé
between me and eime sé.
The pasture of the eye is no longer me. We
break the stacks, and the snakes and the
birds are not allowed to be used.

<i>i</i> The foolish speak "sniâ sni", the poor liute "owé owi". I am swaere alsam ein bli: der wintersorge hân ich dri. Swaz der unt der andere si, der was ich also schiere fri, waer uns der sumer nahe bi.	<i>o</i> É danne ich lange lebt so, den krebz wolt ich ézzen rō. Sumer, machen uns aber frō: du zierest anger unde 16. mit den bluomen spilt ich do, min herze swebt in <i>sunnen hb\ daz</i> jaget der winter in ein stro.

u I am embarrassed as Ésaü: min sees hâr has been ru to me. Sûezer sumer, where are you? Jâ saeche ich gemer veltgebü, danne ich lange in solher drü beklemmet waere ich als bin nû: ich wurde é münch ze Töberlu.

The whole is a winter lament: the longing poet lets the year pass before his mind's eye in its tides. The seasons are denoted by the *vowels*, of which *u-a* form the winter-sun-two unit, the dualis. Each vowel, respectively each season, that is - cardinal direction, is designated by a *color*. With Walther von der Vogelweide a darkening of the tradition has already occurred, which cannot be expected differently in view of the tremendous age of this color symbolism. Thus he refers the green, which - as we could see in the fourth section still in the Polynesian (p. 142) - with the dark blue and black, the sea water color and autumn-winter season, to the sprouting green of the spring: "the world was bright, red and blue, green in the forest and other colored still". The sequence as indicated in Text Plate X, "the sacred series," was original:

white: spring, time after passage of light through the winter solstice to the 39th black and spring equinox: Vowel *a**, names of color among others aZ-, as opposed to *ul-* or *-lu*^{^*}®^{ua} before winter solstice, for example in Old Norse. *âlf* ags. <zl̥f, Middle Lowl. *alf*, *eleven*, originally name of the priestess in *white* robe officiating at the tomb house (dolmen).

(see section "Mother Earth and Her Priestess"), Latin *albus* and *alfo* "white," Oscian *alafatemum*, *alfaternorum*, Greek *alōphys* (dkaxptx;, XeuKÖc;, Hes.) "white"; Old High German *albiz*, *elbiz*, in the 16th cent. Century still *'ölbsch*, *elbisz*, Anglo-Saxon *elf et*, Altisl. *elptr*, *olpt* "swan" (cf. section "Swan"); Serbian *labud*, Polish *lafydr*, also in the name of the "white fish", Dutch *alfi*, *elfi*, Greek *elephitos* (èXecpiroq).

Characteristic is the name of the *swan* and the *swan maiden*, the priestess: as the priestess officiates at the birth and the baptism of the child, so the swan is the light- and life-, the child-bringer of the oldtingvæonian folk belief. And as the Eddic tradition still distinguishes between "dark" and "light" elves, originally probably priestesses of the pre- and post-Jul period, so the name of the swan as "albiz" is the "white bird", as "swan", *su-ana*, but the embodiment of dark and light, and the bird with the "serpent", *su* (*serpent's* neck, hissing), the "sounding, ringing, singing" (cf. Old Ind. *svānati* "sounding", *svāna* (*s*) "sound, noise", Latin *sonare* etc.), the "singing swan". We will see the swan, the holy bird of light of the Tuatha, the Ingvacons, in particular as a messenger of God.

and escort bird of the Son of God in detail (see pp. 120, 122-123 and inset 5 A and 5 B). It is the one which, at the approach of winter, when the light of heaven sinks lower, moves with him to the west into the sea, and in spring with the rising light of heaven returns again to the east into the land. If he is before the winter solstice the escort bird of *ol-*, *ul-*, he is after the winter solstice the escort bird of *al-*, *el-*. As bird of the "hyperborean" (ingveonian) *Apollo*, *Apulu*, *Ap-lu*, he is the *olor*; as he is still called in Latin; as escort bird of the *al-*, *el-*, of the *al*, *aluko*, *alki* etc. he is the *albiz*, *elbisz*, kymr. *alarch*, körn, *elerch*, mittellir. *eia*, Greek. *elea*, *elōrios*.

Thus he stands in the yearly course symbolism of the Tuatha at both sides of the winter solstice, the H A *ku-*, *su-*, *ul-* (*ur-*) arc, whose sound values he unites in his name: his name as *ol-*, *ul-*, *al-*, *el-* bird, as *su-ana* corresponds to the Greek name &#x0394νος (ἑκκενός), old Ind. *cuci-h* "shining", "white", *cbcati* "shine", *cakunā-h* "bird", Latin *cicōhia* "stork", which contains the formula *ku-ku*, *ka-ku*, *ku-ki*. This ancient winter solstice formula is also preserved to us in the old Germanic name of God *Hznir* from **hohnijaz*, "swan-like", "swan-like", the "giver of the soul" (*opr*), one of the names of the Son of God of the winter solstice and of the world creation, whose symbolic animal, the "swan", was displaced only in later times by the "stork" (see the sections "Swan" and "Stork").

As the escort bird of the Son of God of Tiu, Tiur (Tyr), Thingsus, of *Apollo*, *Apulu*, of Lohengrin-Helias, who became the Redeemer-hero, he also appears as the bringer of the Light-Child, the new- and reborn Son of God on the Christian-Ingvāonian *baptismal fonts* of Akirkeby on Bornholm (Atlas fig. 3921), where he carries on his back the Infant Jesus with the "Star", the "Tree of Life". And only the Ingvāonian, the Frisian tribal symbolism, which we will get to know in the second part, has preserved this ancient "Christmas myth" until today.

As he himself changes in his becoming from gray-black into white, so he, the native migratory bird of the north, leads the dark, old year into the bright new one. "*Sound*" designates its name **su-ana* as root, and "*light*" as *al-biz*, both, the embodiment of the Uratlantic world creation myth, which repeats itself annually in the winter solstice to the landmark for mankind. We touch here one of the oldest and most profound of the cosmic Atlantean myths, as it is still preserved to us in fragments also in the Polynesian cosmology, the presentation of which shall be reserved for the second volume of my work, the investigation of the non-Eastern Atlantean cultures.

One of the old-Atlantean names of God is the */-*stem, which must be vocalized with *a* and *u* for God "in the beginning", in the becoming of the world, as in the becoming of the year. We find it in the Polynesian languages then also in all change forms as *Atu*, *Atua*, *Atea*, *Otua*, in the Malay as *tuan*, *tuhan* on the Nordic escort pennies (bracteates) as *tau*, as we will see in the section "Son of God". As *Ota-na* he is included in *Wotan* and *Odinn*, originally name of the God-Father in his revelation in winter, in the turn of the year. In Maori mythology, *Atea* is the last of the ages, or periods in the duration of the universe, the eighteenth reckoned upward from *Te Kore*, the void, empty space; he is himself also the epitome of space, light space. In an ancient Marquesas tradition, *Atea* takes the place of Tane, the light-bringer: his name means "*light*". He is said to have generated himself and then to have brought forth "*sound*". Both broke through that boundless darkness of the primordial chaos *Po*, in which for eternity Tanaoa (Tangaroa) had meant "darkness".

The two words "peace" and "silence" dwelled on the earth, which they overcame and banished into borders. Atana "dawn" emerged from the fight.

To the supplement of this already above mentioned sublime cosmogony must be added here that the companion of the *Po* (from older *pu*), the "darkness", is *Ata*, *Ata* however again with *Atu*, *Atua* as word is root-related and means "spirit, soul, shadow, dawn, morning light". We have in the man creation of the Gylfag. 9 the tradition that Odinn gave to the man *ond* "breath, life breath, life, soul". The Old Norse *andi* and *\$nd*, to which we will return several times later, is here synonymous with "breath", which still preserves the dialectal ablaut (*Odem*) and means among other things in Old Indian as *atmā* "breath, breath, spirit". It is the same *ot* (*od*) which is present in the name of the Allfather OSinn and Wotan. The stem *w* (*u*) we have already been able to prove repeatedly in the fourth section in the cult language of the North and Central American Indians as designation for "God" "father", "light", "sun" and "go". It is also present in the name *W-otan* and in the names of the "brothers" of Odinn, *We* and *Wili*, that is, God *u-a* (*u-a*) of the winter solstice becomes- *We* in spring, *Wi* in summer (with *-ili* or *4i* ("God") suffix, to become *wo* in descent and finally to end and begin again as *u-a* (*u-a*) in the cycle.

Accordingly, in Polynesian, besides *Atea*, the form *Vatea* appears, of which in Tahiti the tradition goes that he is 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, *water course*.

According to a Hawaiian tradition, *Atea* or *Wakea* is the eldest son of *Kahiko* (Tawhito) "the ancient One": from him descended the nobility, the *alii*, *ariki*, etc. the "Aryans" (see section IV, p. 147).

With this we have returned to the old Germanic tradition (Tacitus Germ. 2), that the *tuatha* descend from *Tuisco* "the one born of God", the "son of God", the "twofold" (Tuisto), from the "Lord", who is as *tau*, *tua*, *lua* 3the *alu*, the *u* and *a*, the dualis, the "lower" and "upper", the end and the beginning, the dark and the light, lat. *ul-ter* and *al-ter*. There the hyperborean *ap-ul*, *ap-ol*, the Eddic *Ulli*, *Ullr*, becomes the *al* or *la* of the Norse escort coins, bracteates (cf. section "Son of God"), returns with the swan, the *albiz*, the **su-ana*. Therefore, on the old Frisian "uleborden", the "Ul- Brett" (p. 123), the two escort swans of the Son of God in the winter solstice, the *Ul-*, were originally two-colored: the left swan, the fetching, before the winter solstice, was painted *black*, the right, bringing, after the winter solstice, was painted *white*: it is the "Z-swan (Lat. *olor*) and the aZ-swan (Old High German *albiz*). Now, as for the other name of this ancient Nordic escort bird of the Son of God in the winter solstice, **su-ana*, we have the *su* as a designation of the darkness of the winter solstice in the Sumerian hieroglyph ® O H A, of the winter sun in the winter solstice arc, also in its other, Atlantean variants, *ku*, *ur*, (*ru*), *ul* (*lu*), *got* to know, and similarly in the sunken Atlantean languages of West Africa (Vai, Yoruba), etc. can prove. It is the same hieroglyph A A *su*, *ku*, *ur*, (*ru*) *ul* (*lu*), which is present in our "black," Old Saxon. old Frisian. *swart*, Anglo-Saxon. *sweart*, got. *swarts*, Old Norse. *svartr* "black," and with later *0* for *u*, sorta "black" and *sortna* "black," "to become dark," from *su* ("black") and *art-* "earth," as in "white," Old High German. (*tywiz*, Old Saxon. Old Frisian. Anglo-Saxon. *hwit*, Old Norse. *hvit*; got.

hweits and Old Frisian *hwitt*, Middle Low English, Middle Low German *wiHfy*, with characteristic consonant doubling of the year division words, Old Ind. *cvētās* "white", *cvitnas* "whitish", Old Bulg. *~svētu* "light, brightness", lit. *svaititi* "to make bright"; from *ku* + *it-* with alternation of *ku* and *su*. Both words "black" and "white", *su-* and *ku*, begin with the same phonetic value, the same hieroglyph β A, the winter solstice arc: they touch in the year division ®. But while "black" contains the vaguely vertical vowelization *u-a*, "white" contains the other, the vertical, the ascending vowelization of the winter solstice words *u-i*, as a symbol of the light which has passed through the *su*, the *ku*, the *ur* etc. and now ascends.

Only the Tuatha languages have preserved this *Zz*^/wonder of the Nordic winter solstice in the *Ztw*^wandel, the reversal of dark into light, of night into morning, where the *u* becomes the *Ä*, the "black" becomes the "white". Here is the great, cosmic dualis, the ambivalent unity of "earth and sky", where - to express it in Hegel's words - the one arises and exists through the other.

So also the Polynesian mythology has handed it down, when it calls with later *0* for *z*, the primeval deity, the unborn naturekraA, the personification of light and upper world, *a-o*, which generally means "god, sky, sun, day" and also as god name, except in connection with the already mentioned *-f*-stem {*atu*, *atua* etc.), also still appears as a vocalization of the *-k-* and *-^*-stem; *aho*, *asoa* "day", *haku* "Lord, God" (altlant. *kaku*, *jahu*, *jaka* etc.).

The winter solstice contains the dualis of *u-a*, the transition from the *dark* of the water color (dark green, dark blue, blue-green) and the earth color (black) into the *white*, with the mentally connected idea of the passage through the *gray* of the twilight of the northern winter night.

To the winter solstice symbols of the Ren or Elk age belongs the *wolf*, *dér dog*, the grave house guardian, later "underworld" guardian. As we will see, his name in the Atlantic-Nordic languages has the winter solstice formula *ul* or *ur*; *ku* or *su*, and as vocalization the alternation of *u* and *a*, as color *black* and *gray-white*. The investigation in the section "Tomb House" and "Dog" will show that the continuity of the folk tradition in the Atlantic megalithic culture area still connects the "gray dog" with the dolmen. We will be able to prove this tradition in Ireland, as in France and Portugal. Phonetically it is also included in the series got. *hunds*, old Ind. *cvā-* {*cvan-*, gen. *QŪnas*), Greek *kuōn* (kucūv, Kvvög), lit. *szu*, Russian Polish *suka*, Irish *cū*, gen. *con*, Latin *canis* "dog". That with the *ka* or *ha* the "gray-white" of the spring, the winter solstice begins, results from the name of the spring animal, the "hare", which makes the *ka* Y, the "male" Y, and therefore belongs to the cult-symbolic and cult-language clan of the "ka"-animals, the light-bringers: altind. *cacās*, Old High German *haso*, Anglo-Saxon *hara*, Old Prussian *sasnis* "hare", Old High German *hasan* "gray, shiny", Anglo-Saxon *hasu*, "gray-brown", sabin. Lat. *cascus* "old" originally "age-gray", Osk. päalign. *casnax* "old", actually "gray", lat. *cānus* "gray, ash-gray" < **cas-nos*).

The *ka* is the new light dawning: Cymric *cann* "white," Old Bret. *cant* "gray," Lat. *candere* "shine," "gleam, glow brightly," Old Ind. *candrā-s* "shining, shining, glowing," Greek *kandaros* "coal," armen. *sand*, *Sani* "spark, glowing iron"; Irish *condud* "firewood," Kymr. *cynneu* "ignite," *cynnud* "firing," again indicate that the *ka* arose from the *ku*. Also here alternation between *a* and *k*.

In Polynesian, too, the *ka* still has the meaning of "burning", "flaming", "red", "yellow", referring to the dawning of the day, to which phonetically

Japanese *ake* "to become bright" and Turkish *ak* "white" would have to be put. It is the Atlantean-Nordic naming of the Son of *Black and white: u and a* God as U Y" or V Y or U Egyptian LJ509 (text fig. 50) as the resurrected one of the winter solstice, as the bringer of light and life Q, generally Atlantean-Nordic *ra* respectively *la* "sun" (see p. 492), therefore *ra-ka* or *ka-ra* Q Y Y* This word is also still in the Manga. Magar. Maori *kura* "red", Samoa *ula* "red", as the color of the rising sun. For in the new, southern homeland, the knowledge of the cosmic yearly color symbolism of the Old Stone Age, Atlantic-Nordic original homeland, the mystery of the winter solstice, was lost to the Polynesians, as it was to the Aryan Indians, and all traditions, which originally referred to the North Atlantic winter solstice, as in the Veda's, were transferred to the day-night course of the sun as a microcosm of the yearly course.

That the wr-, "Z-, denotes the winter solstice H, the color of the mother water house of the Son of God, is still clear from the common Polynesian form, *uri, uli* "dark", "blue", "green", ("dark blue", "dark green", "green-blue"), "black", as designation of the sea water (cf. Cypriot Za, text Taf. I, no. 63, Bamum *lum* "year," text pl. IV, no. 116 and Sumerian *lum* \ *lu-um*\, text pl. IV, no. 132). And as in the ar-, aZ- thus in the Polynesian still the darkness of the night in the waters and the dawn of the rising sun are united, so opposite Polynesian *kura* "red" of the dawn the Japanese *kuro* "black" stands, Turkish *kara* it is the *k-r* (*r-k*) stem which at the same time denotes the "cycle", as tree *lum*, actually the *lu* in the *um*-("mother water") also means "year". And as we got to know *um*- and *-mu*, as generally Atlantic-Nordic designations of the mother earth in the waters, of the mother water of the winter solstice, so we find in Sumerian *a, a-ma, ama* etc., with winter-solstice ablaut of *u* to *a*, as "water", "mother water", "womb" (Text Taf. IV, No. 131), while *ma* in Polynesian (Maori, Samoa) still means "white", "pure", "bright".

Therefore a *black and white* ram is sacrificed to the mother-earth-goddess in the waters of the Yoruba, the Oja, for her cult festival in the winter solstice, as to the Vedic two-unity, Varuna-Mithra, the embodiment of the son of God, the twofold, in the winter solstice of his yearly course, in the "mother night", as in his "etmaal"-, day and night course, in the midnight. And that is why Hermes, the darkened figure of the Son of God of the Age of Aries in the Hellenic tradition, wears the *half-black, half-white* hat (petasos) in the winter, nocturnal part of his yearly course, in the waters, as a companion of the dead.) In the solar fairy tale "The Raven" (Grimm 93), the girl, transformed into a raven, rides successively in a chariot harnessed to yier *white*, four *red* and four *black* stallions (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 Muttemacht. In the old Indian, former winter solstice cult symbolism we can prove the counterpart to it. At the Sodaëin, a certain form of the Stfw^ celebration, where the characteristic song recital takes place during *sunset*, a *white* or *reddish-brown* horse stands next to the singers, according to others a *black one*. The singers hold gold (symbol of the sunlight "in the waters") in their hands during the performance? Likewise for the ancient

¹ Oldenberg: Religion des Veda (2nd ed.), p. 78. We have *soma* as the original designation of the winter-solar life or mother water in Text Taf. I, no. 71, text taf. IV, No. 48 already mentioned: see further sections "Tree of life" and "Water of life".

Atlantic-Nordic, winter-solstice ritual act of the fire friction the presence of a *white* or *red* horse with *black* knees required.¹ The sacrificial steed, however, was made by the gods from *sun* (R.-V. I, 163, 2) and the dawn drives the *white* horse (R.-V. VII, 77, 3).

In the mother, the midnight of the year, where the "8^U", the winter-solar section of the North Atlantic year, the stillborn, eighth Aditya, Mârtānda, becomes "1", there the "night" becomes "morning", the *u* becomes *a*, as our cult-language investigation earlier (pp. 272-73) has already revealed.

The keyword in Walther is here: (the world) "has become pale and overgrā - nū schriet aber diu nebelkrā" - thus *gray-white* - twilight. And although it is still long night and "black" in the far north, nevertheless from the mother night of the winter solstice the beginning of the brightness, the morning is counted.

40. The *The vowel *e* has no color of its own: it is a transitional sound, an "umlaut" from *a* on the way to *ix* the transition of spring to summer. The relation of "green" to the ^-vowel applied by Walther as the color of the sprouting spring

I saz üf a green lé (hill), da sprang bluomen unde klé between me and
eime sé -

is a misunderstood transmission belonging to this late period. As the vowel of the word "green" already shows, *u-o*, the autumn-winter sound is present, and generally Atlantic is also green-blue-black, as we already stated in the fourth section for the Polynesian, the color of the *water*, *the sea*, in which the Son of God enters on his autumn-winter course. The vowel series *o-u-a-e* also covers the "lower half" of the yearly cycle from the night to the spring equinox. As water sounds we got to know *a* and *e* already in the Sumerian and it is significant that the vowel *e* in the longer runic series was put by a later redaction into the autumn-winter series M (M), there, where once the region of the *u* H began, which had been shifted after the bull age by the winter solstice into the beginning of the "holy series" through, as half of the "two mountains". It is remarkable that Walther still speaks of a "hill" and of a "lake": a darkened tradition of the "two mountains", the "grave house" in the "waters", still sounds through here.

41. That: and the yellow / *summer: color yellow*,

The color vowel *e* leads over to the *i*, to the highest sound, the sound of the high time of summer. This can still be observed in our word "yellow", next to whose form with *e* New High German has preserved the form *gilb-* (in *güblich*, *vergilbt*). We have in Middle Dutch *ghele*, *ghelutj*), Old High German *gelo*, Anglo-Saxon *geolo* "yellow, blond," lit. *zelvas* "green-yellow," Latin *helvus* "honey-yellow, light-yellow," Irish *gel* "white," lit. *geisvas* "yellowish pale," *geitas* "pale yellow," thus with ^ sound; - besides Middle High German *gelwez*. *gelwez* stands but still *güwez* and *gilwen* "yellow dye", *gilwecht*, *gilweleht* "yellowish", *gilwe*, althochd. *giliwl* "yellow color", celtic *gilvus*, altind. *hiran-ya* "gold", from the new light child, the "gold-handed", *hiranya-hasta*, said.

¹ Oldenberg p. 75.

And we need only recall the name of the golden-yellow water iris, **il-gi, Ilge, Lisch, Sigge*, which was examined by us in the previous section, the symbol of the "tree of life" of the "man" Y> at the high summer time, the flower of the "king of heaven" *rigi*, whose sign in the Kyprian also still has the value *ri, in order* to bring before our eyes again the light color of the *i*, the summer vowel as an experience. While otherwise the ancient cosmic color and vowel symbolism of the Atlantic-Nordic race has been completely shifted and finally completely confused by the more southerly emigration and settlement of many of its peoples, yellow is most preserved as the color of the north and of summer, of the king of heaven, and - according to Oriental, Asiatic conception - as the color of the heavenly representative, the king-priest. As individual examples may be mentioned: in Mexico yellow was the color of the corn god Cinteotl, as "lord of our food", To- naca-tecutli, a manifestation of the supreme sky god. Yellow was also the color of ripe corn, and the supreme sky god, the king of the gods, wears the Mexican royal crown filled with ripe corn cobs. The colors of the rain gods mentioned in the Codex Borgia (p. 27) are, for the *north yellow*, for the *west blue*, the south red, the east black. According to Sahagun, Quetzalcouatl of Tollan built four color houses, corresponding to the four cardinal points: one of gold (north), one with inlaid turquoise (blue-green, west), one decorated with red conch shells (south), and one with white conch shells (east). That *zi* in Dakota means "north" and "yellow", corresponding to the Sumerian *si* in *sig we have* already been able to establish (p. 502).

In India, yellow is the color of the "world guardian of the north" and lord of the underworld, gold is the color of Kubèra, the guardian of the north side of the world mountain Méru, to whom the yellow color is sacred.

In China, yellow is the color of the supreme sky god and his earthly representative, the "yellow son of heaven". Yellow is the robe of the Buddhist priest.

Today, yellow is still the color of the Roman pope, the - according to the oriental view - earthly representative of the sky god.

With all shifts and overlays, which the "sacred series" must have experienced in the course of the Stone Age, the "second" gender of the Nordic runic series, the summer series, has best preserved its original vocalization. This is still indicated by the *i*-value of | *is*, § *gir*; *gil*, § *iu*, *iv*; *ihw*, **irmi(n)*, *Umi(n)*, **ilgi* respectively Y^m i> H^s *ig*" *sigil*, T T *4 /*-", ti-(*ur*).

But all light has come out of darkness and returns to darkness in the course of day and year, in the eternal change of rebirth: this cosmic belief of Atlantean monotheism is expressed in the generally Atlantean spelling of the ß Fl ß A *su-*, *ur-*, *ul-*, /"-sign. Either the light appears as the solar point or ring Q, or |, the "rod", the "ray", the "one", the "as", above which *it* becomes the *is*, or the *ka* Y Y, the *ra-ka* Y etc., the *ma* Y, the "man", in the ß etc. Sign, or the "staff", the "ray", the "god" stands on the ß etc. sign and carries the light or sun sign Q. We will return to this in detail in the section *ka-ku* or *ur-ka*; in the meantime, compare the many examples given in Text Taf. I, II, III, IV and V: see further text plate VIII.

The *i* is derived from the *u*, it forms with the *u* the year division 4>: hence in the Atlantic language the vocalization *i-u* (later *i-o*) and *i-a* common to the two solstices, winter and summer solstice: they form the year circle average (text fig. 13 and 43).

The name of the son of God, the heavenly king of the summertime, we have already determined as *ü-> -li* and *Ui*; in Sumerian-Babylonian it is preserved to us as % *ilu*, the same which appears on the Norse gravestones and escort coins as *ul*, *al*, *la*, *alua*, *lua*, etc. and as *el-* L. B. is still preserved in Hebrew.

In the word "light", the name of the Son of God, one can also still observe this connection of the winter and summer solstice vocalization as well as the transition of the *e* to the *i*. The word *l-k* must become *l-h* or *l-ch* and then *l-g* in the sound shift of the course of the year, to which the respective alternating forms *r-k*, *r-k* or *r-ch* and *r-g* are to be put.

Since - as has often been mentioned - in the Atlantic and Arctic Norse languages Y^m d $Y^m(a)$ as symbolically identical signs and terms also change phonetically, we must also be able to prove an *l-m* and *r-w* series, respectively, in addition to this *l-k* and *r-£* series.

To this series then the relevant *inverse forms* the *k-l*, *k-r* and *m-l* and *w-r* series must be connectable.

The "Son of man", the Son of God, calls himself repeatedly in the gospels the light of the universe (rō pcog rov κ6<5|lov), AS THE light of heaven is also called *landa Ijōme* "the light of the lands" and the "sanctuary" in the old Norwegian runic poem (p. 196). Let us now see how this word is formed in the change of its yearly course.

Light Old High German *lioht*, *lieht*, Old Saxon *lioht* and *Homo*, Old Frisian *liacht*, Anglo-Saxon *Itoht* and *lixan* "to shine". *Itoht* (English *light*) and *lixan* "to shine", got. *liuh-ap*, Old Norse. *Ijōs* and *Ijōme*, Swedish, *Ijus-*, Cymr. *lluch-ed*, ir. *lōche* "lightning", Latin *lux*, gen. *luc-is* and *turnen*, *lucēre* "to shine", Oscan *Lucetius*, epithet of *Ju-pitar*! Greek. *lychnos* (κ6%vog) "candlestick", *amphilyké* (dpcpikuKi) and *lykopōs* (XoKÖcpcüg) "twilight"; Old Bulg. *luca* "beam," Russian *luca* "pine wood," Old Prussian *luckis*, "log"; armen. *lois* "light"; Old Ind. *ruci-s* "light," *rukmas* "gold jewelry," *ruksā* "shining," *rokās* "light," *rōcātē* "shines," *rōcanās* "shining bright."

Directly we still experience here the relation of the *i* to the *u* (later *d*) and the change of the *e* to the *i*, as a large part of the words still preserved the "-sound of the light" "shining in the darkness" (*lux lucens in tenebris*) in the winter time.

In Walther, too, the / sound is the keyword of summer, the third middle stanza: "waer uns der sumer nahe bi".

42. The *0* and the *o* autumn: color red.

red color $y_{om} j_{em} \cdot j_{er}$ Midday and summer time the light lowers towards west, towards evening, towards late year, autumn-winter. The vowel is *0*. We have already been able to prove the red color in the previous section in the treatment of the hieroglyph of the descendant \$ in Sumerian, likewise in connection with the "mother earth" (see p. 201). In the longer runic series, the Ingvaenic, Anglo-Saxon, the sign \$ is preserved as a variant of the sign Å, the *ot*, the sign of descendancy, with the sound value *0*. Here God, as *ü* or *li* becomes *ol* or *lo*, as *ir* or *ri* becomes *or* or *ro*, as *gi* becomes *ko*, as *di* becomes *to* or *ot*.

As the *e* but to the *i*, so is the *o* to the *u* over, and a vowel connection *o-u* has then also been in the Atlantic-Nordic "red": Old High German *red*, Old Saxon *rod*, Anglo-Saxon *rud* "red" and *rudu* "redness", Old Norse *rauðr* and *rjōðr*; got. *raups* "red", Old Irish *riad* "red", Lithuanian *rūdas* "brown" red, *raudā* "red color", *raudōnas* "red", Old Bulg. *rudrū* "red", Latin. *rutilus* "reddish", *ruber* and *rōbus* "red", *rufus* "reddish", Awest. *raoi&ita*, Old Ind. *rōhita* "reddish", *rudhirās* "red".

We are in the downward going, lowering or *backward* moving course of the celestial light. In the Mediterranean "zodiacal signs" which have come down to us, the symbols of the "solar houses", the sign §, in the form <1, has the meaning of "Cancer": we shall see in the section of the "Ka-animals" that the "Cancer" as the sign of the summer solstice, in the oriental age of Aries (ca. 2000 B.C. to 0 B.C.) has borrowed its name from the yearly division hieroglyph §, thus phonetically is to be traced back to a root *kr* or *g-r*; as the TextTaf. IX By the way, the Germanic word "Krebs" is like "Krabbe", sanskr. *karkata*, *karkataka*, greek. *karkinos*, *karkinas*, lat. *cancer* (from **carcro*), a beautiful example, before which insoluble conflicts our "Indo-Germanic" phonology gets, since the Germanic word is no loan word from the Latin or Greek, and it shows completely unlawfully the voiceless closure sound *k* instead of the shifted sound, the breath sound *Ä*.

From midsummer on, the "crab walk" of the celestial light begins: the sun moves southward again. The descent begins. It is a finely concealed allusion when Walther, in the fourth stanza of his Winterklage und Jahreslaufvokaldichtung, alludes to the red color of the *^* sound with the keyword "den krebz wolt ich é ezzen rö".

"-Winter: Color dark green, dark blue, (dark blue-green), black. The keyword of the fifth 43" *The u and the 11*.
 and last stanza in Walther, which contains the vowel rhyme on *u*, is

min sees hâr has been ru to me: süezer sumer, wâ are you? -

the winter lament of the "embarrassed" knight.

The history of the "long" Nordic runic series teaches us that the *o* (Ä) has advanced in place of the *u* (CI), and the *u* has been shifted through the winter solstice into the spring. The seasonal symbolism of the "-sound was then taken over by the 0-sound. The son of God became the *0* and *a*.

The connection between *ol-ul*, (*lo-hi*) and *or-ur* (*ro-ru*) is still clearly recognizable in Polynesian. The cosmic-symbolic basic idea is the experience of the evening and autumnal, i.e. daily and yearly, celestial light entering the water, the sea, the womb of mother earth. The "red" as evening and autumn color, stands in the western "two mountains", in the *bi-or-ka* whereupon the water hieroglyph M {*mo. mu* bezw. *om* > *um*) follows (text Taf. X). The Atlantean name of the autumnal god "in the waters" has preserved us among other things the Yoruba mythology as *Olokun*, the god of the sea.

As we have seen in the fourth section in the study of the North African, Syriac and Oceanic names of the *Ma-uri*, *Am-uri*, *Ma-ori*, they are the people of the "west," the "sea," the "evening" or "motherland." Still in the Talmudic language, *'ür* and *'ürîa* is the word for "west", which likewise means "twilight", "evening", feminine *'ürta*, the "night". There we also had the opportunity to get acquainted with the rich continuity of the Polynesian languages, which we want to include here once again in the broader context.¹

In Maori language *uri* means "black, dark", *uri-uri* "dark blue, black, dark-

¹ For the Polynesian languages I used: *Abraham Fornander and IV. D. Alexander: Comparative vocabulary of the Polynesian and Indo-European languages*. London 1885. *Edward Tregear: The Maori-Polynesian comparative dictionary*. Wellington N. Z. 1891.

colored (from the sea)", Samoa uli "black, dark blue", Tahiti uri "dark", Hawai uli "blue, sky blue, green, dark", uli uli "blue, green, green (from the sea)", Tonga uli uli "black, dark", uhi uhi "dark blue" (from the deep sea water)-, Mangarevish uri uri "dark blue" (color of the deep sea); Paumotu uri uri "black", Sikaya uri "black".

It is extremely important that Polynesian refers to *ur-*, *ul-* collectively as the color of the sea. As we have seen above, the Old Norse *ur*; *yr* originally also has the meaning "water". But also the Polynesian gives us another hint, in that *ur-* not only denotes the color of the sea water, but also in the Maori language as *uru* the "west": but *uru*, *ulu* also means in the Polynesian language the "head", the "upper end", the "top", in particular that of the tree and namely of the food fruit bearing tree, the "frugifera arbor" (Tacitus, Germaniae cap. io), here the breadfruit tree. The root of the word *-r-*, *-l-* in the meaning of "thorn", "point", etc. in connection with the *-/-row* or the */-row*, a designation for the axe as God's determinative (determinative), we will treat in the section "Son of God" and "thorn". We have already had several opportunities in the previous section to note the significance of the "thorn" as a "head" in the ancient and Neolithic symbolism of Atlantic Europe, especially in connection with water (Text Plate Illa, nos. 23, 36, 98, 139; Plate IV, nos. 22-24, 68). The meaning of this symbol is that in the *ur (ul) the "cathedral" god b h* as a divider of the annual circle 4*, rises, that there the new "tree of life", the new annual tree >|<, grows up.

The tree of life, therefore, that in Polynesian the root *ur-*, *ul-* has both the meaning of "growth", "Tassern" of "multiplying", as of "plant", "tree", "forest": Haw, *ulu* "to grow up" (from the plant), "to multiply", "to be strong", Samoa *ulu* "grove", *ulu-ia* "to be multiplied, grown", Tahitian *uru* "grove", "thicket of trees", the "breadfruit tree", *uru-hi*, *uru-pa* "fast growing", to which Old Indian *uru* "large, wide, broad", *urvi* "the earth", "heaven and earth" (!), awest. *uru*, *urva-* "great, mighty", *urvara* "a tree", drawid. *uru* "to be strong", *uru-di* "strength", Greek. *eurys* (Eöpvγ) "far, wide" and *euros* (Eöpo^), the "southwest wind", which latter term again literally coincides with Polynesian (Mori) *uru* "southwest wind"; further with change of *u (0)* into *a*, the ablaut of winter solstice, rebirth: Gothic *alan* "to grow up", Old Norse *ala (bl)* "to nourish, bring forth", Irish *alim* "I nourish", Latin. *alo* "to nourish, to raise"; Gothic *alp eis*, Old High, etc. *alt* "old" (actually "grown up"), Latin. *altus* "high"; Greek. *al-daino* (âkôcuvo)) "let grow, strengthen," *al-dêsko* (dköfjöKa)) "grow," *al-domai* (&köop.ai) "bring forth," Latin. *alescere*, *co-alescere* "grow, flourish," etc.

There, where the son of God rises "in the waters", the *ul-* to the *al* is born again, the "mother earth", Latin also "*al-ma*" (mater) is the "nourishing", "refreshing", "blessing", whose name in Greek *alma* (âkpa) means however again "grove"!

We have already got to know in the two previous sections and especially in text Taf. IV we already got to know the old-Germanic tradition of the "wood" in relation to the winter solstice. It is the cardinal point where the "roots" of the cosmic year tree, the tree of life, are located. This is the meaning of the Merseburg magic spell:

Phol ende Vuodan vuorun zi holza:
du wart dëmo Balderes volon sin vuoz birenkit.

Pole and Wodan rode to the woods, where Balder's foal was dislocated.

The original cosmic sound change in the name of the Son of God is still recognizable here: the summer *b-l* (*b-r*), the late year *p-l* (*p-r*), the early year *f-l* (*f-r*).

The autumnal-winterly son of God *pol*, *pul* must become the *fal*-, *fei*- after passing through the winter solstice. As was mentioned above and we will examine further below, since the Atlantean age of Aries (where the name of God belongs with the ^-/-/-series) the *u* has been shifted into the spring equinox, so that the originally already existing dualis of the 0-0-sound of the winter solstice now spreads over to the spring, too. While we have already known the son of God as *p-l* in *Apulu*, *Apollo* and the Ingväonian *For-* (in *Forsetti*) from older *Pol-* (in *Polsata*, *Pulasata* "Philistine") and could also prove *Bal-* as originally *bil-*, we learn here the young son of God, the "Lord", as the *f-l*, the *f-r*; the *Fro*, the *Freyr*; he, who in the winter solstice, where the "wood", the "tree" grows, is the "one-footed", the *uraka*, the "limping", to whom a "foot" is symbolically spoken, "dislocated": X X H I X -^{usw}

The "horse", *-ku*, as month designation in the Edda (Grimnismöl) was mentioned by us also in the previous section (p. 335). The name of the young "horse" of the son of God, of the first month after the winter solstice, must show us therefore the vowel change *u* (respectively *d*) *-a* and the color "gray-white".

Both meanings have indeed been preserved by the Atlantic Norse languages, as well as the ablaut. The "foal" is Old High German *folo*, Anglo-Saxon *fola*, Old Norse *fole*, Gothic *fula*, *vjQTM* Old High German *fulihha* "female fill", Latin *pullus* "young", Greek *pōlos* (jicbkog) "foal, young animal"; as "fill" we have it in Old High German *fuli*, *fulin*, Old Norse *fyl* (<*fulja*). Its color is "pale," the same root word as "foal"-"fill," Old Low German *falū*, Old High German *falo* (*falawer*), Old Saxon *falū*, Old North German *fylr*; Old Bulgarian *plavū* "whitish," Lithuanian *palvas* "pale," Latin *pullus* "dark, blackish, gray", *pallidus* "pale", Lithuanian, *pālszas* "pale", ecclesiastical Slav. *pelesū* "aged, gray"; Greek *pelios* (neki6<0 "blue-black", *pelitnos* (sreikirvög) and *pelidnos* (jteXtövég) "blackish blue", "gray", *polios* "whitish, gray", armen, *alevor* "aged, gray," Old Ind. *palitās* "gray."

We see here in Greek for the *p-l* (*pol*-, *pul*-) group even still the meaning of the winter colors "dark, blue-black" preserved, which in the /7-group brightens up to the "gray" of the dawn.

Another important hint gives us still the vocabulary of the Atlantic-Nordic language. The god whose name is *p-l* (*p-r*) is the god "in the waters", *ap-sü*, the *ap-ul* (p. 119). If *ap-ol*, *ap-ul* was a Hyperborean god name and the Hyperborean island was the Ingväonian Frisian North Sea island, we must find it again in the Frisian place names. This is then abundantly the case: *Apel*, *Apele*, *Apelsgae*, *Apelland* (Hallig in North Frisia), *Apellum*, sunken village on the North Beach, etc. In Germanic we find the word further as *neunieder*], Middle Lowl. *poel*, Old Highd. *pfuol*, Middle Lowd. *pul*, *pol*, New Highd. *Pfuhl*, Old Frisian Anglo-Saxon *pol*, English *pool*. It literally corresponds to the Latin *palūs* "standing water, swamp", Old Ind. *palvalā-m* "pond, pool", which words were forever divorced by the previous "Indo-Germanic" etymology, because Indian and Latin *p* may here supposedly correspond only to a Germanic *f*. The assumption of a root, which alternately consists of the sounds of the respective sound series (here *p-f-b*), instead of of a single, rigid sound (here *p*), however, unites again "what the fashion strictly divided" - to speak with Schiller. Thus, Latin *p* can correspond to the Germanic *f* in most cases, but besides that there must be older evidence 33*.

be present where Latin *p* also corresponds to a Germanic, as in the present case.

The house of the "strong" In the *ku*, the *su*, the *ul* or *ur* grows the new year, world, life tree >|c:
and "white land", there are its roots Å, which cosmically ver- the winter run of the "light of the lands".

emblematic. There is that highly sacred place, the "house of strength" of the Son of God, Agni, the Heimdal, where he dies and resurrects reborn. Thus also in the Grimnismpl (No. 4) still said of it:

Land es heilagt es ek liggja sé
osum ok plfum naer:
en i pnrSheimi skal pörr vesa
unz of rjüfask regin

The land is holy, which I see lying close to the Aesir and Alfen (Alben);
there in Thrudheim Thor will dwell until the gods pass away.

Herewith the enumeration of the houses of God in Grimnismpl is opened, which, despite the confusion and obscurity of the tradition in the course of the millennia, still offers us most important references. "Thrudheim", the "house of power", "house of strength" is also attested as "winter house", *prymheimr*; in the younger Edda (Gylfag. 23). It is the "land" before the winter solstice, the "Aesir and Alfen (Alben) near", the "white land", *Alfheim* of *Freyr* (Gylfag. 5), which is identical with the Latin *Alba*, whose rule the winter-solstice *Julus* must cede to the "forest-born", *Silvius* (p. 266). We will come back later to the name *Silvius*, "the one from the forest", and the Latin *silva* "forest", which led us via the series *sol-*, *sul-*, *sal-* again to the "water", the "water of life". Also in this series the "forest" is conceptually closely connected with the "water".

"Thrudheim" is outside the series in the enumeration in Grimnismpl: it is a general designation for that part of the cosmic year in which the entrance of the Son of God into the "waters", the "forest", the "tree", into the womb of the Mother Earth, takes place, where his rebirth occurs. The series of the houses of worship of the "months" is opened only with *Ydalir* (*Ydalar*) "Eibental", the house of *UU* (Old Norse *Ullr*, *Ulli*), that is, with the winter solstice. As we have determined, the house of wintry *Ulli* is located where the "most wintergreen tree", the yew tree, grows, according to the Norse short runic series and the Old Norse runic poem in the *yr* A, the "house" of *Ti-ur* (*ul*), *Tyr*, the last sign of the series. As we have also determined, the *yr* in the short Nordic series is an ablaut form for the older *ur* 0 fl D A, which originally meant "water" and "bull", as the Anglo-Saxon runic poem shows. The name of the son of God of the Atlantean bull age is the *tur*, *ti-ur*, *tyr*; the older form for the Old Norse *Thor*; compounded with *ur*. By the insertion of the names of the son of God of the ram age *p-l* (*p-r*) and *f-l* (*f-r*) respectively, *t-u* (*tur-ul*) had to be eliminated and the series had to be raised with "*Alfheim*", the house of *Freyr*, the "Lord". In fact, the *tur* was eliminated as a beginning and the series with the *ydalir*, *yr*; that is *ur*; as the house of *Ulli*, and with *al-* in *Al-f-heim*,

thus with the turn *ul-al*, opened. The enumeration of the places of worship in Grimmismql represents - as was noted above - a tradition that is already heavily clouded. The causes of this turbidity are twofold: on the one hand, it is the result of the confusion which arose from the overlapping of the redactions of the different ages (Ren- or Elch-, Taurus-, Aries-), on the other hand, it is a natural process of decomposition to which every tradition in racially mixed areas is subject in the course of the millennia. All the higher is to be valued the indication preserved to us in Grimmismol 17 that in the "country" of the son of God *Widar* "returning" as "avenger" of his father, his "country" *Widi* is the *twelfth* and *last* of the row, in which also the "rice" (*hrsls*), the yearly and life tree grows.

Hrisi vex ok hovu grasi

ViSars land ViSi.

Copses grow and strong grass On Widar's land Vidi.

Vidi (see p. 380) belongs etymologically also to the Old Norse *vi&r* "tree, forest, wood", Anglo-Saxon *wudu*, English wood, Old High German *widu*, Old Irish *fid* "tree, forest". The original meaning may probably have been "border forest", the "sheath, separation", which is also still preserved in Latin *di-vido* "divide, separate", Lithuanian *vidus*, "the inside, middle".¹

The tree of life grows up in the year division ®, the year separation, in the midnight, the "Muttemacht", the "hill night", "in the waters". Hence the mental connection of "pond", "moor", "marshy lush meadowland" and "forest", "grove", "tree", a connection which we also find in the above-mentioned *alma*, in Latin still name of Mother Earth, as the "nourishing, refreshing blessing", but which in Greek means "*grove*", while the same word in Bavarian-Swiss *alm* means "nutrient-rich alpine drift, mountain pasture" and overlaps with *Alpe*, althochd. *alpa*, Middle High German *albe*, Latin *alpes* and *alba*, the "white mountains", so called after the eternal snow or after the calcareous rock of the Dolomites. The mountain range *Albürz* is also known to us as the rising and setting point of the sun and the entry and exit point of the water of heaven into the earth, the underworld, from the Iranian tradition, Bundahish XX, 4. While the form *l-m* already belongs to the Ren or Elk age, the form *Z-l*, *l-f*, *l-b* is the corresponding one of the Aries age and the inversion of the series *p-l > fl*, *b-l*.

The word "Alm" is again identical with the High German "Ulme", Anglo-Saxon *ulm- tréow* and *alm*, Middle Low German *olm* and *elm*, Old High German *elm-baum*, Old North German *elmi* and *almr*, Swedish Norwegian *alm*, etc., not at all borrowed from Latin *ulmus*, air. *lern*, but related to it. The root *ol-*, *ul-*, *al-*, *el-*, which is also present in this ancient Atlantic-Nordic tree name, is also preserved in the Old High German *elo* "*pale, pallid*", Middle Low. *eie*, older *holl*, *eluw* (Falk u. Torp. I, p. 21).

A beautiful confirmation of what is determined here offers the tree-of-life name *l-m* in the Old Irish Das *al-ma*, *alpa* and alphabet, "bethluisnion", where it appears as *ailm* "fir tree", "pine", thus likewise designation of the ^{a/} ^{1/β} 'sign' "hardy", "evergreen" tree, the Urnordic tree-of-life of the later period, yew, pine, spruce, pine tree (angs. *cén*). In "bethluisnion" *ailm* is the letter name for *a*. We find this Old Irish name as a designation of the *initial letter of a*

¹ H.S.Falk and Alf Torp: Norwegian-Danish Etymological Dictionary, vol. II (Heidelberg 1911), pp. 1357-58.

Runic alphabet in the Codex Vatican. 266, Fol. saec. IX-X, a manuscript from the Benedictine monastery of Corvey¹. The rune series in question was written by a Saxon monk who knew Irish, and he used Old Saxon and Old Irish names to designate the runes. Thus he calls the sign h, whose Uranian name we know from the bracteates (escort coins) and the Norse rune futharks as H *Hag-al* "Hag-God", the *helefr*; that is the Old Saxon *heli&'* "Heliland"!

As we will find in the sections "Tree of Life" and "Son of God", the tree of life name *-l-m-* (alternate form *-Z-Z>*) belongs to the "Ren" or "Elk" age and was its hieroglyph Hi \$ and its divisions H H 3 E (text Fig. 61, series of writings by La Madeleine and El-Hösch, and text Plate IX), that is, *-Z-*, "God" in the *-m-* "Mother", "Man" tree. The (Z-)w or (Z-)£-tree has been originally name of the "elk"-briar, the blackberry, then of the Machandel-, Queckolter-, Juniper-tree, the tree of life, the "elk"- and also still of the following "bull"-age, to which then (*ul*)-*t-r* or (*al*)-*t-r* (*Queck-ol-ter*, *-ol-der*), *elder* (althochd. *hol-un-tar*; angels. *elder* etc.), originally "thorn", thorn tree, then "tree" as suffix par excellence.

The god in the tree of life, the winter-sun-turned-tree of life of the Aries age, is the (Z)-/ or (Z)^-tree, the *al-pu*, *al-pa*, *al-pha* or #Z-y2z-tree, whose sign is the or ^-hieroglyph, which was again reinterpreted to the "bull" in the Mediterranean Atlantean daughter cultures and their writing series. In Germanic we find it again as the name of the *pine tree*, of the /^ tribe, which also forms the beginning of the runic series in the first two letters Y H. The difference in the spelling of the North Atlantic (Tuatha, Germanic) "sacred series" and the Mediterranean-Atlantean (South Atlantic) is that the god's name *-l-(ul-, al-)* is included in the winter solstice formula of the North Atlanticists as a subdominant and is not written specially: thus, if the Mediterranean-Atlantean begins with *al-pu*, *al-pa* or *al-pha*, as the name of the first character, the Nordic runic series begin with (*al*)-*fa*. That the *ul-* and *al-* were inherent in the final formula of the "sacred series", i.e. the winter solstice formula, still results from the name of the Ä or ^-hieroglyph, which in Old Saxon was called *opil*, in the Gothic of the Salzburg manuscript is still *utal* and is called *ota* by the author of the runic series of the Corvey hand step. Also the North Atlantic "sacred series" of the Aries period will have begun once *al-fa*. In its present form it begins with *-f-*, written Y> the cleavage form of whose other half is s| resp. *a(s)* "God" and is found again as the fourth rune of the series, connected to a formula with the third rune, the *-th-* rune "thorn", the old *l-r* resp. Z-Z formula, "Dom-God": f: *t(h)ur as-*, *t(h)ar as-* "thorn-God". The formula as |s "God" stands here in place of the older formula f *al* "God," which in the Mediterranean etc. Names *al-pu*, *al-pa*, *al-pha* 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 *al-ma* of the w or S tree, but as runic sign

So strong is the aftereffect of the oldest cult layer that the *l-m* name of the "Elk"-age extended to the *l-p* respectively Z-/ -name of the "Aries"-age and the name of the Old Stone Age North Atlantic tree of life, the Machandel- or Queckolter-tree, still inherited to the pine, the winter sun-turning evergreen tree of the Nordic staff calendar in the Old Irish.

¹ F. Dietrich in Germania XIII (1868) pp. 77-91; Stephens vol. III, p. 9; / H. Galleet Altsächsische Sprachdenkmäler. Leiden 1894, pp. 256-260; Bugge-. Norges Indskrifter med de aeldre Runer. Indledning, p. 153.

And beautiful is the faithfulness of this Tuatha tradition that the winter solstice "god in the tree", the "endendros", must be the *ul-* or *al-*, as results from the sound change of the Germanic name forms of the "elm", which thus carries an ancient adopted cultic tree name, while its cultic use has almost disappeared in the tradition of the folk custom.

Only from the ancient, atlantic-nordic, cosmic symbolism is understandable that strange unity of the names for tree, forest, water-land and pasture-land. For the "underworld" in that ancient belief in light is the water in the womb of Mother Earth; there are the "roots" of the Tree of Life. There the dying go and from there the children come again. The "to go to wood" of the Merseburg spell is still preserved to us in the folk saying "to go over the Harz" = "to die", that is to go through the "forest". And so also the older Swedish words handed down in the fourth section by Rudbeck in his *Atlantika* (p. 230) become understandable: *syr drap syt i Skogen* "the sow (the boar) kills the sun in the forest" or *Ome grip oerre a bargum* "the boar seizes the sun in the mountains" (OQ △△), whereby it is to be added that the boar with horse and bull already belongs to the winter sun houses of the bull age, as we will examine further below and particularly in the relevant sections.

When the son of God in his yearly course has arrived in the realm of the u-lute, he is "in the waters" and enters into the "tree", the "wood". There is the "house of strength" of the "power", *Trudheim*. There is the "water of life", the "mother water", the "mother well", the cauldron with the potion of life; which the *Dagda* (bd) possesses, the "odrerir", which Odin fetches from "Hnitbjorg" △△ as "snake" (su, ku, ur) from *Suttung's* hall and carries off as "eagle" (*ar*), *the Soma*, which in the Rig-Veda the "Adle/" also brings from the "rock", the "stone" and for it gets wounded at the wing and becomes "one-winged" (= "one-footed") (comp. section "water of life" and "eagle").

The Vedic name *soma*, awestic *haoma*, 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" >|c respectively. This is again a characteristic example of the polyphony of all Atlantean-Nordic God-seeing and its cosmic symbolism: the "tree" gives the "water of life": its "roots" stand in the "water", which rises again from the depth of the world ocean as heavenly water and returns from there as rain. Therefore the "water of life" is both in the depth at the "roots of the tree" X as above in the sky where it drifts down from its "branches" Y. And therefore we find the cultic drink twice in the holy year of God: once in the winter solstice and the second time in the summer solstice.

The "light of the lands" dies in *su, ku, ur, ul fh* a later epoch of the dissolution of the Atlantean-Nordic faith and folk unity has created from it the parable of the Son of God killed by the cosmic beast in the winter solstice house, who is reawakened and reborn and now overcomes this hostile power (serpent, dragon, wolf, dog, bull, boar, etc.) in battle. Still later the reborn is the avenger of his "father". This motive is the basis of the fight of Thor, Thur, Widar, Siegfried, Hercules, Jason, Indra, Gilgamesh, Horus and so on. The passage in the Hyndlaljop (No. 39) mentioned in the previous section, where it is said about the son of God, the *Heimdall*, also refers to this:

It was the power of the earth that fed the nobleman, the ice-cold sea and
the *boar's blood*.

The cosmic-symbolic boar sacrifice with the dead memory drink has preserved, however, still up to the saga time as high-cultic Julritus. As we have seen in the previous section, Heimdal like Agni has emerged from the "house of the strength" and both are born *weißel*). Heimdal is then also called the *hvti ass* the "white god" (p. 374 and p. 379). Both are "conceived" and "brought up" by the "virgins", the "sisters", "in the "waters" or at the "rivers", an allusion to the cultic task of the Atlantean Norse priestesses, who also stood helpfully by the "children of man" at their birth and lifted them out of the baptism. Also for "Thrudheim" the same applies: for Old Norse *pruðr* denotes a "divine being", "virgin", "walkyrie", and only the Roman Christian "revaluation" has attached to the word, whose sense was "power, strength", that unfavorable meaning, which the late Middle High German *trute* and the Gothic *druda* show. That the divine virgin and mother, *pruðr*, is the water, the sea, the "God-mother" or "light-mother" *ra-ana*, also still emerges from the Eddic tradition, where *pruðr* and *Ran* are combined (Skaldskap. 75).

In the previous section the meaning of the *m-m*, *k-m*, *s-m*, *r-m* and *l-m* "tree" and "water" has been mentioned several times. As our later investigation will show, the son of God "strengthens" himself before the fight with the winter-sun monster by *three draughts of the water of life* (Thor, Odinn, Indra etc.). Consequently, the cosmic symbol of the vessel with the water of life must be *before* the winter solstice. The name of the *m-m*, *k-m*, *j-w*-tree, which was already discussed by us at the stone-age "Soma"-vessel in Halle (text plate I, no. 71, text plate IV, no. 48) and at the "Kamm"- and "Hag"-hieroglyph (text fig. no. 35), already indicates this. Still in the longer Norse runic series, the *so-* (later *ot-*, *oth-*) *ʃLēz|ʌx|* precedes the winter solstice (Text Plate X).

We will encounter this ancient, Atlantean, cosmic myth again in the following examination of the origin of the "sacred series", but we will have to postpone its further discussion until the sections "Son of God" and "Water of Life".

44. ablaut and sound- If we summarize the final result of our investigation so far, we can establish the following *mkc^{verC}* h-symbolicGuidelines: The *change of the vowels*, the so-called "Ablaut?", is a phenomenon inherent in the language of the Atlantean-Nordic race, which, in connection with the *race_n* sound shift of the consonants and with the reversal¹ of the syllable root words, forms the basic law of the Atlantean language structure. The application of this law has been a consciously spiritual process, which had its origin in the world view of a predominantly racially uniform population, represents therefore by no means an unconscious, purely mechanical-physiological process.

Nowhere in the heyday of this agglutinative language, whose monuments lead us back to the early Stone Age, can we find evidence of a *utilitarian purpose* as a moment of origin.

But as the holiest, highest mystery appears in this purely cultic-religious language the sound change of the winter solstice, the change from darkness to light, from dying to becoming, the opening of the mouth, the origin of language and writing, which 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 beginning of all wisdom* - this is ancient, most sacred experience and knowledge of the Nordic race.

Before we can follow the *law of sound shifting* and *root inversion* in connection with 45- The Origin of the "Opening of the Mouth" still scriptural and phonetic history on a series of evidence ver- the Monatszeic^ndes, we must first deal with the history of the "sacred series" and its ^{ver-year} different redactions in the ages concerned.

The "sacred series" arose from the need and necessity of a temporal division of the year. Still with the Pueblo Indians one can observe the complete unity of the cult year and the work year; the latter, however, is only a subpart of the cult year. From the observation of the course of the sun, the priest determines the times for the ritual acts as well as for the seasonal works (sowing, etc.). These observations of the course of the sun are

directed to certain specific points on the visual circle, the horizonbasic scheme of the Atlantic-Nordic annualdivision is as follows (text Fig. 53)

The annual circle of the horizon is - as in text fig. 26 was already represented - by the world axis south-north in two equal halves midwinter-midsummer vertically right divided ®. Besides this vertical division, which is the most important one, there is

another dare ©thought in the
equals, east-westThe first

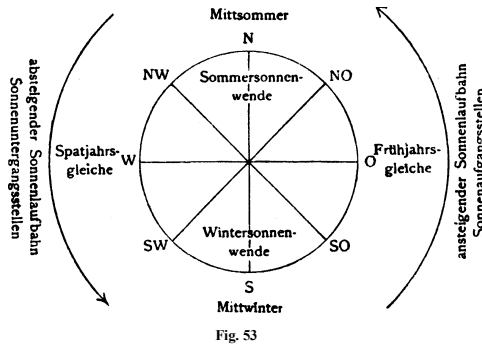


Fig. 53

the course of the sunlight: the right half of the year represents the *ascending* solar trajectory, from winter solstice or midwinter to summer solstice or midsummer; the left half of the year comprises the *descending* solar trajectory from midsummer or summer solstice to midwinter and winter solstice.

The second division, the horizontal one into the equals, refers to the elementary division of the universe; the upper (summer) half comprises the sky and the air, the lower (winter) half the earth and the water: it is the ideogram "sky and earth" which were once united according to the primeval Atlantean creation and winter sun turning myth. From their separation by the "One", the "As", the new light and the new life on earth arose.

The ideogram of the yearly division (D, with which midwinter is equal to winter solstice and midsummer is equal to summer solstice, *causes an emergence of the same hard below the northern polar circle*, because only there the visual angle between sunrise and sunset at the *winter solstice and summer solstice amounts to 180°*. The further south one goes, the smaller this angle of view becomes. The scheme given in text Fig. 53 would correspond to that of the sun's course in the temperate zone of the northern hemisphere, where the visual angle between the sunrise points (SE-NE) is about 90°.

As we have been able to ascertain repeatedly, the "long" "sacred series" represents the monthly signs of a solar year of twelve months, originally as the designation of the horizon points which the sun passes in its annual course as it rises and sets

touches. The first half of the "sacred row" indicates the *sunrise points* on the *right* side, the side of ascending light from south to north, but the second half indicates the *sunset points* on the *left* side, the side of descending light from north to south.

But since the "holy row" begins in the south and goes around in a circle, it can have originated only in that northern latitude, hard below the polar circle, because only there the sun rises at the winter solstice in the *south* and sets at the summer solstice in the *north*, *in order* to roll back at the horizon "like a wheel" to the rising place, a natural phenomenon, whose tradition the Rig-Veda has still preserved for us as a memory of the former, subarctic original homeland of the Nordic race (see p. 68, 70, 80).

A sunrise in the south and sunset in the north is already no longer present at our latitude: rather, the rising and setting points of the winter and summer solstice form there in their linear connection the "painting cross" X as can be seen from text Fig. 53, text Fig. 5 and 26.

On the basis of the investigations of Koppen and Wegener concerning the pole migration, we must assume that the north pole was located at the beginning of the Würmeiszeit in Greenland approximately on 75° northern latitude, from where it shifted to its today's position. Into the last period of the Würmeiszeit (Bühlstadium - Baltic advance) the Magdalenien already reaches, whose layers contain the monuments of the fully developed "holy row" of the "Ren" or "Elk" and "bull age". The origin of the "series" must therefore be set even earlier. If one lets begin the late glacial of the Magdalenien, the Bühlvorstoß around 25 to 20000 v. Chr., where the pole was approximately on 85° northern width, then a people, with which the sign (D as ideogram of the year division in winter and summer solstice developed or as older tradition in use was, must have been resident hard under the polar circle at that time, thus approximately on 60° of today's northern width. If, however, the emergence of this sign is to be set even older, for example with the entrance of the last ice age, where the pole was still in Greenland on about 75° of today's, northern latitude, then these peoples must have already been settled on the southern Atlantis island area washed around by the Gulf Stream, thus approximately on 50° of today's, northern latitude. Then this Atlantic culture already reaches up into an Atlantic Aurignacia unknown to us forever, which sent its distant waves to Europe, as was assumed by Breuil (see p. 30).

The latter assumption will be the more probable one. In the fourth section we have tried to determine the process of the Atlantic-Nordic migration on the basis of the prehistoric monuments and the mythical and legendary traditions of later, historical epochs. The South-Atlanteans, who must have lived in the Aurignacian at about 50° northern latitude west of Spain and Ireland, gradually moved to a more southern latitude with different astronomical conditions due to the northward shift of the pole. On the other hand the North Atlantians, who lived as arctic peoples until then, got on a northern latitude, which South Atlantis had held in former times.

We will have to look for the continuity of the oldest, Atlantean cult symbolism therefore not in the tradition of the South-Atlanteans, but in that of the North-Atlanteans. In Awesta and Rig-Veda, i.e. in the tradition of the North-Atlanteans who migrated over the European mainland to Asia, we have still been able to determine the memory of the glaciation of the original homeland. Since this glaciation took place *before* the Bühlstadium, we must the memory of this last advance of the pole in southern direction, of the Bühlstadium,

can still prove all the more. For the North Atlanticists, who were first affected by it, this advance brought with it a drastic change in the course of the year, a *lengthening of winter* and the *subarctic winter night*. The sun rose from the midwinter darkness *later* than had been the case until then.

We have mentioned in the third section those ancient Indian hymns which were to be recited by the Hotri-4⁶ -Altmdische über + priest before the appearance of the light. One such hymn, of no less arctic wintersong than 1000 verses, called "*Awina-sastra*," is addressed to Agni, the Son of God, whose revelation is the (Aévin)⁹ sun, the light and the fire, to Ushas (dawn) and the *Asvins*, which deities appear at the end of the night and beginning of the day. Tilak's investigation has shown that originally it was not the daily dawn, but the *Arctic dawn after the winter (solstice) night*. The post-glacial, ever further southeastward advanced new home had finally completely obscured the actual sense of these cult actions and their hymn literature and let develop a one-sided interpretation only with regard to the daily dawn.

We have learned from the Taittiriya Samhitâ (II, 1, 103) that the recitation of the āstra with all the rites extending over the period of darkness, although *begun at the proper time, was nevertheless finished long before sunrise*. Special sacrifices and the continuation of the recitations with other hymns were prescribed in this case (Aäva- lâyana VI, 5, 8). According to Apastamba (p. S. XIV, i and 2), even *all the ten mandalas* of the Rîg-Veda could be engaged, an immense succession of liturgies and sacrificial acts.

According to Taittiriya Sarhhitâ (II, 1, 2, 4) this *delay of the sunrise* would have occurred several times.

Like a darkly threatening something, a punishment from heaven, the memory of this prolongation of darkness resonates in the Rîg Veda hymns. "Aditi, Mitra and Varuna, be merciful, if we have committed any sin against you. I wish, O Indra, to attain to *the vast harmless light*; not shall the *long darkness* ("*dirghâh tamisrâh*") come upon us ("*dirghâh tamisrâh*"), actually an "uninterrupted succession of dark nights" (tamisrâh), then - "long darkness". In X, 124, i it is told of Agni that he had stayed *too long* in the long darkness, while conversely in memory of the northern summer nights II, 2,2 says of Agni "so you shine *all nights one* after another".

It is remarkable that these hymns for bringing about the light of heaven are addressed to the *Asvins*. The Aâvins, the Indian Dioscuri, the "Twins", "Twins", originally probably the Son of God, the "Twins" themselves, then the constellation of the "Twins", are those who appear in a series of winter solstice myths, in which the parable of the Son of God, who is "in the waters", in the "darkness", the "night", recurs in ever new form with different names.

Thus they save Bhujyu, who was abandoned by his father Tugra "in the waters" (*apsu*), "in the sea" (samudre), which is without support, without solid ground, without handhold (anâram- bhane) and in which he was *three days and three nights* (R.-.V. I, 116, 3-5)- In another place it is reported that Bhujyu had clung to the "trunk" (of the tree of life), a parable of that, that the Son of God in the winter solstice, where aer "tree" grows, is himself as "as" | the "One", the "trunk". "What tree, then, had grown forth in the midst of the sea, which the son of Tugra would have clutched in distress, to cling to it as to the plumage of a flying bird? You ASvins brought it out (to you) for glory".

Likewise it is said (I, 117,5): "the Vandana, who rested like one fallen asleep in the womb of the goddess of death (Nir-riti), like the *sun in darkness*, you masters, the buried one you have unearthed like a (buried) gold ornament, beautiful to look at, (to you) for praise, you Asvin". In VIII, 5,8 it is said of them themselves that they stayed in the *parāvat*, the "distant region", *three days and three nights*, like the Bhujyu.

The swan, the "ka-ku-ha" and the Horse animal, which also pulls her chariot, connects, an older tradition does not know the horse, but speaks of escort birds, of which the eagle, but especially the swan(4, 45, 4) are of greatest importance for our investigation, regarding the Nordic origin of the tradition. The rescue of the Bhujyu, which was left by his father "in the waters" (*apsu*) where, there those three days and nights at the trunk of the tree of life in the mother's womb lingered, is accomplished with a hundred-wheeled ship. As we will see in the section "God's or the 'p carries, a very own, old-ingvaenian symbol of the nordic, younger stone and bronze age. We will also investigate in the sections "Tree of Life" and "Swan", that the *k-k-* (*ku-ku* etc.) tree was originally the "swan" tree (see pp. 95, 98, 120, 122-123).

In two places, however, it is also reported that the Aävin, the emergency helpers, are accompanied on the waters by the humpbacked ox, the "*water-born*", which is called *kakuha*.

Thus we gain a firm clue to their historical setting in the Paleolithic cosmic symbolism of the North Atlanticists, since the sign *kakuha* - as we shall see below - is common to the North Atlantic Elk and Bull (Buffalo) Ages, between which a South Atlantic "Horse 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. pp. 317-320). The Norse traditions then also confirm to us that the god (*al*) with the *kaku(hd)* is the god with the stag, to whom the bull symbol was later added in place of the stag, the same one who was represented as the "lowering himself" in the swan ship. So, while the *kuku, kaku, kaha, haga-* etc., the "Hag" symbol H, otherwise appears in the South Atlantic tradition with the bull, we can still notice in the North Atlantic tradition a wavering between bull and older stag symbolism, as a later replacement of the reindeer or elk symbolism. Shortly adjacent to each other in the "second generation" of the sacred series are the two signs of God with the "elk" ("stag") *Hgi, ri-gi, il, Hix, ilcs, il-gi, ri-gi, ir-min* and H *hag-ahr*, while the "bull" (*r-k, ur-ka* etc.) later appears *t-r-k* (*ta-* or *ti-ur-ka*), quite separate from the H sign, as the second sign of the runic series, fl *ur*; a new sign R r, "sun", formerly O> has been related to the "steed".

This confusion and overlapping of the symbolic signs of the ages in the "holy row" can be explained in a natural way by the axis fluctuation of the earth, the polar displacement of the Bühl advance, which caused a prolongation of the Nordic winter night for the North Atlantic people.

And so the Vedic tradition also becomes understandable. It is the son of God, the "twofold", the *al-ka, al-ma, al-ma-ka-ku*, etc., who finally brings back as an emergency helper the light that has been too long in the darkness. While with the North-Atlanteans the name

of the Son of God as the "Gemini" remained connected with the constellation of the "Moose", it went over to the ^-^ sign H with the South Atlantians and was then connected with the Taurus and thereupon with the "Horse" as the next following constellation, as our investigation in this section and the sections "Taurus" and "Horse" will still show. So the name "Gemini" for the constellation "Gemini" has been transferred from the name of the Son of God, the "Twin" to his "House".

Before we now proceed to the history of the "sacred series" and attempt to re-47. The "South" and production of the individual versions according to the ages concerned, we must still deal with a fundamental difference between the North and South Atlantic^{der} tree of life, the water, the year- year-round symbolism, which on the one hand may be a consequence of the northern shift of the *teillug and the win-* pole to its present location in the course of the last or Würmeiszeit, but on the other hand could also be attributed to the result of a later, more southerly migration or journey of the Atlan- tiker.

While the North-Atlanteans, the later Tuatha peoples, were located in Magdalenia at about 50° north latitude, the South-Atlanteans will have been located about 20° more south. This causes however a substantial difference in the sun course regarding the winter solstice. Up at the polar circle in the north land homeland of the Tuatha peoples the sun described at the winter solstice exactly at the southern sky that smallest arc of the annual course. With the northernmost tribes the sun sank in the south even completely below the horizon. That the sign f) *\$u, ur* etc. in the Tuatha languages represents the "south" and the "sun in the south", i.e. at the winter solstice, still emerges from the Germanic word "Süden". It is before us in two forms: the one **su~ut-* bzw. **su-uth-*, the other **su-un-tha* or **su-un-thra**. oldnord. *su&*; anglo-saxon. *sūp* (engl. *soutk*), Old Frisian *sūther*; *sūth*, Old Saxon *sūth*, Middle Low German *sut*, *süder*, Middle Low English *suut* (Nnl. *zuideri*), - these are the forms from the "Waterkant". Next to them are the High German forms Old High German *sunt-*, *sund-*, *sundar-*, *sundana* "from or in the south" Old North German *sunnan* "from the south" etc.

The last group also includes the Germanic word *sund* "strait," Ags. *sund* (English *sound*), Middle Low German *sunt**, the time word "but," Ahd. *suntarön*, Early Middle High German *suntern*, later *sundern*, Anglo-Saxon. *sundrian*, Old Norse *sundra* "to separate, to separate," and the likewise Germanic word "sun," Anglo-Saxon *sunna* (m.), *sunne* (f.), Old Saxon *sunno* (m.), *sunna* (f), Old Norse *sunna* (m.). *Sunna*, Goth. *sunnö*, Old High German *sunna*.

The first compound is *ut-*, later *ot-*, which is in *su {so}*, from which it emerges as *at- {ath-}*. It is the same word as the Low German *söt, söd* "well", Middle Low German *söt* "well", Salzborn", "Siedung", Anglo-Saxon *seap* "Biinnen", "gullet", "lake", Old Frisian *sūth, säd* "well", to which we return in the section "ram" and "water of life". It is also before us in the name of the Old Norse "underworldly" guardian of the water of life, the Otrrerir, "*Suttung*", in which the older *t* is still preserved.

The son of God, the *ut- {ulk-, ud}* or *un-* (after the winter solstice *an-*) is "in the waters", in the "well", in the "water of life", in the "south", when he has arrived in the winter solstice, the year separation, the "divorce" Q, there where he as the God with the thorn >|> *{tar-, tal-}* splits the circle, "separates" the year halves, the "two bows".

Also the later, post-glacial Atlantic symbolism of the Bull Age (10000-8000 B.C.) still transmits us this old meaning of the word *sunt* in its hieroglyphics, as the table overleaf (text Fig. 54) may illustrate. Our starting point is the rich continuity of the

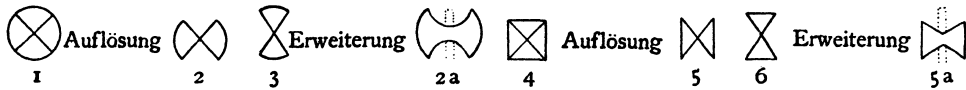
Anglo-Saxon runic series, which have never been set as a factor in runic research.

For the immediate understanding of the Anglo-Saxon, old-Ingvaconian signs one must put oneself into the post-glacial domicile of the Tuatha peoples, which comprised approximately Forsete (Polsete) country, Scotland, Ireland, Britannia, Skadinavia and the Atlantic Gaul, where the ideogram of the year division Q, in which midwinter and winter solstice as well as midsummer and summer solstice coincided, no longer applied to the solstice. No longer in the *south** but in the southeast and southwest were the sunrise and sunset points of the winter solstice, as in the northeast and northwest those of the summer solstice (text Fig. 26 b and c). As yearly ideogram appears therefore X or >|< or Especially the first, the linear connection of the sunrise and sunset points of the turns, the "painting cross", is the symbol of the yearly course, of the circling, of the rotation, already occupied in the Magdalenian culture (see section "Painting cross").

From the sign of the "painting cross" enclosed in the annual circle, text Fig. 54, No. 1, the so-called sign of the "double axe" of the "double axe" developed, namely the lying horizontal (No. 2) as winter solstice sign, the standing vertical (No. 3) as summer solstice sign (text Plate III, No. 52). Then, in the Nordic megalithic culture, the symbol of the "double axe" in the form No. 2 a appears as an extension of 2, especially as a grave offering in the form of pendants made of clay, etc. (cf. section "Cathedral"). The rectangular alternate form to no. i-3 is the spelling no. 4-5.

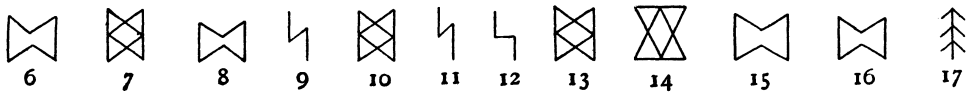
Let us now see what the Anglo-Saxon rune series have to tell us as a tradition of the ancient Anglo-Saxon hieroglyphics. The phonetic value of the sign no. 6 is *sund* (Stephens no. 15); in the same series the doubled sign of the double axe with the phonetic value 5 occurs (text fig. 54, no. 7). Peculiar is this doubling of the "double axe" occurring in the Anglo-Saxon runic series. Its origin finds this writing in the fact that the "cross", whether "right" or "paint cross", in the Atlantic-Nordic yearly course symbolism and number signs originally "10", the "tithe", in place of the older H, the son of God in the turn of the year and half of the year of the summer and the winter meant. Arrived in the winter solstice he was the "second ten", thus actually 20, according to the ancient, Arctic-Nordic annual reckoning of the "two tens year", which also still forms the basis of the Atlantic-Nordic year under the "twelve or "two twelves" reckoning. Therefore the son of God in the winter solstice at the end of the year, arrived in the south, was also written with *two crosses*. Quite logically, then, the *doubled double axe** appears here in the old Tuatha tradition of the Ingvaconian runic series, just as the old Sumerian hieroglyph connects the year sign f or 4, with the double malt cross (Text Plate VII, No. 79, cf. Text Fig. 34), or the Creto-Minoic connects the *tiu* f with the single and the double right cross (Text Plate VII, Nos. 52-53). Also the "double axe" once had the meaning "ten" *t-k* in Old Germanic, as is still evident from the phonetic value of the final character of the long runic series X *d-g* (*dag** "day"), whose consonantal value actually belongs to the summer solstice. We will discuss the cause of this "sound shift" further below. The sign of the double axe as winter solstice sign, the 24th rune X, is thus called *sund* or, in the runic series Stephens 34, *sunt* (No. 8). It is now highly important that the doubled sign of the double axe, which with the sound value *s* also in the runic series (Stephens no. 33 and 34) as alternating form to the one known to us

Basic shapes

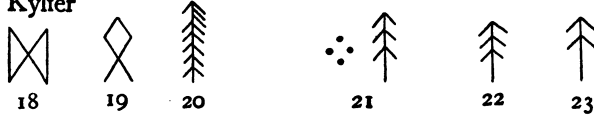


Angelsächsische Runenzeichen

Ødemotland

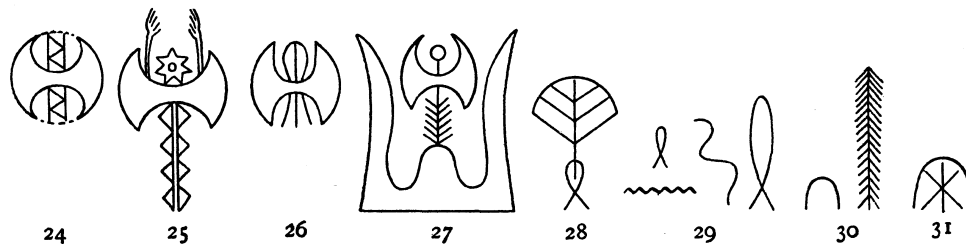


Kylfer



Kreto-Minoisch

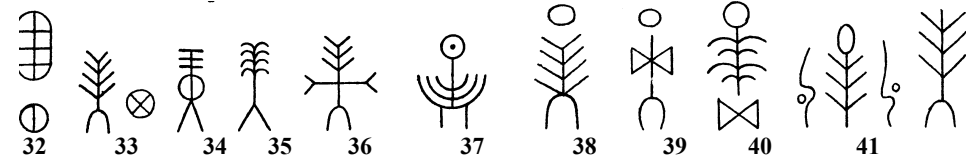
Alt-Ägyptisch



North America Spain Palestina

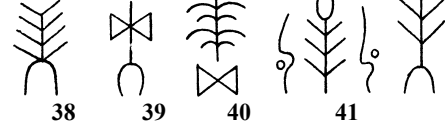
Gezer(Christian)

Alt-Elam

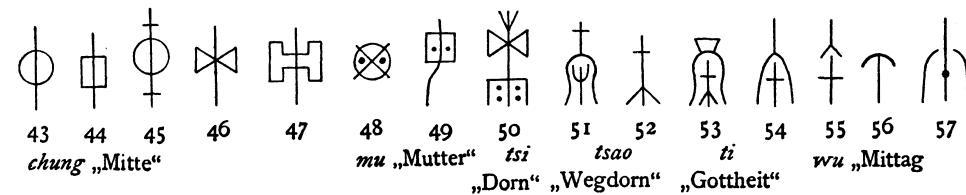


Gezer(Christian)

Alt-Elam



Alt-Chinesisch



chung „Mitte“

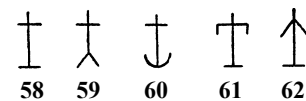
mu „Mutter“

tsi

tsao

ti

wu „Mittag“



ti, tu "earth, mother earth"

63 64

65
"earthly"

"under"

o?
(4)
66
sen
"Deity"

Fig. 34

The upright double axe (text fig. 54, nos. 9 and 10) occurs with the name *ecce* in two runic series (text fig. 54, nos. 36 and 52841), as a tradition of the "double axe" of the *Stanna* or *Tanna*. ancient runic name *ecce*. The upright standing, doubled double axe (text fig. 54, no. 14) occurs with the name *ecce* in two runic series (Stephens no. 36 and 41), as a transmission of the ancient phonetic value of the year division of the "Two Domes" *k-k*, to which we will return below.

Besides the names *sunt*, *sund*, the sign of the "double axe" in the Anglo-Saxon runic series carries the phonetic values *sē*, *zē*, *st* and the name *stan*. We find the sound value *s* (/) in pre-Sabellic for the sign Text Fig. 54, No. 4, No. 5 and the bisection of 5 a, which thus corresponds to the runic sign, again another proof of the North Atlantic origin of the later Italic alphabet. As we have repeatedly mentioned, the "painting cross" in the circle or rectangle, or the double axe appears in the post-glacial Atlantic culture generally as a symbol of Mother Earth, *Tanna*, *Tanzt*, *S-tanna*, later Celtic *Dana*, *Danu*, *Da-anu* etc. (cf. sections "Mother Earth" and "Dom").

We will find as a general Atlantean-Nordic, cosmic doctrine of faith, that the "mother" with the "thorn" is the guardian of the grave-house of the Son of God and of man "in the waters", there where the new tree of life and year grows. In section IV (pp. 99-100) we have already mentioned the connections between the "fir", the tree lowering its branches, and the "stone" as God's burial house, "mother house". The Anglo-Saxon and Germanic word *stan* "stone" is formed from *ta-an-na* with prefix of the *j*-sound, the "snake" fl, later *Ä*.

So here the whole winter solstice symbolism of the mother house is still present in the H from which the tree of life grows. And as *anu*, *tanut*, *tanith* are still attested in the Berber language of the Syouah (Algiers) as "cave, grotto, source", we find the *Stanna* as source goddess on inscriptions of the Petrucorii (Périgeux), which are always dedicated to the "deo Teloni et deae Stannae".¹ The god *t-l*, *t-r* is the "dome" god, who enters the mother house, the "stone", the "water" as the lowering T, the god with the ger, lat. *telum*, and, after splitting the year CD, rises as the "thorn" god ►. The son of God, the *telo-*, who is called together with the mother *Stanna*, is the same, who calls himself as "the Lord" (kyrios - "circle") in the apocalypse *telos* the "end", the "goal" (cf. p. 443-445).

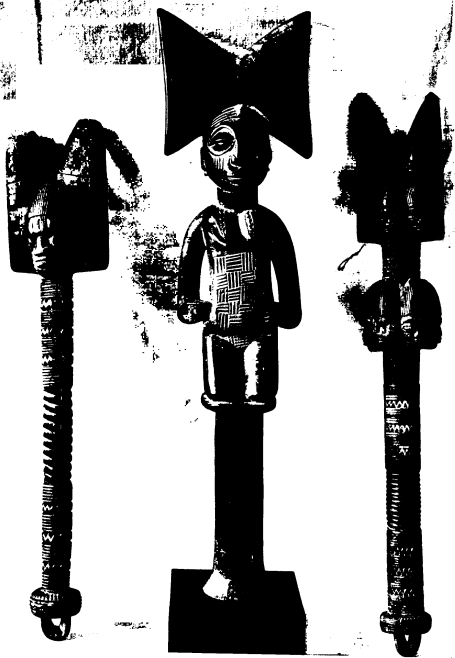
And as we will find the All-Mother Earth, the "Stone",* the *Stanna* with the stone axe represented in the North Atlantic megalithic tombs, so she appears in the later Romano-Celtic inscriptions of Gaul as the river name, *Tara*, actually "Dom" (axe, hatchet), and *Tar-ana* "thorn goddess".

The mother earth, the winter-sunny "mother house", "grave house" as "stone", the "source", the "water of life", the "double dome" of the year-splitting, the winter-sunny turn 0 as "snake", the "tree of life", we must be able to prove therefore as a coherent group of terms, of symbolic and written signs, as well as their sound values.

The inscription on the fragment of a comb from Odemotland in Stavanger Amt (Atlas fig. 218) still shows both signs, the "double axe" (text fig. 54, no. 16) and the fir tree (no. 17), the latter being the symbol of the *Tiu*, the guide of the dead, the son of God in the winter solstice. Correspondingly, the runic series of the Kylfer grave also closes with the "double axe" X, the "day" sign of the division of the year, the "snake" *Ä* (the *ot-*, *oth-*, formerly *su*, *so* sign) and the tree of *Ti-u* lowering its branches (text fig. 54, nos. 18-20). Therefore, in the section "Jul" among the old Frisian Jul cakes we will mention both the tree of life with the

¹ Holder: Alt-Celtischer Sprachschatz, vol. II, Leipzig 1897, p. 1635; CIL, XIII, 950-953.

PICTORIAL



Bildnis der Joruba-Göttin Oja

mit der wintersonnenwendlichen Atlantikersymbolik der „Mutter-Erde in den Wassern“: Mattenmuster auf der Brust und der „Doppelaxt“ . Rechts und links Schango-Stäbe, Bildnisse ihres Gatten, des Donnergottes (Siehe auch S. 100, 201 und 509)

Serpent, like the human couple asking for offspring, find again as a fixed motif, a symbol of incarnation and re-embodiment.

On the bracteate Copenhagen 12370 (Atlas fig. 217) also appears the six-branched tree of life, as the call of Tiu, with the cross of the four points (text fig. 54, no. 21), as in two Anglo-Saxon runic series (Stephens no. 51 and 70) its symbol also carries the phonetic value *and-*, High German *ent-* (no. 22), a word which as a prefix denotes becoming, the emergence of a new state, the leaving of the old state, and is without doubt an alternate form to "end" (see text fig. 60).

At the end of a runic series (Stephens 34) as in the Kylfer grave, also the tree sign (No. 23) appears actually the doubling of f, the sign of the "twofold": it is the same Anglo-Saxon runic series which has handed down to us the signs No. 8 *sunt* and No. 9 and 10 with phonetic value 5.

If we now comparatively draw on the Atlantean symbolism of Minoan Crete, which is still completely under the sign of the bull age, we find the "double axe" with the snake enclosed in a circle (no. 24 - Atlas fig. 529), double axe with "two snakes", six- or seven-spoked year wheel and the "ka" sign of the "two hands*" (no. 25 = Atlas fig. 530), double axe and the serpent loop (no. 26 = Atlas fig. 527 a-c, 528), double axe on the trunk of the tree of life, with the sun sign growing out of the ^ sign of the "two horns", the "upper*" part of the *ka-ku*, *ur-ka-* etc. sign (no. 27 = atlas fig. 628, cf. further atlas figs. 623-627 and 629-630).

Our examination of the Tree of Life hieroglyphics in the pre-dynastic and early dynastic linear writing of Egypt (Text Fig. 48) has shown us that the Tree of Life there also grows in or from the H or the R with the serpent sign (Text Fig. 54, nos. 28-31). Also the Egyptian hieroglyphics has expressly confirmed to us that it grows up from the "house of the deep*", the "waters*" and this "water*" is that which surrounds, circles the earth - *snj* (äunja, Sanja, Sinja) (text fig. 48, nos. 15 and 16), in which the tree of life, the *snt* ("z^"-tree, takes root).

With it we receive an extremely important reference: because also in the Tuatha languages this *sin-flut* (Old High German *sinfluot*, *sinfluot*) is handed down to us and, as designation of the evergreen of the tree of life, the *sin-green* (Old High German *singruoni*, Old North German *si-groenri*). The old Germanic *sin* means "always*", "always*"; next to the form *s-n* is a form *s-m*, Anglo-Saxon *symble*, old Saxon *simbla*, old High German *simblum*, Latin *sem-per*. It is the eternally orbiting, round-flowing tide of the world sea, whose designation comes to us in the Swiss-Bavarian *sinweU*, Old High German *sina-*, *sinn-*, *sini-wel*, Old North, *sinuwel*, Anglo-Saxon *seonu-*, *sinuwealt*, etc. "kugelrund, kreisrund*" is preserved.

As our investigation in the sections "Son of God*" and "Tree of life*" will show, the oldest handed down, North-Atlantic tree of life, the "thorn tree", the Machandel or Queckholder (juniper) *k-k*, *k-m*, *m-k*, j-zzz-tree has been, whose name was transferred also to the "thorn bush*", the blackberry and the rosehip bush. The connection, which in the Latin. *sentix* and *sentis* (canis), "dogthorns"xaxtâi (!)*, "rosehip bush*", "briar*" and *sinus* "curvature*" (in particular of the snake), the "innermost", "deep womb*", "depth*", "sea-bosom*", "cauldron*", "maw of the earth*" in relation to the ancient winter solstice symbolism is still recognizable, we will be able to trace in the totality of the North-Atlantean languages, as well as their hieroglyphics and symbolism in the migration through the Atlantean megalithic culture of North Africa to the Ma-uri, Am-uri megalithic culture of Palestine. It is the holy 3-zz-"thorn bush*" or "thorn tree*", which as Hag, as circle the grave house, the 34 Wirth

Dolmen, s-n surrounds, in which the son of god, the *ka-ku*, *ka-hu* etc., the "thorn-god", "Hag-god" entered at the winter solstice. And likewise we shall be able to prove as a North-Atlantic cultic linguistic material this word s-n from the coast of West Africa to the Near East in the designation "year," "year-end," "go," and "shoe," i.e., in the full extent of cosmic, symbolic togetherness. (See pp. 384-385.) Anticipating, our text Fig. 54 may illustrate by a single series of comparisons the Atlantean origin of ^//// belief, of the god in *sene*, "the briar bush," the bramble bush, also in symbol. The symbol of the bramble bush, the "elk-dome", as its Atlantean name was, is the fl- arch; it grows with tendrils rooting again and again in the earth, through which - according to the Germanic folk tradition - one should pull the children to the life-empowerment through!

If we start from North America, from the petroglyphs in California (Owens Valley), we find the Tree of Life in the oval circle (so-called "frame figure"!) with the determinative sign of the year division (text Fig. 54, No. 32), or growing out of the H with the determinative sign of the wheel or paint cross (No. 33). From the Paleolithic rock drawings of Atlantic southwestern Europe, the representations of the "God-Year-Tree" growing from the A (nos. 34 and 35) are already known to us from our investigation in the previous section (Text Pls. III and IIIa). The same representations of the year or light tree, which were also transferred to the I euch ter as a cultic device, we find on the doorposts of the synagogues of Palestine as a symbol of the tree of *Jahu* (*kaku*, etc.) (nos. 36 and 37). Our study of the ancient Jewish Tree of Life representations of Palestine in the second part of this volume will show us that there is here an unbroken continuity of North-Atlantean cult symbolism which continues through the older Amuri culture into the Jewish.

If we follow this chronologically up to the origin of Christianity, the symbolism of the Christian tomb lamps of Gezer teaches us that the doctrine of the Son of God, the "Lord", who is called the "Light of the World", is the revival of an ancient folk belief of the people from the West, from the Occident, the Motherland. We will examine this Christian light tree symbolism in detail in the section "Son of God" and "From Jahu to Jesus". Here, only a few pieces, which are important for our present symbol series, shall be consulted. It is to be noted that the "trees of life" are always represented in such a way on the upper side of the lamp that the wick opening is over the "summit" of the tree, the trunk carries the light thus likewise. If we now look at the series No. 38-41, we find the tree growing out of the H (No. 38), or the trunk standing in the 0 with "double axe" (No. 39), or the tree growing out of the "double axe" (No. 40), or the tree with the "two snakes" (actually the sign §), which each have a sun next to them.

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 old Tuatha hieroglyphics of the Anglo-Saxon runic series and also explains the fact that the remnants of the old Ingvacon tribes, the linguistically Celticized Irish and Scots, like the Anglo-Frisians who remained Germanic, after the failure of their own reformation, were the first to adopt that of the Nazarene from the old Amuri region of Galilee. If we now take a look over to the estuary of the Euphrates-Tigris area, where the traces of the South-Atlanteans from the Red Sea went, we find the same spelling of the tree of life growing out of the fl (No. 42), as at the other end of the Atlantic diagonal in America (No. 33).

So the symbols of the Christian lamps Gezers, grave goods, announce us the same as the Altalamite representation. The "tree of life" grows from the fl, there where the X is, that is from the year division of the midwinter, the winter solstice in the middle of the year, the midnight, the mother night. If we remember now the old Chinese hieroglyphs (No. 43-49 - text Taf. V, No. 155-161), we receive once again the full confirmation: the "double axe" (No. 46-47) appears as change sign of the year division ideogram (No. 43-45) with the value *chung* "middle", No. 45 shows moreover upward and downward the cross of the "middle". That we are in the "mother night" is taught by the signs No. 48 and 49, whose phonetic value *mu* is "mother"; No. 48 shows the "painting cross" with the two suns of the ascending and descending halves of the year in the year circle (see Cypriot *mu*, Text Plate IV, No. 42), No. 49 the two suns in the two halves of the year division ideogram, whose axis again runs out *snake-shaped*. (See text taf III, no. 31 and text taf IV, no. 131.)

But one thing is of utmost importance: the ancient Chinese also confirms to us the myth of the "thorn tree" that grows up in the "middle of the year", in the "mother". It is written with the tree of life ideogram *m-k* (*muh*, *muk*), which carries the "double axe" in the middle of the trunk: No. 50 *tdi* "thorn". We will discuss the high cultic significance of the cathedral shrub and thorn tree in the "Tree of Life" section. Also the related old Chinese ideograms for the "way-thorn" *tsao* show the "cross", the hieroglyph of the son of God in the "middle", which stands on the fl-sign, in which the *ka resp.* "man"-sign, "*cKe*" "germ", "shoot", is located (No. 51), or the cross-tree with the three-part "root" (No. 52). That it is a purely cult-symbolic sign, results further from the hieroglyph *ti* "deity" (No. 53): the cross-tree with the three-part root stands in the fl-sign. "This is the noon", explain the signs nos. 54 and 55, "the lowering", says no. 56, "the sun entered into her fl", adds no. 57.

Here one would suspect a confusion: because the "noon" of the high summer could not be the "midnight", the "mother night" of the midwinter? Moreover, the phonetic value *wu*, thus God -w- (-#) in the *u* is 0. As we will see further below, the designation is quite logical: because the Atlantic-Nordic division of daytime has the *reverse* course of the division of the year: the latter begins in the south (midwinter), goes through the east (spring) over the north (midsummer) and through the west (late summer) back to the south. The former, 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 the midnight in the annual sign series, it is the noon in the daily sign series; and vice versa - the north is the noon in the annual sign series, the midnight in the daily sign series.

The old Chinese characters for *ti*, *tu*, actually the "son of God", transferred "earth", "mother earth", still testify this ancient connection. The characters represent the "cross", the Son of God in the middle of the year, standing on the daredevil line (horizon, earth) (no. 58), on the A (no. 59) or in the (J as "anchor" (no. 60), where U can be the "reversed", "lowering" of the midwinter J, as well as the ka-sign U of the resurrected one. This is confirmed by the alternate forms No. 61 and 62, which immediately follow the forms of the Mâgdalenien (text Fig. 46 a and b), as we have established it for the signs No. 65 and 66 respectively also in text Fig. 19.

Important for the Neolithic cultural relations between Europe and East Asia is the fact that we can prove the sign No. 60 already on the pottery of Tordos (Atlas Fig. 4281). 34*

Characteristic are also the signs No. 63 and 64: the former (63), the ideogram of the sun of resurrection rising at the trunk, we already found in No. 57; it is synonymous with No. 64, the sun at the ^"-sign, a cult-symbolic sign, whose migration via India to China we will still get to know in the sections *ka-hu* and *ur-ka*. The same sign *ti* "deity", the son of God, who entered the mother house of the earth as *tu*, is still preserved for us in the binding sign no. 65 *Kun* "earthly", "under", which is compounded with the sign no. 66 *Sen* "deity": the latter shows the sign of the "two men", the "twofold" with the S-spiral of the solar year cycle (text fig. 19).

As was briefly explained in the third section, Mesopotamia, Sumer-Elam, forms the transit area of the Neolithic, Atlantic-Nordic cultural migration to East Asia, while likewise the South Atlantic migration of peoples around Africa first reached the Red Sea (Egypt and Arabia) and from there the Persian Gulf, the estuary of the Euphrates and Tigris. We have learned last in text fig. 48, no. i-6, how restless the oldest tradition of Mesopotamia, the Sumerian hieroglyphics, confirms in its sound values and meanings the North-Atlantic Tuatha tradition. From the f) *su*, *u*, *un*, *buru* etc., the "cave", the "well", the "mother house", the "sunset", the "reversal" of the "circulation", the *u*, *tu*, *utu*, *uta*, *ud*, *ug*, the *ra*, the "day", the "light", the "sun god" emerges; there the "opening" of the "mouth", the "speaking" takes place. Also the Eddic tradition has preserved the god name of the winter solstice *U&r* for Odinn (Gylfag. 20).

48. the "tens"-and We have also been able to ascertain at this point that the sign f) A in the Sumerian "twelve-Rei 'auc j1 L t_{auwc} rt *u*, *uku*, *hu*, *ha*, *a* has "ten" (semit. cäerit) and *sus* "60" (semit. šuSšu), together with *u* "count", "calculate" (semit. manu). We meet herewith an ancient, Atlantean yearly calculation, which we will examine further in the next section on the basis of the monuments: the oldest Atlantean-Nordic yearly division consisted of *ten double months*, thus twice ten months, whereby the month was counted to three weeks, the week to six days. This resulted in 60 weeks in the year. In addition, five leap days were inserted in the year division.

Later we will find a yearly division of twelve months, the month to six weeks, each to five days, thus 72 weeks in the year and likewise the five or four leap days in the yearly division. The important thing about this observation is that an older *z^{zz}r*-counting merges with a younger *twelve-ir-counting*: a duodecimal-calculation overlaps an older natural decimal ("two hands") calculation.

First of all we can state for the North-Atlantic, the Tuatha tradition that the so far determined sound values for the sign of the winter solstice arc f) *u*, *su* (*us*), *ku* (*uk-*, *uh-*), *ur* (*ul* bezw. *ru*, *lu*), *un*, can be likewise proven in the Germanic languages in relation to the meaning "ten". A characteristic peculiarity shows the Germanic language, however. It connects the name of the son of God *t-* (*ti-*) with the respective sound values *u*, *ur*; *ku* (*ha*), *un*, (*an*). The connection *ti-u* "ten" is still present in the Old Norse; the same word is preserved to us in the Old High German *Zio* as name of the god who is called in the Old Norse *Tyr* (*ti* + *ur*) or *thor*, *thur* (*to-or*; *tu-ur*) and is identical with *Ulli*, *UUr*; all homophonous and synonymous names for the winter-sun-using son of god *ur-*, *ul-*. The connection *t-k* or with winter-solar phonetic shift *t-h*, to which a third

The -un and -ar connection is also present in the Armenian name of the -t-sign: *tiun* and *tar*. The -un and -ar connection is also present in the Armenian name of the -t-sign: *tiun* and *tar*.

The ^-connection is provable in the non-Germanic Atlantic languages and other still in the Armenian *tasn*, Old Slav. *desgtl* etc..

Here we can now set the Polynesian sound values already determined by us: *uru*, *ulu* the word of the cult language for "io", in connection *nga-(ti) uru* "io", there where the "light" glows for the first time, the "assembly" takes place, the "snake" is; likewise *tekau* "io" and "20", as /-^ connection.

The Polynesian gives us still another hint. From the above given vocalization⁴⁹ - *tiu*, *t-k*, *t* of the winter-sun-used name of God we know that the same as Z-stem *alu*, *ulu*, *lua*, ¹²*zehn* und ¹³*Jahr* *lau*, *aul*, *ual*, *ilu*, *uli*, *ila* etc., as /-stem *atu*, *uta*, *tua*, *tau*, *aut*, *uat*, *itu*, *uti*, *ita* etc., also with *th* instead of /, or with consonant doubling *U* or // (*tth*, *th-thf* in which again an interconsonantal vowel can develop. In Polynesian, however, *tau* means a *year*, originally a *year of ten months*, which according to old Maori tradition was later divided into *twelve months* by a wise man. But in Maori it also means the "loop", "noose" (Å) and the "door", then "lying at anchor", an extremely important indication, since in the Tuatha symbolism the son of God, the "lowering himself", was compared with the "anchor", whose form in the Stone Age was the wooden (painting) cross X weighted with a stone, but in the Bronze Age already the ^-sign (see p. 490). In the symbolism of the Nordic staff calendars, which is based on the later (South Atlantic) twelve-year division, we will find the entire, ancient "anchor" symbolism of Tu, Tur, *Ti-ur*, *Tiu*, *Tau* then also in the eleventh month, the "Windmånöd", where the ships lie at anchor in the winter quarters (Appendix to Part II, "Symbolism of the Staff Calendars", Plate XI).

Samoa *tau* "to anchor," "to arrive," "to end," *tau-saga* "season" (of six months), Tahit. *tau* "season," "anchor," "call in prayer," Haw. "season," in particular "summer," "warm season"-(the reversal of the original northern conditions after the resettlement to the new home of the southern semicircle), further-"*midnight*," "*setting place of the sun*," "resting place"; Tongan. *tau* "year", "season", "harvest", "war" (Germanic *Tyr*; *Tiu* etc. as "war god"!); Rarotong. *tau* "season", "to lie down" (thus "night", originally "winter time, winter power"); Marques, *tau* "year of ten months", "rest, settle down".

How richly the Polynesian in his god names *Tiu*, *Tu*, *Atua*, *Otua* etc. the ancient cosmic winter solstice symbolism of the Atlantean original homeland hands down to us, we will learn in the section "Son of God".

Here it is sufficient for us to note that an ancient Atlantean cultic annual account of ten months concluded with the word *tau*, the "anchor", + or X. We have seen in the study of text taf. I (nos. 27-55) that the word *tau* (*tau*) is written both in the so-called North and South Semitic series of characters + or X, and also closes the series as the last character. Likewise, the Old Latin alphabet T V X closes *l-u-x* (*ks*), where the character X carries the later phonetic value *k-s* (*uk-sa*, *uk-si* "ox, "bull"), to which we will return in the section "Bull" and "Money". Of great importance are certain Old Italic alternate forms:

Etruscan	Faliscian	Umbrian'	Faliscian	Presabellic
		b r = t	= x	
2 -	3 4	5	6 7	8 9

Fig. 55

As we will see below, the Son of God in the winter solstice, the "tenth", has been written in the Arctic-Nordic and older North Atlantic symbolism as a sign compound with the + right cross (cf. among others text Plate VII, no. 52); only in the Atlantic-Nordic calendar reform the son of God the "lowering" f or the "as" I was connected with the half malt cross / or \, as sign of the solstice, and namely on the new axis SW-NE + or SE-NW \$ (text fig. 64).

It concerns therefore only the connection with the "half" painting cross which is preserved as a sign of the summer series still in the Nordic rune Futhark + +, originally sound value *k-n* "knot", as our investigation in the next section is to still result. Who is the son of God with the fourfold "knot" of the four solstice points X, we have already briefly touched in the previous section (see also text fig. 64).

It is now interesting to see how the various Atlantic tribes have retained the symbolic connection I* + or f 4* or \$ in their parts in the writing systems. While the North Atlantic carries the form 'f T, which is joined by the Celtic, Iberian, Creto-Cypriot and Carian, the South Atlantic carries the + or X, also as "wheel cross". The Italics with the T and \$ or -fr sign again take a middle position. To the Etruscan group (Etruscan, Umbrian, Oscian) the sign X with the phonetic value X (*ks*) is alien at all and the alphabet originally closed with the formula + V /(")-(r)> the older word for "bull", which in Oscian *turufi toru*, as in Latin *ta-ur-us* and in Old Norse *pjörri*; without j-prefix as in (got. *stiur* etc.), is still preserved.

Which intimate relationship between the "bull" and the X-cross still exists, especially just in Minoan Crete, we will examine in the relevant sections. We will then also be able to determine how the same relationships can be proven as an Atlantic cultural asset throughout the Near East (Text Plate IV, No. 146, Text Fig. 45 b).

The conclusion of the holy yearly row forms here therefore north like south Atlantic the *tiu*, *tiur*, *tau* etc. originally as the tenth "house" of the son of God, the sunset place after the Polynesian tradition.

This is also confirmed by the pre-Sabellic sign for /, which shows the reversed spelling _L next to the sign of the setting sun as an alternate form. Only a later equalization cancelled the no longer understood reversed spelling, which was originally peculiar to the letters of the winter half (text fig. 55, nos. 6-9). We got to know the latter sign in the "long runic series" still in the connection £ T or kf f Sig-Tyr; it is the formula with which the autumn-winter series starts. The fact that in the pre-Sabellic bezw. f appears as an alternate form to T (fär f), puts the Atlantic-Nordic origin of this Italic alphabet beyond any possibility of doubt.

That the *tau* is no other than the *tiu*, *tiur*, the *alu*, *alu*, *lua* etc. is confirmed to us by the Nordic escort coins, the gold bracteates, which we will treat 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 *tiu*, *Tyr* etc. as a fixed symbolic canon, the

was not yet sensualized to the "bull-man", later "horse-man", as in the Mediterranean mixed cultures. The bracteate of Selvig from the Stavanger Amt (Norway) (Atlas Fig. 263) still shows the name *tau*.

First of all it is to be noted here again in principle that the forms *ti-u*, *ti-ur*, *ti-ku* {*ta-ku*, *te-ka* etc.) are completely independent and nevertheless equivalent forms, which are formed all from the sign T and 0 or A, whereby ß A can have the sound value *u*, *ur*, *us*, *ku* or " (*ze/-*, *wa* etc.). In no case, therefore, did Old Norse *tiu* originate from a Germanic *t-h* or Z-A stem.

This is also confirmed by the Polynesian, where we can prove beside the forms with *t* also always those with *k*. Also the Faliscan shows the Y Ar-sign as alternate form of the \$ ^-sign (text fig. 55, no. 3-4). As well as in Polynesian as name of the year-god *tau* and *kau* stand side by side, we will find the same names for the son of God as carrier of the "light of the lands", the light of heaven, as "beginning of the year" and "morning", in the languages and the symbolism of the North American peoples. The form *t-k* is therefore a later connection of the two names of God of the year division *t* and *k*, as we will prove further below.

As Sumerian shows, ß A is "10", a winter solstice word with *u-a* ablaut, i.e. alternation of the two winter solstice vowels; the sound values in Sumerian are *u*, *a* \ *hu*, *ha*; *uku* - ■ "10", while as a sunset hieroglyph it can also mean *bu-ur* (*u*), *un* and *su*, which latter value it also has as *sus* "60".

So here the *u*, *ku*, *su*, "" forms stand next to each other. Since now the son of God is as the "twofold" and as -A the "two hands", the connection *t-k* would mean actually "two tens". In fact, this meaning is also preserved to us in Polynesian: Maori *tekau* = "10", Tongan. Marquesan. *tekau* "20", Mangaia *tekau* ■ = "10 pairs", Mangarev. *takau* "a double 10", *takao* - "20", while Tahit. *taau* = "20" means or "10 pairs", so the year *tau* would be accordingly "10 pairs".

In addition, the Maori has that above-mentioned *tinga-kuru* "ten", synonymous with *nga-huru* "10" or "iote", Rarotongan. *ngauru*, an ancient cult word that originally meant "assembly" and is likewise the name of the *eleventh and twelfth months of the younger division of the year*.

We have seen that the root *-ng-*, in the Polynesian as in the Atlantean-Nordic language, denotes the "begetting", the "descent": the *ti-nga* thus literally corresponds to the old-Ingvean name of God of the Son of God as the Lord of the "assembly", the main Thing of the winter solstice, *Thingsus* in Roman tradition. It is the one who is in the *n-k* (later *n-g*).

In *tingahuru* and *ngahuru* "ten" there is moreover the word *huru*, synonymously *ahuru*, "the glow of the sun before rising", the old Vedic name of God-Father *Asura* (Rig Veda X, 124, 3), the *Ahura of the Avesta*, that is of the god *us-*, *as-* |, or *ku*, *ka* Y Y, which is in the ß *ur*.

The connection *t-n* is also still present in Polynesian. The *-n-* corresponds here to the Sumerian *-un-* "ten", the winter-solar form of the "Lord", who is as *an-* again the "first", North Atlantic *ur-an-*. We have as evidence: Samoa *tino* = ten, *tino-lua* - two times ten: *lua*, which means in Polynesian also "two" and "twice", is the same as *tua*, the son of God, the twofold in *u-a*. Further - Fiji *tini* "= ten!

How old also this designation is, results from a comparison with the Mande languages

West Africa, in which also *tan* (*ta, tan, tăn, tan, tan*) "ten" occurs beside a form *pu, fu* or *fū*, that is, there are *tan* saying and *pu* (*fu*) saying tribes. While the name of God -/- belongs to the "moose" and "bull" times, as we know (*pa, fa*) is the name of the Son of God of the ram time.

Also the Polynesian as the final stage of the South Atlantic Africa circumnavigation shows the two groups *tino, tini* == "ten" and the *pu, /* group: Samoa *ga-fu-lu, se-fu-lu*, Tong. *hogo-fu-lu*, Malay *sa-pu-loh*, Kayan. *pulo*, Malagar. *folo* - ten, that is the Son of God as /, *ful* in *ul* or *lu*.

So the forms *ti-u, ti-ur; ti-su, ti-ku, ti-nu*, also with *tf*-vocalization instead of " , stand side by side.

50. the story That the *tiu* etc., the T f| or A, dèr "tithe", is none other than the Son of God in the *tu. tiu-, tau-*
bezw

Hieroglyph winter solstice, in the last month of the year, the last "solar house" results from a comparative study of the signs T and O A, etc., in the Atlantean hieroglyphics, as available in Text Plate VII.

From the comparative compilation of the text Fig. 46 we know that the Son of God as the one lowering his arms, or the tree with the lowering branches (text Fig. 46a-b = text plate VH, No. 3 a-3b) is already attested in the Magdalenia. The hieroglyph is either on a daredevil stroke as an ideogram of the earth and the horizon (nos. 3 a and 3 b), or in the "ka"-sign (nos. 4-5), a writing, which gives us in the Middle Stone Age Norse symbolism (no. 11), in the Cypriot script (nos. 46-47), in the pre-Dynastic linear script (nos. 72-73), and in the Archaic Chinese script (nos. 84-86, 96 - 99). The polyphony of this symbol is that the "ka" sign represents at the same time again the reversed 'p'-sign: for the Son of God lowering his arms experiences in the winter solstice the "reversal" to the hieroglyph raising his arms. Hence the doubling of the 'f- or ^-sign, as it is still preserved as § 16. or final sign of the short or North Atlantic runic series in the Icelandic runic poem, with the meaning of the *fiŕu fārbaŕti* "of the arrow giant" (that is, of the god with the arrow, the ger, the T *Tiu, Tiur, Tyr*, etc.) and of the "tense bow" (*bendr baugi*), alternate form to A *yr* "yew tree", the "winter greenest tree", or the f|r bow {"bull", "water"). In the same way it is preserved to us in the pre-dynastic linear script (nos. 74-75). (See text pl. Illa, nos. 69-70.)

It becomes now also quite explicable why in the "cave" {*ur, bu-ur, bur, ku, bu-ur-ku* etc..) there, where the "water" is, as in those winter solstice cult caves of the Old Stone Age Atlantic culture circle at the Bay of Biscay, the ideogram of the arrow or the son of God with the lowered arms, of the son of God as an arrow (later with the arrow), is represented on the "bull" (the buffalo): because the son of God in the winter solstice house of the bull age (12000-8000 b. Chr.) must overcome (kill) this house and its symbolic animal, the "bull", before he can rise again. This is the South-Atlantic winter solstice myth, which can be traced over the representations of the Sumerian-Babylonian seal cylinders up to the Mythras religion, in always repeated renewal and obscurity. For that the god with the arrow and the bull is the *tiu, ti-ur, tyr, tu-ur, tur, tau* etc., is confirmed to us expressly by the Nordic escort coins (bracteates) of the migration period (see section "Son of God").

Of greatest importance for the history of Scripture is the fact that the alternating

forms of the hieroglyph, A and N, which are represented among others on the buffalo bulls in the cave of Niaux (text plate VII, no. i, 2a-2b), exactly so in the Iberian writing (no. 25-27, 34-36, 40-41), with the associated phonetic value t + v (u)l. This is an extremely important example of continuity in a local tradition and a proof that the so-called "Iberian" writing can be traced back to the Atlantic, Franco-Cantabrian cultural area of the older Stone Age.

That the rectangular spelling of the "ka"-sign, in which the "lowering" stands in the Magdalenian signs (nos. 4-5), has emerged from the round original form, the "anchor"-sign, the Predynastic (nos. 72-73) and Old Chinese signs (nos. 86, 98-99) still explicitly testify. One compares for this still particularly the text fig. 50 (P. 485), which illustrates the round writing of the ^-sign in the Predynastic, from which the angular writing developed

Particularly instructive are here still the Old Stone Age forms text Taf. VII, No. 4-5: with the former (No. 4) the hands are added as a comb-shaped linear sign (text Fig. 30); moreover, in the sign of the "lowering" T the sign is contained, which still in the old Anglo-Saxon runic tradition has preserved the meaning *ear, tir*, high German *ziu*, as an alternate form of the T, the symbol of the Sig-Tyr, the guide of the dead (cf. p. 348 and text plate VII, nos. 20-21). That this inversion of the lowering f, of *tu, tiu, tiku* etc. to the *ka- Y*, takes place in the "two mountains" of the winter solstice, teaches us a spelling like text Taf. VII, No. 5 (cf. text Fig. 46, e-f).

It is of greatest importance that the formula of the runes in the A A, the "two mountains", is available to us as the beginning of the "third gender" of the "sacred series", also Paleolithic, in the inscription fragment from la Madeleine (Fig. 19 A, No. i = Atlas Fig. 4468 and text Fig. 61), which I will discuss at the end of this section. We receive thereby the certainty that the initial formula f £ of the "third gender" of the "long" rune series goes back to a *paleolithic* and indeed *south Atlantic* tradition. The Binde sign, the formula f A, the *ti-u, ti-ur, ti-ku, ti-hu* etc., the son of God as the "tenth" in the f A etc., is to be proven as latest Neolithic tradition in the rock drawings of Seine-et-Oise (text plate VII, no. 7, atlas fig. 4562, where also the 'f *pa* or *fa* |*fi-u, fi-hu*| hieroglyph 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 seize the settlements of the older population in the plain, which are easier and more productive to cultivate, the emigrated original population, which did not want to get into the same dependence as the subjugated, keeps only in the neighboring mountains. For the determination of the possible continuity of the Paleolithic Atlantic culture of southwestern France and northwestern Spain, we will therefore have to turn our special attention to the adjacent high mountain areas, the Pyrenees and the Alps with the Jura mountains as foothills.

As a sample here the bowl stones of the canton Wallis are used, with which we will deal in more detail in the sections "Stone", "Mother Earth" and "Son of God". On the bowl stone in the field "Teeudraya", locality Vilette in the Bagne valley, we find then the same formula of the f R *ti + ur* etc., but here written separately (text Taf. VII, No. 8-9, cf. atlas fig. 4606: the lowest part of the ft-bow is somewhat wiped out by weathering). As our later investigation will show, these stones are always marked with a source and

The priestess was connected to a thorny hill as a place of worship, to which the tradition of the officiating priestess as a "wise woman", "fairy", etc. is usually still attached, and to which the folk tradition also demonstrably still ascribes the property as a "mother stone", from which the children emerge.

"Dornhag", "source", "stone", "wise woman", "birth of the child", these single indications are completely sufficient to recognize the ancient, Atlantic-Nordic cosmic winter solstice myth at this cult place. The folk traditions are now fully confirmed by the inscriptions on the stones themselves, which show the "sun" or "seed" hieroglyph O next to the *t?Z hieroglyph \$, the symbol of progeny, known to us. While the stone of Villette shows the formula 'ffc *ti-u(f)*, we find this in a likewise Old Stone Age writing, to which we come back further below, t>D> on the stone of Parey near Thoiry in the Jura (Atlas fig. 4605). Here as there, besides the *ti-ut(f)*, t{h}a-ur-¥o>xwt\, the calling of the Son of God in the "stone", in the "mother house", in the winter solstice, as the life-bringer, awakening to life, appears the cross -f -sign, which is also otherwise abundantly represented on the shell stones of this western-alpine area, with the Paleolithic sign of the cathedral god, as we find it in Text Taf. IIIa, No.36 and IV, No.22-24 already got to know. Of the cross sign + we know from text Taf. III, No. 29, that the Anglo-Saxon runic series of the Thames knife still uses it as an alternating sign for the "year" sign § of the summer solstice or the year division in midsummer, as it also appears correspondingly in the midsummer signs or year division signs of the Nordic staff calendars (Text Taf. III, No. 51); in the Sumerian hieroglyphics it likewise designates the division and middle of the year, with still recognizable relationship to the winter solstice (Text Taf. II, No. 159, cf. p. 243). But that it is equally used as a winter solstice sign, just like the painting cross X as a sign of the new rotation (in the summer solstice downward or backward, in the winter solstice upward or forward), has taught us the study of the Atlantean tomb house hieroglyphics (cf. text Taf. III, nos. 63-70, 82-90, 99, 103, 105, 107; text pl. V, no.k, 1, r; nos. 24, 28, 120, 157, 164-167, 168-172). Especially the ancient Chinese hieroglyphics (Text Taf. V, No. 157, 164-167, 168-172) explicitly assured us that we are in the division of the year, in the "middle", in the "mother", the "mother earth", thus in the "mother night". And the old Chinese leads here the hieroglyph of the lowering (text plate V, No. 167) in the same form as it appears to us on the Schalenstein in Wallis (text plate VII, No. 10).

So now we 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 the child blessing, for the rebirth, re-embodiment of the divorced.

The Old Stone Age binding sign *ti-ur* etc., whose continuity we have just established in the Western Alps (nos. 8-9), we then find again on the traces of the southeastern migration of Atlanto-Nordic peoples of the younger Stone Age later in the Hittite hieroglyphics of Near East Asia (text plate VII, nos. 60 and 61).

If we now trace the hieroglyph of *Tiu*, the "tenth," the Son of God in the winter solstice, in the symbolism of the Middle and Younger Stone Age of northern Europe, we know from Denmark the representations Text Taf. VII, nos. ii and 12 (Atlas Figs. i and 2) on pieces of bone (see Text Taf. IIIa, nos. 90-91). Both show Paleolithic

The first (no. ii) connects to the Magdalenian, the second (no. 12) is a doubling of the T with the "root" X of the tree of the winter solstice lowering its branches, the symbol of the "lowering", of the twofold, which one should call "twice" (cf. the predynastic symbols nos. 74-76, the Amorite nos. 110 and 112, the Old Sumerian nos. 80-81, and the West Siberian from Irtisch [Smolanka] no. 105). To the south Swedish rock drawings belong the already earlier mentioned representations (No. 13-15, see TextTaf. VI, No. 13), which show the "lowering" (No. 13) in the "two mountains", (No. 14), or furthermore his figure with his linear sign (No. 15) at a grave stele with the three rings and the cross (Atlas Fig. 161, rock drawing from Backa, Brastadt). It is to be noted again that the Skadinavian rock drawings are "palimpsests", whose entries run from the younger Stone Age to the late Bronze Age.

An important proof of the continuity of this high cultic invocation of Ti-u, Tiur is the find from Glostrup, Zealand (Text Plate VII, No. 16 - Atlas Fig. 274, Mus. Copenhagen 9203), the age of which is uncertain, probably belongs to the older Iron Age. It is a pendant, as the Christian later wears the cross with the I H S.

If we now look at the Lower Saxon urns of Germany of the older Iron Age, i.e., of the Ingväonian hinterland, we still find a clear knowledge of the meaning of the sign as a symbol of Ti-ur, the guide of the dead and resurrector, the Son of God of the winter solstice. On an urn from the cemetery of Beiersted near Brunswick (Atlas Fig. 278) it appears in the writing f (Text Plate VII, No. 17); the further ornamentation of the urn shows the ideogram of the year, the sonic arch, and at the neck the double arch. As a figure the Son of God with the four points of the sun, the winter sun under the feet, the head as the summer sun, the suns of the equals in the hands, is depicted on the vessels of the cemetery of Kerkwitz near Guben from the Hallstatt period (No. 18, cf. Atlas Fig. 183): in the older, round spelling the rune appears again on a meandering urn of the Elbe area (Lüneburg) from the Latène period (No. 19, cf. Atlas Fig. 182).

The tradition of the Anglo-Saxon and Scadinavian runic signs concerning the rune and its alternate form (text plate VII, nos. 20 and 21) has already been discussed by us in the previous section (cf. p. 348). We know that it is the hieroglyph of Ti,, Tiu, Tiur, Tyr, the "Tiu bi-urka", the "Sig-Tyr", the son of God with the ger or the bow, the guide of the dead.

The alphabet of the Celtic coins teaches us that he also had the name *ti* there, as will become clear from the comparison of text Taf. VII, nos. 22-23 and 24 and from our investigation in the section "Son of God".

Extremely instructive for us are the equations of the so-called "Iberian" alphabets of Spain, which contain the old Atlantian lore.

After the state of the today's, oriental writing history conception the Iberian alphabets have originated from the phonician-Punic alphabet! But we have now just again the hieroglyph of *Tu, Tiu*, etc. f in its continuity from the older Stone Age up to the rune series of the migration period in the Occident can trace. A derivation of *this sign*, like so many other of the "Iberian alphabets", from the Phoenician alphabet is impossible and the other attempt to let the coinciding signs reach the west "ex Oriente", would mean to prescribe the world history temporally and spatially a backward course. Just the hieroglyph 'P' is a convincing proof that the so-called "Phoenician" alphabet is not a "Phoenician" alphabet.

alphabet represents the vestigial remnant of the Atlantic Neolithic Amuri script and the later Takara and Pulasata script. Still in the first city of Tell-el-Hesi occurs a copper cult axe (knife) in the form of the 'f hieroglyph (Text Plate VII, No. 109, cf. Atlas Fig. 4305), an already Arctic Norse symbol, which we have already touched upon in the fourth section (pp. 90, 98-99, 122-123) and will examine in detail in the sections on "Son of God" (the "Dome God") and "Thorn." The cult knife of Tell-el-Hesi, which was not a utensil, still bears in the Eskimo languages the name of the Son of God, the "lowering himself," the ulli. It is called there ullo, *ulluk*, *uUut* (one compares to this *ulle*, *uUik*, *ullit* "the high water", the "flood", *ullipa* "he turns it over" (the inside outward), *ullak* "early in the morning", *ullok* "the day", "the year".

The Eskimo languages have thus preserved the whole, linguistic-symbolic context: the God lowering his arms, the *zzZ(Z)-*, after which the original, stone woman's knife with the bent ends bore its cultic name, is the Son of God "in the waters", there where the "reversal" takes place, the "day" and the "year" begins. We will also examine in the mentioned sections ("Son of God" and "Thorn"), how this cultic knife (axe) played a high role as a grave pole in the Atlantean-Nordic cult symbolism and kept itself in the tradition of the Ingväonian cult symbolism up to *the present!*

The cult knife from Tell-el-Hesi bears the sun sign Q. The pottery marks of Tell-el-Hesi show the "Zwiefachen" (No. 110), which we find likewise in Gezer in the first city layer (No. 112), thus presumably also of Amorite origin. A *lance tip* (!) with the hieroglyph of Tyr, the 'f-rune with the tripartite "root" A, has been found at Tell-el-mutesellin (No. in, Atlas Fig. 4366).

The simple form of the ^-hieroglyph is also attested in Gezer, second layer (no. 113), the T-sign in the third and fourth layers (no. 114), where the Philistine and Cyprian influences are noticeable, as is the arrow ideogram as an alternate form of the ^-hieroglyph in the fourth layer (no. 115). Then on the Christian funerary lamps of Gezer the -hieroglyph appears in the four dots (no. 116), an immediate parallel to the symbolism of the Norse Tyr escort coins (text fig. 54, no. 21). The four dots also denote in later Atlantean Norse symbolism the *ku* or *ur* (*ul*), the "dog," (the "wolf"), the symbolic winter solstice and death animal that bites off Tyr's hand, according to the younger Norse tradition of the Tyr bracteates and the even younger and obscured tradition of the Edda.

On the Christian tomb lamps of Gezer also appear the three *ul-* axes (No. 117), of which the middle one is the highest, a symbol of the yearly course of the Son of God, like the "three mountains", in that the sign 'f as a sign of God was later generalized and lost its special relation to the late year and winter.

So we have the proof by the monuments that the *pre-Phoenician* Atlantean cultures of Palestine knew the -Hieroglyph. *However, in the Phoenician merchant script, which originated from Amuru, Minoan-Cypriot, Takara and Pulasata components, the hieroglyph has been lost!*

It is therefore a nonsense to try to derive the rich alternate forms of the so-called "Iberian" alphabets from the Phoenician-Punic script.

If we now look at these "Iberian" signs, as they are compiled in connection with the hieroglyph of the "lowering" in text Taf. VII, it results that the

sign of the "lowering" is written in two ways: "the arms" or the ger-tip are firmly attached to the trunk or the staff (nos. 34 and 41), or floats loosely like a "roof" above it (nos. 25 and 40); the latter form finds its mental development in nos. 26 and 35: the "staff", the "trunk", the "one" is entirely *under the* "roofing"; it is the sign 0 A etc. in which the | dwells.

What meaning this symbol of the "One", which is in the H or A, has, is clear from the variant nos. 27 and 36, which shows the sun point instead of the "stroke"]; likewise from the variant no. 28, where the second arc arches above the lower one. We have already become acquainted with these signs, their alternate forms and their symbolic meaning in the previous section (cf. text pl. I, no. 29, 60-70, 107-108; text pl. II, nos. 133-138; text pl. V, nos. e-g; i-5, 19-28, 77-78, 116a-117, 184 etc., as well as text fig. 47): it is the winter solstice symbol, the sign located in the "grave house", "mother house", of the Son of God, the "man".

The investigation of the Atlantic-Nordic symbolism in text Taf. I-V* on the great diagonal from North America over the Atlantic and Mediterranean Occident to Sumer and China has then also shown that the Son of God being in the "mother house", in the *u H A n* (^, *su, ur, ul* etc.) is represented by the sun point, the "stroke" (stem, staff, ray), the "ka" or "man" sign. The forms text Taf. VII, No. 26-27 and 35-36 belong then also - as we will see further below - to the common property of the Atlantic-Nordic hieroglyphics.

That the Son of God, the "lowering", who enters his *u* (*ur, ku, su*), is the "One", the *as*, the resurrecting "Man", is also expressed in the "Iberian" alphabets by the fact that the "ka"-sign (No. 37-39) and the "Man"-sign (No. 29-33) also appear as alternating forms of the preceding winter solstice signs. The North Iberian forms (nos. 31-33) approach the Germanic *tir, ear, ziu- rune* (no. 21), which is also an alternate form of the "man"-rune Y and the *tiu*-rune. Any last doubt concerning the continuity of the Atlanto-Nordic tradition in the Iberian writing is finally raised by the following two facts:

1. that the Iberian alternate forms A and f and A already occur in the Paleolithic cave inscriptions of the Franco-Cantabrian circle as equivalent arrow ideograms: Text pl. VII. Nos. 1, 2a, and b; atlas figs. 4493a-b (Niaux) and 4493h (Pindal). As has been mentioned repeatedly, the angular spelling of the ideogram of the Son of God lowering his arms has been equated with the arrow (ger-) ideogram f, etc. In the cave drawings of Niaux the winter sun-turned "bull" is represented killed by the arrow hieroglyph of the son of God (*ti-ur*) (compare the killing of the bull by Mithras, section "Son of God").

2. That the doubled 'f bezw. sign in the form of the pre-dynastic linear script (no. 74) or the yr rune of the Icelandic runic poem 3^x > the winter solstice sign, the twofold, Z/, *tu, tyr* etc., recurs as a symbol on an Iberian grave stele (cf. Atlas fig. 45 and section "Son of God").

If we now summarize the result of the comparative listing of these "Iberian" characters, we see that the same characters are used for the *t*- as well as for the *v*- (%) sound, with unmistakable, symbolic relationship to the winter solstice. Important for the western respectively northern origin of the Italic alphabets is the occurrence¹ See p. 123, 235 and 237; thus, actually the character consists of 'P and U, respectively f and V, compare the Zuni character fp and 11 (p. 276).

the 'f'-run in Faliscian (no. 42), which also has the phonetic value *v*. The same change, as in the Iberian alphabets, we can prove in the Kyprian (nos. 43-45), which gives us in the sign compound the sound value *ti-vo* (*divd*), which belongs to the Latin *divus*, the Old Norse *Ti-u*, Anglo-Saxon genit. *Times*, "*Zio*", etc.. How close here the connection between the "Iberian" writing system, i.e., the Atlantic-Nordic writing of Spain and North Africa and the Cypriot writing is, still results from the fact that in both writing systems the sound values and signs for -z> (#) and -k- (*ku*, *ka*) change, whereby also again the changing of the forms *ti-u* and *ti-ku* (*ta-ku*, *ta-ka*, *te-ka* etc.) "ten" and "god in the winter solstice", at the "end of the year" is confirmed. Thus the "Iberian" carries the sign *ka* (nos. 37-39) as an alternate form for the sign of *Tiu* 'P, but transfers the vowel value of the -sign, which is to the ^-sign; conversely, the Kyprian abandoned the ^-sign and transferred its phonetic value to the sign of the Son of God in the winter solstice *f* with that daredevil stroke under the "foot," the "stem" (nos. 46-47), which we also already got to know in the Magdalenia (No. 3 a-b, cf. p. 536). For the dying Son of God, the "descending one", is also the resurrecting one; the dying is a becoming, the death the rebirth.

On the travel track of the Atlantic sea peoples we find in the Carian (nos. 48-49) the confirmation of the Kyprian (no. 43) and Celtic (nos. 22-24), namely that the hieroglyph of T had the sound value *tiu* (*t-i-%*), from which the Carian has preserved the /-sound. But that we can also assume for Iberian the sound value *ti-%* beside Z#, on the basis of the alternation forms 25/40-34/41-26/35, results from the fact that | also had the value *i* in Iberian.

The journey stage of this last eastern expansion of the Atlantic script in the Mediterranean area is preserved for us in the Creto-Minoan script (nos. 50-53), in which we find the alternate forms of the "Iberian" script. That the phonetic value of the characters nos. 50-51 was *tiu*, we will be able to determine in the treatment of the inscription on the tomb vessel of Orchomenos (no. 54, text fig. 61, no. 2). Of greatest importance, however, are those connections of Creto-Minoan linear writing which link the sign T with the -f- or the "double cross" t: we obtain here the certainty that the *tiu* and the lowering is the "tenth" or the "twentieth," since the -(- sign, as our preliminary investigation has already shown, originally meant "ten." The connection of the *f* with the + of the division of the year as *tiu*, *tau* etc. the "tenth" is likewise the origin of the symbol of the dying Son of God with the ger stitch in the side, the "lank", which in the oldest, Arctic-Nordic year-round symbolism is written dare -f-, in the Atlantic-Nordic obliquely upward \$ or -f, as our investigation in text fig. 64 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 crosses with an overland flow of Atlantic-Nordic script, which also reached Near East Asia through Southeast Europe. It is the *Hittite hieroglyphics*. We find with it the forms No. 55 - 56 known to us, but receive in No. 57 a most important symbolic formula, the sign of the "two thorns" in the circle, the year division (*Belgbunden Thor*), in connection with the ^-hieroglyph. Now we already know from the Hittite hieroglyphs and symbols treated in text Taf. V, nos. 132-140, especially from the rock relief of Jazylykaia (Atlas fig. 46), that the god whose sign is the year division ideogram (D, from which the symbol of the "two thorns" developed, is the same god who has no arms, to the "trunk", to the |

who then again stands in the U, the "two horns" and makes the Y "man" sign: so the sequence on the rock relief of Jazylykaya is from right to left, sunwise. The figure which carries the armless god with the ®-head, characteristically also carries the "double axe".

From the Hittite hieroglyphics (No. 57) we now learn in addition that he is the "lowering" 'f who is *ti*, *tu*, *tiu*, *tiur*, etc., while the Hittite has preserved his name as the resurrecting, *Tarkha*. Hence that the ^-hieroglyph appears also in the oval stylization of the year circle (No. 58) or standing in the *ka* U as *Tarkha*. Likewise, the binderune of *tu-ur* (*a*) (no. 60) or *u-ra* (no. 61), which we attested in the Neolithic continuity of the Western Alps (nos. 8-9) to the Nordic Iron Age (no. 16), returns in Hittite.

The previous investigation of the character f supplied us with the proof of an eastward directed, Atlantic writing migration, whose starting point forms the Old Stone Age Atlantic writing of southwest Europe. To the so-called "Semitic writing systems" the sign is - as said - alien at all.

On the traces of the Africa round trip of the Atlantians we could determine the sign already in the Vai writing (text fig. 38, text Taf. IV, No. 106-109). The "one-handed" writing of the 'f-rune (Text Taf. VII, No. 63) occurs as an alternate form to the A-sign with the wavy lines at the lower ends (No. 62); phonetic value *bu*, while *bü* is written with the ideogram of the "three dots" and means "belly", "inside". As we have seen, *bu* is the winter-solar ablaut form to *ba* "mother", the phonetic value of the solar grave house hieroglyph (Text Fig. 38 and Text Taf. V, No. i-5). That the sign represents the "mother house" of the mother earth is confirmed by the Sumerian value of the sign of the "three points" which has the value *kur* "earth", "land", "dwelling", "power" "to rise", "to ascend", "to rise again", "to ascend again".

Then in the linear writing of the South-Atlantean lord and culture-bearer layer of the predynastic Egypt the North-Atlantean alternate forms of the f-rune return once again (nos. 64-69). Also the sign connections, the formulas, confirm us expressly that the god whose sign was the f is the god of death and "grave house" (nos. 70-71), the "inverted one", the "anchor" (nos. 72-73, p. 490): because both scripts are connected with the grave house hieroglyph. We are also assured that he is the "twofold" (nos. 74-75) and further that his tree is with the lowering "branches" (no. 76), the Germanic binderune *tyr*, of *ti* or *tu* in A *ur* (*ul*), *yr*; the symbol of the "yew" and of *Ulli*, whose house *Ydalir* "Eibenthal" is the last month of the year. The sign of the predynastic linear writing (no. 74) likewise still returns in the Nordic runic writing of the saga time as a symbol of the god with the bow, the "arrow giant" (*fifu färbauti*) - as he is still called in the old Norwegian runic poem -: it is the *Ulli*, *Ullr*; the "archer", the god (-1) in the *u*, in the waters, in the winter solstice (p. 237).

If we now follow the South-Atlantic travel trace further to Mesopotamia, where it intersects an ancient, Arctic-Nordic one, then we come across in the Old-Sumerian hieroglyphics the hieroglyph f (No. 77), with the alternating form A, cuneiform >< (Barton 70), with the phonetic value *til*, which presupposes an Atlantean *tir* as alternating sound. The Sumerian *tir* (ti-ir), however, means "forest". Let us turn first to the Sumerian sign *til* J', the hieroglyph of the "descending" son of God, who enters into his A. It means "to be old", "old", "end", "to be finished", "to end, to destroy"; "to die", "dead", "death", "dark", "to be dark" - "to dwell" - but then "to live" and "to make alive".

These meanings therefore still contain the winter solstice myth in its full extent

the parable of the old year, of the son of God who reached his "end" *t-l* (Greek *telos*), who enters into the darkness of death, of the winter solstice, into the mother house, in order to be raised again, to resurrect and to raise himself. Therefore, his sign is also the hieroglyph of^l *Ea*, the god in the waters, in the "apsu", the "house of the deep", the "wisdom", as well as of^l *Bèl*, the sun god.

The character A is also known as the lower part of the hieroglyphs discussed in Text Taf. I, no. 87, 88, 91, as well as text plate V, no. 118. The hieroglyph Text Taf. I, No. 87, which is composed of =f and A respectively, is also symbol of the Ea,^{dil} *Bel*, as well as of the^{il} *Anu*, the God-Father, who was in the beginning, the "primeval ancestor", and has the phonetic value *nun* (semit. *nūnu*) "fish", a synonymous 'naming of the sign β A, the "loop", "snake", the "fish", which sign in Sumerian also had the phonetic value *ku* and is written with the connection A and X already attested by us in the Paleolithic (Text Plate I, No. 78 and 61). Especially valuable is the connection of the sign A with the linear sign of the tree of life \$ (*tir*) and the "snake" ft, which is the symbol of the snake god *Sahan* or *Sir* and has the meaning "snake" (Siru), Sumerian phonetic values *mus* and *sir* (Text Plate I, No. 91).

The phonetic value *ku* of the sign A, cuneiform (Barton 12), is preserved to us in the Sumerian *kud* (*ku-ud*) "to cut", "court", "judge", "speak", "swear". The sign has also the Atlantean phonetic value of "thorn" *tar* "to splice", "to cleave", "to break", "to disjoin", likewise "councilman". Also here the relations to the winter solstice myth, there where the "year division", the "year splitting", the main court, the finding of law in the β or A takes place, appear clearly.

The simple A, cuneiform (Barton 336), also has the "thorn" sound value *dèl* to denote a cutting tool (semit. *it qurtu*) and the cutter (semit. *it quru*).

In connection with the grave house hieroglyph, that is - written in it (text Taf. V, No. 118), it unmistakably designates the winter sun-turning son of God, the *tu*, *the ul*, the "thorn"-god *tur* (*tut*), in the mother well, the "house of the deep", Sumerian *tul*, *ul*, *pu*, with the meanings "cave", "well", "sea", "depth", "worm", "enclosure", "enclosure". Since as an alternate form of A the sun sign Q occurs in the "well" iisw. (Barton 460, Text Taf. V, No. 117), the "light of the world" Q ^{aso} is in the β A *un*, *su*, *bu-ur* etc., but also in the "ten" which in Sumerian A is β *u* and *a*, *hu* and *ha*, *uku*.

Subsequently, we want to mention again those Sumerian binding signs formed with the ^-hieroglyph, which were already treated in text fig. 34 (p. 344): the -sign standing in the doubled painting cross, which is written as winter solstice sign in Sumerian also reversed, and its alternate form (text plate VII, nos. 79-81). The doubling of the "painting cross" means that the son of God, the lowering or 4, is the "second tenner"; the first tenner X, older -f, he was originally in the summer solstice = midsummer of the Uranian, Arctic-Nordic year, but the "second tenner" in the winter solstice. Hence probably the double spelling of the right cross in the *tiu hieroglyph* in Creto-Minoic (text pl. VII, nos. 52-53) and the two "right crosses" in the β as "twenty" in Old Chinese (text fig. 56, no. 7).

The phonetic value of the Sumerian sign is *mu*. We have already got to know the painting cross with the two suns of the halves of the year, in the Kyprian as in the old Chinese, with the sound value *mu*.

As we will see in the second part in the sections "Son of God," "Tree of Life," and "Mal

cross" will still examine in detail, the stem *-m-* denotes in the cosmic sense the "mother", the "mother water", the "mother tree", the "man", the "border", the "middle", the "between", the "time period", the "characteristic", then the "language", the "speaking", the "place of judgment". It is the great, Atlantic-Nordic word clan *m, m-l* and *m-r; m-t (th, d), m-t-r; m-t4*, which are present to us in "mother", "middle", Old Norse *meidr* "tree", *madr* "man", in "measure", "meal" and "mark" and all their alternating forms, a word clan which has formed around the symbolism of the winter solstice, the division of the year and the beginning of the year.

Sumerian also gives us this connection of meanings for the sign *mu*: "house" (semit. *bituy* "god" (ilu), in particular *âamaš*, the sun god; "son", "man", "man" (semit. *edlu, zikaru*), "seed", (semit. *zêru*), "people" (ntêu); "wood" (semit. *isu*), "upright", "straight", "branch", "pipe", "to be high"; "fire"; "sky" and then - "year" (Sattu).

The alternate forms (nos. 80 and 81), which appear as the tree with the six descending branches or the twofold and threefold repetition of the character *f*, and their complete correspondence with Norse hieroglyphics have also been treated in the previous section, in Text Fig. 34, pp. 343-347, and in this section in Text Fig. 54 (nos. 17, 21-23, cf. Text Plate VII, no. 12).

The Old Sumerian representation of the god lowering his arms, the "inverted one" and his symbol, the tree of the year lowering its branches, are followed by the Old Elamite ones (No. 82 and 83); the latter (No. 83) has already been mentioned in Text Plate V, No. 129 and Text Fig. 42a in connection with the further Old Elamite representations of the tree of life. The winter solstice meaning of the tree with the six lowering branches and the sun sign (in rectangular writing) at the "foot" of the tree, is unmistakable and found its confirmation also by the investigation of the related, old-Chinese characters in text Taf. Illa, nos. 129-136 and text pl. I, No. 118-120. Again, the archaic Chinese script offers us the richest information for our investigation of the 'f' hieroglyph. Through it we learn anew the application of the generally Atlantean-Nordic, cult-language basic law, that the Mother Earth, into which by God's will the Son enters as the "lowering Himself," becomes "man," dies in her and is resurrected, reborn, - that this Earth takes the name of God as His Mother-House. The earth is God's. Therefore it still carries the names and signs of the son of God in the old Chinese, whose yearly course also reveals itself in it.

We have already discussed the signs *ti, tu* (nos. 84-87) earlier in text fig. 54 (nos. 58-64) and we know that the Son of God, who is in the south, in the *f*, in the "noon" in his day course, is there in the night of midwinter in his year course (nos. 88-89). The deity *ti* (No. 91), which has entered into the "earth", into the *β*, the "lowering", we can therefore call from the connection of the signs No. 84-87 with No. 88-89, as in the Kyprian *ti-vo* (43+44/45), that is *Z/+#-*.

That he is in the *f*, in midwinter, is confirmed to us by the sign no. 90, *ping* "ice". Likewise, that the deity *ti*, which is in the *β* (no. 91), is the "god in the domhag", the "cathedral god" (nos. 92-93), the resurrected Y, the "man" and namely the "tenth", *shi(h)* (nos. 94-95). Of greatest importance is the fact, which emerges from the Chinese hieroglyphics, that *the Son of God is also the tenth + as the King of Heaven or the Resurrected One - as well as the Lowering One ti, tu f etc., respectively*. Also the old Chinese sunrise ideogram (No. 96-99) *tan*, from *ta-an* Son of God at the beginning of the year, Malay 35 *Wirth*

tu-an etc. confirms once more the continuity of the Umordic, cosmic symbolism of the older Stone Age: above the daredevil line of the horizon, the earth's surface, the sun's eye rises (no. 96), with the "rod", "ray" (no. 97), from the "ka" sign in round (no. 98) and rectangular (no. 99) writing.

Also the Arctic-Nordic rock drawings of Northeast Europe and Northwest Asia (West Siberia) provide us with valuable contributions to the present part of our investigation (Atlas Figs. 4741-4743, 4746, 4748). From the Yenisei region, Minussinsk, come the beautiful forms No. 100 and 101: the T-sign standing on the fi, on which again as a designation mark the figure of the lowering his arms is represented only in the upper body (No. 100); in No. 101 the full figure appears next to the T on the fl-sign, which bears the year division mark ® and the 4* "lank" engraving, the obliquely guided "engraving in the side" (text Fig. 64t, No. i-31).

From the Bayarminsk region (Tomsk) comes the sign of the "one-handed" *Tyr* (no. 102), from the Vischera region (Perm) and the Smolanka region (Irtish) the form nos. 103-105, while the most peculiar compounds nos. 106-108 occur in the Bayarminsk region (Tomsk). No. 106 shows the sun on the trunk of the tree, No. 107 the wheel cross of the four cardinal points, both in rectangular writing; No. 108 is an alternate form to 107: the "tree" is "written" into the rectangular cross of the four cardinal points (text plate Dia, No. 107-120).

If we now abruptly turn to the Arctic-Nordic cult symbol monuments of North America (Atlas fig. 4894, nos. 21 and 23), we find in the rock drawings of Owens Valley (California) the hieroglyph of the lowering, as an abstract linear sign (no. 118) or as a schematic figure (no. 119): the former is connected with the "crook", the hieroglyph of the descendant the ideogram of the "worm position" and the "inverted" ship (Atlas fig. 4894, no. 21), the latter appearing with the "two serpents", while under the "stroke" on which the sign is placed is the figure of the "Ka" man, the "Horned One" with the "man" hieroglyph Y, a peculiar rendering of the winter solstice myth of the resurrection and rebirth of the Son of God (Atlas fig. 4894, no. 33). Likewise, in California petroglyphs, the "lowering" (Atlas fig. 4894, no. 35, Visalia) appears in the alternate form of the "anchor" sign (Atlas 4894, no. 34 Death Valley).

51. history The examination of the *tiu* etc.-hieroglyph has confirmed us that the Son of God as the ^{dcs} etc.>sign^s lowering f is in his *u* H A and is the "tenth". Let us now look briefly at the history of the "-sound" and "-sign" in the Atlantean-Nordic hieroglyphics, to which we shall return later in the section on "*ka-ku*" and "*ur-ka*". In Text Taf. VIII I give an overview of the distribution of this sign, which is preserved to us in the older Stone Age in the written monuments of the Atlantic Southwest Europe. In the first place I must mention the entry in the cave of Niaux (Text Plate VHI, No. 2, Atlas Fig. 4488), that cave with its small lakes and buffalo representations with the A or \$ sign, the "two thorns", the "thorn-god" inscription, with the sign X between the "two domes", to which we will return in detail in the sections "Dome-God" and "Bull" (Atlas Fig. 4493 a-g).

The round original shape (Text Plate VIII, No. 1) is found in the inscription of Gourdan (Atlas Fig. 4467, Fig. Supplement 19 A, No. 2) and in the cave signs of Montespan (Atlas Fig. 4489).

while the angular form A (no. 2) is attested in the inscription of la Madeleine (atlas fig. 4468, pictorial supplement 19 A, no. 1).

Important is also that entry in the cult cave of Montespan in the Pyrenean circle, whose access and exit is the bed of the mountain stream, a cosmic-symbolic connection, since the "cave" β of the winter solstice is located in the "stone", in the "mountain", "in the waters". We find here the β -sign with the second arch arching over it (Atlas fig. 4489), as well as the loop-like narrowed form (text plate VIII, no. 3, Atlas fig. 4490-91, cf. text fig. 33, no. 5) with the sun sign Q in it, as it appears on the Norse dead and winter solstice drawings of the Scadinavian rock drawings (Atlas fig. 4151-52). The sign compound no. 5 (Font de Gaume, Atlas fig. 4487), which appears in text taf. I, no. 61. text fig. 46 h and text fig. 47, assures us of the relationship of the sign β to the winter solstice. The discussion of the inscriptions of la Madeleine and Gourdan that follows below will further confirm this. In the Atlantian tradition of North Africa there is a continuity from the older to the younger Stone Age without gaps of that richness of forms (text plate VIII, no. 6 a-9 b), which has already been discussed in text plate V (no. a-f). It offers us the different alternating forms of the β A Fl sign, with or without suggestion of the sun of the winter solstice hidden in it (No. 9 a-9 b), as well as the tomb house ideogram leading over to Egyptian hieroglyphics (No. 8, see Text Plate V, No. 52). In the same text Taf. V those beautiful forms of the Neolithic Libyan funerary inscription of Er-Regima, Bengasi (nos. g-t) were discussed, in connection with the symbolism of the North Atlantic megalithic culture, as well as the West African signs of the Vai and Bamum inscriptions and those of the Sinai script. To complete the picture of development in our text Taf. VIII I reproduce some of them again (nos. 10-12 b).

If we first follow the occidental traces of the sign, we find it in Mas d'Azil also in different scripts (nos. 13-15, Atlas fig. 4514-15, 4523), of which especially the latter form (no. 15) is important because it shows the ideogram of the platform grave, the precursor of the Urdolmen, in connection with the two "thorns" H of the division of the year and winter solstice (Atlas fig. 4523).

On the megalithic tombs of the younger Stone Age of Gaul the sign (No. 16) is further attested. Significantly, it is placed on the capstones of dolmens and passage tombs, among others on the dolmen of Marchand at Locmariaquer (Morbihan), thus in the Old Tingvaenian, the Tuatha coastal culture circle. The sign β appears there in connection with the "thorn" sign of the "sun" or "seed" hieroglyph Q and the bowls Q (Atlas fig. 4593). At this point we must remember the sign in the burial chamber of Lisières, Deux-Sèvres, (No. 17 = Atlas Fig. 3117, cf. text Plate III, No. 109): in the rectangularly written sign the year division sign (j> is contained, on the left the "snake" sign, on the right the "ka" sign. We have in the treatment of this symbolic connection, as a pious winter-life wish for the dead, in Text Taf. III, no. in-113 also touched upon the continuity of this North Atlantic megalithic grave symbolism among the Galatians and likewise referred to the related, Arabic, Sabaeen (text pl. V, no. 53-55, cf. text pl. VIII, no. 118).

If we now follow the North-Atlantic megalithic grave symbolism, we can determine the same for Old Ireland, as part of Old Ingväonia, the Tuatha Empire. On the Irish megalithic tombs the sign is preserved several times (No. 18-24): so above the entrance of the tomb 35*.

chamber of the "Picfs House" on the "Holm" of Papa Westra (Atlas fig. 4632), in the burial chambers of Sliab-Na-Calliaghe, Lough-Crew (Atlas figs. 4631, 4648, etc.), in which the forms Text Taf. VIII, nos. 18, 19, 21, and 22 occur, the "one" |, the "as," the "god" (no. 21), and the sun Q (no. 22), which are in the β ; on the capstone of the dolmen of Rathkenny, County Meath (Atlas fig. 4626), besides the Q-sign, the ^a-sign K, the Right and Painted Cross and the turned β -sign, the (J-sign, in which the "One", the "as", is found as the resurrected one (compare nos. 66, 68, 78-79, 169 etc.).

The form No. 24, which we find in Mas d'Azil (No. 15) and in the pre-dynastic linear writing of Egypt (No. 122-124), as well as in the archaic Chinese writing (No. 165), is the ideogram of the Urdolmen, the platform grave transferred into stone, which originally consisted of a capstone slab and two upright standing supporting stones, of which one, the northern one, was usually shorter than the other, so that the capstone tilted to this one side. We encounter this ideogram also on capstones of Irish dolmens, among others of Scrahanard (parish of Clondrohid), of Carnwath (Atlas fig. 4628), on which the sign appears in connection with the "two snakes" winding around as a spiral and the swastika enclosed in a spiral (Text Taf. IV, No. 75), from Macroom, County Cork (Atlas Fig. 4629), where it appears beside the right cross and the painting cross, the ^-sign and ^-^sign.

The connection of the sign with the tomb house as a place of rebirth is thus clearly pronounced. The same applies to the use of the sign in the southern Skadinavian rock drawings, which have already been discussed in the broader context in Text Taf. III, nos. 120-138 already discussed in the broader context. Therefore, I limit myself here to the purely formal reproduction: for the references compare the register to the plates "Symbolik der skadina- vischen Felszeichnungen" (appendix to Part II, section XIV, A). As has been repeatedly emphasized, these drawings refer to the cult of the dead: they are inscriptions for those buried in the homeland and those who remained on the sea, for whose pious memory and as a request to the Son of God one engraved the ship for the dead. On these death escort ships, as also otherwise individually represented, the sign appears in the alternating forms and connections, of which the most important are indicated here (No. 25-35). One writing, like No. 26, corresponds to the Neolithic Libyan (No. 11) with the suggestion of the setting and rising sun of the winter solstice. Also in the Swedish rock drawings the "One", the "as" (nos. 28-29) or the "sun", "seed" hieroglyph appears in the β (no. 30), or rises at the "staff" or "ray" from it (no. 31). Of greatest importance is the connection with the crook or hooked staff (nos. 33-35), because this sign is also preserved to us in Sumerian as the alternating sign of the equal-armed right cross + (Barton 77) (Text Plate II, nos. 159-161). The Sumerian phonetic values are *bar* and *mas*. As names of gods they refer to¹ *Engirra* "God Nirgal", the god of the underworld, the realm of the dead (cf. p. 243),² *Gibil*, the god of fire and to *samsu*, the sun. The meanings are "middle", "in the middle" (semit. *maälu*), "half" (semit. *meslu*), "section, part" (semit. *mâäu*), "twin" (*mâSu*), "cut" (*uèSuru*), "shoot" (*uääubu*), "bring forth, increase" (*sibtu*, *sabitu*), "be bright, shine" (*mâäu*, *barâru*).

Also the Sumerian preserved us therefore the connections with the winter solstice myth, the division of the year, the rebirth of the son of God, the light bringer, and the multiplication of the daylight.

Thus it becomes quite understandable to us why the serpent sun spiral staff or crook on

on which A stands (nos. 33-35) and this latter sign also appears in connection with the *The history of the A sign* tomb house hieroglyph (no. 54934), or with the sign "sun, ray (staff)" and "man" in the "ka" posture (no. 35) (see further section "Staff").

If we now go through the alternate forms of the Anglo-Saxon runic series (nos. 36-50), we find again also that ideogram of the Urdolmen (nos. 38 etc.), which we still attested in the Irish megalithic tombs of the older Bronze Age (no. 24) as in the pre-dynastic linear writing of Egypt (nos. 122-124). As we will see in the section "Tomb House", we can follow this Urdolmen, the rectangular "writing" of the A-sign, also from Ireland, along the Atlantic coast of southwestern Europe and the northern coast of Africa, to Amuru (Palestine).

While now in the "long" rune series the A ("r") sign was shifted in the bull age through the winter solstice and year division into the beginning of the year or the sign A A (*ur-ur*, *bi-ur-ka* etc.) was split and the second part remained in the beginning of the year, the first *ur*, which stood *before the* winter solstice and year division, became *yr* in the umlaut form. From this old "r-rune" the Anglo-Saxon rune series contain the most important alternating forms, which hand down to us the "ancient" Julevangeliu of the Tuatha peoples completely.

We will examine these signs in the section "ka-ku" and "ur-ka" still more near; they contain also as sound value the God name of the "in the waters" glowing light of the winter solstice, the gold or the ore, as substance* become God light "in the waters" or "in the earth". If we look at the individual signs for their symbolic meaning, No. 40, from the Anglo-Saxon runic poem, shows the T standing in the A or A, a spelling which we can prove again in the Creto-Minoan script (No. 81), in the pre-dynastic Egyptian (No. 138), in the archaic Chinese (No. 168). No. 41 (Stephens No. 8) shows the "One", the *as*, No. 42 (Thames Knife) the "Painting Cross" in which A.

The series now following, nos. 43-48, shows the ^-sign (nos. 43-45), or the &z-sign raising the sun (nos. 46-48), in the A (Stephens no. 18 and Abecedarium Nordmannicum; Stephens no. 15; Stephens nos. 9 and 23; Stephens no. 13; Stephens no. 33; Stephens no. 40).

The highly important form No. 49 (Stephens No. 19), which shows the water ideogram as a determinative sign in the A-sign, has been discussed by me in Text. Fig. 47 (p. 477), as the character No. 50 (Stephens Nos. 15 and 34), *uult*, an alternate form of the "r-&z-sign.

Highly important are also the Celtic signs (nos. 51-53): the *u* has become the *a* there, the umlautization of the winter solstice has been accomplished. The Celtic "-value of the sign A corresponds to that of the Iberian signs for A A D (after Cejador),¹ which must be inserted in our text plate VII behind no. 63. This alternation of *u* and *a* for the sign A etc. explicitly points to the winter solstice and the sign of the "two arcs", "two mountains", "two tens" A A, of which the first sign, the pre-winter solstice A could have the *u* (*g*, *w*, *z/J* sound value, but the second, post-winter solstice A could have the "-sound value. For their formal distinction then those determinative signs of the Son of God, of the "One" |, of the "Man" Y y, of the "*ra-ka*" Y were written in the "-sign A. One compares also further the Celtic and Iberian: the Celtic sign for *a*

¹ *Julio Cejador*: Ibérica I. Alfabeto e inscripciones ibéricas. Butlletí de l'Associació Catalana d'Antròpologia, Etnologia i Prehistòrica. Vol. IV (1926). fig. 25.

550 (nos. 51-52) is the North Atlantic, South Iberian character for *u* (compare nos. 39, 41, 62), *The history of the (v) sign* while the Celtic character for *u* (*v, y*) (nos. 54-56) corresponds to the Old Italic (nos. 65, 69-71) and the Old Greek characters (nos. 89-96), which probably originally represented the character *ku* (nos. 54-55) or *tu* (no. 56) and were written in reverse. The relations to Old Ingvæonic, Old Iberian and Creto-Minoic (nos. 72-73) exclude from the outset any borrowing of the Celtic alphabet from Phoenician or Greek models. Rather, there is an old Atlantian tradition in the Celtic script, and Caesar's remark that the Celts used the "Greek script" (p. 435) will have to be taken as a comparative designation of the Celto-Germanic own script, as one similar to the Greek.

In the Pyrenean Peninsula we can prove the continuity of the sign in the different forms (nos. 57-61) through the younger Stone Age and Bronze Age, both in the Old Atlantic cultural area of Galicia, as in the south in Andalusia (Atlas Figs. nos. 4533, 4539, 4551). In the so-called "southern Iberian" alphabet, it appears in the forms already known to us (nos. 62-63): it is the "One", the "God" or the "Sun" that dwells in the A whose phonetic value is *v* (*g*). The old-Italian alphabets confirm the winter-solar character of the sign (nos. 64-68); either the "god" or the sun still dwells in the A, or this is already turned to the ascent and the sun rises from it. In Etruscan we see again the alternation of the ^-sign (no. 70) with the V-sign (no. 69), which also has the *u* (*z*) value in Archaic Latin (no. 71).

Rich are the forms and connections in which the sign appears in Creto-Minoan writing (nos. 72-81), of which a peculiar design of the "r-£a sign, the "horned" fl (nos. 75-77), must be especially emphasized, the original form of which we have already discussed in Text Fig. 47, no. 10 in its relation to the Altingvaconian no. 8 and Iberian no. 9. Characteristic is the connection of this sign with the "Man" rune (Text Plate VIII, No. 77) as a formula.¹ The sign No. 74 also occurs in the reverse spelling (nos. 78-79), which will be associated with vowel change from *u* to *a* and aspiration of the consonant. Particularly beautiful is the spelling (no. 80) on the sacrificial table of Dikte (Atlas figs. 2487 and 4710), which corresponds exactly to the Anglo-Saxon (nos. 44-48), the pre-dynastic Egyptian (nos. 133-136), and the North American (no. 197). Also the sign connection No. 81 corresponds again to the Ingvæonian sign No. 40 and points also to the Atlantic origin of the Creto-Minoan writing.

A direct continuation to the latter group are the symbols of Trojan spindle whorls (No. 82-84), which were symbolically equipped as "turners" also with the cosmic symbols of "turning", in Troas not differently than on the preserved Iron Age spindle whorls of Friesland. The spindle whorls mentioned here (Atlas figs. 3088-3090) show the year division in three double arcs or four triple arcs: equally, "below", i.e. in the winter solstice, there is either the "One" | in the β (no. 82), or the "Man" making the "ka" sign (no. 83), or the year tree the god sign (no. 84). So the Trojan spinning whorls of the "turn" correspond exactly to the pre-dynastic signs nos. 125, 133-136 and 137-138.

If we follow the Creto-Cypriot line, we find our sign with the meanings *ko* (*p* secondary for *u*) as the phonetic value of the winter-sunny β-arc (nos. 85-86), beside

¹ It is also possible that the sign (text Pl. VIII, nos. 75-77) represents a connection of the n-sign with the mother water ideogram (see text Pl. VI, nos. 38-45 and text Fig. 47, nos. 5-7).

which characteristically appears as alternate form the loop, the loop $\ddot{A}$ (No. 87). That the Son of God, who has entered the β , is the *ul* or *lu*, which becomes the *ka*, says the already known sign No. 88 a-b. The Greek writing systems of the mainland and Near Asia (nos. 89-96) show again the change between the *u*- and *ka* ($\wedge$ -sign with the phonetic value *u*, a sign change, which we already noted in Iberian (Text Taf. VII, nos. 30-33 and 37-39) with respect to the *tiu*. Complete clarity about the continuity of the winter solstice myth, which is still present here, is given to us by the Carian, which hands down to us the year division ideogram no. 97-100, also in the split form (no. 101), with the phonetic values *ü*, *w* (*%*), while the Lycian (no. 102), like the Messapic (no. 66a), show the year and solar circle with the phonetic value *u*.

As an afterthought of the Atlantic writing systems, Old Phoenician (no. 103), as well as Iberian (text plate VII, nos. 37-39), uses the reversed β -sign with the "staff", the "ka"-sign, for the *//*-sound. This stunted merchant's writing looks poor compared to the rich tradition of the old, Atlantean cult symbolism in the Christian tomb lamps of Gezer, which urgently proclaim to us who the "Light of the World" is, who frees us from the bonds of death (text plate VIII, nos. 104-107, cf. atlas figs. 4424, 4428, 4440 a, 4448-4449). These "original Christian" symbols seem familiar to us. We saw them already as common property of a people migration older by thousands of years, which reached from the sea of the high north from the west to the far east and everywhere brought the miraculous light faith of the eternal return and its God-seeing with itself. Thus the resurrected one in the *fi* on the Gezer lamp (No. 107) testifies to that ancient faith which from North America's east coast (No. 197) across the Atlantic Ocean, via Crete (No. 80), had spread its spiritual power to the ancient Amuri and Pulasata lands, once outshining everything.

If we turn to the writing systems of Arabia on the travel track of the South-Atlanteans, we find also here the same confirmation: they assure us, like the Carian (No. 97 to 101), that the *#*-sound is in the year division (No. 108-116) and namely in the *lower* half (No. 112, 116). At this point we want to recall the Sabaeen hieroglyphics already discussed in Text Plate V (nos. 53-55 and 74), which depicts the β -sign with the "snake" (Text Plate VIII, no. 117), the first sound of the alphabet, the Semitic $\wedge$ -sign, carried by the "ka" sign or standing in it (no. 118), as in the Paleolithic symbolism of Magdalenia (text pl. VII, nos. 4-5, cf. nos. 98-99), while in the β there is the year division ideogram $\textcircled{R}$, just as in the Neolithic burial chamber of Lisières in Gaul (text pl. VIII, no. 17).

In richest abundance the grave vessels of the pre- and early dynastic cemeteries of Egypt supply us with this sacred symbol of the Atlantean-Nordic belief in rebirth: in all possible alternating forms the cosmic winter solstice myth is always repeated (Text Taf VIII, nos. 119-138). We see the archetype of the dolmen (nos. 122-124), which we learned to know in the Irish megalithic tomb symbolism (no. 24) and even further back, in Mas d'Azil (no. 15); we see the connection with the tomb house as a determinant (no. 126), as in the southern Scadinavian rock drawings (no. 34). We get the confirmation that the β -sign is in the *lower*, inverted "two mountains" of the winter solstice (no. 127), and is identical with the inverted, downturned £ -sign (no. 128), whose phonetic value will have been *ku* and is also connected as a formula with the β , in which the "one", the "as" is located (phonetic value **kumut*, **kumat*, cf. p. 359). It is further confirmed to us that the β is there, where the "two snakes" are (No. 130).

But equally the richness of formulae of the pre-dynastic funerary pottery assures us that from the β the *ka* rises (no. 131), from "the waters" (no. 132); the one rising from the β is the "man" (no. 133-136); he is the "year", the "tree of life", which roots there, where the sunlight as "dark sun" lingers in the 0 (No. 137), where he, in the middle of the year as "cross", *tau*, stands there (No. 138).

The Atlantean origin of the pre-dynastic linear script, whose relation to the Bamum script has already been touched upon several times, proves itself also here from the comparison with the latter. We are explicitly assured that the 0 (the winter solstice arc) also denotes the "stone" *wuo*, that is - the "mother house", "grave house" (no. 138 a) and is there the "being" *pua* (no. 138b), the β resting with each end of the arc in the R, the sign of progeny, the "noose", "snake" (pp. 203-204), the later alternate form to β . The Atlantic-Nordic relations of West African hieroglyphics, in particular with regard to the $\tilde{A}$ sign, have been discussed in Text Taf. I, nos. i-26, cf. pp. 78-95. Which ancient sunken cultural property of the Atlantian religion is hidden in the Yoruba hieroglyphics, we also had the opportunity in Text Taf. IV, No. in-116 to determine: the "dying" in the "year", in the "waters", in the "snake", is a "being". The high age of this West- and East-African hieroglyphics and their continental-North-African migration to the East results from the already repeatedly emphasized facts:

1. that the β *ur*; *yr* etc. in the Anglo-Saxon and Scandinavian runic series still has the value "bull" and "water" (p. 478) and in the symbolism of the staff calendars as winter solstice symbol is also still handed down;
2. that in the symbolism of the Nordic staff calendars the hand (also as oath hand) before Jul, the winter solstice, is handed down as designation of the 5 "pre-Jul days", as the "*one* hand of God";
3. that in the symbolism of the staff calendars the bull's head, the bull's horns, like the "god", "man", "year-tree" 4: are preserved as Jul symbol;
4. that in the Franco-Cantabrian circle, in the winter-solar cult caves of the Atlantians, the hand with the solar year circle and solar sign Q appears on the Taurus (Fig. Supplement 12A, cave drawing of Castillo);
5. that in the Atlantic rock drawings of the Sahara Atlas in North Africa, whose continuity reaches from the older to the younger Stone Age, the hand appears as "bull" (buffalo) or at the β , or the "son of God", the "man", or def, year" or "man" tree is represented under or at the "bull" or at the β (pictorial supplement 12B, no. 3 and 4, rock drawings of Bou-Semgoun and Taghtania-South, see also text pl. IIIa, nos. 65-69);
6. that in the pre-dynastic linear writing the "Ka" u, or the "Man" (ma), or the "Year"- "God"- or "Man-Tree" appears at or in the β (Text Taf. VIII. No. 131 - 138, as the "Hag-tree" H, the alternate form of the sign, which also forms the end of the series of El-Hösch as winter solstice sign, appears in connection with the "hand" and the Y- sign (text Fig. 48, No. 23-28 and pictorial supplement 19A, No. 6). It shows us clearly the Atlantic pull from the west, whose last and most powerful current *belonged to the Taurus Age*, when the "bull" (bison, buffalo) was in the β at the winter solstice.

Around Africa, from the Red Sea to the Persian Gulf, runs the trail of the Atlantians. And wherever we follow the trail of these "people of the foreign boat type", with the sun mast on the dugout and the three feathers in the hair, everywhere the oldest monuments of the national culture proclaim to us the same, high belief in light. Therefore it comes that the

Altamite symbols (nos. 139-143) directly follow the pre-dynastic - Egyptian ones.

In the ^"-sign of the downward, down-turning arms of the Son of God is the H (n. 139), or the sun that has set, while the £z/ arms rest on the "two arcs" (n. 140); in them the new begetting takes place (n. 141-142); there he is the Son of God, who is the "anchor" J, the inverted "lowering" 'p, who has become the *ka* (J, from which the new light rises again 9 (n. 143).

Before we now proceed via the Sumerian hieroglyphs (No. 144-150), which are already known to us for the most part, to the old-Atlantean division of the seasons, the Hittite hieroglyphs (text plate VIII, No. 151-157), already treated in text plate VII, No. 55-61, are to be mentioned here again for further completion of the total picture. We had also learned from the Hittite formulas that the "lowering", the god with the is at the same time the god of the division of the year, of the winter solstice. If one had shown the Hittite hieroglyphics text Taf. VIII, No. 153 and 154 to a North Germanic of the saga time, he would have explained them as the "Tyr belgunden". The recurrence of the formula *ti-ur* (*tar* etc.) (nos. 156-157), has also already been pointed out (pp. 537-538). Subsequently, the archaic Chinese characters discussed in Text Plate V, nos. 177-189 and Text Plate VII, nos. 88-93, Text Plate VIII, nos. 158-195, are mentioned here again. First of all the character *min* "roofing" (No. 158-160) and the character *ki* "offering table" (No. 161-165), which unmistakably represent the ideogram of the Urdolmen and echo the oldest evidence of the Epipalaeolithic Atlantic writing of southwestern Europe (Mas d'Azil No. 13-15).

As we know today, the megalithic tombs appear in China, Korea and Japan at the earliest in the first millennium BC.¹ How they originated and where they came from is still unknown. While Conrady assumes their origin in China and lets them wander over Korea to Japan, Chavannes assumes an origin in Korea, in the old empire Kao-kou-li, which shows mighty grave buildings of pronounced passage grave type, flattened, stone step pyramids and simple partly pyramid-shaped earth mounds with *north-south directed* passage, and one or two chambers, which often contain correct dolmens from four unhewn rock plates as core.

As we will see in the section "grave house" and "ur-ka", only an immigration over land, from front India, but besides that an overseas one comes into consideration, whose last, African stage was perhaps Madagascar and which must be of North Atlantic origin.

The word for tomb in ancient Chinese is *kuoh*, whose original meaning according to de Groot (Religious System of China) was "tomb," "burial vault," while the royal tomb, a covered, gallery-like passage, was called *sui*. Thus, in both words, the phonetic value *ku-* and *su-* is preserved for the tomb house. As we will see in the section "Tomb House", the North-Atlantean dolmen as a family tomb was actually altar and its capstone the "sacrificial table", on which the "horn sign", formed of wood or clay, was placed, the sacred fire was lit and the butter was placed in the carved bowls as an allegorical request for "new seed", for offspring, for re-embodiment of the divorced dear ancestors. The old-Chinese designation *ki-min* "offering-table-covering" became thus restless to the old-¹ Cf. *Munro*: Prehistoric Japan. Yokohama 1911, p. 381 f. *Gowland*: On dolmens and burial mounds in Japan, *Archaeologia* 55, p. 444f *Tsuboi*: On the ancient sepulchral mounds in Japan, *Hansei Zasshi* XII, issue 3, p. 9. *Chavannes*: Des monuments de found royaume coréen de Kao-keou-li. T'oung-pao, 2nd series IX, pp. 236-63. *Conrady*: On the question of aker and origin of the so-called Japanese dolmens, *Ostasiat. Zeitschrift* IV, p. 229 t

Breton word for *dolmen*, which can mean both *taol* or *toi* ("table") + *mean* or *men* ("stone"), thus "table-stone", and also "cave" - "stone", Breton *toull*, comwal. *toll*, Irish *toll*, gael. *toll*, manx. *towl*, to the root *t-l*, *t-r* "drill", "drill" (actually the "thorn"), then the "hollowed out".

Now - as we have already seen - the character 𠂔 etc. occurs in Old Chinese in a/ series of connections which establish its cosmic-solar character and the relation to the night, of the day as well as of the winter, without any doubt. Mentioned here again is the character *hsia* "below, under", which represents the sun in the 𠂔 or under the horizon line (nos. 166-167), for which as an alternate form occurs the character no. 168, which represents a connection of T and 0 and would correspond to the Nordic *ti* + *u(r)*, thus of the T or 'f, (which) is in the 𠂔. That there is a winter solstice symbolism here is clear from the characters nos. 169-170, which are the *inversion* of nos. 166-167, and *shang* "over, above", which represent the sun rising from the (J, above the horizon.

An extremely important hint gives us here the old Chinese writing: the T which is in the 𠂔 (No. 168), *that is the "sixth"* (No. 172-174). We must think here of the pre-dynastic formula No. 138, which assures us of the same thing. Also here the T, which stands at the 𠂔: but in the 𠂔 there is the "sixfold" >|c, the "year"-, the "tree of life", whose phonetic value as *ilu* is still handed down to us by the Babylonian.

On the basis of the law of vowelization of the winter solstice words established by us, this word *ilu* can be just as *liu* as *uil* (*uil*, *wil*-), *uli*, *lua*, *lau*, *ula*, *alu*, *ila*, and so on. In fact, Ancient Chinese also assures us that the T which is in A is *liu* "six" (n. 172-174). In addition, a very important alternate form (nos. 175-176) has come down to us, which we also find to the connection of + with 𠂔 // "stand" (nos. 177-178) as an alternate form (no. 179), and which has arisen from the hieroglyph of "lowering" (nos. 180-183). According to the investigation made in Text Taf. VII, + is actually the Son of God, in the middle and division of the year, or in the midnight and at noon, the "Man" Y, which the Old Chinese also confirms to us: it is *ti*, the "Deity" (No. 194), and specifically the "Thorn God" (Nos. 192-193), who "stands" as *ti vtexli* in or on the 𠂔 (No. 177-179). He is the one, the "great one", the *ta*, *who* then lowers his arms again (nos. 180-183), at "noon time" still the king of heaven, at midnight time enters his 𠂔 *wu* (nos. 184-187). Who is the deity being in his *wu*, no. 188-191 explains us; it is *sih* the "*tenth*".

For the relation to the winter solstice the sign No. 195 is still important, because it assures us that the deity, the "six", which entered the 𠂔, is in the *ping* "ice".

This last indication points expressly again to a *northern* origin of that symbolism and its carriers. And if we turn our look back over the connecting symbolism of the rock drawings of West Siberia and Northeast Russia, we recognize the spiritual traces of the Arctic-Nordic migration of peoples, which once left behind from that original homeland of the Nordic race also in North America in the rock drawings of California the confession of their light faith and its universal rebirth doctrine (No. 196-197), that the "God" and the "man" is born again in the 𠂔, rises again.

If we now summarize the result of the examination of these old Chinese characters, with regard to the cultic year division, we learn also here that the son of God as *king of heaven* (No. 190-191) and as the *reborn one* in the 𠂔 or 0 (No. 185-189) is the 52nd "ten", "six", *tenth*, but in the 𠂔 A also the *sixth*. As can be seen, an older year and god "p
f_{üner} " _jocer "tens"-count ("two hands") overlaps here with a younger "sixes" or "twelfth"-count.

Counting. *The Uranian or Arctic-Nordic year therefore consisted of a year division of two times ten months or ten double months thus twenty months, each to 18 days and the month probably from 3 weeks to 6 days or 2 weeks to 9 days*

That in fact the old Chinese year was once connected with the number 20, results from the following compilation

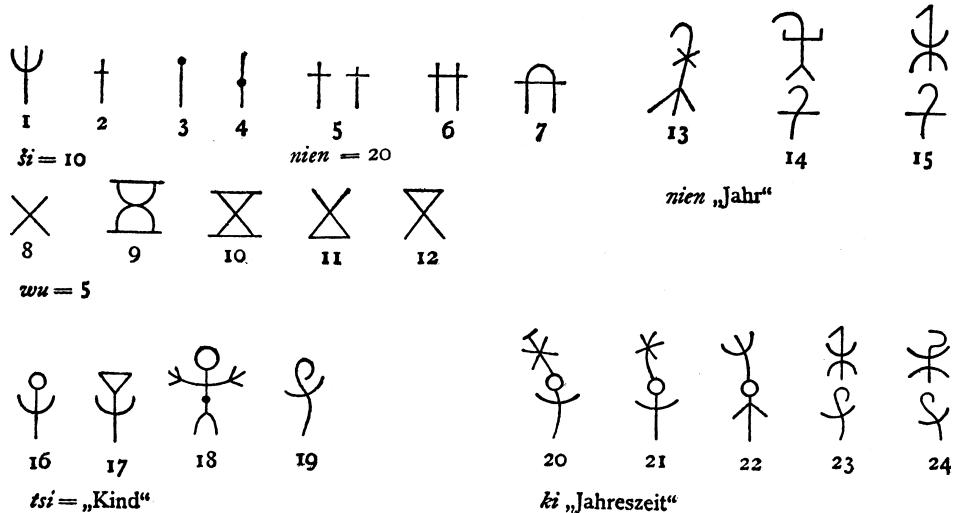


Fig. 56

The number 10 *shi* (Chalfant 396) consists of the sign of the king of heaven + or the "man" H⁷ (no. i-2), and of the "seed" or "sun" hieroglyph or the sun with the "rod", "ray" (nos. 3-4) (Text Plate VIII, nos. 184-187). The doubling of the sign of the cross (no. 5), also joined (no. 6) or united in 0 (no. 7), means 20 *nién* (Chalfant 400). However, the same word *nién* also means "year" (nos. 13-15) and is written with a variant of the Tree of Life sign *muh*, *muk* (Text Taf. IIIa, nos. 121-123), which *ho* means "grain" (Chalfant 118). This "year" sign is combined in alternate forms nos. 14 and 15 with the younger linear sign for "child" *tsi*, which occurs in Shuoh-wén in form no. 19, whose older forms nos. 16-18, as well as those reproduced in Text Taf. IIIa are reproduced (nos. 137-140): especially important is Text Fig. 56, no. 18, because the Celestial Child shows the hieroglyph "ten" (no. 4) on his body, and his feet are in β -form, just as we know it from the Skadinavian rock drawings (Text Taf. III, nos. 133-135). This god-child, however, is the "season" *ki* and bears as a hieroglyph on its head the *m-k* "tree of life" text Fig. 56 (nos. 20-21), the "germ" or "sprout" sign (no. 22). The younger forms (nos. 23-24) of the seals around 100 A.D. or in the Shuoh-wén show at all complete agreement with the sign *nién* "year" (no. 15).

If therefore the Son of God as *ki* is the "season", i.e. the embodiment of the year in its two, great times, winter and summer, he is this also in the β *ki-min*, as the signs text Taf. VIII, No. 158-165 and No. 187 show.

In the β *nién* are the two "tens" (text fig. 56, no. 7); there is the year *nién*, where the Son of God, the *ki*, the "season" is born.

Since now the son of God, the deity in the Old Chinese is also *ti*, as "season", that is - year division, but *ki*, so the connection of the name of God with his "house" in the Old Chinese, which is common in the Atlantic-Nordic cult language, results in *ti-ki* and he would be the "tenth" according to the Atlantic-Nordic phonetic value *t-k*, what he is also actually in the Old Chinese, as we have seen.

Similarly, we could then form the formula *t-s* from *t-i* + *sih* ("ten") and *t-n* "two tens" (from *ti* + *nien* = "twenty") in Old Chinese, as we were able to prove above for Old South Atlantic still in the Mande languages and the languages of Polynesia (cf. pp. 535-536).

Here we must now refer to the already earlier determined values of the sign β in the old Egyptian *md (mt)* "ten", as well as in the Sumerian as β A "ten" and "sixty", which we had still put back in the treatment of text Taf. VIII.

The Old Sumerian hieroglyphs already familiar to us (text plate VIII, nos. 144-146) prove to belong completely to the Atlantean-Nordic cult symbolism (compare for example also no. 144 with no. 102 and 66a). The winter solstice meaning of these Sumerian hieroglyphs as well as their corresponding "-vocalization" (*su, un, umun, buru* etc.) has been discussed again last in text fig. 48 no. i-4.

We must now, in connection with the &z-sign of the "two hands", especially remember that the sign β A has the value *u* "count", "calculate" (semit. *manu*), *u, su* "finger, hand", as well as *u, a, hu, ha, uku* "10" and *sus* "60".

Also the Sumerian provides us as the designation of the winter-solar house of God, the "tithe", the *u, -k-* and *-n-* values with the "-vocalization", besides the winter-solar ablaut of *u* to *a* and the sound shift of *k* to *ch* or *h* (*uku - hu, hä*).

Since we now know that the β A *u, su* etc. Hieroglyph denotes the "sunset", the "period", the "returning", "turning around", the "place of judgment" (= "assembly"), the connection of the numerical sign values *10* and *60* has a decisive meaning. It is the year to two times ten months with the 60 weeks to 6 days which is also before us here.

53. "Ten", "Six", But when the Son of God has become the "Tenth" again in the second "Season" and "Ems*. Year and God ^_{em} ^circulation" starts again anew, the growth of the light raises again, he must be the "First" again. In fact now our hieroglyph β has also the phonetic value *gè* "ear", which corresponds phonetically to *ge* "one". And now the ancient Chinese symbolism of the Son of God as "season" (*ki*) and as "year", both written with the ideogram "child of God" and "ear" (eig. "tree of life" "sprout"), becomes doubly comprehensible and understandable for us in text fig. 56, nos. 13-15 and 20-24 (compare especially nos. 14-15 and 23-24).

This connection is further explained to us by the Sumerian-Babylonian sunset ideogram Text Plate VIII, No. 147 (Barton 403), phonetic value *usu*, cuneiform <(^, which is formed from No. 145-146 *su*, cuneiform and No. 150, *u*, cuneiform. The meaning is also "setting sun" (erib" äamSi), that is - the sun located under the A 0. But of greatest value for us is the fact that this *usu* originally as ordinal number means "first", then as cardinal number still "one".

And as β A *u, su, un* wsw. is the symbol of^l *Anu*, the supreme god, who was at the beginning, so is the Sumerian hieroglyph *ana* and *gè*, which we treated in text fig. 52 (p. 497),

the hieroglyph of the descendants, the split half circle of the year, the "thorn", the sign of^{il} *Anu* and^{il} *Ea*, the sign of the "sandal" (semit. semi) as determination sign of the "year" and "going" of God (*s-n-word clan*), and as number sign *gè* "i" (semit. tēten) and *sussu* "60". Again and again the Old Sumerian tradition assures us that in the f] A the sign of *Anu* and *Ea*, of *Adad*, of the *d-d* god, in the "sunset" of the year where the "circulation" "returns", the (second) *io* or *60* becomes the *i*.

This so highly important trace of the Atlantic-Nordic division of the year in the Sumerian hieroglyphics we want to pursue still further. The hieroglyph A *bu-ur(u)* occurs in an ornamentally written form (Text Taf. VIII, No. 148, Barton 516), which has the phonetic value *ur* "dog" and in addition the meaning *one* (semit. *isteri*).

In the Atlantic Norse languages the "dog" is preserved as *ku-*, *ka-*, *hu-*, *ha-Slawca*, which we will discuss in detail in the relevant section. Its older descent from "wolf" is also preserved in the &/-, ^r name of the same. As we will see, also in the North-Atlantean cult symbolism the connection of the fl A-sign with the "wolf" and "dog" is preserved and both play a great role as symbolic, winter-sun- turning animals, as guardians of the tomb house, the megalithic tomb, the dolmen in the Domhage (*sentis canis* "dog thorn").

As a symbolic animal of the death, of the winter, both in the year of the son of God and in the "year" of the human life, he is, however, a winter-solstice symbol originally of the "Ren" or "Elk" time. With his quality as a winter solstice symbol is also connected the origin of the myth that the "man" comes out of him again to new life. The "dog" or "wolf" is "overcome" or changes into an animal nourishing and cherishing the helpless, young-born "man".

Also this cosmic-symbolic relation has preserved the Sumerian *ur* "dog", which also still occurs as *ur-ku*: it also means "man"!

The Sumerian *ur* or *ur-ku* "dog", "man" or "one", would be therefore a connection of H A, in which the | would be, that would be the *as-* (*as-*) in the *ur-*, the *asura* or "God in the beginning".

The phonetic value *ku* for the character A we have also proved in the character Text Taf. VIII, No. 149, which has been treated last in Text Taf. VII, No. 78 (see p. 544). It denotes as *ku-ud* and *tar* the "division of the year," the "division," the "place of judgment." Its relations as the house of *Ea* and *Anu* and of *Bel*, already determined earlier, have been emphasized there again.

As conclusion of the Sumerian series of the winter solstice signs, the sign of the sunrise *u*, *ud*, *ug* (text plate VIII, no. 150) is mentioned here once again, which corresponds in form and phonetic value thus completely to the North-Atlantean ones, as we proved them last still in the old-Italian alphabets (text plate VIII, no. 66, 68) and in the old-Chinese (no. 169).

If we now question the Sumerian writing and language, who is the *as*, which is in *ur*, whose name the Akkadian-Assyrian has also preserved as *is-ten*, we get the answer; #/= i and *as* - 6. "One" in Sumerian is also *di-li*, *di-es*, *dis*, *des*, which words are compounded with *di*, the North Atlantic *ti-*, and originally denote the Son of God, Sumerian *digir*, (*di-gi-ir*), *dingir* (*di-in-gir*) * or >|<, also called *an*, *ana* "heaven," "ear of corn," goddess *Antu* (mother earth) and god *An u*. As the court lord of the winter solstice he is still called *di-kud* with the ideogram A *ku-ud* (text Taf. VIII, nos. 149- 150) written. Also *di-* alone still means "court". The Sumerian *it* is an ablaut form

to *as* we have already met it repeatedly in *gis*, *gi-es*, the name of the "tree of life", the "sun", the "fire*", the "sky**", "God**", the "man**" (syn. *mu*). It is the already risen "light of the lands", in the morning and in the spring.

As we have stated again in the last, comparative study of the text Taf. VIII, the "One" |, the "God**", the *as* (*as*) is in his β , *u ur*, *su*, *ku*, *un* etc. at the winter solstice. But there he was also the "tenth**" and "sixty**" and is "six**". Because to the Sumerian equation $as = i$ and $as^* = 6$ corresponds a Sumerian *dil-li* (cuneiform J) "man**", "man**", which means *one* (sem. *adū* and *tēten*) and is handed down again in the Caucasian languages *as dil* - 6, besides *as 6* in the South Caucasian.

As the investigations of Winkler¹ have shown, the number words of the Caucasian languages form a closed group for itself. The number words of the Semites, which have been resident in their vicinity for many millennia, do not offer any correspondences.

All the more important are for us the relations arising from the Caucasian to the Sumerian and Chinese, which point to ancient, arctic and Atlantic-Nordic community. The god name *ti-* (*tk-*, *ths-*, *ts-*, *tsh-*) designates both the number "one" and the number "ten". That it originated from the β *ur*, which can become *ar* (or *rd*) after the winter solstice, also this is still preserved in the Caucasian number words: South Caucasian *ar-thi*, *er-thi*=*i*, North Caucasian *tso*, *tsa*, *tsha*=*x*.

In the number "io" the "-designation of the god (*wi-*) is added; South Caucasian *a-thi*, *wi-thi*, North Caucasian *i-th*, *ui-ts*, *wi-tsh-al*, *wi-tsh*, *a-tsh-wa* etc.. The North Caucasian shows moreover connections with *an-* or with *-ud*, which are sufficiently known to us from the Sumerian as the name of the god of the winter solstice: *an-tsh-go*, *ts-ud* etc.

One can say at all of the Uralaltaic languages that "ten**" means nothing else than "number**", "the number", "the big number**", the "big *one*", the "main number**".

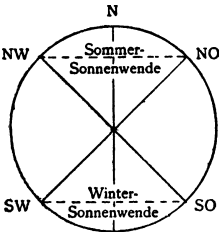
54. The Arctic, Which is now the riddle's solution, that the God who is "ten**" or "two tens**", equals-North Atlantic and South Atlantic year-time is "sixty" and "one" and "six**"?

division | β *dji* *i* *iuvac* older stone age, the last ice age, the arctic homeland of the urnordic race can give us the answer. We still mentioned in the fourth section the old Tuatha tradition that the Elves can count only up to five, in relation to the "five**" or "ten**" counting system of the Arctic peoples (Eskimo) (cf. p. 151). We will see shortly which ancient bridge the number word "5" and "io*" forms from the Eskimo languages through the whole North and South Atlantic-Nordic culture.

The Arctic and Atlantic Norse counting system is based on the natural calculating apparatus of the "two hands**", whereby the "two feet**" are counted as "lower hands". We therefore find, for example, in the Old Eskimo of the 17th century the word *kana* "leg**", the same word that has been handed down to us in our "hand" (see section "Hand**"). The division of the year was originally composed of a summer half of the "two upper hands**", month i-10, the "first ten," and a winter half of the "two lower hands**", month 1-10, the "second ten**". If the Son of God had come ah in the winter solstice, he was in the "tenth**" or "second ten**", where he became the "one**" again.

The connection of the sign β with the winter solstice and namely in the *south* is completely secured by the Germanic word *su-ut(h)* (text fig. 54 and p. 5² 5)- The whole¹ *Heinrich Winkler*: *Kaukasische Sprachen*, Memmon VII (1913), p. 20f. The same: *Der uraltaische Sprachstamm*, Berlin 1909.

of the Atlantic-Nordic cult symbolism and its sound values from the far north to Oceania has taught us that the tree of life is rooted in the "deep", in the "waters", in the "sunt", in the "year", the "division of the year".

Now, however, the ideogram of the smallest sun course arc in the south, the H-sign, is visible and conceivable only in the subarctic conditions hard below the polar circle, thus in a northern latitude of today's Iceland, which was built up later on the old North Atlantic continent from volcanic masses. There alone, at the polar circle, an ideogram of the division of the year like , which represents the winter and summer solstice on the axis south-north, could have originated. Only there it could be written as a symbol of the division of the year = beginning of the year in the f) - "South", "Water" "Sunt".

As the Atlantean-Nordic race now advanced further south through the great Atlantean island mainland, this basis of the cult and work year changed. No longer did the sun rise and set in the south at the winter solstice, but the point of setting shifted more and more to the southwest, the point of rising to the southeast, so that finally the ideogram of the yearly sun course of the temperate zone, the "Son of God"-

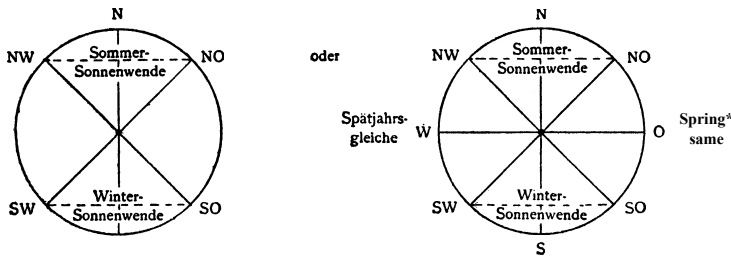


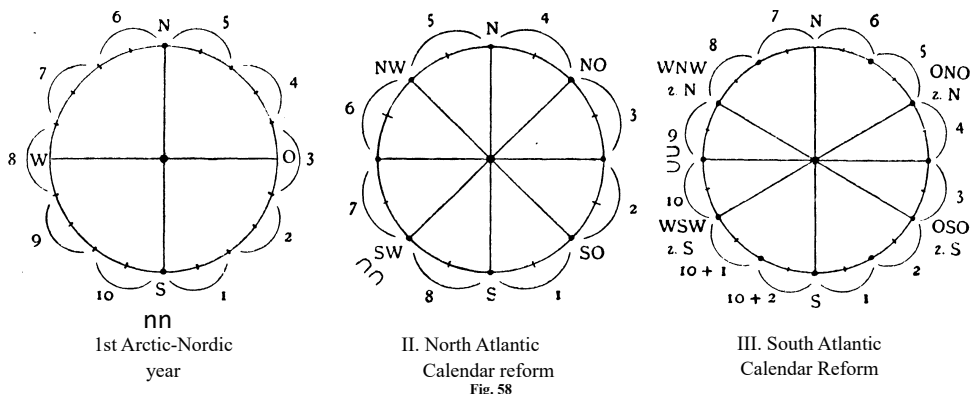
Abb. 57

and "tree of life", "year tree" hieroglyph >|c or * arose (text fig. 57). No longer the sun moved from midwinter to midsummer, on its course from south to north, in its rise and set along the horizon, but its rise and set points were limited to that part of the visual circle between SE-NE and SW-NW respectively and back.

As our investigations of the monuments in the second part will show, cult-symbolic signs, behind which stands the community experience of the decade thousands, have a tenacious life and are maintained as a sacred legacy, even if the environmental conditions have long since become different. For the Atlantic Nordic 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, advancing to the southwest and southeast. This had created a gap in the south, in winter time, as in the north in summer time on the horizon: the sunrise and sunset points no longer touched these parts of the horizon between southwest and southeast, northwest and northeast. The division of the horizon into two times ten parts according to the sunrise and sunset points, on which the annual order was based, was no longer possible in the old traditional way. The yearly division, which was made so far on the basis of the sunrise and sunset in the south and north, became useless now in this way: because the sun did not rise and set any more in the south at the winter solstice, still in the north at the summer solstice, in order to roll then like a "wheel" at the edge of the sky, at the horizon, back to the rising place.

If up to now the winter solstice had taken place in the south point at the horizon, where the "tenth" became the "first", now the sunset point of the winter solstice moved away westward through the "tenth", and the sunrise point moved eastward into the "first", never to come together again.

A new division of the year was inevitable. For this a starting point was given; the south as year division and year beginning or as end point of the "tithe". As we will see, the Atlantic-Nordic tribes have behaved differently in this great, cultic calendar reform depending on the latitude on which their cult center was located.



In the above text Fig. 58 the three schemes of the diluvial Nordic year are given again, namely the Arctic-Nordic year (I) and the Atlantic-Nordic year division which replaced it later, the North-Atlantic (II) and the South-Atlantic (III) (see text Fig. 26).

The *Arctic-Nordic primeval year* possesses a peculiarity: it knew beside a division of the year in the axis south-north, midwinter-midsummer = winter solstice-summer solstice ®, also such in the equals east-west 0: both together result in the *wheel cross of the four cardinal points* (see section "Wheel cross").

Four and five Each of the two halves of the year, the "two halves", "two arcs", is divided into "two hands", 2×5 parts.

That results on each quarter part of the horizon circle, each of the four sectors or circle sections of the "wheel cross", five parts. And here lies the solution of a hitherto unsolvable riddle in the Atlantic-Nordic languages, the equation of the phonetic values for 4 and 5, the most peculiar phenomenon that the words for 4 and 5 alternate. For example, in 16th century Greenlandic Eskimo, *te-lima* means "5" and *tel-limen* means "10," an ancient Atlantic numeral word that comes to us as *lima*, *rima*, etc. "5" in the Polynesian and Indonesian circle is preserved until today, as in Old Norse *lam*, *poor* (Skaldskap. 71), in Old Irish *lām* "hand", which is also connected with a *p-* or *-l-* root word, in Lat. *palma* "flat hand", *palmus* "area measure" (!), Old High German. *folma* "hand", Anglo-Saxon Old Saxon *folm* "flat hand", Greek *palamē* (ἡραχδῖρ), - and - is contained in that enigmatic word *limes* "rain", "crossway", "path" borrowed by the Romans from the Germanic as "border divide", "border mark", "border". It is the same word as the Anglo-Saxon *rim* > "number", Old High German *rim* "number, row, sequence", Irish *rim* and *âram* "number", Greek *arithmos*.

Where the "hand" is, there is also the "number", the "crossway", the "climb", the "border".

This language symbolism is understandable without further ado if one takes as a basis the "wheel cross" of the four cardinal points, the solstice and equinox points of the Uranian year. Because there each quarter contains five parts and where the new "border" comes, the "hand", that is the "number" "= 5 is in each case there. In particular, however, the symbolism "hand" and "border" still refers to the old Arctic-Nordic year division in the solstices (D, where the "hand", the 5 leap days, stands at the year border, originally in the winter solstice, in later tradition of the north in the summer solstice.

The same word Z-w, *r-m* = 5, however, with characteristic consonant doubling of solstice words, is preserved in Sumerian as *limmu* = 4.

To the word "*Steige*", "*Stiege*" I must point out here, while reaching for the later investigation pre-"*Stiege*" as "20", the peculiar German linguistic usage, according to which the word has the *stoicheion* meaning of "20", "20 pieces", like the Crimean Gothic *stega* "20". We also find the meaning "20" in the Finnish *tiu* "20", which is considered a borrowing from Germanic. Accordingly, where the *tiu would be*, thus in the "two tens" *fj* 0, the "two mountains", would be also the "Steige". Which ancient Paleolithic-Atlantean cosmic language symbolism is here, we will determine in the section "Ladder". An ideogram of the year is in the Atlantean-Nordic symbolism also the "ladder", which has as many rungs as the year has months, whereby the number of the rungs can be counted twice, the symbolization of the ascending and descending half of the year. The "ladder" reaches from the winter solstice to the summer solstice, from the lowest to the highest light <D, thus begins with the "stone", the "two

Bergen" etc., as we have already seen in the sign connection of the pre-dynastic linear writing of Egypt, text plate VI, no. 58, cf. nos. 54-57. The oldest ladder has been the tree trunk with the notched steps or treads, as unearthed from the "crannog" of Dumbuck in the Clyde (cf. Section IV, p. 104), and still in use as a cultic "ladder to heaven" among the shamans of the West Siberian peoples (cf. Section "Ladder"). Therefore it is important that in English *score*, actually "notch", also means "20", so originally a "row of 20 notches", like the Frisian *snies*, nieder!, *snees* "row of 20", which belongs to *snijden* "cut". All this points to the Arctic-Nordic year of 2 x 10 months, from whose cult symbolism the "ladder to heaven" of 10 or 2x10 rungs originates, as indeed the Old Norse calendar was also a *notch ladder*.

To close the ring here it is to be reminded that the word "Steige", "Stiege" is identical with the Greek *stoichos* "row" and *stoicheion* "sundial stele" ("rod"), "course of the shadow of this hand", *zodiac sign*, *Bztch stabenreihe*, *alphabet*, that is - the "sacred row" of the monthly signs of the year!

We have already been able to establish the alternation of the numbers 4 and 5 (fingers) in the hand ideogram in text Fig. 30 *The Hand* (p. 329); the further phonetic-historical evidence, also in Sumerian-Akkadian, will be examined in detail in the second part on the basis of the monuments in the sections "Son of God", "Hand" and "Comb".

Here it is to be pointed out only already that the symbols and sound values for "hand", "comb", "Hag" (fence) and "cross" stand in the most intimate connection and condition each other.

The oldest word for "hand" is the same word as "man": it is -*m*- Y which begins with Y

changes. "Two hands", "two feet", is provable in the oldest layers in the connection with - "both", *m-n* or *k-n* (A-#, *g-n*), or in the solar reversal *n-m* (compare *mouth* - "hand" and *take*)'. beside it stand the forms with *t* "two", *t-k* (*t-h*, *d-k* etc.). Both forms can also occur in the connection *m-n-t* ("mouth"), *k-n-t* ("hand") or *m-t* (as in the Egyptian *md* (*m-t*) "ten" and *k-t* (Greek *ka-ta* etc.) or doubly connected, thus Indo-European *d-k-m-t* "ten" and so on.

It seems that the dual form repeatedly lost its duality meaning over time and became singular: the meaning as duality was then renewed by another compound.

The stem *m-n* already means "two hands", *m-n-t* originally likewise; in the Germanic *munt* the word is handed down as singular. Likewise, the compound *l-m* or *r-m*, as we will see in the next section ("Son of God"), originally meant "two hands" and "two men" and "God-man", since "God" is "the twofold"; in Polynesian, as in the Tuatha languages, it denotes "hand" and "five". In the Eskimo languages the prefix-/-, "God," the "twofold," is preserved and the word has the form *t-l-m* - 5, which actually means "two hands," while in the 17th-century Greenland Eskimo *t-l-m-n* "ten" appears, compounded with *-n*- "both."

Also in the Tuatha languages the change between 4 and 5 is preserved. As we will see among others in the sections "dog" and "hand", the symbolic number of the "dog" (x= wolf) is "4" and the word is etymologically related to "hand": both go back to the *ku-* (*hu-*, *ka-*, *ha-*) stem. The "hand" of the Son of God, the "twofold", is in the "dog" at the end of the year. The sound values for "dog" = "wolf" are in the Tuatha languages *-ul* (*lu-*) and *ku* etc. and are again identical with "man" as designation of the winter solstice (the Ren or elk age), the rebirth place.

We have seen earlier that in Old Chinese the sign of the cross +, as of the "man" Y, can designate both the deity, *ti*, *tu*, as "ten" *sih*, as we have been able to prove in Polynesian, as in general in South Atlantic, the word for "cross", "year" and "ten" with the phonetic value *tau* + or X (see text Taf. I, No. 27-30 and 48-55, see also p. 5330. That he is the "lowering one" was also shown to us by the ancient Chinese hieroglyph *ta* (text plate VIII, nos. 180-183), which was again identical with *Hu* "6" (nos. 172-176). The South-Atlantean forms agreed completely with the North-Atlantean, especially on the bracteates, the escort coins, names handed down to us: we know that the "Zf", *ti-ur*, is the "tenth", the "God", whose name as the Son of God in the winter solstice can also be *tau*, *uta*, *atu*, etc. and also in this completely agrees with the Polynesian (*tua*, *atu* etc.) in the meaning of "two" and "god", as for example in *lu(wa) tu(w)a* of the Bracteate of Vadstena.

Still in the whole medieval, Germanic notched calculus the "cross" f X is considered as "ten", like the Roman numeral sign for "10" X, which again consists of two V -° "5'S of an upper and lower "5", corresponds to the old-Chinese sign (text Fig. 56, No. 8-10), which, like the halved forms (text Fig. 56, No. 11-i2), has the meaning "5" "ze". The ancient Chinese character "5" X, however, appears in the occidental medieval numerals as R "4", the half 8 ("eight").

The *ti-ur* (*ti-ul*), *ti-ku* etc., the "tenth", is the "god" with the "wolf", the "dog" (*ur-*, *ul-*, *ku-*, *hu-*), or the "moose", (*t-r*, *d-r*, *-l-k*- etc.), at the same time the god in the "thorn hag", in the "thorn fence", in the "moose thorn", in the "dog thorn", as our investigation will show in the next section. This ancient tradition is preserved for us in the Snorri Edda (Skalskap. 66): *thin* (*tunn*)

</*X er* - *samna&r eru* L X: "fence (it is called) when there are ten (men)" - "collection are sixty".

The first saying says as a parable originally that the son of God, as the tenth "man" - "measure" (*m-t*) of the year, is in the "fence", the winter solstice sign. The word "fence", old-Nord. *tun*, originally means both the "fence", as the "fenced", "enclosed", Anglo-Saxon. old-Frisian. old-Frank. *tun* etc., and contains the connection *tu-un*, that is the Son of God as the "lowering" in the β , Sumerian still *un*, in "Dornhag"; as *tu-an*, with winter-solar umlaut, we found the name of the "Lord" also preserved in Indonesia, while the Armenian calls its hieroglyph, the letter *t* also *tün*. But as we learned in the Sumerian, the *un*, the *u*, *su* is the "tenth", and also the Sumerian handed down to us in the phonetic values of the β = IO in *ha*, *hu*, *uku* still the root of the other Atlantean word for "fence", the word "Hag" *kuku* (*kaku*, *haku*, *kahu*, *hahu*, *haga* etc.), which meant the "tree of life", the "man tree", the evergreen "cathedral tree" of the elk bull period, the *k-k* or *m-k* tree, (quackholder, macholder, the machandel or juniper tree).

Where the son of God was as the "tenth", the *Tiu* in the "fence", in the "Hag", there originally also took place the gathering of the dead, the ancestors in the bosom of the mother earth "in the waters", like the living, the descendants, to the midwinterthing, the *koko*, *kuku*, *kaka*, of the Pueblo Indians. There were of them "sixty": also in this the Old Sumerian and Old Germanic agree completely that "ten" and "six times ten" meet in the H A, what the Old Sumerian and Old Egyptian, γc in the "ten" β , and the Old Chinese A *liu*=6 confirm us (p.554-558).

The Old Norse *samna&r* "collection" is formed from a root *s-m{-ri}*, which in Old High D. *samo*, got. *sama* "the same, the same", Old Ind. *samās* "even, same, the same", Awest. *hamō*, *hama* "same," Greek *homos* (ὁμός) "the same," Old Church Slav. *samŭ* "the same," Lat. *sēmis* "half of a twelve-part whole, an *as*," *sēmis* "half, half," Lat. *similis* "same", Irish *som* "self", Anglo-Saxon *sam-* "half", *same*, *as well as* "same", is present and the same word as "summer", Old Norse *sumar*; Anglo-Saxon *sumor*; Old High German *sumar*; Old Frisian *sumur*; Old Saxon *sumar* "summer", Old Ind. *sāmā* "half-year, season, year", Awest. *ham-* "summer", armen *am* "year".

So, originally the word "summer" meant only "year division", "year half", one of the two equal halves of the year ideogram (D, which includes the "tree of life", the *pjahresbaum*), the *k-k*-, *k-m*-, *s-m*- or *m-k*-, *m-s*- etc. "tree" whose linear sign in the Ren or Elk Age was the "comb", or "hag" sign (text Figs. 21, 26, 35 and text Plate IIIa). An alternate form to the *s-m* "year" group is the already mentioned *s-n* group, "thorn tree", "grave", "year", "go".

If the son of God had arrived in his yearly course in the "fence", in the "Hag", in the "yearly division", had gone around the +, then he had arrived in the "four", where again ten months, "two hands", "two fives", were at the end and still one "hand", one "five" (the five leap days) remained.

Therefore that puzzling confusion of the number words for "four" and "five" (p. 560). The word for "five" has in the Indo-European languages only the younger form of the ram-age, the *p-* or *-*name of the son of God, also in the doubling with *-m-* ("mother", the "man", "hand")-connection: ahd. got. *fimf*; Old Norse. *fimm*, Cymr. *pimp*, Greek. *pempe**, or with the *n-k* (*an-ku* etc.) compound: Old Ind. awest. *panca*, *pahca*, lit. *penki* besides Lat. *quinque*. formed from *ku* and the compound *n-k*.

The number "four", which goes back to the celestial rictus right cross and right cross of the solstices and equinoxes of the Arctic-Nordic year (text fig. 26 and 58), has the phonetic value of the "two thorns", originated from the splitting of the year sign (D, *t-r* or with doubling *t-t-r*; with winter solstice ablaut of the vowel of the -r root: -ur and -ar (-er) and -fr. This phonetic value is also associated with *ku* "5" and "4" "hand" and "dog", also *k* in the doubling with added *r*, the god in *k-k*, an older phonetic value for (D); finally, we also find the association of the *p-* or */-*-name of the Son of God, as we saw in "5", with the *t* (/z)-r stem or the -r stem: Greek. *tettares*, Doric *tetores* lat. *quattuor*, old Ind. *catvāras*, *catvāri*, old Bulg. *cetyre*, lit. *keturi*, Irish *cethir*', Armen. *corkh* kymr. *petguar*, *pedwar*, gall. *petor-*, umbr. *petur*, got. *fidwör*, *fidur-*, anglic. *fyper-* Old Norse. *fjörir*, anglic. *ferwer*. Old Frisian. *fiuwer*, Old Saxon. *fi(u)war*, *fior*, Old High German *fior*.

But that now already the *pa-*, /[^]-group of the ram age can be proved in the four- and five-number, in connection with the year-splitting formula of the "two thorns" *t-t-r*, beside that of the older -*k-* and -*r-* (-*ku-* and - "r") group, which refer to the "dog", the "wolf" of the reindeer or moose age, proves how powerful the aftereffect of the former Arctic-Nordic cult year of the original homeland must have been on the South Atlanticists.

55. The general foundations of celestial science one will have Arctic to assume that in Nor- the Arctic Norse In cultural area, whose of foundations^
 of celestial science is continuation of the North Atlantic, that of the luatha people, the arrived through the immigration of the Arctic Nordic and mainland Atlantic Nordic tribes as well as the overseas South Atlantic peoples and their culture

At least all achievements of the solar sidereal year goback toarctic or sub-arctic-nordic prerequisites
 s such are to be put: the division of the horizon into fixed points, which designate the sunrise and the creation of certain signs and names for these points, from which only much later as a substitute the south Atlantic constellations of the ecliptics stood; then the observation of the constellations and their course again in relation to the annual solar orbit For only the high North, where the constellations draw almost daredevil circles on the horizon, where the long winter nights stop to look, allows an observation as it is not possible on further southern latitudes. Because there only a part of the stars is visible in their annual course at night above the horizon.

Only the beginning of the year in the south (D as place of the winter solstice and the midwinter) can be of northern origin. This natural circumstance as well as the fact that all yearly course symbolism of the Orient in their oldest layers, both signs and sound values, agree completely with these oldest Arctic-Nordic, proves that the north alone was here the giving culture source, and that the South-Atlanteans conveyed only the old spiritual property of the Nordic ancestors.

The memory of the former Atlantean origin of the celestial science and the calculation of time had not yet completely disappeared from the classical antiquity, nevertheless millennia had passed. As we have already learned in the fourth section, according to the Atlantian tradition transmitted by Diodorus (3, 56), Uranos, the mythical first king of the Atlantians, "who inhabit fertile landscapes on the shores of the Okeanos", is said to have imparted the Atlantian celestial and chronological knowledge to the local population: "He carefully observed the stars and predicted many things that would happen in the sky;

and so he also taught the peoples to observe *the year according to the movement of the sun* and the months according to that of the moon, as well as the different seasons."

Also here it is expressly confirmed to us that the course of the sun forms the basis of the year, the moon only that of the months. It is necessary to emphasize this fact in view of a certain, scientific fashion disease, the moon mythology, which, starting from the tradition of historical periods of the Orient, especially on the basis of a boundless exegesis of the fairy tales and legends of the late and modern times, would like to attribute to the moon also in the religion of the Nordic race some cultic meaning. Since these whole hypotheses are built up only with complete disregard of the early and prehistoric thinking material and the linguistic-historical traditions, it is unnecessary to go into it 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 offshoot cultures, as for example the Babylonian Bull Age is a completely shifted revival of the Atlantean Bull Age. But also in those oldest oriental cultures the oldest traditions show nothing of an original moon cult, from which a sun cult is supposed to have developed. *Nowhere in the older layers of the Nordic religion, neither in the monuments of the cult symbolism and its historical continuity up to the present, nor in the cult language even a trace of a cultic meaning of the moon can be proved.* Everything what has been fabulated about it especially in number symbolism remains for account of the uncritical interpretation procedure of the representatives of the moon mythology who liked to project the decomposition moments of the completely degenerated, late-temporal decay cultures back into an unlimited past and to generalize.

The moon has played no other role in the cult of the Nordic race than that of the "timekeeper" - as its name indicates. For the Nordic man the moon could have no other meaning: it shone in the same way in the nights of midwinter, when all life lay frozen in death, as in the nights of midsummer. The reawakening and resurrection of all life in nature was for the Northerner as an experience inseparably connected with the resurgence of sunlight from the night of winter death. For the height of his spiritual culture and his God-consciousness testifies the fact that - according to his cult symbolism and hieroglyphics - he knew no sun-god, but the sun of God, as light, warmth, life-giving element, the substantial revelation of the Son of God, through whom the God-Father reveals himself again in time and space.

Thus, the fact of counting according to *The Origin of Winters and Nights*, which is attested for the Germanic and Celtic peoples, nowhere refers to the moon, but solely to the *arctic-nor- fen^Tn^^Wintern* "dic solar year; where the sun sinks below the horizon in the *south* for shorter or longer periods. *Strabo* (Geographia, cap. 114, lib. II, 5, 8): "Pytheas of Massilia calls the region around Thule the northernmost of the British Isles, the outermost, where the summer solstice is the same as the winter solstice." *Pliny*, Naturalis historia IV, 104: "The outermost of all lands known is *Thule*, where there are no nights at the time of the solstice, when the sun passes through the sign of Cancer, as we have mentioned, but only *a few days at winter time*. Some believe that this is the case for *six consecutive months* without interruption." Also Herodotus (IV, 25) had from a Scythian message

of a people dwelling beyond the high mountains in the north,
 \$66 which should sleep for Counting by "nights" and "winterri six months in the year. And like a far-
 dark lost message also the news of that people from the polar night appears in the Odyssey (ii, 14-19):

There lies the land of the Cimmerian men's territory, completely
 clouded with mist and darkness; never on that also Helios looks down
 with shining sunbeams;
 Not when he rises to the path of the starry sky, nor when he turns back
 to the earth from heaven; no, gray night surrounds the wretched people.

Only the Arctic-Nordic winter explains the fact of counting by winters and nights among peoples of a race whose oldest culture is otherwise based exclusively on the *cultic solar year*; as our investigation shows. Cf. *Caesar*, *Bellum Gallicum* VI, 18: "Therefore they (the Gauls) calculate time not by days but by *nights*. Birthdays, months, years they always begin so that the day follows the night." Likewise *Tacitus* (*Germania* 11): "The Teutons, however, do not count by days as we do, but by *nights*: after that is arranged, after that is scheduled; the *night* precedes the day with them."¹

From that time of the eternal winter of the ice age, which once fell upon Airyana vaéjo, the arctic original homeland of the Nordic race, originates the calculation according to nights and winters. While for those peoples of the Atlantic-Nordic race, who had taken over the northern shore of the Mediterranean, all knowledge about the origin of their time calculation had been lost in the course of the times, it preserved its cosmic-symbolic sense among the North-Atlantic people of Northern Europe: the winter night of the solstice precedes the rebirth of the light, of the new life. In the northern regions of Skadinavia, in the northern part of Norway, the presumed Thule of Pytheas,⁸ one counted the nights until the reappearance of the sunlight. One considers that this winter night at the north kyn (north cape) begins even on 18 November and ends only on 24 January, thus in the whole 67 "days" of 24 hours (etmaal, Greek "night day" vux[^]r|p.epov) lasts. To this long winter night the old-Nordic cult custom goes back, to which already Rudbeck (*Atlantica* II, p. 233) points out that the cattle intended for the winter solstice sacrifice had to be held 40 days in the dark, thus the time span, where in northern Norway the sun was withdrawn below the horizon from the views of humans.

The German name of the "twelfth", the "twölf Nächte" or "hilgen Nächte" (Westphalia) may also go back to an old native-Nordic memory of the dead rest of the celestial light: they are the darkest days of the year and yet its most sacred festival time, which is the preparation for the new year, during which all work has to rest (see section "Jul").

Thus, the calculation by nights and winters is one of those cultural achievements of the Arctic primordial homeland of the Ice Age, from the time of the "hundred winters" (\$atâm himâh), the "long

¹ Further references in *Wolfgang Schultz: Zeitrechnung und Weltordnung in ihren übereinstimmenden* Basic features in the Indem, Iranien, Hellenes, Italics, Celts, Teutons, Lithuanians, Slavs, Mannus Bibi. Leipzig 1924. This book is a tragic manifestation of "lunar mythology", as proof of how a meritorious full serious researcher can fail completely if he starts from a preconceived theory, and only from selects and interprets what is useful for its purposes from this particular point of view, that is - in order to interprets. As a strictly objective, methodical-critical investigation, especially of the older and oldest For the description of the material of the maltsters, Schultz's book does not come into consideration at all. Of enigmatic lands. Munich 1925. p. 95 f.

Darkness" (dirghāh tamisrāh) (cf. section III, p. 81), which was maintained by the peoples of Atlantis-Nordic race also in those new homelands of the South.

For an island-dwelling, seafaring population, such as the Atlantians, the moon was a rather subordinate aid. Since it is not always visible in the night sky, sometimes rises late or sets early, and remains invisible at all on new moon nights, the stars are the only reliable guide for the seafarer, apart from the sun. As we will see briefly in the section "The Ship", the Atlantians had a navigational knowledge oriented according to the constellations, the traditions of which are still preserved in the Polynesian, Indo-Oceanic navigation. In ancient China, the constellation of the celestial chariot gave 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 Atlantic-Nordic race were already sailing the high seas in their skin boats. From the observation in their northern winter nights they must have possessed a highly developed astronomy, the inheritance of which must have been their "descendants", the North Atlanticists, the storm-tested seafarers of those huge dugout outrigger canoes of the oldest Swedish rock drawings.

The connection of the sunrise with the shortly preceding, so-called heliacal rising of a certain constellation or its corresponding, heliacal setting must once have been carried out by the Paleolithic Atlantians as a "solar house", as is evident from the monument fragments of the "sacred row" of Magdalenia, which we will examine shortly.

The basis of the celestial science of all later, historical ages is therefore the Arctic-Nordic solar and stellar celestial science, the traditions of which were preserved even in the sacred books of the Indo-Iranian Aryans, the North-Atlantic tribes who had advanced to Asia.

From the division of the visual circle, the horizon into certain points, natural features in relation to the sunrise and sunset parts of the year, - as we can still prove it among the peoples of North America, - the Atlantean-Nordic stone setting, the "annual circle", the "solar ring" emerged (Fig. Supplement XVIII), whose monuments we will examine in the section "The annual ring and the stone setting". The phonetic values *l-k* or *k-l*, preserved to us in the Tuatha languages, besides *r-k* or *k-r* etc., point expressly to the Atlantean Ren or Elk Age.

We now proceed to the *North Atlantic calendar reform* (text Fig. 58II.), whose origin can be explained only by a southward migration of the Arctic-Nordic tribes. ^{This calendar reform, which} took place at a more southerly latitude, required a radical change in the course of the yearly sun and a reorganization of the division of the year. The sun no longer rose and set at the winter solstice in the south, but its rising point was moved to the southeast and its setting point to the southwest. The division of the visual circle of the horizon had to be made anew, a reorganization of the sacred numbers and signs of the solar circle had to be established.

From a *North-Atlantic cult center* the new division of the year into eight parts, into "two fours", sound values *-/-* and *-£-*, must have originated. This old dual formation is clear in the word "eight", altind. *ashtāü*, *ashta*, tochar. A. *okäf* B. *okt*, Greek *oktō*, Lat. *octo*, got. *ahtāu* etc. recognizable. The connection *t-k* like the reversal form *k-t* originally means the Son of God in the year division, the year division and namely in the winter solstice. We will examine these phonetic values in the next section. The son of God, as the "Eighth"⁰

in the course of the year, like "six" denotes cleavage (see p. 472), still in Old Norse (Isl.) *kuti* "small knife," *kuta* "to carve with a knife," Swedish dial. *kuta*, *kota* "to cut, carve," older, Swedish. *kotta* and Swedish dial. *kuta*, *kytti* "knife," lit. *kâuti* "beat, forge," Lat. *kaut*, Kymr. *cwt*, *cat* "a small piece," "cut," Turkish, *kat'et* "cut," *kifa* "piece, segment."

So, as we will see in the next section, *-k-* (*ka*, *ku*, *ak*, *uk*) A V A Y usW. means both "hand" and "split", "divide". The character Y can denote both "hand" and "two hands" in Atlantean Norse cult symbolism (text fig. 50, p. 485). This is a cult symbolic adaptation to the symbolism of the Arctic-Nordic "two hands"-year-counting, where two times five is the division of the year and the second two times five is the winter solstice and the beginning of the year.

The sign A A or V Y is originally the ideogram of the two arms stretched downward or upward. By writing each arm respectively each hand also A A or V Y (p. 485), one got the phonetic value "two times two - four" instead of "two times five = ten" for the "two hands", so that the second ^-sign, the lower or *ku* (^-sign of the winter solstice, got the meaning of "second four" - "eight". While the ^/-/-formula kept the value "eight", the /-^-connection, on the other hand, shows the value "ten" (cf. p. 535). We must therefore be able to prove the *-k-* in both meanings in the number words for "four" and "five" of the Atlanto-Nordic language.

From the North-Atlantic "eight" now the "new number" started, the "nine", altind. *nāva*, lat. *novem*, got. *niun* = "nine" to altind. *nāva-*, lat. *novis*, got. *niujis* "new", tochar. A and B *nu* = "new" and "nine".

As we have learned in this section, from the turn of the "acht", the Old High German *ahto* etc., in the "Weihenacht", the "Mutteracht", the "*n acht*", *ūhta* emerged the "Morgen" (cf. pp. 472 - 473), where the *u* becomes *a*, the "Schwarz" becomes "Weiß".

There where the "eighth" part of the year circle is at the end in the winter solstice, there is also again the main place of judgment of the year where the *eight* is imposed on the wrongdoer. It is significant for the North-Atlantean origin of the "eight"-part year that the word "eight" in the meaning "consultation", "jurisdiction" is documented *only* in the Germanic languages, the Ingväonian languages, the Anglo-Saxon *eahta*, *ehtuwe* - eight and *eaht* also means consultation "advice", *eahtung*, *ehtung* "consultation, advice". Only later from this arose the special meaning of "court order", "judgment", then "exclusion from legal protection" and "persecution" and became the "*eighth*" the "persecutor" or the "persecuted".

The *ti-uk*, *ti-ak*, *ti-ku*, *ti-ka* etc. is thus the Son of God in the winter solstice as judge. This meaning is preserved for us in *zeigen* and in *zeihen* "to accuse," Middle Low German *tlen* "to accuse," Old Frisian *tla*, Anglo-Saxon *tēon*, Old North *tja*, Gothic *gateihan* as in Greek *deiknunai* (ÖeiKvövat) *zeigen*, *dikē* (öiKq) "justice," Lat. *dlcere* "to say," *judex* "judge," and *indicāre* "to indicate," likewise in *sign*, Old Saxon *tēcan*, Anglo-Saxon *tācen*, Old Norse *takn*, *teikn*, got. *taikns*, *taikn*, as well as in *tag*, Old High German *tag*, Anord. *dagr*, *dāgr*; got. *dags*, and *ahtaudögs* "eight-day," Anglo-Saxon *däg*, etc., the runic sign of the winter solstice M *dag* xxsw, whose phonetic values (mediae) actually originate from the summer solstice, lit. *dagas*, *daga* "harvest", Old Prussian *dagis* "summer", Old Ind. *nidāghās* "heat", "summer".

The eight points of the horizon, as they are shown in text Fig. 58, II, thus contain the world and celestial axis south-north, which as year division midsummer-winter at

as well as the horizontal division east-west in the equals, which latter with the year axis north-south formed the right cross + of the arctic-nordic year.

Next to it, the new ideogram of the rising and setting points of the solstices, the "painting cross", now appears:

NW NE
V
SW SO

It is to be noted in principle that this North Atlantic calendar reform is a connection of the Arctic-Nordic solar year scheme + with the North Atlantic X concerned, and as such for the *entire Nordic area, both for the northern latitude of the polar circle, as for the more southern latitude around the North Sea, as year division could find use*. Thus also for the high north the overlapping of the old Arctic-Nordic ten-year by the North-Atlantic eight-year and their mutual fusion is explained.

The annual division of the North Atlantic calendar reform of the Tuatha peoples is still reflected most clearly in the sequence of the old Irish cult festivals. The year falls here into two halves: the winter half *Geimredh* and the summer half *Samradh*, which are divided each again into two quarters, the whole year thus into four quarters. This division corresponds exactly to the Old Norse division of the year into two halves, *misseri*, and their half parts *times*. The beginning of each quarter of the year is marked by a certain cult festival, two of which are main festivals and indicate the beginning of the halves of the year: *Samhain* "beginning of winter" (November 1), and *Beltane* (May 1) "beginning of summer". Originally, these two festivals were movable and aligned themselves according to the onset of summer and winter. We still find this relationship in the Nordic staff calendars, which are also divided into two halves, *misseri*, a winter and summer half; the winter half begins on October 14, the summer half on April 14. As the calendar staffs show, these times were also movable.

These two points form the great sacred axis of the North Atlantic year, SW-NE. which we already got to know with the Hopi, and of which the speech will be repeated further below. The establishment of a new yearly division ideogram with the oblique axis *0*, which we got to know in the North Iberian writing (text plate III, No. 160, right side) as synonymous with *0* *O* ® *ff*, leads back to it, and likewise at the coast of West Africa in the 'Nsibidi writing, as Atlantic property found again (text plate V, No. 14). Its winter-solar *u* (*u*, *ii*) sound value was confirmed to us by the Karis ehe (Text Taf. VIII, No. 97, cf. 98-101, the year split!), the Lihjan (Text Taf. VIII, No. ui) and the Old Ethiopian (Text Taf. VIII, No. 115).

The Old Irish division of the year is now (Mac Culloch, p. 256):

Winter half first quarter: *Geimredh*, begins with Sa^a/Å festival (November 1) *Geimredh* second quarter: *Earrech* or *Oimelc* (February 1).

Summer half	third quarter: <i>Samradh</i> , begins with the <i>Beltane-Yest</i> (i.May)
<i>Samradh</i>	fourth quarter: <i>Foghambar</i> or <i>Brontroghain</i> , begins with <i>Lugnasadh</i> <i>JrtsX</i> .
	(August 1)

These four cult festivals form the four main points, the painting cross X of the North Atlantic solar year circle.

A special meaning is now, as was just mentioned, in the Atlantean cult symbolism the axis SW-NE (respectively SE-NW), which shows the deepest and highest light of the year in setting and rising. In the connection with the yearly division axis | as an old God ideogram that new sign +, in the left writing +, developed from it, which we already discussed on the occasion of our investigation of the hieroglyph of *tiu* in text fig. 55 (p. 534) and whose cult symbolic meaning in the yearly course we will examine further in text fig. 64.

The "painting cross" of the solstice points X in connection with the year-world axis |, the hieroglyph "God", resulted in the new God sign, the "year"-, "worlds and life tree" % as a sign completely synonymous with which only the equals axis - is added.

As we already mentioned in this section, the "six", the connection *s-k* and *k-s* is one of the phonetic values of the sign X and | as year division (see p. 472 and text fig. 55), to whose clan also the word "axis" belongs, although *ahsa*, altind. *aksa-s*, greek. *aksōn* (↑v) and the name of the Son of God in the year wheel, *Ixon*, which fell completely to the obscurity and the oblivion.

The whole symbolism of the winter solstice, the year division, year division, the "thorn", the "stone", the "procreation" (rebirth, offspring), the "year" and "day time" are contained in the two words "six" and "eight" (cf. pp. 472-473).

In this historical age of the Atlantic-Nordic culture also the origin of the stone setting of the *six or eight stones around the center*, or <*- , as cult place, gathering and judgment place and yearly sundial, the *l-k*, *r-k* (*k-l*, *k-r*, *m-r* etc.) place falls. (Picture supplement 18A.) From this nordic "yearly sun ring" the sanctity of the number 7 (-64-1) and 9 (= 8 + 1) derives, which latter therefore originally need not have *anything to do with the moon*, as we will also determine in the section "Tree of Life".

In the next section we will learn how the six or eight points around the center, in the later, speculative eclipse of the old-Atlantean monotheism in the Orient, gradually become verbesondren as "God's companions": they are the Sumerian-Babylonian

"*igigi*" (Polynes. *hihi*, *ihi* "ray of sunshine", "supernatural power", "divide, split" etc.), the ancient Egyptian *Ogdoas*, the "Eight-Gods" (*paut*), the Avestic *6 Amesa spentās* and the Vedic 6 or 8 *Adityas*, whose number in later tradition increases to 12. With regard to the *Adityas* we want to anticipate here already and to refer to the Rig-Veda, which already showed such a highly ancient and venerable duration of Arctic-Nordic traditions, also here for the objective conclusion.

To the Vedic age the knowledge about the "Adityas", as sons of the Aditi, a name of the mother earth, which either meant "existing from the beginning" (*ādi-tyd*) or (according to Geldner) "undividedness", "wholeness" (to *dā-* "divide"), was not yet lost. The Aditi shows up there as a manifestation of the "mother earth". The name "āditya", which is attached to the sun in the R.-V., appears in the A. V. XIII, 2, 9 supplemented as *Aditeh putrah* "Aditi's son". Also the later tradition knows exactly that the "Adityas" are originally the individual manifestation forms of the son of God in his yearly course, therefore the "months". Satapatha Brāhmaṇa XI, 6, 3, 8 identifies the later twelve number of the *Adityas* with the twelve months of the year. But in III, 1, 3, 3 we are given another, highly important hint: "Eight forsooth are the sons of the Aditi - but what are called the "Aditya gods" (*devāḥ ādityāḥ*), they are seven". These are

The myth, which ^{The North Atlantic Calendar} has come down to us in R.-V. X, 72, 8, 9, is about the *eighth* child of Aditi, who, sprouting from the ⁵⁷¹"dead egg" (*mārtānda*), was rejected by the mother, while she went with the seven to the gods (*mārtānda* *NOVL mārtā* "dead", "undeveloped", "not carried out" to *mrita*, participle of *mri* "to die" and *āqda* "egg").

A look at the scheme of the North-Atlantic calendar reform (text Fig. 58, II) is sufficient to explain the facts to us. *The myth can have originated only at a northern latitude, below the Arctic Circle*[^]. The North Atlanticists had kept the division of the year in the axis South-North (D as the beginning of the year and also wrote out the signs of the "sacred row" further in the circle to the left from the south as the beginning of the year. This sacred row consisted of 16 signs, i.e. 8 double signs or 8x2 signs, *as it is still preserved to us in the number of the short runic row*. But since now 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 south, but in the southwest, where the eighth (or sixth point) was, this eighth section, the present time from November 15 to December 31, formed the section of the dying dead light, the winter sun run to the turning point.

So, this son of Aditi, the Martian Da, is "rejected" because he is the "stillborn" one.

By the way, this myth belongs as a parable to an already later decay time. The enumeration in R.-V. 27, i the name of the six Adityas does not know the *Mārtānda* yet, but gives us the names *Varuna-Mitra*, those already mentioned designations of the son of God in the winter solstice and later the night-morning turn. In the Avesta *Mithra* also belongs to the six *Amesa spentās*, the retinue of Ahura Mazda, which there are still complete abstractions.

While the "sacred series" of the Arctic-Nordic year will have consisted of ten times two, thus 20 signs or 10 double signs, we must assume for the North-Atlantic calendar reform such a one of eight times two or 16 signs, which, after adoption of the South-Atlantic calendar reform, are maintained only for the *diurnal solar cycle*. By the adoption of the South-Atlantic calendar reform of a solar year of twelve times two signs, the year division of the North-Atlantic year circle was changed from eight times two into *eight times three signs*, whose 24 signs are available to us in the "long rune series", while the "short rune series" of 16 signs represents the older North-Atlantic year series, but only after the number¹. The original sequence of characters has been changed later completely after analogy of the "long series".

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 were still in use in Iceland in the previous century, shows a division into eight equal parts: *cet, cett, āt't* "celestial region, gender", "tribe", called *ehtas* or *uhtas* by the Anglo-Saxons. There is here a root *k-t* and *t-t*, which both independently, mean the "division" of the year circle. Besides the form *att, cett*

^x The tripartite division of the long "rune series" is still indicated by colon on the bracteate of Vadstena (pictorial supplement 19B no. i and 2): each of the "three heavenly regions" or "sexes" (*aettir*) comprises eight signs. They are the three seasons (see also p.452 and text plate X). Also the tripartition of the "long rune series" was transferred to the "short" (16 er) rune series, where by the first "gender" (*Fr0ys aett*) 6 signs, the two others (*Hagals aett* and *Tys aett*) received only 5 signs each (Wimmer, *Die Runenschrift* p. 180). Also this, like the double occurrence of the signs of the "two mountains" proves that the North Atlantic short runic series of 16 signs was reshaped after the South Atlantic one of 24 signs. The North Atlantic 16 series was based, like the Arctic-Nordic ioer (or 20) series, on the bisection ®, 2x8 and 2x5 respectively.

thus also stands the Old Norse form *eykt*, Norw. *ökt*, *ögt*, Old Saxon. *ekt* or *ett*, Bavarian *eicht*, on the Faroese still *ökt*. These 8 *eykt*, *ökt* etc. can either be divided into half *ökts*, of which there were then 16; each half *ökt* was one and a half hour, a "great hour" Or - as in the Faroe Islands - *ökt*, *ögt* is a period of *three horae hours*, that is 24 for the *solar-hringr*, the horizon circle "day 4- night, niederl. *etmaal*, mittelniederd. *etrftael atmael*" 24 hours, appointment, festival", altfries. *etmel* "period" (12 hours or 24 hours), the -*tt*- times, where the "*sint dem male*" begins again.

Because in it the North-Atlantic year is based still completely on the Arctic-Nordic, that also in the tradition of the old-Nordic year division the year was divided in two *halmisseri*, which each again from two half parts the *times*, consisted each to three months It is the cross of the four cardinal points according to the four main points, the "Hovedhjörner" or "Hovedkanter" The word *misseri* contains the same stem *s-m* in the inversion *m-s*, which we determined above for the year half the "season", the "year" (p. 563).

For the Arctic-Nordic respectively Atlantic-Nordic tribes South-Atlantic Mö-uru's reached even more southern latitude (up to about 40° N. latitude) the North-Atlantic calendar reform also became useless in the course of time From their cult center the further development must have taken place, which changed the "five" or "ten" system and the "two-fours" into a "twelve" system

The sunset point of the winter solstice had moved further west and was approximately WSW to the south, while correspondingly the sunrise point had moved east and was approximately OSE to

The new order of the solar year, the *South-Atlantic calendar reform* (text Fig. 58, III) carried out new home on the island castle *Mö-uru* with its spiral tower, initially also retains the sacred legacy of the ancestors, the division of the year in the world axis South-North and the beginning of the year in the south

But the son of God as the former "tenth", the *tiu*, *tiur* etc., now no longer stands in the south, also no longer in the southwest as the "eighth", but has gone beyond the southwest to the west. Hence the designation *u*, *ur* for "west", in Polynesian as in Hebrew still preserved, whose passage stage through the "southwest" the polyne-sic also still conveyed to us as meaning (cf. pp. 138-142 and 513-514) *The migration of the "ur-" ("ul"-), which originally denoted the winter solstice arc in the south, the son of God in the winter solstice at the beginning of the year (as-ur-, ur-an- etc.), from the south through the southwest to the west is the historical trace of the migration of the Arctic-Nordic race through the Atlantis island continent*

As the simple sign 0 *ur-* (*ul-*), *su-*, *ku-* etc. the ideogram of the smallest sun running arc to the winter solstice, the number sign "ten" for the winter solstice month by the southern migration of the peoples of Atlantic-Nordic race gradually from the south, the *su-ut(h)*, *su-un-tha* place (text Fig. 54 and p. 525), the winter solstice place, was shifted by the southwest to west-southwest resp. west, so also its doubling, the sign 00, "two bows", "two mountains", actually "two tens or the "tenth double month wanders same way If in the subarctic, north Atlantic

PICTORIAL



1



2

IMAGE SUPPLEMENT



younger Stone Age and Bronze Age, for example in the megalithic monuments of Scotland, an uncertainty where the "two mountains", the two rocks, two stelae, stones, are to be placed as the entrance of the stone circle setting. As we will see in the section VII, 3 "The annual ring and the stone setting", the "two mountains" appear there both in the south and in the *southwest*, the new setting of the "light of the lands" at the winter solstice on the latitude of the North Sea area, the Polsata land (Atlas figs. 674, 675, 677, 678 and pictorial supplement 18B, stone circle of Auchorthies or Auchquorthies near Inverurie), which with the "Recumbent Stone", the lying stone, closure stone "between the two stelae", comprises 12 stones. The "two stelae" stand in the southwest. Also here, as in the stone circle of Seanhinny u. A., the height of the stones of the circle decreases towards the north: the stones in the south are the highest, those in the north the lowest. Of the 22 stone circles which Coles examined and measured in Kincardineshire (North),¹ 6 show the "Recumbent Stone" with the two stelae, the "two mountains", in the SW, three in the SSW, two in the S, and one in the SE, the latter sunrise point of the winter solstice in the North Atlantic. Decisive for the beginning of the year, however, is consistently the sunset point of the winter solstice as the deepest light in the SW, the annual axis SW-NE, as we could prove this already with the Hopi.

In the South-Atlantic calendar reform then the formula 'Tfc, the Son of God, the lowering T in the "two mountains", is shifted to the West: the South Atlantic "sacred series" has influenced the North Atlantic, so that the formula is also there at the beginning of the "third gender", the "third celestial direction", the "Tys aett", in the West at the beginning of the autumn-winter part, whereby the old formula fl fl, as winter solstice sign then falls out of use, and in the North Atlantic is dissolved into *yr* and *ur* (cf. p. 465 and p. 549).

The Babylonian calendar reform, which shifted the yearly beginning into the spring (*Gleichen-year*), at a time, where the sun stood to the spring equinox in the constellation of the "bull", and with it a renaissance of the old-stone-age Atlantic-Nordic bull age symbolism caused, uses the sign of the "two mountains" likewise for the east as rising and setting place of the now "sun god" also in its *daily course* (see section "two and three mountains").

The history of the sign of the "two mountains" is one of the documents of the Atlantic-Nordic migration. The temporal and local course is thus:

1. the "two mountains" in the *south* as sunset and sunrise point at the winter solstice: Arctic-Nordic and Arctic-North-Atlantic yearly division at about 66° N. Br. Br.
2. the "two mountains" in the south or *southwest* as sunset point at the winter solstice: north Atlantic year division, about 55° n. Br.: North Sea area.
3. the "two mountains" in the *west-southwest* to *west* as sunset places at the winter solstice: south-Atlantic year division, approximately on 40° n. Br. In the later, east-central division of the year, the *Gleichenjahr*, the "mountains of the west" also as "mountains of the east" become symbols of the cosmic setting and rising points of the sun in its daily course.

So, in the South-Atlantic calendar reform, the Son of God in his "tenth house", the *tiu*, *tiur* etc., forms the horizon section from west to about WSW to the south. There is the sunset point of the winter solstice arc. It gapes now an even larger

¹ Fr. R. Coles: Report on Stone Circles in Kincardineshire (North) and part of Aberdeenshire with measured plans and drawings. Proc. of. Ant. of Scotland 34 (1899-1900), p. 198 f. and "Report on the Stone Circles of the North-East of Scotland, Inverurie District. Proc. of the Soc. of Ant. of Scotland 35 (1900-1901) pp. 187 f.

Gap to the south, to the division of the year, to the beginning of the year. Here now the South-Atlantic calendar reform sets in. The *ti-ku* or *uk-ti* (*uktu* etc.), the "eighth" of the North-Atlantic year, becomes again the "tenth" of the South-Atlantic year, that is the form *k-t* remained for "eight", while one took the -connection for the new "tens"-word. Now one could fall back on the old cultic ten-calculation, which had always continued to exist, independently of the "two-four" year.

That the South-Atlantic calendar reform actually goes back to the old calculation of tens is proven by the number names for the remaining two "dead" months.

They are called "one remains" or "one above" and "two remains" or "two above," urgerman. **ain-liba* and *twā-lifta*, Goth. *ainlif* and *twalif*, Old High German *einlif* and *zwe(l)if*, Old Saxon *twelif*, etc., Low English *elf* and *twālf*, High German *eleven* and *twelve*, which are thus formed from "one" and "two" and the word **liba*, which is also used in High German "b-leiben" (Old High German *biliban*, Old Saxon *biliban*, etc.). "b-leiben" (Old High German *biliban*, Old Saxon *biliban*, etc.). Similar formation we still find with the Baltic tribes, which must have been ethnologically closest to the former North Atlantians: Lithuanian *vienō-lika* "eleven" and *dyf-lika* "twelve", which are formed with "one" and "two" and *-lika*, which is also preserved in the Latin *linquere* "to leave".

The end of the year, the autumn-winter series up to the winter solstice now formed the months (god-sun houses): "ten", "one remains", "two remains", - then came the beginning of the year.

While the South Atlantians at first still held on to the beginning of the year in the winter solstice as an ancient cult tradition and the "sacred row" was still thought of as a yearly horizon circle starting from the south, this use was finally abandoned in the course of the middle Stone Age. Because it did not correspond any more to the natural processes. The sun touched neither the southern nor the northern sector in its rising and setting at the time of the solstice. If one had wanted to stick to a division of the year according to the rising and setting points of the sun on the horizon, this horizon division would have included only a third part of each half arc, approximately between WSW-WNW and OSO-ONO (text Fig. 58, III).

For the division of the day the old pole circle or the stone setting, the eight or twelve around the center, remained probably useful for north Atlantis, with its lower sun position and longer shade, but not for the southern latitudes with the higher sun position. It loses therefore in the Mediterranean area its meaning as day and year sundial and remains only Kältstätte, Thing or meeting place and burial place.

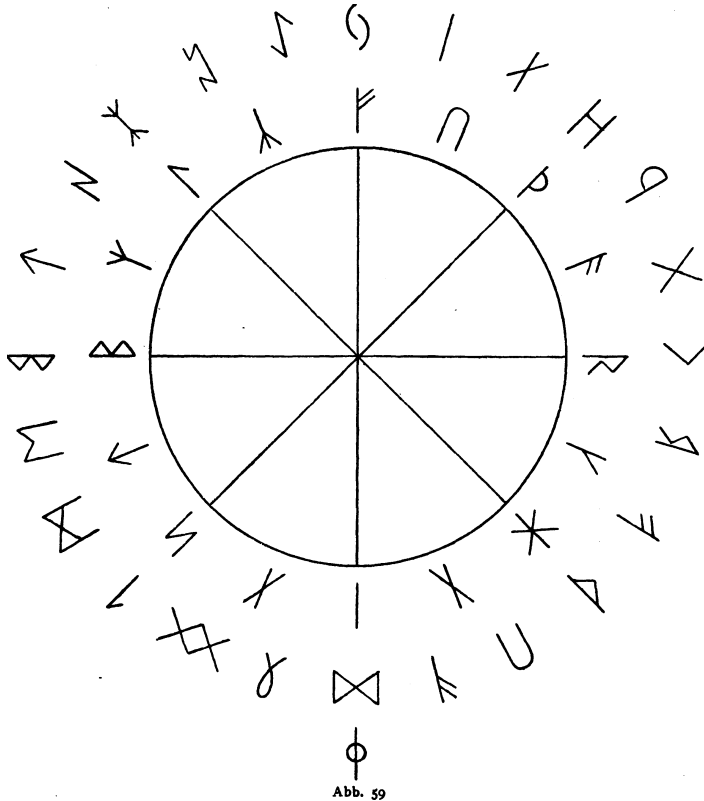
The division of the year in South Atlantis is then exclusively determined by the heliacal rising of a constellation as "solar house" and the months even later by the phases of the moon.

The Babylonian calendar reform shifted then the yearly beginning, which lay in the Sumerian year still in the winter solstice, on the spring equinox, in order to win thereby again the connection to the age-old symbolism of the most powerful Atlantic culture age, to the bull age. The Babylonian bull age is only an attempt of a renaissance of the Atlantic bull age with corresponding shift of the yearly beginning. ***

This South-Atlantic calendar reform has then spread to the Tuatha peoples of Old Ingväonia of the Polsete or Hyperborean country. It still forms the basis of the *long runic series* of eight times three signs or twelve double signs, in the whole thus 24 signs. As we will see in the section "The annual ring and the stone setting", the North Atlantic calendar reform of the eight points, eight horizon parts, with eight times two - 16 signs (*short rune series*) remained also further in use in the north for the day time calculation,

while the *long runic series* of eight times three = 24 characters was used for the annual account.

The scheme below (text fig. 59) may illustrate the original relationship of the two rows of runes. The inner row, the short runic row of 16 letters represents the signs of the hours of the day; it starts from the north as the midnight place and goes around through the east, south (noon) and west, thus clockwise. The outer row, the long



Series of 24 signs, represents the monthly signs of the year: it starts from the south as the midwinter place, goes through the east, the north (midsummer) and the west, so left-handed, back around to the south.

Since the sun in its daily course always moves from the east through the south to the west, but in its annual course rises from the southeast always further up to the north to set in the west, the two movements of the annual and daily sun courses are opposite to each other.

This also explains the otherwise puzzling fact that the 13th rune of the long series,

which thus stands in the north, in the midsummer, the sign "yew" sound value *i* + #, actually the vowel diameter of the yearly sound circle CD, the last or 16th rune of the short series Jk, *yr* "yew", corresponds. This explicitly indicates that the redaction of both series goes back to a common origin. That this origin can have been only the Arctic-Nordic year of the "two-fives"- resp. "two-tens"-counting, still results from the Sumerian phonetic value for "five": *a*, *i*, *ia*, which also means "stone" (semit. *abnu*). Also here we see the other yearly division vocalization *i-a* (besides *-*), which is likewise contained in the meanings of the vowels: for Sumerian *a* means "water", semit. *mū*, *mè*, thus the "mother water", cf. Sumerian *ama* "mother, womb", semit. *amū*, *ummu* and *rlmu* (!), Sumer. *um* ("), *ume*, *uma* "mother", semit. *ummu* etc., while sumer. *i* means "to be exalted, loftiness," "to rise, to tower." Sumer, *i* and *ia* also mean "stone", synonymously sumer. *na*, that name known to us for the "mother house" of the winter solstice, the division of the year, where is the "5", the "hand".

In both runic series, the short and the long, for example, the *f* of the *tiu bi-or-ka*, appears in the west, but in natural inversion the son of God as king of heaven *is in the* long runic series as eleventh sign in midsummer or north, in the short runic series as eighth sign in noon or south.

We come back to the individual signs of this series in the course of our investigation repeatedly. The formation of the twelve-monthly year, the month to 30 days and each "a hand-god", the five leap days at the end of the year, the overlapping of the ten-system by a twelve-system, led in the North Atlantic counting to that peculiar overlapping, as for example the word "hunderd" shows, which in Gothic *taihuntèhund*, *taihun-* *taihund* "10 Xio", Old Norse. *tiutigir*; Old High German *zehanzug*, *zehanzo*, Anglo-Saxon *hundtéontig* in addition to *hund*, Old High German *hunt*, Old Saxon *hund*, and *hunderod*, Old Frisian *hundred*, *hunderd*, *hondert*, Anglo-Saxon *hundred*, the latter forms composed of *hun-*, ablaut form to "han-d," and -*rap* (Gothic -*rap an* "count"). In Old Norse, however, *hundrad* in pre-Christian times did not mean 10 x 10, but *iox* 12 = 120.

Everywhere, where the Atlantic-Nordic peoples of the younger Stone Age reached, we find that puzzling overlapping of the values of the sign ß A as "ten" (two fives) or "double ten" next to "six" - "double six", "sixty" and in the North Atlantic 100 and 120 or "great hundred".

Their explanation gives the South Atlantic calendar reform, which was also adopted by the North Atlantians, the later Tuatha peoples, the Old Ingeveons.

58. emergence of the Still a second, just as revolutionary, mental innovation brought the southern migration Sternbdlt° Ekliphk ^et ^kbsch-nordic race with itself: the just already indicated detachment of the main points of the yearly sun course from the visual circle, from the horizon and the transfer of the same on the constellations alone, *whose exact knowledge was already brought from the arctic-nordic Urheimat imt-*. By observing the heliacal rising and setting of the stars and asterisms, i.e. their rising and setting approximately simultaneously with the sun, the main points of the year were determined, in any case of the autumn-winter series, the winter solstice. *This is the birth of the astronomy of the ecliptic.*

A continental population would never have had reason 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 visual circle is for the most part

Sea was formed, which had to do without the clues of a continental homeland as deep-sea sailors the largest part of their year, like their life, can have created this astronomy of the solar year. The designation of *su* and *ur* as "south" and "sea" explicitly points to this, while *ur* in the South Atlantic also designates "southwest" and "west" as well as "sea" (pp. 525, 138- 142, 513-514). The meaning "south" and "west" equal "water" is also indicated by the Old Norse-Icelandic names *ütsudr* "southwest" and *ütnordr* "northwest", actually "outside-south" and "outside-north", outside the mainland, while, on the other hand, "north-east" is *landnordr* and "southeast" accordingly *landsudr*.

Thus, in the "sea country", the "mother country", the country in the "west", *Mö-uru*, Atlantis, the connection of the God-Sun with the constellation as her *winter solstice house* in the southwest, "*in the waters*", in the *mor-*, *mur-*, *mar-*, that word-sibling, which we will get to know further in the sections "Mother Earth" and "Water of Life" in the meaning of "mother", "sea" and "circle".

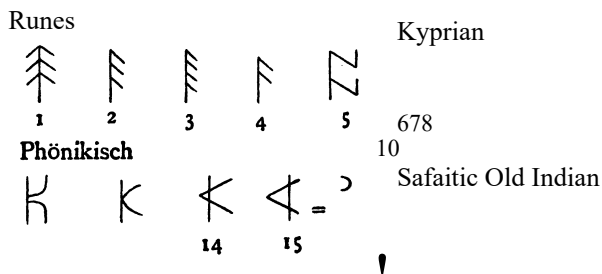
This connection of the sun with a constellation as winter solstice house brought it however as necessary consequence with itself that the "holy row" of the yearly signs had to be arranged every 2000 years, if the sun had advanced into a new constellation, a "new house", also again. This new order contained the establishment of a new double sign for the winter solstice and yearly beginning month. The question was now - what happened with the old sign?

The old "sacred series" of the Arctic-Nordic year had been a rigid sequence of designations of the fixed horizon points. By its connection with the apparently movable sequence of the constellations, the "sun houses", the "holy row" itself became movable. Because - as our investigation has already shown several times - the signs of the "holy row" and their names form each to two a group, the month, but are connected in their turn again with the preceding and following sign and name. Likewise, the advancement of the sun in the "solar houses", the "constellations", is not an erratic but a gradual one: and as these constellations are themselves a connected sequence in the sky, so also their names and symbols are phonetically inseparably connected with each other in the Atlantic-Nordic languages. The phonetic values for "moose" - "bull" - "dog" - "boar" - "ram" etc. intertwine as subsequent winter solstice symbols in such a way that a complete detachment is impossible.

We now experience the peculiar spectacle that with the respective new editing of the sacred series the respective winter solstice constellation of the past epoch, the old solar house, is pushed away through the winter solstice and in its place the sign of the new constellation is written as the new winter solstice house at the beginning of the year. To illustrate the process and to make clear to us the fundamental, temporal difference between the Atlantean-Nordic constellation age and their renaissance in Chaldean astral symbolism, I give in Text Taf. IX the diagram with the later constellation signs of the classical antiquity, while the original Atlantean-Nordic signs are placed by me on the left side to the respective age. The essential difference between the Atlantean ages and the later Chaldean ones is that the Old Stone Age Occidental ones start from the *beginning of the year in the winter solstice*, the much younger, Oriental ones from the *beginning of the year in the spring equinox*. Therefore, for example, the Atlantic "bull" ("buffalo") age is 6000 years older than the Babylonian one. The latter is at all only a renaissance of the old, Atlantic "bull"- 37 *Wirth*

Age, which must have been the most powerful epoch of the Atlantean culture rule. For there is no ancient high culture in the world, no higher developed religious system, whose oldest layers did not lead back to the Atlantean bull age and its cult symbolism and hieroglyphics, no matter whether it is the ancient Egyptian, ancient Sumerian, ancient Chinese, ancient Celtic or ancient Germanic religion and symbolism.

adantic^{bl} overUe- the Aries Age the common Atlantean redactions break off. Also the **ferung and its decay** North-Atlantic "sacred series", the runic futhark, has stopped at the winter solstice and year in the ^{Orient f g j} ^{ananSzezien}]b_{ezw} . %. As was pointed out in the previous section, the "ram" symbolism has also failed to penetrate the north. Our investigations in the section "Aries" and "Bull" will show that also among the Tuatha peoples a strong, conservative-religious current must have existed, which tried to connect the *fa* |z, the *f-k bezw.p-k* "cattle", whose wool fur (niederl. vacht) had to be worked on with the "comb" (lat /[^]-ten) (p. 228), to the "young bull", reinterpret, while the "ram", the animal with the golden wool fur, in the long runic series, the "Futhark", is still in the "well" *before* the winter solstice. Also the South-Atlantic writings of Arabia, the so-called "South-Semitic", have reinterpreted the *al-pu* to the "bull" again and drove only the different cleavage forms of the bull age winter solstice sign as the first letter of the character series (Text Taf. V, No. 57-64, 67-68, 71-72, but see No. 66 t). Which conservatism also still here and there in the North-Atlantic, the Ingväonian runic series looks through, the following small compilation may illustrate.



As has been explained in Text Plate II (p. 266 f.), the vowel sign *a* was obtained in the outgoing, older Stone Age by splitting the new winter solstice sign, probably before the old Atlantean turn description of the consonant sign, from whose position a vowel value resulted, was completely abandoned as inexpedient. Besides the common sign £ (Text Fig. 60, No. 4), the cleavage of the *fa-* (*pa-*) sign (Text Plate II, Nos. 8-14), the sign Text Fig. 60, No. 2 and No. 3 (Text Plate II, Nos. 45-46) occurs in the highly ancient inscription of the bone piece from Odemotland (Atlas Fig. 218) as a cleavage form of the sign No. i, which is known to us as the sign of *tiu* etc., the "lowering", which becomes *ta*, *tha* in the winter solstice (Text Fig. 54, nos. 17, 20, 21-23). Bugge gives the sign Text Fig. 60, No. 2 the phonetic value *a*, thus as the same as *fc*. In two Anglo-Saxon runic series, the character Text Fig. 60, no. i - Text Taf. II, No. 44 (p. 230) (Stephens Nos. 51 and 79) also has the *Ä*-value and the name and, which belongs to ags. *anda*, Old Norse *andi* and *gnd* "breath",

Breath of life, life, soul" belongs: it is the hieroglyph of the living being created from the "tree of life", the human being (Gylfag. 9).

In the Anglo-Saxon runic series, the peculiar alternate form no. 5 occurs, which turns out to be a combination of no. 4 and an older form no. 6, which appears in two Anglo-Saxon series (Hicke's Thesaurus III, Tab. 6, no. 8 - Stephens no. 15 and Vatican Codex Urbin. 290 = Steph. No. 71) and also still appears in the winter solstice symbolism of a Nordic staff calendar (No. 7) (cf. plate XII of the "Symbolism of the Staff Calendars" in the appendix to Part II). We find it correspondingly in the Old Phoenician (no. 12), the Safaitic (nos. 16-17), and the Old Indian (no. 18). In Phoenician it was then *lost* in the rapid writing (cf. nos. 12-15): Nos. 12 and 13 Byblos (Ahiram. end of 13th century), No. 14 Byblos, end of 10th century, No. 15 Mesa (around 842) - again a proof, which developmental rape and complete reversal of the real facts is the still "ex Oriente" taught origin of the occidental writing systems.

That sign (nos. 6-7, 16-18) is a cleavage form of the year, world tree or god hieroglyph >|c of the Ren or Elk Age, like the Kyprian (no. 11) a cleavage form of *, while the alternate forms of the Safaitic (nos. 16-17), as well as of the further South Atlantic writing systems of Arabia (Text Taf. V, no. 56-74), prove to be an original cleavage form of the *kd-ku-* etc. Sign X H X etc. of the *Bull Age*.

The North-Atlantean "sacred series" is therefore the only one which has the £ /#-, *fa-* winter solstice hieroglyph as initial sign. As our investigation has already shown in the previous section, in the phonetic values and their meanings the "Taurus" and "Aries" symbols wrestle with each other.

Since then, all the Atlantic character series from the North Sea to Asia have remained *unchanged*, except for minor, later additions, which, however, arose only for script-technical purposes of better speech sound reproduction, and are neither of cultic origin, nor have symbolic meaning anymore.

The break of the two-thousand-year new arrangement of the "sacred series" thus takes place before the beginning of the Aries age, whose beginning hieroglyph is contained only in the North-Atlantean Futhark. As a cause the fall of the cult center of the Atlantians, Mō-uru's, Atlantis, has been mentioned in the fourth section. Because only in such a way the break in that up to now common tradition explains itself, which we could determine from the Atlantic Occident to North America on the one hand and Oceania and Asia on the other hand.

From this period on, the "sacred series" detaches itself from the course of the year, it becomes exclusively the *series of characters*, the "consecrated sign" series, the hieroglyphics, which, besides its quality as a phonetic sign, continues to preserve its original meaning as a cosmic symbol, as a symbol.

The "holy row" has become with it, after a short time of a partial mobility, again a fixed sequence, as it must have been once in its primeval time as horizon points designation of the Arctic-Nordic solar year. As has already been said above, the Atlantean calendar reform, which had brought the insertion of a double sign for the respective constellation as winter solstice house of the Son of God, has broken with it also the previous immobility of the yearly sign row.

It was also pointed out that the Atlantic-Nordic, especially the South-Atlantic calendar reform naturally entailed the detachment of this series of signs from the horizon points and their transfer to the respective constellations as solar houses. 37*

We will be able to observe then also at the "long Futhark", how the winter solstice signs of the respective, expired age are pushed away through the winter solstice, so that a connection of five ages over 8000 years can still be proved. The primeval series has thereby experienced strong interferences and transformations: it was pushed together partly and its old sequence was almost completely destroyed.

Especially the South Atlantic calendar reform caused such drastic rearrangements of the old order. As we have noted, the sign of the "two arcs," "two mountains," etc. fl 0, A A u-u, ur-ur,ku-ku, etc., which originally meant "two tens" (or "two fives") and was the winter solstice sign of the Arctic-Nordic and North Atlantic year synonymous with 0, now moved up to the west-southwest, to the new winter solstice sublunary point where the Son of God was in his "tenth house." Thus the T H 0, the ti-ur-ur, ti-ku-ku, ti-ur-ku, ti-bi-ur-ku etc. then came to stand in the section west-west-southwest, where this sign formula has stopped in the long runic series (text plate X).

It is not the task of our present investigation to trace further the history of the origin of the constellations of the ecliptic, the zodiac. In the second part of our investigation, we will have the opportunity to observe how the Mediterranean-Moorland zodiac images and signs actually still show the Atlantic origin. While the formation of the sequence of signs of the Zodiac, which took its origin from the Atlantean "sacred series", continued to develop independently, the old "sacred series" remained from now on unchanged as a hieroglyphic sequence, as a series of characters "al-fa-bet", in use alone. We have already been able to establish sufficiently that the oldest writing systems of the Orient, the Old Sumerian and Old Egyptian, still partly go back to the old Atlantean linear writing, as it is still completely preserved to us especially in the pre-dynastic writing of Egypt.

But in the ancient Sumerian as well as in the ancient Egyptian script this Atlantean linear script with its abstract, cosmic, symbolic signs represents only one component, while beside it a locally developed pictorial script, a naturalistic reproduction of living beings, humans, animals and their body parts, plants and inanimate objects, has the predominance. In this the decay of that former spiritual height of the Atlantic culture, the materialization and humanization of the conception of God, of religion, which is also noticeable in the simultaneous emergence of the individual god figures, is manifested. As we have often had the opportunity to observe, it is a question of the splitting off and separation of the individual phases of the yearly course of the Son of God into independent deities, which are therefore actually monthly, seasonal, or elemental deities, besides the rising spiritual and demonic conceptions of the spiritually lower primitive population overlaid by the Arctic and Atlantean-Nordic race. The decay of the Atlantean linear writing and the Atlantean religion in the Orient is the inevitable consequence of the mixture of races in the course of the millennia, in which the numerically superior lower class of the original population overgrew more and more the master class of the culture bringers.

For the overall view of this section and the continuation of our investigation of the "sacred series", as the revelation of the Son of God in the year, we want to mention here still the compile the most important monuments of the same.

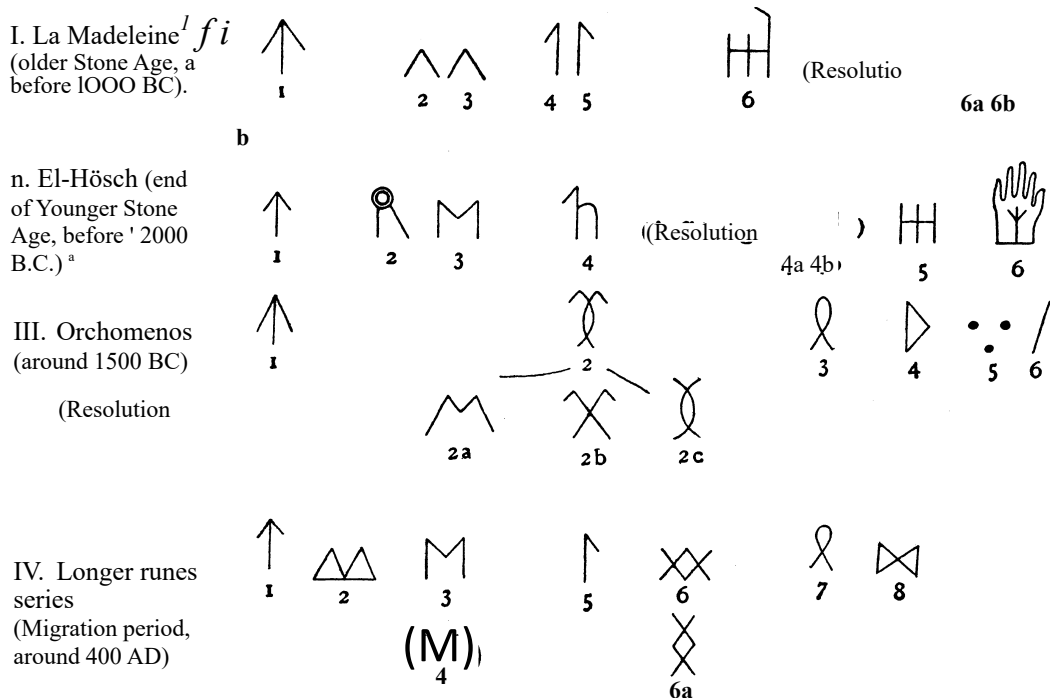


Fig. 61

Besides the one listed here Fragment of la Madeleine (Atlas Fig. 4468), which the *Final formula* of the "sacred series" of the Ren-Elk Age contains, the "third heaven-

"third generation", the "Tys cett", we possess a second fragment of the same, the inscription of Gourdan (Atlas Fig. 4467), which has already been referred to several times (e.g. text Fig. 32) and represents the *beginning* of the "sacred series" of the Bull Age, namely in its second or younger period (around 9-8000 BC). That much more monuments of the final part, than of the beginning of the series are preserved to us, explains itself completely from the

I. The fragment of la Madeleine (text Fig. 61, No. I, pictorial supplement 19 A, No. 1) shows a *La Madeleine* left-handed writing. The first, damaged character of the row (a) was probably a three-part hand ideogram (b), as it is still preserved to us in the Creto-Minoan linear script A and represents a mental approximation to the Y-sign. It would then correspond to the hand ideogram of the series of El-Hösch (Text Fig. 61, No. II a), which was already briefly discussed by us in the previous section (Text Figs. 29 and 30).

Both series, la Madeleine and El-Hösch, would then still show the same formula *s-t* of the "Sig-Tyr" of the rune series (16th and 17th rune, see text plate X) and prove the continuity of this hieroglyphic over a period of 8000 years!

The next character (no. 1) of the series of la Madeleine is our hieroglyph *tiu* which in

Text Taf. VII was examined in detail. The following (No. 2-3), the double A-sign, corresponds to the sign of the "two mountains", which came to the investigation in text plate VI. Valuable here is the evidence that the "two bows" HO, A A, -u-u, -ur-ur, -ur-ku, mu-ur-ku[^] ur-ku-tnu, bu-ur-ku, or with later 0-vocalization, *omorku, orkomu, orkoma, bi-orku-, bi-orka*, etc.), were still written *without* hyphen in the older Stone Age, a spelling still present in the runic series of Maeshowe (Atlas fig. 4689): H [s ft. The other evidence of Magdalenia mentioned in Text Fig. 46, e-f and Text Pl. VII, nos. 4-5 are in the ^-sign, so need not themselves have had a hyphen as a base.

The f in the f| 0 or A A is the "tenth" or actually the "two-ten". Now, since the series of la Madeleine still has four signs (no. 6 is a double, a binding sign), the f| H is actually here the "tenth" of the South Atlantic divine year, while signs no. 4-5 represent the "eleventh", the "one remains", and no. 6 a-6 b the "twelfth", the "two remains".

An important formula is formed by the double /-sign (nos. 4-5), whose phonetic value is *14*. As a look at the other series, El-Hösch, Orchomenos and the Futhark shows, we find the Z-formula in the same place everywhere. That doubled *l* is a highly cultic formula, which is still handed down in the Old Norse as "Zagu the Zeohto", the "shining lye" (p. 453), the sea, mother water, and "Zinar Zaukar", with "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 Plate IV and Text Fig. 35) with the Z-sign, which latter shows the transverse stroke not downward, as in No. 4-5, but slightly above dare upright. As will be discussed in a moment, the position of the consonant sign could express its vowel value; while we have to assume a zz-vowel for no. 4-5, we would probably have to assume an *i*-vowel for no. 6 b. The vowel value of the *b*-vowel is not the same as the vowel value of the z-sign. As sound values for the tree-of-life sign, the "comb" or "hag" sign, the sound values *k-k* (*k-k, k-k*), *m-k, k-wr; m-m, s-m* come into consideration; so that the name of aZ-, the son of God of the winter solstice in the "hag", *al-ku-ku, al-ka-ku, al-ha-ku, al-ka-hu\ al-ma-ka, al-ka-ma, 'al-ma* etc. also with insertion *ka-al-mu, ku-ul-ma* etc. in richest connection possibilities can have been. We will meet this name of the Son of God in the next section.

Here the statement suffices that this formula belongs to the "Ren" or "Elk" age, the fragment of la Madeleine thus at the latest around 12000 B.C. would be to be set.

El-Hdschll. The inscription from *El-Hb sch* (end of the Late Stone Age), Fig. 19 A, No. 6, text Fig. 61, No. II. It has been treated by us in the previous section up to the fourth sign (pp. 326 to 341). The sign AA, which we got to know in the series of la Madeleine, could be *ur-ur* or *ur-ku*, where *-k-* is to be put as "two" By the connected spelling AA it was compared with the "/" sign (text pl. VI, no. 21-45) and thus also received the phonetic value *mu* (*mo*) "water", "mother"; therefore we could prove as phonetic value *m-r-k, r-k-m*, to which in the Ram Age again the word *-b-* "mother", "mother house", "grave house", is added, so that the phonetic value becomes *b-r-k-m* (cf. pp. 342-43).

The fourth character of the El-H6sch series is also a linking character, the 1 and or ft, presumably *lu-uk* or *lu-ku*, a phonetic value which is still preserved to us in the Germanic name of the rune f* (Text Fig. 61, IV, No. 5), which in the Leiden Codex reads *laukr, la-uk-r* J* 4- D YÂ (Text Fig. 44, p. 451). The two sounds F and ft are even preserved for us here as the initial signs of the syllables; for originally, the Old Stone Age, Atlantic-Nordic

Writing a *syllabic script* and consisted of a consonant with prefixed or suffixed vowel. In Anglo-Saxon the name is *lagu* and means "water", in the "Abecedarium Nordmanni-cum" (cf. p. 453, Atlas fig. 4688) is added to the name *lagu the leohto* "the shining". The meaning is "water" - thus the "shining water" - the son of God "in the waters", the winter sun in the sea. There are two forms in the Germanic name, one *la-uk* and a second *la-ku*, later kelto-Germanic *la-ug*, older *lu-ug*.

The formula *la-uk* (*la-ug*) is preserved in Old Norse *laug* "water for washing", "warm bath", "warm spring", Old High German *louga*, Middle Low German *loge*, Low English *loog*. *Loge*, Dutch *loog*, Anglo-Saxon *léah* "lye", actually "salt water" and as such still preserved as the name of the sea *laugr*; in a stanza of Einar (Skaldskap. 61). The formula *la-ku* (*la-gu*) is present in Old Norse *Z^r*, Anglo-Saxon *lagu* "water," "lake," *laku* "puddle," English *lake*, in Old Low German place names *-laca*, Middle Low German *lake* "shallow place, swamp," Old High German *lacha* "swamp, puddle, morass" (New High German "puddle"), and *-laccha* "spring," New High German *lacha* "swamp, puddle, morass" (New High German "puddle"). *Lacken*, *Lacke*, *Lache*, *Lake**, Latin *lacus* "lake, water".

As Frank - van Wyk¹ assume correctly, the whole clan belongs to the above (p. 512) treated /-^ group "light". The son of God as *ul-ku* or *lu-ku*, alternate form *lu-mu* etc. is the "light", "in the waters", in the winter run. We will get to know the name of the Son of God in this final part of his yearly run in the next section: to *Loki*, *Luki* in the Eddic tradition obscured, *Lug* in the Celtic mythology, it is preserved as *ulkâ* "fiery appearance" still in the Old Indian, Latin. *lux*, osk. *Lucetius*, epithet of Jupiter, and *lumen*, Old Norse. *ljome*, which means "light of the lands" (p. 196), Gothic *lauh- muni* "flame," Old Indian *rukman* "shining," *rukma-m* "gold," to a root compound *l-k-m*.

The El-Hosh series also still closes with the "comb" or "hag" hieroglyph (5), the *m-m*, *k-m*, *m-k*, *s-m*, *m-s* etc. "tree", the alternate form to the Egyptian *jjj* (p. 350), which is followed by the *one* hand of God, the ideogram of the five leap days of the ancient Egyptian year, in which, according to ancient tradition, "the gods were born". It carries the hand also the "man" sign of the resurrected Son of God (6) (See pp. 153,163,165 and pictorial supplement 6c).

III The series of writings from Orchomenos (text fig. 61, no. 3).

Even younger than the series of El-Hösch, which we have identified as belonging to the Tiumah, the Adurmachidai of Herodotus, the blond, blue-eyed *Ithermaks* (singular *Aihermak*) of the | Kabyles (pp. 336-339), is the inscription on the vessel of Orchomenos, which belongs to the Cretan- y Mycenaean culture. The vessel (Fig. 19A, No. 7, Atlas Fig. 4709) is a burial object, Q a fact very important for the cultic relationship of the inscription.

A

The affiliation of the inscription in its entirety [x to the Cretan-Minoan writing system has already been demonstrated by Evans (Scripta minoa, p. 57), as the - - | comparative table compiled by him may illustrate here:

Cretan Linear font Class B	Linear font Class A	Hiero- Orchomeons glyphs
		A
		
		
		

Fig. 62

¹ N. van Wyk: Franck's etymologisch woordenboek der Nederlandsche Taal. 's Gravenhage 1912, p. 397.

The first sign (Text Fig. 61, No. III), the hieroglyph *tiu*, was studied by us in detail earlier, in Text Plate VII. That it was the "tenth", in the Arctic-Nordic year, and it became again in the South-Atlantic calendar reform, is proved by the binding signs, the formulas of the Creto-Minoan linear writing, which connect the sign with the "cross" (= "ten") or "double cross" (two times "ten") (Text Plate VII, No. 52-53). The second sign (no. 2) is an interesting linking sign, which actually contains three signs (Text Fig. 61, III, nos. 2 a-2c): it is again the sign of the two /, the "/-/" formula (p. 582) written in "paint cross" form (no. 2 b), the upper half of which (no. 2 a) can then also represent both the sign *w*, as well as the sign of the "two mountains" (Text Plate VI, nos. 37-45). The lower half of the second sign (no. 2c) is the hieroglyph "heaven and earth", "womb", which is preserved to us as a runic sign (text fig. 61, IV, no. 6a) with the phonetic value *n-g*, instead of older *n-k* (see text fig. 22). The connection *14* and *n-k* results in that formula *l-n* and *l-k*, Old Norse. „*iwar Zau^ar*", "linen and leek", the burial formula of the "Lord", the Son of God in the mother house, to which we will return in the next section. The row of Orchomenos shows the upright, round spelling of the ^-sign (text fig. 61, III, no. 2 c), while the "long row of runes", shows the recumbent, angular spelling (text fig. 61, IV, no. 6), of which the upright, angular one (text fig. 61, IV, no. 6a) is the alternate form (text fig. 22, nos. 4-5 and 4a-5 a, p. 256).

The two following signs of the series of Orchomenos, No. 3 and No. 4, also correspond completely to the long runic series: No. 3, the "loop", "noose", has had the sound value *su* or *so*, while No. 4 represents the "thorn sign", half of the "two thorns" or the split year division ideogram ® with the sound value *d*, which it also still has in the later, Greek alphabets in place of an older *-/-*-value.

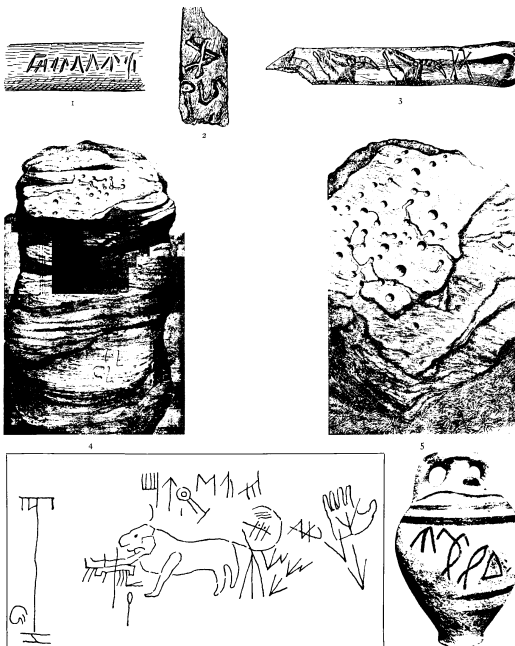
The last two signs of the series of Orchomenos, the "three dots" (no. 5) and the division line (no. 6) confirm us once again the previous finding that here the "third cardinal point", the "third gender", the late year, the autumn-winter part of the "sacred series" is present. We have already treated the three points several times in the previous section (p. 202 and text fig. 38, nos. 12 and 13, p. 372). While they denote in the Vai writing *bu* "belly, inside", "womb", the winter turn ablaut form to *ba* "mother", "grave house", they have in the Tifinagh alphabet of the Berber writing the sound value *n-k*, the old-Atlantean sound value of the "womb". In the Sumerian (Barton 322) they mean *kur* (*ku-ur*) "earth", "land", "mountain", "dwelling", "power" and "rise, ascend", "rise again, ascend again", meanings which refer to the winter solstice myth, to the "mother house", the "house of power", the "mother earth", to the rebirth of the light.

Our study in the sections "Mother Earth", "Jul" and "Ingväonien" will show us that this symbol has persisted to the present day in the symbolism of the ancient Ingväonian culture, in the so-called "heart with the three dots" of the Tubant gable signs and the "Jahrkucheneisen", the Yule cakes, in the three dots (rings, circles) between the two Yule horns of the Nordic staff calendar symbolism, to which we will return in the section "Jul".

The conclusion of the series of Orchomenos is the "stroke", the "division", the "One", the "As", the resurrecting and raising.

The "third sky- Unmistakable is the affiliation between the series of Orchomenos and the " third gender" "third gender", the "Tys aett" of the long runic series (text Fig. 61, IV). One needs the "long rune-^{our} j j f_{as} vere character, the later w rune which replaced the vowel character be-

PICTORIAL SUPPLEMENT XIX A



The monuments of the Atlantic-Nordic "sacred series".

i) Bone inscription from la Madeleine (older Stone Age). Third or last part of the "sacred series" of the Ren or Elk Age (12-10000 B.C.). Script left-handed. - 2) Bone inscription from Gourdan (older Stone Age). Beginning of the "sacred series" of the younger half of the "Bull" age (9-8000 BC). Columnar writing. - 3) Piece of bone with representation of ibex and inscription in slurs, Mas d'Azil (older Stone Age). Inscription: twice the formula "l-n-k" or "l-k-n". - 4) and 5) Cult stones of Grimentz, Valais (younger Stone Age to older Bronze Age), with the hieroglyph of the descendants and the invocation formula of the Son of God in the winter solstice „il(u)", "ilu-kaku" (in the inscriptions of the Nordic escort coins: "hag-alu"). - 6) The rock inscription of El-Hösch, Upper Egypt (Stone Copper Age, before 2000 BC). Inscription of the Tuimah or Libyan Ithemaks: third or last part of the "sacred series". - 7) Vessel of Orchomenos, water of life vessel (c. 1500 BC): third or last part of the "sacred series".



1



2



4

From the monuments of the Nordic runic series of the Migration Period

i) Bracteate (escort coin) of Vadstena, Ostrogothia. The head of the "man", the son of God, Tiu, Tyr with the "bull" and the woodpecker (or raven?), the escort bird of the winter solstice in the horn. Around it the "sacred row", the long runic row of 24 signs, with the old atlantic-nordic, cultic invocation formula of Sig-Tyr: lu(w)a tu(w,a "two-fold", "two-times." - 2) Redrawing after Stephens. - 3) The runic series on the Thames knife. - 4) The row of runes in the tomb of Kylfer, with the heading "sucus" - "this (the) sacred (row) is" or "sulius", the ancient cult formula with the name of the water of life "sul -" (or "sal")

used, old ^-sign M (No. 3) was put, to delete (pp. 231, 337, 342-43, 349) and in place of the later "dag"-sign $\text{M} \rightarrow$ to write the older form of "two thorns", "two half-rounds", or "two triangles", Q D⁸⁻⁸ <1 >²⁰ to restore the complete agreement. This agreement proves that the Creto-Minoan and Creto-Mycenaean cultures contain strong North-Atlantic relations, the last manifestation of which is that viking voyage or voyage of peoples of the "Sea Peoples" around the middle of the second millennium BC.

And further we can state that from the inscription of la Madeleine up to the long runic series of the migration period over a period of more than 10000 years a continuity of the third part of the "sacred series" results, which has been preserved only in the north up to the younger Iron Age. The fact that only the north still shows this continuity at the beginning of our present yearly counting, but it is not preserved in the Mediterranean alphabets any more, proves the development-historical absurdity of a southern, Mediterranean origin of the rune writing for the so much time and confirms the descent of the Greco-Italian and Phoenician writing from the north-Atlantic.

This is also proved to us by the already mentioned Latin name of the alphabet *elementum* (cf. 61. hand, l-m-n, "ele-

p. 439), whose relation to the formula *l-m-n* was already recognized earlier. The letters *l-m-n* j h_{anc} smitte ~~are the tenth to twelfth of the old Latin alphabet of twenty letters. If one~~ deletes the secondary character Z. Either a mutilation of the younger 24-series of the South-Atlantics or a handing down of the old Arctic-Nordic 20-series is present here. But no matter whether 20 or 24 letters, the formula *l-m-n* forms the *middle* of the series.

We have determined earlier (pp. 560-562) the meaning of the formula *l-m-n*, actually "two hands", then "the number" and later the "border", the "stair", the "border way", a meaning which is also present in the Greek name of the alphabet *stoichos* (see p. 440). "Two hands" (*l-m-ri*), or the "hand" (*Z-w*), thus formed the "border", the "parting number". With the above also determined alternation of "four" and "five" in the writing and meaning of the sign for "hand" and "year quarter" it results therefore that in the respective divorce of the Arctic-Nordic or Atlantic-Nordic year, that is in the year division, "the number" was 5 and 4 or 2x5 or 2x4. There was the half of the year, there were inserted the five or four leap days, either in midsummer (summer solstice) or midwinter (winter solstice). We have to put therefore for *l-m-n* 10 or 8 as number

next to 5 or 4 for *l-m* "hand", and further the "middle", the "border", the "divorce".

The "hand" forms therefore the "divorce", the "border". Since now the Greenland Eskimo, the Old Norse and the Old Irish have handed down to us the formula *l-m* for the hand beside

(germ. *mund*, lat. *manus*, etc.) (pp. 560-562 and 484), we have the certainty that the Latin *l-m-n*, the middle, *limes* and *manus*, of the "sacred series," and as the name of the alphabet, *elementum*, is of *North Atlantic origin*.

We hold in these three letters an ancient, highly cultic formula of the Atlantian-Nordic, respectively Arctic-Nordic language and writing "literally" in "hands". Both in the Arctic-Nordic year of the "ten" or "two-ten" counting, in which the "hand" (= 5) and "two hands" (= 2 x 5)-division are contained, as in the North-Atlantic year counting of the "four" and "two-four", this formula forms the year division in the square, as in the half.

In the long runic series, the formula *l-m-n* is at the end of the "third cardinal direction",

in a not immediately recognizable dissolution and reversal. First we must⁵⁸⁶ remember that in the Atlantic-Nordic languages *m* and *k* alternate, thus instead of the connection *l-m-n* also *l-k-n* can occur. The *-k-* (*-ku*) formula now forms, so to speak, the subdominant of the whole "third cardinal direction": *» b-r-ky M M k-m (-)*, *f* l(-k), n-k* (later *"-k-*), *Ä so, su* (alternating form *koy ku*) *y M t-k* (later *d-g*). As we can see, the compound M T still contains the formula *m-(n)-l*, the compound *f* >0<* the phonetic value *l-n-k* or alternate form *l-n-m*. The connection M fr originally M *f* m-ly* we already got to know earlier in the Orchomenos-series; the formula *l-n-k* as name of the "reindeer" and "elk", later "buck" (ibex, antelope), we will be able to prove further below still in an inscription of Mas d'Azil. Both the symbolism of the Nordic staff calendars, which show the "hand" and the "stag" ("="elk") in the same place, as that of the Nordic "escort coins" (bracteates) of the Migration Period, which depict the "one-handed god", the *tiu, ti + ury* with the "wolf" and the "stag" with the antlers of the tree of life (bracteate of Snydstrup, Atlas fig. 236), where he is called the *alu laukar* or else the *linar laukar*; the *hagaluy* the "hag-god", the *tau* etc., as well as the eddic tradition of the one-handed *assy* the Tyr, the son of god, who at the end of the year has only one "ZXwff", while the other is in the "snake", the "dog", the "wolf" 0 A etc. - all these details confirm the relation of the "hand" formula and the hand symbol to the year division of the winter solstice. Therefore, we will find for the word "hand" the same phonetic values as for the "snake", the "dog", the "wolf". The ideogram of the "two snakes"⁴⁴, the sign "year" §, phonetic value *g-r*, as winter solstice *k-r*, presupposes a reversal form *r-g* (*^g*) or *r-k* (*l~k*), which we could already sufficiently prove: got. *alhSy* angel- Saxon. *ealhy* old Saxon. *alah* "temple"⁴⁴, altlit. *elkaSy* "alkas" "y" "sacred grove"⁴⁴, actually the "place of worship enclosed by a circular hag or a circular stone setting"⁴⁴, lat. *arx* "castle"⁴⁴ and *arcus* "arch"⁴⁴, the Germanic "*B-urg*" etc. The formula *r-k* (*l-k*) presupposes however again a change form *r-m* (*l-m*), which with relationship to the "snake from the reason"⁴⁴ 0, in the old-Nord. *orm-r* "worm"⁴⁴, "snake"⁴⁴, old-Saxon. althochd. *Wurm* from *urm* - is present.

Thus the same descent results for the word "hand" and "dog" "y the *k-n* respectively the *h-nHerbindung* with wintersonnenwendlichem Ablaut *u-ay* for *l-m* "hand"⁴⁴ and *r-m* "snake"⁴⁴, like *l-k* "wolf"⁴⁴ altnord. *ylgr* "wolf"⁴⁴, *altind. vrkaSy* awest. *vehrko* "wolf"⁴⁴, alban. *ul'ky* altbulgar. *vluküy* lit. *vilkas* etc.

And therefore on the Nordic escort coins (bracteates) the "wolf"⁴⁴ or "dog"⁴⁴ is often represented with snake-like body.

We know from the investigation in these two last sections that in the old-stone-temporal Atlantian symbolism, that of the Franco-Cantabrian circle in Europe, as of the Sahara-Atlas area in North-Africa, the "hand" appears at the fl -sign, in the "cave"⁴⁴, at the "bull"⁴⁴, older "wolf"⁴⁴ (dog); that there the son of God has only *one hand*, the five intercalary days, that he is the "hand-god"⁴⁴ (p. 552). Still in the younger Stone Age this is Atlantic-Nordic tradition, as the Athermak inscription of El-Hösch has taught us (text fig. 61 and text fig. 29 respectively). The circuit in the midsummer, in the yearly division or yearly middle of the summer, as it was common on Iceland in the Saga time¹, and in the *Orme-Maaned*, the older Danish *Madke-Maaned* the "worms"⁴⁴ (snake) month, the old Swedish and

¹ *Finn Magnusenx* Specimen calendarii gentilis veterum Gothorum, Danorum aut Scandinavorum. Edda Rhyth- mica seu Antiquior. Pars III. Havniae 1828. n. 1005 ff.

Icelandic *Sölmánadr*; "solar reversal of the original Hand, l-m-n, "elementum" and the middle of month", is a late innovation, which means a relationship and is strikingly⁵⁸⁷ reminiscent of the process of the so-called "Germanic sound shift", with which we will deal shortly. 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 of 30 nights each, while the winter half also contains six months of 30 nights each.

As a nice proof for the later Germanic yearly symbolism here again those two in text Taf. III (No. 55a and 55b) are mentioned here again. That the Twente gable signs show the tree of life and yearly cycle symbolism, was already noted in the previous section and will be further explained in the atlas on the basis of the photographs themselves. A form like text Taf. III, No. 55a still visibly joins the "midsummer poles", the midsummer trees of the Nordic Bauemstab calendar (No. 54), which show the symbolism of the division of the year $\$$ with the two turning suns, the sun of the ascending and the one of the descending half of the year. In the sign 55 b, which leads instead of the two suns the right cross of the year middle at the cross beam of the sun scales, under it the sign $\$$, highest and lowest sun, between which the painting cross X appears, is above, in the center, the *sign of the hand* attached!¹

Only a consideration of the original relation, the switching of the "hand" or "5" in the winter solstice, as well as the cult-symbolic basis of the Atlantian language, which is based on the cosmic experience of the year-god, explains to us that otherwise puzzling sameness of the etymology of *hand* and *dog*, the root words *ka {ha}* or *ku* and *lam* or *lum* ("hand") and *ul-* (/*-l-) "wolf". And for the ancient tradition, which is here again present, we may again refer to the midsummer sign of the Skadinavian peasant staff calendars (text plate III, no. 52), where the erected double axe sign X (the lying M is the sign of the winter solstice or midsummer, see text fig. 54) carries the sun or year circle. It is the same sign which still survives as the gable sign of the Lower Saxon farmhouse in Westphalia, among other places (Atlas Fig. 2343) and which, enclosed in the year circle, is still popular in the Yoruba script of West Africa as *lum* "year" (Text Plate IV, No. 116).

From the middle of the year, from the division of the year and its "hand"-formula remained for the Atlantischnordic, especially for the North-Atlantic Italic the *l-m-n formula*, as the name of the script-

¹ Here I would like to include the notorious find of Glozel, whose mass falsifications probably took place in connection with a small core of genuine finds, in order to be able to exploit the thing commercially. The case is probably similar to that of the Cerro de los Santos statuettes and the Sardinian idols, except that in Glozel the number of genuine finds is disproportionate to the vast number of fakes. The international commission of investigation (Rapport de la Commission Internationale, nommée par le Bureau de l'Institut international d'Anthropologie - Amsterdam, le 24. Sept. 1927. Supplement à l'Anthropologie Nr. 10-12, 1927, p. 27) also recognizes as genuine that pit which is reproduced in Atlas Fig. 2587-2587 c. It is of oval shape and is of a very small size. It is of oval shape, laid out in the form of the CD sign ("year") by means of dry-stone walling, and oriented exactly south-north. The floor contains a pavement of sixteen rectangular burnt clay tablets (the number of signs of the North Atlantic "sacred series"), which are in the sequence 14-24-34-44-3 + 24-1. In the center, thus from east to west, lies the largest row of four plates, of which the second from the left (west), thus the eighth from above or the ninth from below calculated, carries a *hand representation* (atlas fig. 2587 c). So the hand forms here also the half, the middle, the border, the divorce. On the basis of these conspicuously correct cult-symbolic details I am also inclined to consider the pit as "genuine". Its chronological determination (whether still Neolithic?) should be quite excluded due to the destruction of the site, by the burials of "finds" made for the purpose of falsification. Perhaps the pit is significantly younger, but still pre-Celtic.

Sign row, of the *elementum*, of the "Alpha-prayer", which contained the holy signs of the yearly course of the Son of God, the "Year-God". As a North-Atlantic tradition, as a spiritual property of the Tuatha peoples, the formula *l-m-n* must also be provable in the middle of the Nordic "sacred series". In fact, it is also preserved in the name of the "Ilge", the "Elk-Segge", the Tree of Life of the 15th rune of the long "Futhark" of 24 signs, which is displaced and was once Midsummer sign in the Elk or Ren Age. Its sound values have been determined in the previous section (pp. 317-24) as *l-g*, or *Z-w*, *r-m* ("-"): as Zbez. *r* = 2 and *m* "man" *Y* (alternate form to as 15th rune) and therefore = 3 (as the sign that is *Y* and *rh*, in the Skadinavian and Icelandic Bauem tradition of the 16. and 17th century still read "Tvemadr" [two people]), it polyphonically still contains the value 5. The phonetic value of the following, 17th rune *h* is in Atlanto-Nordic also *n*, which also results in the connection *l-m-n*. Also this younger place of the hand formula, in the midsummer, could be proved therefore in the Nordic runic series as a later element. And it is certainly no "coincidence" that we find this fact still confirmed in a runic manuscript.

In that important sequence of the codex Leidensis (text fig. no. 44, p. 451) the formula *l-m-n* *r* + appears as the sixth to eighth sign of this "short series" of 16 signs, thus forming the "border", the middle. Extremely valuable is the form of the *m*- or "man"-rune in the short, nordic series, 9 it is the year division ideogram, the "year"-sign, the hieroglyph of the "man" as "year"-god.

62. the Atlantean In the formula *l-m-n* is the whole linguistic mysticism of the Nordic race, the great mysteryNordic cult formula ,

Z_w . "aes year of God as the moral world order contain. The stem *-Z-* means "God", "light" and "two", "twofold" (*lu[w]a* bracteate of Vadstena and generally Polynesian = "2" or "twofold"); *-m-* "man" and "three" = *Y*, therefore *Z+w* = 2 + 3 = 5; but *m-* also means "mother" - "water", like *-n-* "mother", "stone", "God" (at the beginning); *m-n* likewise "man", the one born out of the "stone", the "mother-house"; *l-m* and *m-n* also "hand", but *l-m-n* "two hands" or - in the twelve-calculation "two (*-Z-*) remain" (*m-n*): Latin. *maneo*, Greek *menō* (péva)) "to remain", *monē* (p.ovf), the "remaining", Old Ind. *man*[^] awest. Old Pers. *man-*, Armenian *minam*, Irish *ainme* "patience", Kymr. *anaim* "wait", "stay", "stop"; - thus the whole final formula of the South Atlantic calendar reform: "ten" - "two stay" - "hand"; - further *m-n*: the "thinking", for the "man" (*m-n*), Old German. *Mannus*, old Ind. *Manu(s)*, is here reborn and endowed with thinking (*m-n*), as with the "speaking" of God, who according to Atlanto-Nordic tradition creates by *thinking* (*m-n*) (p. 312), Old Norse *munr* "spirit, life", Goth. *gaminfi* "to consider", *muns* "opinion", *munan* "to mean", "to think", "to remember", Old High German. Old Saxon. *minna*, Anord. *minni* "remembrance, recollection, memory, memorial drink", Anglo-Saxon. *myne* "sense, intention", *gemynd*, Old High German *gimunt* "memory", Irish *menme* "mind", "sense", Old Ind. *mānyate*, *manuté* "thinks", *manas*, *manah* - "sense", Latin *mens* - *mentis* "thinking faculty, reason, sense kind", *memini* "I am mindful"; Lithuanian *atminfis* "memory", Old Lithuanian *miniū*, Lithuanian *menū*, *minti* "remember" etc.

Here in the place of rebirth, where the *m-n*, the "man", the "son of god" and the "children of men" are reborn and receive *m-n*, the "life", the "spirit", the "reason", is the cosmic place, where the "secluded souls" *m-n*, lat. *mUnes*, the "good spirits" (Lat. *mUnus* "good") are in the "earth-mother", the "human-mother", Lat. *mana* (next to *mammd*), Old Norse *mona* "mother", New Greek *manna*, Small Asian *mēnē* (Mfivi)). There is the "stone", the "mountain", lat. *mons*, kymr. *mynydd*, körn, *menit*, breton. *menez* "mountain".

The Greenland Eskimo's "/-^-" formula, *tel-lima* "5" and *tel-limen* "10," is based on a later prefix of -/- "god," also in the form *t-t* or *t-l*, *t-r*, which denote simultaneously the "thorn god" and the "division," in the newer Greenland Eskimo *tatdlimat*, Labrador, Makenzie Riv. *tallimat*, North Alaska *tüdliman*, South Alaska *taliman*, Asiatic, *tadlimat* = "5."

If we draw the Atlantic diagonal according to the Mande languages of West Africa, we find *telema* "summer" and *tolomi*, *tolmi* "to turn around," thus the "solstice time," *tele*, *tili* "sun, day," Vai *tala*, *tara* "to tear, divide" (cf. Sumerian *tar*), Mande *tala* "to divide, half," *terango* "axe," Vai *su-te* "midnight" (to *su* "night," cf. Sumerian *fI A su*, etc.); Manda *ti*, *te* "middle," *te*, *tade* "to break," "to rise," to erect, *suge tēde* "sunrise."

The "son of God," the "dying one," at the end of the year in *l-m*~ ("), Yoruba *Ium* "year" (cf. the related Yoruba sign for "dying" (*bwü*) and "being" (^), text Taf. IV, nos. 114-116) is the "lame", Old Norse *lami*, Old Saxon *lamo*, Anglo-Saxon *loma*, Old Frisian *lom*, *lam*, Old High German *lam* "weak", "feeble", Old High German *luomi* "tired, limp"⁴⁴, Swedish *loma* "walking with a slow, heavy step". That it is in midwinter in the "division of the year", "split", comes from the Middle Lowl., dialectically Lowl. *loeme* "hole hewn in the ice", Middle Lowl. *loemen* "spoil, destroy", Old Prussian *limtwei* "break", Irish *laime* "axe, hatchet", Old Norse *lemja* "smash, paralyze". The *l-m* "hand," the Old Norse "wolf's limb" of the Son of God, is also preserved in Middle Low German *lerne de*, "mutilation, paralysis," Old Frisian *lemithe*, Old Norse *lemd*, but especially in Middle High German *lem(e)de* "paralysis, mutilation," "mutilated limb"⁴⁴.

There, where God's son is the *l-m*, or according to the determined sound change law, the *l-k*, lat. *lumen*, *lux* "light"⁴⁴ and Old Norse. *ljöme*, Old Saxon. *lioma* (root connection *l-k-m*, see p. 583), the *Luki*, *Loki*, the *ul-ka* etc., there he is "in the waters"⁴⁴, in the "lagu the leohto", in the "shining lye"⁴⁴ of the sea, according to Abecedarium Nordmannicum. The formula *l-k* is thus still preserved in the name of the Z-rune *f lagu*, originally *la-ku*, whose meaning as "salty sea water"⁴⁴ we have established above (p. 583) and which is likewise preserved to us in the Latin *liqueo* "to be liquid"⁴⁴, *liquHre* "to make liquid"⁴⁴, *lix* "lye"⁴⁴, *lixa*, *llmen* "water"⁴⁴, "clear water",⁴⁴

It is the "water of life"⁴⁴, the "mother water"⁴⁴, the "house of the depth"⁴⁴, of the winter solstice, there where the "border"⁴⁴, the "divorce"⁴⁴, the "year division"⁴⁴ is, where the Latin-Germanic *limes* (crossway, rain, borderline) is as Latin. *limus* "soil mud"⁴⁴, Greek *leimōn* (keqidv) "wet meadow"⁴⁴, Homeric *limnē* (Mpvī) "pool"⁴⁴, "pond"⁴⁴, "lake"⁴⁴.

But there, where the Son of God and with him the "light of the lands"⁴⁴ has entered into "the waters"⁴⁴, the "sea"⁴⁴, which now becomes the "shining lye"⁴⁴, there he has arrived at that cosmic place, where the "tree of life"⁴⁴ "grows"⁴⁴, where his "roots"⁴⁴ X are, in the "wood"⁴⁴, the sacred grove, Old High German *loh*, *loch*, *leag*, Middle Low German *loh*, *lōge*, *läge*, *ley*, Middle Low German *loo*, the "forest". *loh*, *loch*, Anglo-Saxon. *lēah*, *leag*, Middle Low German. *loh*, *loch*, *lōge*, *läge*, *ley*, Middle Low German. *loo*, the "forest clearing", lit. *laikas* "the free"⁴⁴, Latin. *lucus* "grove"⁴⁴, Old Indian. *lokā-s* "clearing" etc.

It is the solution of that riddle of the equation between the words for "tree"⁴⁴, "wood"⁴⁴, "forest"⁴⁴ and "water", "bog"⁴⁴, "lake"⁴⁴ etc. in the Atlantic-Nordic languages (p. 352).

According to the law of syllable inversion of the solar words, we must find the formula *l-m* and *m-n* also in the forms *m-l* and *n-m*. The former is our "Mal"-sign, the crossed, double /-sign, which we found earlier in the series of Orchomenos, at the same place of the f-rune, as Uratlantic inheritance. The "Mal"-sign, X ® El * X, the "et-maal"-sign (p. 472), where the new counting of the year (*sint dem male* - "before times"⁴⁴ - "after times"⁴⁴) begins, is the "recognition sign"⁴⁴, the "goal"⁴⁴, the "border sign, the "time"⁴⁴,

Old High d. Middle High d. *mal*, "distinguished point", "sign", "point in time", "section", "change of time", Middle High d. also "boundary sign", Old Saxon *māl* "sign", Anglo-Saxon. *mal*, *mal'* Old Norse *mal* "measure", "sign" "point in time", "time", got. *mēl* "point in time", "part of time", "time", plur. *mēla* "letter sign", "writing", got. *meljan* "to paint with black color".

There, where the "paint" sign is, there the division of time begins, *there the series of characters begins*! That it is the winter solstice is clear from the goth. *meljan* "to paint with black color", Greek *melas* "black", Lat. *meins* "black", lit. *mēlynas* "blue", *mēlys* "blue dye", Old Ind. *mala* "dirty", *malinā* "dirty", "black".

In all the Atlantic Norse languages, the root syllable *-m-* has the meaning of "measure", "center", "place of judgment", "mother tree", "man" in the compounds *m-l m-t-l* (*m-th-l*, *m-d-l*) or *m-t-r* (*m-th-r*, *m-d-r*), to which we will return later.

Especially important here again is the evidence of the place of judgment, the place of *meal*, Old High German *mahalstat*, to Old High German *mahal* "place of judgment," "court assembly," court hearing," Anglo-Saxon *mal*, *mal*, "speech," "case," Old Norse. "case," "contract," "faculty of speech," "voice," "speech," Goth. *maj>l*, "place of assembly," Anglo-Saxon *mapel* "assembly," "speech," Goth. *mapljan*, Old High German *mahalen*, Anglo-Saxon *matt'elian*, Old Norse *mala* "public speaking."

The reversal formula *n-m* is present to us in a quite characteristic word type, which clearly shows the relationship to the winter solstice, year division, to the beginning of the year. As we have learned to know the *r-m*, alternate form to *l-m*, as Germanic *rim* "number, row, order" (p. 560), so the formula *n-m* as inversion of *m-n* has likewise the meaning of "count", "order", Latin. *numerus*, Greek *ana-nemesthai* (dvavépEö^at) "to count up, to calculate", *nemō* (vépw), "to divide out", *nomos* (vop.og) "law", *nomisma* (v6p.iöp.a) "custom", "custom", "institution", ir. *nos* "use".

There, where the "number" is, the "law" of the rotation, of the cosmic course of the year, the "distribution" is located, in the winter solstice, the "human" (*m-n*) is born and the "name" (*n-m*) is given to him, according to which he has passed through the "turn of life", that is "turned around" to the new life: Gothic Old Highd. *namo*, Anglo-Saxon. *noma*, Lat. *nomen*, Old Ind. etc. *nāman* etc.. "name".¹

Here also belongs the name of the second mythical "king" of Rome, *Numa*, the "lawgiver", "orderer", whose name was already brought together in old attempts of interpretation with Greek, *nomos*. He is the one distinguished by wisdom, piety and justice; from him comes the establishment of worship customs, the cult.

It is a characteristic phenomenon of quite late historical epochs, in which the knowledge of the ancient tradition of the cult customs which *have become in the course of the millennia* has long since *become obscured*, that the attempt is made to collect and preserve them when they threaten to disintegrate completely in the culture of miscegenation. Then their "invention", their "foundation" is brought back to gods, divine heroes, deified princes, who, on closer examination, always prove to be humanized embodiments of the "Son of God" of the old Atlantic-Nordic folk religion.

We will deal further with the mythical "kings" of the Romans and Italics of the series *Janus-Saturnus* and *Romulus-Remus*, *Numa-Tullus* in the next section "Son of God". Here only the striking fact should be pointed out that the "twins", the "two men",² See also what has been determined about Sumerian *pa*, alternate forms *gis-pa*, *mu* as "man", "lord", "great", "high", "tree", "wood", "fire", "sky", "year", and "name" (p. 234 and p. 491).

in the "trough", the "tub" (= "crib", "tree trunk" etc.), in the "water", at the "stone", are found and "nourished" by the "she-wolf" 0 A ("Z-, Z"- kii). The mother is the "Rhea Silviat" a manifestation of the "Mother Earth", called as "Silvia", "the one of the wood", "of the (life) tree", as the already discussed *Silvius*, the successor of *Julus* in "White Land" (*Alba*), is the "forest-born" (p. 266). And as Lavinia, the mother of *Silvius*, is named as the wife of "Aeneas", so the Rhea Silvia appears as the daughter of "Aeneas". Here everything is mythical-symbolic and nothing is "historical".

The "twofold" (*r-m* -f- *r-w*, alternate form to *Im*) precedes the *n-m* (Numa), the holy "order". Of all things, the *Numa* is also the one to whom the tradition attributes the reordering of the calendar: he would have added the two months of January and February, the months "two remain", to the old ten-month year. Thus remained in the Roman calendar the tenth month, the old winter-solar month of the Arctic-Nordic year, of the Son of God f Z- (*ti, tu, ta*) in A A u, ku, etc., the *t-k*-, *t-h*-, *d-g*-, *d-k*- etc. Month M, also received as "*Decem*"-ber as the month of July. That this old ten-month-year should have had only 304 days, is a misunderstanding of the darkened tradition of the Roman late time.

If we now take the sequence ° Remus - Numa - Tullus, we get the formula

-----h *n-m* + *t-l*, which is the complete winter solstice formula of the year- *r-m* discussed above. ends, where the "warlike" Tullus, the *t-l* (*t-r*), p |> is the "thorn-god", the "year-splitter", the later sun-hero, who "fights" with the "snake", the "dragon", the "hellhound" A.

The *n-m*, the mythical Numa, is therefore the regulator of the "law" (mainthingstätte in the winter solstice), the "order", the "number".

The formula *l-m-n* respectively *l-k-n* with its inversions *l-n-m*, *l-n-k*, which contains the name of the 63. age of the "hand-god" at the end of the year, belongs to the "Ren"- or "Elk"-age. We have l^{m n} formula already been able to determine this from the representation of the Son of God in the winter solstice, the *alu, lua*, with the "hand" in the "wolf", on the Nordic escort coins, the bracteates, (Snydestrup, Atlas Fig. 236), where we have often seen him associated with the *l-n*, Z-Z> formula ("linar laukar"). We became acquainted with the name of the "moose" as a tree-of-life bearer in the previous section in the treatment of the *l-k*, *l-k*, Z-^ series of the *il-gi*, *ir-mi* (11) rune of the "moose sedge" (cf. p. 317 f.).

Now it is extremely important that in view of the communality of the words for "elk", 64. the inscription to the "Ren", "deer" and "buck" (ibex, antelope, etc.) in the North Atlantic languages and d'Aril° and Ent- influenced by them, we find in the find of Mas d'Azil a representation of an ibex.) in the North-Atlantic languages and d'Aril° and Ent- those influenced by them, is preserved for us in the find of Mas d'Azil a depiction of an ibex origin of the Z- and "-", with the name of the animal in a binding sign, in twofold repetition,^{sign} next to it (Atlas Fig. 4474 and the pictorial supplement No. 19 A, No. 3).

First, the name of the "horned one" in the Atlantic Norse languages: it has an *l-k* (*r-k*) and an *l-n* compound. Probably the *l-n* compound was originally the feminine form ("-mother"), Old Norse *elgr*; Old High German *elaho*, Anglo-Saxon *eolk*-, Greek *alkē* (ἄλκη) and Latin *alces* borrowed from Germanic; lit. *ėlnis* "moose", Old Slav. *jeleni* "stag", Russian *oleni* "deer" (according to Russian folk belief, the sun runs across the sky as a fiery stag, "olēni")¹, Old Slav. *alnii*, *lanii* "hind", Old Pruss. *alne* "hind", Lat.

¹ See the Russian tradition from ZZ/a-Hirsch, p. 319.

alnis "elen"; Cymr. *elain*, Gaelic *Ion* "elen", armen, *a* "hind", Old Ind. *èna* (**elna*) *antelope*" and *rcyas* "antelope buck".

The formula *l-k* and *l-n*, in the connection *l-k-n* or *l-n-k*, presupposes an alternate form *r-k-n* or *r-n-k* or their inversions in the Atlantic-Nordic languages, which we will then also be able to prove in the names of the whole genus of the "horned ones", elk-deer-bulls-dogs. The inversion form *k-r-n* is still present in our "horn" and the name of the Ä[^]zz-animal, Old Norse *hreinn*, Anglo-Saxon *hrân* etc..

As for the inscription to the ibex of Mas d'Azil, as indicated in text fig. 63, the linking sign can still

be resolved into the characters handed down in the Nordic runic series, namely **1 J** (*l-n-k*), or **1 J** + (*/-ĕ-*) in left-handed writing; vocalized, the formula would be read approximately *el-na-ka* or *el-ka-na*.

As the attentive reader may already have noticed on the basis of the observation of the previous script tables, a peculiar, highly ancient feature can be observed in all Atlantic script systems of the Mediterranean basin and its hinterland: that is the *reversed writing of one and the same character*. Thus, for example, we have Text Taf. VIII for the downward turned writing of the sign **f** A etc. for the older layer everywhere the sound value *u* (*ku, su, ur, ul, lu* etc.) could determine, while the upward turned sign **U V Y Y K 1** etc. in the old Egyptian as in the Nordic runic series still has the &z sound value (old-Nordic. *kaun*, Anglo-Saxon. *cén* etc.).

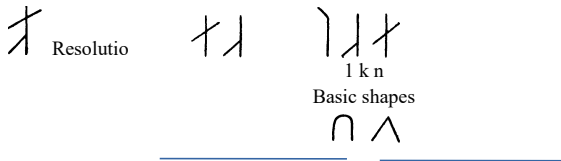
So we find likewise in the Nordic runic series for the sign **X**, the "root" of the "year"- or "tree of life" **)(**, which is identical with **A A** respectively **A 0** (text fig. 26), the sound value *yr* as ablaut to *H ur*; thus "-vowel, on the other hand for **Y** as alternate form of (15th rune), the **il-gi, *ri-gi, *ir-mi(n)* etc. signs (cf. p. 317 f.), the **Z** vowel value: for **Y** is the upper or summer part of the year or life tree (text plate X), as the whole sequence of rune signs nos. 11-16 of the second "gender" of the "long series" still has the **Z** vowel value (p. 511). Completely correspondingly, the Cypriot syllabary still gives the same **Z** vowel value for the sign **Y** (" ^Z) and "-vowel value (*lu*) for the sign **H**, in which the resurrected Son of God is in the winter solstice, the (**J** or **U**) (Text Plate VIII, nos. 88 a and b, Text Plate I, no. 63). In the Rhaetian, which is the permanent tradition of the Old Stone Age Atlantian writing, with the landscape and temporal intermediate stage across the Western Alps (rock inscriptions of Grimentz, Valais, pictorial supplement no. 19A, nos. 4-5, see p. 384, **1_** = *il[u]* or *il[a]*), we find the downward turned sign **J** of the inscription of Mas d'Azil both for the phonetic value " as well as for /[^] correspondingly in Old Indian still **L = A** particularly beautiful example of that cult-writing and cult-language continuity is offered again by the "escort coins", the Norse bracteates of the Migration Period, which represent the *Tiu, Tiur, T(it)ur, Tyr* etc., the **P D** and **f ft** of the Neolithic inscriptions on cult stones of the Western Alps (Atlas Figs. 4605-4606), still mention as *alu, al, la, lu(w)a* and once (Bracteate No. 94 Thomsen, Mus. Copenhagen, No. 78 = Atlas Fig. 254) still write **f*J, il(li)** or **al(la) 4- ul(lu)**.

I will come back to the law that the relevant inflection of the sign conditions its vowel sound value in the series of the year-round ablaut *a-e-i-o-u* in a moment. First, we will briefly discuss the origin and history of the *k* or *g* and the *l* sign, with reference to the inscription of Mas d'Azil and the name of the "Horned One" as a winter solstice symbol.

As we have seen in the individual sections of the main section XII (nos. 40-59) of the second part

will see, the name of those symbolic animals of the sun houses of the year-god with regard to the winter solstice house is always somehow composed with the sign HAH and its sound value *u, ur, ul, ku, su, un* and so on. Because each of these symbolic animals of the "sun houses" (= constellations) was as winter solstice symbol once in the β , in the "loop" of the winter solstice. We will see that these sound values connect the total name series of the "horned ones", Ren, elk, deer, bull, ram etc.. From the β or its angular spelling A arose both the sign for *u or #* (or *a*), the vocalic sound values of the winter solstice, as we have seen in Text Plate VIII, and the consonant signs for *r* or *Z*, *k* or *g*, *s* or */* (for which later Atlantic-Nordic $\ddot{A}$). The list in Text Fig. 63 still clearly shows the common origin of the characters for the *k* or *g* and the */* sound, which cannot be separated from each other in the various Atlantean daughter writing systems.

Mas d'Azil



To distinguish from the β A *k* (w) etc. character, one leg of the */* character was shortened, resulting in the character β bezw. 1 to β or β bezw. β to p. But also this reform attempt has not been able to extinguish a decades-old cult writing custom: for we see the (β), *] (p) etc. sign appearing again for the *k* or *g* sound, as text Fig. 63 (Messapic, Ancient Greek, Libyan, Numidian, Lihyan, Sabaeen, Ancient Ethiopian, Ancient Phoenician) teaches us.

Any uncertainty about the origin or meaning of these cosmic-symbolic 38 ^{Wirth}

Sign is excluded by the fact that the South-Atlantic writing of Arabia, the Thamudic and Safatenic, the annual circle, grave circle or grave house hieroglyph Q □ as an alternate form to the H A signs with g phonetic value drove, the Lihjan, Sabaeen, Old Ethiopian, on the other hand, the H- sign, while the Old Libyan, in the Neolithic megalithic tomb inscription of Er-Regima (Bengasi), unites the sign *1 with the tomb-house hieroglyph □ to a linking sign (text fig. 63)?

It is therefore also to be assumed that the so-called "Semitic" phonetic value for the ^-sign *gaml*, *geml*) Syrian *gāmal*, Hebrew *gimāl*, originally denoted the tomb house formula *k-m-l* (cf. p. 368 f.), and only a very late oriental folk etymology identified the sign H A with the camel hump and transferred the phonetic value of the sign as animal name. With the ^-sign preceding it, the second sign of the so-called "North-Semitic" alphabet, which represents the "two bow"-, "two mountain"-sign m resp. B or & resp. £ of the winter solstice, *bēt* (Z-), the "motherhouse of God", or its cleft form (!) etc. (Text Plate VI), the (1 A ^-sign forms the full formula *b-g-m-l* (p. 368). Before, as the first sign the *al-pa*, the 'alf the "god-lord" of the winter solstice, stands in the "bull", after the Babylonian calendar reform.

As we will see in the section "Son of God" and "Thorn-God", the Z-sound became the designation for "God" and "Light" and was as /-sign, *1 or "1, the ideogram of the "thorn", the "hoe", that of the hooked stick (later with stone point, stone thorn), the symbol of the "thorn-god" of the yearly circle-splitter from whose sign in the "right"-writing of the wood-scoring the other "thorn"-sign (axe, hatchet-sign) |> became, which in turn was identical with the other ideogram of the shafted stone axe |-, which is preserved to us, like |>, in the Old Stone Age symbolism of the winter solstice cult caves of the Atlantians in connection with the Ren and "bull" representation (pictorial supplement 20, no. a and b). Correspondingly we see in the ancient Greek beside the A and or P sign the I- appearing as alternate form, which in the Cypriot Syllabary still has the value *ta*: it is the first part of the Atlantean-Nordic *t-r* formula, *tur*; *tar*; *thar* "god" and "thorn", of the god-son name of the winter solstice.

There in fl A, where the "hand of God" is, is the son of God, the "thorn God", the year circle, grave circle, grave house splitter. Only if one knows the cosmic cult symbolism which is the basis of this inseparable intimate connection of phonetic and written characters, it becomes understandable why also in the so-called "North Semitic" series of written characters, the "Alpha- bet-gaml", the characters and phonetic values for g and k and / occur as alternating form. For in both the k-g and Z clans (text Fig. 63) we see the ^a character Y K etc. appear as alternate forms. The Vai script, for example, shows both as Y for Za. The so-called "North Semitic" name of the ^ sign (already discussed in Text Fig. 30), the "*kaf*," Greek. Z^/a sign, means "hand," "palm," like the preceding *jöd*, *jöd* "hand," which in "South Semitic," that is - the South Atlantean scripts of Arabia, is written not with the North Semitic hand ideogram but with the sun sign of Gourdan 9, thus *ipd-kaf* = "sun-hand," as in Gourdan 9, equals oy or Y-

The name of the Z-sign is in the North Semit. *lanid*, Hebr. *lā/mād*, Syr. *lā/madh*, Greek. *lab da*, *lambda*, Ethiop. *la^ lā%i>* and contains the Atlantic-Nordic /-^ formula for "hand" known to us (p. 560). Where the "hand" is, there is the "thorn", the year division, there is the ¹ D. Vita Zanoni: L'iscrizione di Er-Regima (Bengasi). Atti della Pontificia Accademia delle Scienze. Nuovi Lincei. Anno LXXX (1927), p. 261.

"thorn-god". And it might be also a darkened tradition that *lamād* is explained with "ox thorn" (= atlantic "bull dome"), like *aleph* with "ox". The pure tradition is still taught to us in the entries of the South Swedish rock drawings, where the "thorn god" is represented, in the right hand the stone hammer or the stone axe (later bronze axe), while the left hand is wide open, or the sun Q lifts up (Atlas fig. U2, compare text Taf. Illa, no. 98, Atlas fig. 113, rock drawing of Kinnekulle). For there, where the circuit of the five days is or God's son has only "one hand", there the year-splitting takes place and the resurrected, born again son of God lifts up the new "light of the lands". Therefore also in the early bronze age rock drawings of Laghi delle Meraviglie (Sea Alps) the sign of the "two thorns" 4h of the two bronze axes appears, on the left and on the right adjoining the ^-sign of the "two hands" u, between which the Son of God is represented in the right cross attitude + (= "middle of the year") (Atlas fig. 120). In the so-called "North Semitic" or Old Phoenician "Alpha-bet", which in truth is a vestigial hybrid of the Neolithic Atlantic Amuric script and the Bronze Age Atlantic Sea Peoples script of the 2nd century BC. is the ^*kaflamd*^y the "hand-thorn" formula, with the following *mem* "mother-water" and now "fish," "snake," forming the middle of the series of scripts, which are then followed by *semk*, *samk*, Hebrew *samāk*, the "tree of life," and 'ain "eye," i. e. i. e., "sun," "sun's eye," "light," "eyesight," and *pe* > *pā* "mouth" ("opening of the mouth," text Plate II, nos. 116-119 and text Fig. 48) follow. *The whole winter solstice myth is thus actually in the middle of the fahresreihe*, while the beginning of the "alphabet", - as we shall see in a moment, - still corresponds to the Nordic "Futhark", the runic series. This points both to a composition from different components, and to a later shift of the original sequence in the old Phoenician alphabet, as well as the fact that the "Hand-Dom" formula, in connection with the "Mother Water" and the "Snake", the "Snake", the *l-m-n* formula, that is - the *switching*, appears in the middle of the year, while the Old Stone Age Atlantean cult symbolism expressly confirms that the switching takes place in the 0, in the "Mother Cave", the "Snare", "Snake" of the winter solstice.

These individual examples may suffice to show the hopeless confusion of tradition in this supposedly "North Semitic" series of characters, and how far this series of characters is from the archetype of the Atlantic "sacred series," to which all Mediterranean writing systems can be traced.

That the beginning of the so-called "Old Phoenician" alphabet still has the North Atlantic basis is made certain by the finding of the inscription on the sarcophagus of King Ahiiram of Byblos from the 13th century BC. We now know that the Old Phoenician "alpha" sign is a cleft form of the Tree of Life sign (Text Plate II, No. 81 and Text Fig. 60). The beginning of the "alpha-bet" was therefore originally written m resp.

a, that is - *al-pa* or *al-fa* "God-Lord" in the "two mountains", in the "mother house", the „grave house". For the second sign, the old Phoenician *bēt* "house", is a split form of the a or ^-sign (Text Taf. VI, No. 74, cf. No. 28-29), *as the other half of which the following third sign A "gaml", "geml\ is to be regarded**, both signs together form the grave or mother house formula *b-g-m-l* (p. 368 f.). The third character *g* is therefore a late insertion, originally also phonetically not belonging here. The sequence was originally >| K H or X K H <, that is - the fourth sign, the "thorn" < *delt*, Hebrew *dalāt*, which got the allegorical, derived meaning "door", is the Atlantic-Nordic <| >, the winter-sun- 38*

¹The Babylonian seal cylinders show the winter solstice house, the "house of the deep", "in the waters", the *gate of the yearly entrance* also between the two "thorns" c|p, as we have seen in the previous section (p. 224-225). And the South Atlantic script of Arabia (Thamudic, Safatenic) offers us as alternate form also accordingly the sign and (compare section "thorn" and "dome-god").

The *d-l* formula is the Atlantean-Nordic winter-solar Ar, AZ, the "Dom"-formula > **thur*; **tar*; **tkar*; of the "thorn-god", of the **tu-ul*, **ta-al* or **tu-ur*; **ta-ar*; **tha-ar* etc., that means originally - "god" and "thorn", "god-thorn", "thorn-god". In the North-Atlantean Aries-age version the new god-formula **as- f*., the cleavage form of # or \$ bezw. is still added to it, and the formula appears as f>£ "thorn-god". The beginning of the Norse runic series is thus *Yβ P h* as the cleavage form of ^00^ bezw. \$. The formula **as- *fa* (for older 'cd-fd), β *ur* (splitting formula of β β *b-r-k*, *b-r-k-m-l*, **bur-kuml*), Ar, *th-r* (alternating form to AZ, *th-l*) "thorn", thus literally corresponds to the beginning of the so-called "Old Phoenician" series of characters, with the difference that the runic series has preserved the =j= *pa* or *fa*- sign of the ram age as winter solstice and beginning sign and the so-called "old Phoenician" alphabet has replaced this sign either reactionary by resp. or had transferred the phonetic value of the hieroglyph of the "God-Lord" with the ram (lamb) on it.

The emergence of Let us now turn to the history of the emergence of the younger *k* and the *n* sign, yo unger *k* and. T M , , A .. XT 1 A

sign of those two other signs of the inscription of Mas d Azil. Beside the sign β A bez w. A A or its inversions, there is a second sign for the guttural sound in the Atlantic-Nordic writing systems, the J or K or *Y* sign, which is part of the + or \$ sign. For the illustration of its emergence serve the scheme set up in text fig. 64.

We have discussed in the previous section the meaning of the "fourfold knot", the "four loops" NW NO. knowas an ideogram of the course of the year through the four points of the solstices

learned. We have seen how it is the symbol of the "Son of God", also of the later, Nordic "white Christ", who wears it on the chest and that the pagan as well as Christian-Germanic symbolism connects it with the sign of the tree of life and year, the son of God hieroglyph (cf. p. 274).

If one examines the long runic series now in detail, the fourfold "loop", "snare" or "serpent" can still be determined exactly in the arrangement of the signs, like their sound values, as text fig. 64, no. a shows. On the sacred axis of the highest and lowest light NE-SW, summer solstice rising and winter solstice setting, stands in the long runic series the sign \ or \$ and the alternate form h, the tenth and eleventh rune, which were already discussed by us in the previous section (Text Fig. 25, p. 287) in connection with the snake ideogram of the 16th rune, which stands in NW (Text Plate X).

First, concerning the tenth runic sign \$ or +: it has the phonetic value *n* and the name Anglo-Saxon. *nyd*, *nead*, *nced*, *not* identical with *nied*, *néd*, West Saxon. *nyd* "need, necessity", Old Norse. altirl. *naudr*; later *naud* "need, compulsion", Leiden Hs. *naudr*; Abec.

¹ See the "Dom" sign > respectively <j at the end of the series of Orchomenos (Text Fig. 61, p. 581), which can be derived from <f> as well as from X.

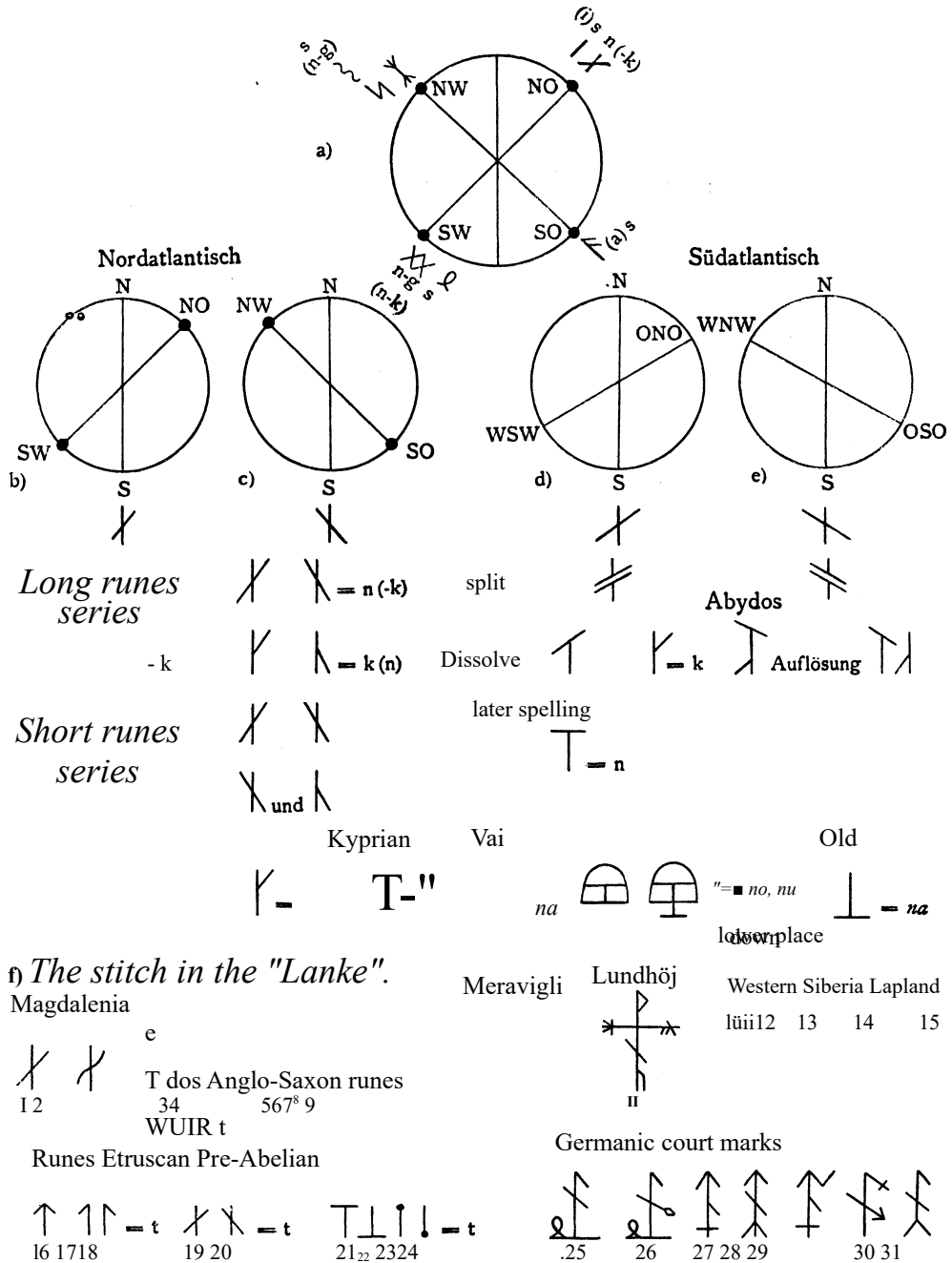


Fig. 64

Norm. *naut*. But as can be seen from the old-Skandinavian names handed down from Bure and Stjernhelm, in the vernacular a double name was still attached to the sign: .2Voth enta Äbst (Bure) and "2Vod enda Äbst" (Stjernhelm), i.e. consonant values *n-k*! Now, since every solar formula in the Atlanto-Nordic languages "necessarily" has its inverse form, the compound *n-k* implies a form *k-n* and the same is identical with the word "*knot*", as others have already rightly assumed: Old Norse. *knutr* "knot", *knyte*, "cloth knotted together at the four corners", angels. *cnotta*, Old High German *chnodo*, Middle Low German. *cnode*, *knutte*, etc.; without the -*£* syllable: Latin *nödus* "knot," Old Ind. *nāhyati* "ties, knots," Old High German *nuska* "coat buckle," etc.

The following eleventh rune | *is* called *is*> which was brought in connection with "ice" by later folk etymology, but in reality *is* the summer-sun-usual ablaut form to the winter-sun-usual *#j-form "God" standing in the southeast, which originally stood as | *as-* (*un-*, *an-*) in the winter solstice, in the H, as the monuments have taught us. The tenth and eleventh runes together give the same phonetic value as the 22nd and 23rd runes >o< Ä *n-g+s*, which stand at the other end of the diagonal. How the *n-g-connection* got into the winter half, but the "-^"-connection into the summer half, will be discussed below. The formula *n-k-s* resp. *n-g-s* -is the name of the "snake", in Old Indian as *nṣṭgās*, in the so-called "South Semitic" as *nāhas*, in Assyrian with reversal *sahan*, the snake deity of Dér, the city of Anus. Another inversion formula is the Germanic name *S-nake*, anord. *snâkr*; Anglo-Saxon. *snaca* and *snacu*, which must have stood also necessarily once in the "long rune series". Because the formula of the one half of the year must be the inversion of the other. So one of the two rune names of the large diagonal NO-SW \$ I *n-(k)-s* and >OC 5? *n-g-s* must have stood also once in the inversion as *s-n-k* or *s-n~g*, whereby the "-^" formula is originally the winter, the *n-g* formula however the summer.

The summer sound value of the snake as life-bringer is still preserved to us in the Germanic descent designation -*ing*, while the winter-sun-turned-A in the North-Atlantic was *unku* (*onko*), *anku* etc., which we will get to know as life-bringer, as *ankh*, also in the old Egyptian still (see section "snake" and "n-k").

The 16th runic character h, the snake ideogram, which is in the NW, also bears the name *nahas* "snake" in South Semitic and, as we have determined in text fig. 30, nos. 42-53 (p. 329), is of South Atlantic origin.

As we see, all four points of the painting cross of the solstice points have in common the j-sound value as designation of the "snake", which at the same time contains the name of God as "house of God". We have seen that in Sumerian the sign HA, the winter-solstice "loop", "snake", "serpent", has also still the sound value *su*, while the inversion V i^m Kyprian is called *sa*.

Text Fig. 64, No. b and c now shows the origin of the "-rune which is a connection of one of the two diagonals of the summer solstice painting cross with the axis S-N. Also the alternate form of the £-rune KK reveals itself as a part of the \$- or +-sign and thus also certifies the original, connected phonetic value *n-k* or *k-n*, which also appears in the name of the £-rune <, Anglo-Saxon. *cen* "Kien" (Kienbaum, Kienfackel), Icelandic *kaun* "lump", "swelling", originally "bend", "curvature" f] A is preserved. That the £-("-)-rune stands with the (^)j-rune in the southeast, in the light rising of the winter solstice, between both the fc-rune, originally written O or O (text plate X), points to the *s-k-n* (*s-h-n*)-serpent as God's light bringer. Is also the Assyrian *Sahan* called the "Lady

of life" and carries the j^rZ-snake rune in the NW on the tree of life, in the variant known to us from text fig. 30, nos. 43-44, also the sun, seed, fruit hieroglyph.

Also the later forms of the short runic series, K = n and K == k, as cleavage forms of the compound J K, still show the conscious origin of the *f rune and its phonetic value *n-k* or *k-n* respectively *n-g* and *g-n*.

So this is true for the North-Atlantic "-^ signs. For the South-Atlantic ones, a different development has taken place.

First of all, it must be recalled again what we have already discussed occasionally in Text Fig. 58 (p. 560 f.) in the treatment of the North and South Atlantic calendar reform: the solstices are shifted further west and east, thus lying approximately WSW-ONO and OSO-WNW, whereby the two connecting lines intersect the axis at a less sharp angle (Text Fig. 64, nos. d and e).

The difference from the North-Atlantean writing is that the South-Atlantean "split" along the transverse stroke (WSW-ONO): the lower part became the "-sign, the upper the ^-sign, as the scheme under text fig. 64, no. d -e shows. In later times, the oblique spelling, which the pre-dynastic linear script still exhibits (Text Fig. 64, Abydos), was gradually equalized until a T-like sign emerged. The Kyprian *na* (text fig. 64) still shows the old cleavage of the transversal stroke. We find the character *na* in the inversion in the Old Indian (a fragment of the older, South Atlantic basic layer of the Old Indian script!) and in the doubling in the Vai script. Extremely important are the Vai signs *no*, *nu* > thus the winter-solar ablaut forms of the "-^sign, which show this latter both in the Cypriot-Indian form, as in the Vai form, in the O-bow. The meaning *no*, *nu* is then also "below, lower place".

The old-Atlantean sign *n-k* (*n-g*, *n-h*) has thus been preserved most clearly in the north, in the Germanic runic writing, while the South-Atlantean writing and the later Mediterranean writing systems abandoned it and show instead the h-sign in different spellings.

How old the tradition of the Ingväonian culture is here, on which the Anglo-Saxon rune series go back, proves the comparative compilation in the text fig. 64 under f. Already in the Magdalenien no. i-2 (inscription of Rochebertier, Atlas fig. 4469) a writing with a straight cross stroke (no. 1) and a "snake-like" curved cross stroke (no. 2) occurs. We find the same alternating forms in the Anglo-Saxon runic series: besides the forms with a rectilinear cross stroke (nos. 5 -6), we can find those with a curved "snake" cross stroke, no. 7 (Cottom Ms. 4^o . Domitian A 9, Hickes Thesaurus Vol. I, p. 136, Stephens I, No. 9), No. 8 (Hrabanus Maurus), No. 9 (Wiener Codex No. 64, Grimm "Über deutsche Runen", Taf. I, No. 1).

Important for the proof of the continuity of the sign + or \$ is the fact that it is preserved among the characters of the Neolithic pottery of Tordos (Transylvania) (text Fig. 64 f, No. 3-4). Concerning the history of the j'-sign, we will still briefly discuss its use as a cult symbolic sign. The further treatment of this symbol, in connection with the monuments, must be reserved for the section "Son of God".

When the Son of God has arrived on his yearly course in the southwest, in the /-^-formula of the "sacred series", the 21st-22nd rune f* >0< (text plate X), there where the "slope", the "bend", the "fish-water", the "shining sea-water", "Iagu the leohto" is, where the last or *eighth* part of the North-Atlantic yearly division begins, the winter night part

before the winter solstice, he is the dying one, the Vedic *Mārtānda* (pp. 570-571), and, according to the general Atlantean-Nordic cosmic parable, receives *the stab in the "lank"*, in the side. This "stab" is the sacred yearly diagonal, which connects the place of the deepest and highest light of the yearly visual circle, as already briefly stated in the discussion of the Pueblo calendar (p. 252).

If we now look at some of the most important cult-symbolic monuments, the Western Alps, so rich in Stone Age-Atlantean-Nordic traditions, in the Early Bronze Age rock drawings from the Laghi delle Meraviglie (Sea Alps), text Fig. 64 f, No. 10 (Atlas Fig. 1023 a) offer us an important proof: it is the year circle with the cross of the center 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 representations of the Atlantean-Nordic grave house symbolism that in the "mother house" is the "crucified one" -f, the "man" Y (Text Taf. III, nos. 106, 109, 110, in, 113, 115, 99-101; TextTaf. V, nos. k, l, r, s; 22, 24, 46, 47, 119, 120, 122, 169-172).

The miraculous representation of the "Crucified" from the passage tomb of Lundhöj (text fig. Ö4f, no. ii), in which the Tree of Life JK is also inscribed, has been discussed in text pl. Illa (no. 99). It is followed by the Lapland house marks (Text Fig. 64f, nos. 12-13) as an old-Germanic, old-Tuatha or North-Atlantic loan property, which form the direct link to the West-Siberian rock drawings (nos. 14-15); the latter were also mentioned in TextTaf. Illa (nos. 112-113). Here, too, we are confirmed that the one who receives the "Lankenstich" \ receives (the turn of the sign or + depends on right- or left-handed writing), the "lowering", the T or T is, the one who goes to the middle of the year +, to the year division (D. In text fig. 55 we have mentioned those peculiar phenomena in the North Atlantic Italic alphabets, which transferred the phonetic value of the Son of God, the TT * (*tf, tiu, tu* etc.), to the + bezw. \$ and T bezw. or τ and *, a process, which can be explained only from the cult-symbolic affiliation of these signs (text fig. Ö4f, nos. 19-24).

As the very last cult-symbolic transformation of the North-Atlantean writing a similar process can still be proved for the saga-time, which still possessed the no longer understood cult custom to draw the death-consecrated or dying with the Ger T^{zu}, like the likewise no longer existing tradition of the god T" who stands at the "wind-moved" (Ä) year-tree in the winter solstice, wounded by the Ger T, "he consecrated himself" (Hovam¹ 139). In that epoch of the younger runic writing the hieroglyph of the "one-handed god" *Tyr* whose completely obscured myth the Edda also still transmits, appears in the split form l (no. 17 or 18): the sign has become "one-armed" and appears as turned form of the /-sign | *. In the "Abecedarium Nordmannicum" even F stands for *t (tiu)* as well as for *l (lagu)* (Atlas fig. 4688, cf. p. 453).

With consideration of this last, still cult-symbolic character emewing, the beautiful Germanic house marks No. 25-31 become only fully understandable to us. The first two are of Anglo-Saxon origin, namely from Norwich in England (No. 25 - Homeyer, Taf. V, 145; No. 26 - Homeyer, Taf. VII, 250, the latter a seal from 1532). They both confirm in sign polyphony that when the "one-handed god" has reached T^{zum} b,^{cr} receives at & the engraving in the "lank" (text pl. X). From the late medieval to modern house marks only single ones are mentioned from the abundance: No. 27 (Lübsche collection, Homeyer, Taf. XIII, 41), No. 28 Oldenburg (Homeyer, Taf. IX, 43), No. 29 Hans Rogge, Hamburg 1418, No. 30 Lud.

Lindemann, Westphalia (Friedländer, no. 142), no. 31 Cologne Cathedral, Interior. The form of no. 29 is particularly noteworthy because it is the "one-handed" spelling of the Alemannic *Ziu-* sign of the alternate form to f and will be able to be attested by us more often in the medieval house and court marks (cf. Appendix to Part II, "House and Court Marks," Plate XII, nos. 60-64).

We have on the hand of the becoming and life history of the signs *Z*, *k* and *n* at the same time also the cosmic-symbolic sense of the *l-k-n*- and *Z*-"£-formula, as names of the symbolic animal of the winter solstice constellation or winter solstice house of the son of God -l-(*ul*-,*-lu*, *al*-, *-la*, *alu*, *lua*) with the "one" hand in *ul*, (*lu*), *ur* (*ru*), *ku* etc. 0, whose sacred animal is still on the bracteate of Snydstrup the "stag" with the "tree of life", where he is invoked as "*alu-laukar*", as *l-k* (Atlas fig. 236). But still on another bracteate, that of Börringe in Skåne (Atlas fig. 234), he is called *tanulu al laukar*. The *tanulu* is the son of God in the winter solstice *ulu*, the *ta-an(u)*. The first syllable *ta*, however, is known to us as the name of the moose from the Dakota (p. 94 and p. 99); as a name of God he still plays an important role in Polynesian: *Tane*, the son of heaven and earth, is, according to Maori tradition, the "Lord of the Forests" (Tanema huta), the preparer of the water of life and the creator of mankind (motifs: tree of life, water of life, generation). He belongs to that ancient Atlantean trinity, the three phases of the Son of God in the course of the year. His relation to the winter sun is still testified by the general Polynesian *tanu*, which means "to bury", "to bury", at the same time -but "to plant", "to sow".

The cosmic rebirth cannot be expressed more beautifully. And here we still have to remember that the son of God is *Tanu*, the one who hides in the "Tann", who is hidden in the mother earth, the *Ana*, *Anu*, *Tan(n)a*, *S-tanna*, whose meanings as "mother", "stone", "source", "well" we have already learned several times (p. 100).

The Arctic-Nordic, North-Atlantic and South-Atlantic, linguistic and symbolic traditions point together to the Son of God with the reindeer, elk, deer or antelope symbol, whose name was the formula, *l-k-n*, *l-n-k* etc., the Atlantean alternate- 65. monuments form *l-m-n*, *l-n-m*. It is now of greatest importance that the Stone Age epigraphy, the *zXhen*^{TUSW +Bnde}, written monuments finding, confirms us this connection again expressly (text Fig. 65).

First we return to the inscription of Mas d'Azil, which is written as a *linking sign*, thus must be a cult formula: because the origin of the linking signs is to be explained only from this point of view, as connection of the signs of a cultic word belonging together in certain sequence. An origin from the useful purpose, the quick writing or short writing, does not come into consideration here. It concerns exclusively cultic formulas. In the pre-dynastic linear script, too, all the linking signs are such formulas: their basis is *always* the cult symbolism of the course of the year. The binding sign will have to be resolved into *l-k-n* or *l-n-k* and shows the "Ren" or "Elk" name for the "Capricorn", which apparently is the Old Stone Age Atlantic-European representative of the Atlantic-North African "Ram" (see section "Ram"). It is remarkable that the sign is written *twice* (*lua tua*). That we find the "moose" name also for the deer, the reindeer and the antelope buck in the Atlantic-Nordic languages, we have stated nicely (p. 591). We will discuss in the second part, in the treatment of the

symbolic sundweade animals, the migration of the name of the "horned one", actually of the "two horns", through this whole group, so that we will be able to prove the same *l-k* (*l-h*, *l-g*) respectively *r-k* (*r-h*, *r-jf*) name and its inversion successively for elk, deer, bull, ram, ibex or antelope etc..

The Old Indian *èna* (from **elna* "antelope"), *rcyas* "antelope buck" is thus *confirmed* by the representation and inscription of Mas d'Azil *still for the outgoing older Stone Age*.

What great importance the name of the "Ren"- or "Elk-God" in the "Hag" H H, the "hag"-*"alu"*, has for the prehistory of religion and monotheism, we will learn in the next section. The *n-k* connection of Mas d'Azil we find again in the pre- and early dynastic linear writing of Egypt on a grave vessel of Abydos (text fig. 65, no. 2, resolution 2 a-2b); likewise in El-Hösch, the connection sign *l-k* (*ol-ku*, *ul-kii*) already known to us (text fig. 65, no. 3), which thus also corresponds to the connection sign of Mas d'Azil (no. i a + i c).

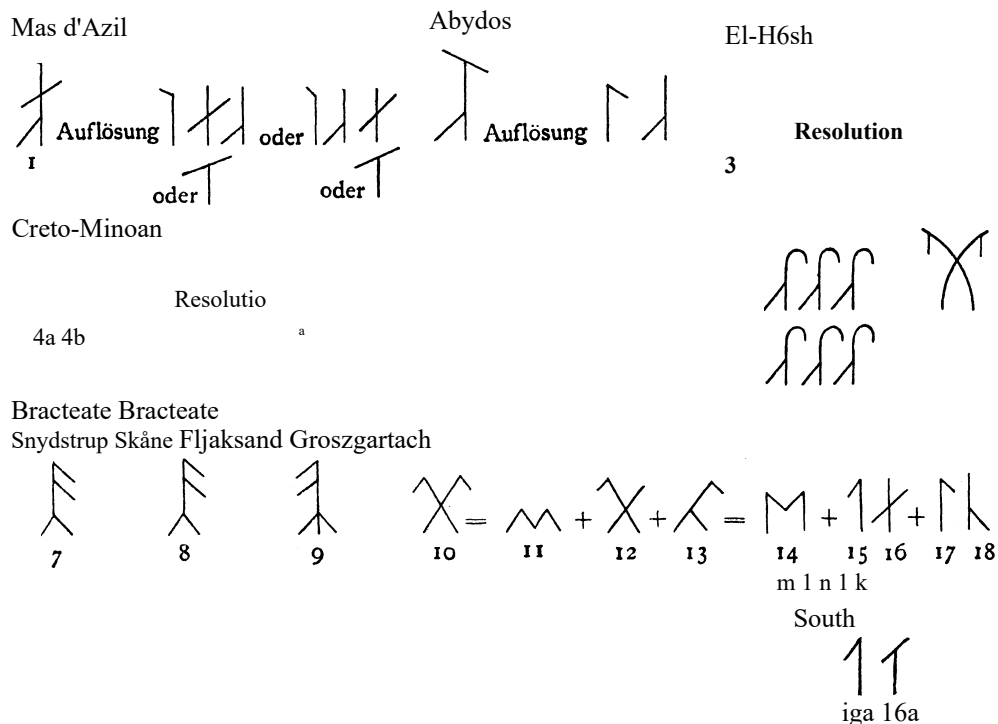


Fig. 65

The formula must have had a high-cultic meaning, because it always occurs as a *linking sign*, while linking signs are otherwise rare in the Aitsteinzeitlichen, southwest-European linear writing, as in the pre-dynastic, Egyptian linear writing.

We can observe the same in still later periods, among others in a funerary object, a clay sherd with inscription, from a Late Minoan cemetery of Erganos, text

Fig. 65, nos. 4a-4b (cf. *Evans "Scripta Minoa"* p. 101, fig. 45). The resolution would be a fourfold connection of the formula *l-k*, whereby possibly the third *l-k* group could also be addressed as the "Mal", which we already got to know in the inscription of the approximately simultaneous tomb vessel of Orchomenos (text Fig. 61, No. III, 2). By the way, the *l* doubled in "painting cross" form also occurs elsewhere in the Creto-Minoan linear script (text fig. 65, no. 6, cf. *Evans* p. 55, fig. 30). That the compound *f* J* was a special, cultic formula is evident from its *repetition six times* on one tablet (text fig. 65, no. 5, *Evans* p. 179, p. 120). Thus we touch again that ancient cult formula *l-n*, *l-k* ("Zwrar Zau^ar") of the Norse escort coins (bracteates), of which mention was made earlier, and to which we shall return in the next section. It is a blessing formula, which one gives to the dead with in the grave. Thus on a bone knife handle from a grave near Gjervik, Søndre Bergenhus Amt in Norway the 1 rune T appears ten times (Bugge I, 2, pp. 641-642). It is remarkable that in the grave finds, which show the formula "linar laukar", the word "laukar" *shows in different cases a binder rune*: so on the highly important bracteate of Snydstrup (Atlas fig. 236), which shows the *tiu*, the *alu* in the arm attitude, the right hand in the wolf mouth, before itself the deer with the tree of life and the inscription "alu laukar". The *k-a* is written as a binderune (text fig. 65, no. 7).

We find the same binderune on the bracteate from Scania (Atlas fig. 235), on which the *tiu*, the *alu* in that other cultic arm posture, the right arm raised, the left lowered, the posture of the *f*-une as the connection of the highest and the lowest light, is depicted and the *k-a* of "lau&ir" is again written as a binderune (text fig. 65, no. 8).

Finally, the horn handle from the grave of Floksand, Søndre Bergenhus Amt, Norway (Bugge I, 2, p. 649) with the inscription "lina laukara" uniting the *ar* to the binderune should be mentioned (text fig. 65, no. 9, atlas fig. 233).

This is an interesting example of the obscuring of a cult symbolic tradition. The formula *linar laukar*, "with linen and leeks", had to be written as a binding formula. The grave vessel of Orchomenos still knew it and wrote it *m-l-n-k*, as it is still called in the long runic series, and also designated with *m4* the life-awakening *leek plant*. the Homeric *molu*. Then the meaning of the formula darkened in connection with the dwindling of the knowledge about the origin and meaning of the "sacred series". The Nordic runic writing of the migration period still knows it, but no longer the cultic binder rune. So much was still known from tradition that in the formula "linar laukar" something had to be written with a binder rune. And so we see the binderunes *k+a* and *a + r*, which are not conditioned by space saving in the text, and otherwise the formula is expressed in the repetition by *I* b 14*. On the other hand, the *b 14* in "painting cross" form, which is still preserved for us in the occidental, *younger Stone Age* on a vessel from Großgartach (Württemberg) (Text Fig. 65, No. 10, Atlas Fig. 4662), thus far older than the find from Orchomenos, has also been preserved further north, in the Germanic house and court tokens of the Middle Ages up to the present: cf. Appendix of Part II, "Haus- und Hofmarken", Taf. 13 No. i-13, and as a particularly beautiful example from our older, symbolic folk art, the 16th century Bauemtruhe, on the front of which the painting cross *f* is nailed in with pins (Atlas Fig. 835).

That the double T written as a painting cross is actually the binderune of the formula *Z-*, *l-k*, results from the resolution (text fig. 65, nos. 11-18). And that with this resolution not any personal interpretation, no "secrecy" of the author in the

The fact that the individual linking signs were already proved by us epipaleolithic and Neolithic for the same formula: 12 = i and 13 = 3, proves that this is not a game.

The formula is the most luminous example of the permanent power of a piece of the spiritual heritage of a people and a race.

The individual The connected language, writing and symbol-historical investigation in this section iigen^b Remeu<iund ^as^{uns} taught that the uranium beginnings of the writing are to be shifted high into the Atlantic-older stone age back **In**schrit-**Br**wikstuck_{en}, whose temporal border would be to be set thus after the list in text plate IX beyond the 16th millennium B.C., because there already the "holy row" must have been present as fully developed. As our investigation in the second part will show, the individual layers, in comparison with the Mediterranean-Atlantic writing systems, can be still best exposed in the Nordic "long runic series" and the shifts of the respective winter solstice constellations can be also still best proved there.

Aries time:

✕ | § |
IO II 12 13

Taurus Time

16 17 18 19

i(ka)-ur - ra-ha

kag-alu n-k g-r

l-g (l-m-n)

^x *(n-g)*

Aries Taurus

Bull elk

Elk (Ren -deer)

Heifer Foal Bull Horse

Gourdan

20

21 22

>u ©Y

(Resolution)

20a 21a 22a 22b

Fig. 66

The above scheme gives the different signs of the Atlantic-Nordic ages as they are recognizable in the "long runic series". It is possible that the sign § originates only from a later epoch, like the other "split" or "halved" signs of the summer series § tf. Then H + would move closer together, since H is the split of _{HT} and this is the linear character for. Anyway, as we will see in the second part, the H sign H and the sound "kaku" ("haku", "haga", etc.) both take hold of the elk (stag), as well as the bull. The Hl sign, in which the is (cf. inscription of Madeleine, text Fig. 61, I), belongs to the "elk", "stag" symbolism.

The last version of the long series of runes is 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 winter solstice in the "two arcs", "two mountains", the "10" or "double-

Ten". For the ram age $\beta \text{ } \mathfrak{L} \beta$ (text fig. 45 a), split $|\text{s} \beta$, for the younger half of the bull age $\beta \text{ } \mathfrak{S} \beta$, split β respectively $|\text{>} \beta$.

As I suspect, each age has had *two* new winter solstice signs. The first half, where the sun left the old constellation to enter the new one, was expressed by the *split*, or *half* of the old constellation. Then, for the second half of the age, a new one was set up, because now the sun had completely passed into the new "house". This assumption would explain the fact that the sign H or $\mathfrak{H}$, the divisions of $\mathfrak{H}$ i, as phonetic value and symbol connects the "Elk" and "Taurus" periods, while only the $\blacklozenge$ sign was the new sign for the second half of the Taurus age. Therefore, for the Taurus name we will find both the Elk name *l-n-k*, then *k-k* (*k-h*, *h-k*, *h-g*, *j'k*) *j-h* etc.), *r-k* (*r-g*) finally *Z-r*, (*th-r*).

The Neufcdaktion of the Aries age pushed away the *t-r* (*th-r*) "house of God" and the */r*-god-name from the winter solstice. It stood now the *f-* in the *ur* (*ku* etc.). The *Z-r* sound, however, remained attached to the $\wedge$ -sign, the "thorn"-hieroglyph; the β *ur* was again placed in the second or first position, behind the new initial sign of the series $|\text{s}$ standing in the split, and in place of the β a new sign with a new name, the other half of the split $\mathfrak{S}$ -sign, was added to the $|\text{>}$, 4 or *as*- "God", so that the signs *P f*: now read "thorn God".

Now for the last, North-Atlantic redaction of the "sacred series", as it is before us in the long runic series, the peculiar thing is that it shows under the influence of the South-Atlantic calendar reform the sign of the "two bows", the "two mountains", in the west as the 18th rune, while it originally stood in the winter solstice of the Arctic-Nordic year and "two tens" $\beta \text{ } 0$ meant (pp. 572-73). In this place it still stands in the short runic series of Maeshowe (Atlas fig. 4689) $\beta \text{ } \beta$, likewise elsewhere in the short Nordic series, since the sign is the root of the tree of life, phonetically an ablaut form to *ur* β . Therefore, the winter solstice formula *A* β is equal to $\beta |\text{s} \beta$. Also the Graeco-Italian alphabet has preserved the memory of the sign of the "two mountains" as winter solstice sign. It stands in the erect writing *B* $\mathfrak{L}$ in the *second* place of the alphabet *f* $\mathfrak{L}$, thus corresponds to the old stone-age *n r n* (Text Taf. VI, No. 21-30). As already mentioned (p. 438), also on the Etruscan grave vessel of Formello above the first alphabet row is the formula *ur-ur*: While the continental North-Atlantean alphabets preserved the double β at the beginning of the "sacred row", this is lost in the long runic row, i.e., only the simple β is preserved, pushed through into the *beginning of the year*, where it should actually no longer read *u>* but only *a*, as the Iberian and the Celtic (p. 549 and text plate VIII, no. 51) still show it. In the long runic series, the θ ($\ddot{A}$, originally *so*) now moves into the end of the year, where the *u* had stood earlier. The double β was preserved only in the short runic series. The latter then also represents the old series of the *North Atlantic year*, however, in its preserved form completely transformed by influence on the part of the long series, while the *long runic series* must be of *South Atlantic* origin.

The beginning of the sacred series restored by me in the last half of the bull age (text fig. 66, nos. 16-19), shows the split $\wedge$ -sign with the one β ; further the old form of the *r*-rune, *ra* $\mathcal{Q}$ "light", "sun", "god", "light run", "turn", whose name is still contained in the later substitute rune *R r* derived from $\beta \text{ } \beta$ etc. *u(r)*: Anglo-Saxon. *?ad*, *rceda*, which originally did not mean "ride" but "wheel", Old Saxon *rathy* Old Frisian *reih*, Irish *roth*, Lithuanian *rātas*, Old Indian *rātha* - "chariot", two-wheeled fight.

wagen, latin. *rota*. The oldest representation of the ideogram is the pierced wooden disk as primitive or Urrad at the two-wheeled cart. From this it was transferred to the "wheel" of the "sun chariot" and identified with the Paleolithic sun and seed hieroglyph Q (compare section X (no. 24) the "celestial light signs"). Thus, "riding" will have originally meant "riding in a chariot." The two-wheeled chariots of the Bronze Age, which we know from the Scadinavian rock drawings and which are preserved to us as cult objects just in connection with the horse among other things in the cult chariot of Trundholm (Atlas fig. 3602, cf. section "The Horse"), remained in use in Britain as battle chariots until the invasion of the Romans, while they had already disappeared on the mainland. However, the meaning "wheel" is also a later one, dating at the earliest from the beginning of the younger Stone Age. The older, Atlantean conception has the Son of God sailing in a *ship with the sun* daily across the day sky and the night waters. Continental - Atlantean-Nordic origin is only the "riding" in the chariot. The overlapping of "drive" and "ride" in their meanings points to the ship conception as the original view of a people dominating the sea.

The oldest meaning of the formula *t-r-k* is "rotator" ("thorn") and namely the "thorn"-god (Z), who brings the light O (r) again in "rotation", he lifts up-"m:£z", *ra-ka Q* Y, with the "moved" hand.

As was noted earlier, each double sign forms a self-contained meaning by itself and each single sign again by itself and likewise with the next, the preceding and the following. This is the characteristic polyphony, the spiritual polyphony of the Nordic symbolism.

Originally the sign possessed the sound value *th-^* the aspiration, the breath sound of the sign f Z- which passed through the winter solstice. But in the connection ► H or ► U *tu-u(f)*, *tha-a(r)* it drew the r-sound to itself and became now the Z-r, *th-r*. Presumably, the character 0 *u* first borrowed its r sound value, *zr*, again from the *ra Q*. The original formula would have been *t-u-r-k* and *th-a-r-k*, which then became *tu-ur-ra-ka*, *tur-ra-ka*, *tha-ar-ra-ka* etc., as we will find out in the second part. The character 0 fell out of use in the North Atlantic script as a character and was retained only as a symbol. That the North-Atlantean cult symbolism knew the son of God with the "light-stretching" hand, the *ra-ka*, we could already determine several times from the monuments and we will be able to find out also in the next section sufficiently.

The oldest Paleolithic version of the *beginning of the "sacred series"*, namely of the second half of the Bull Age, is preserved in the fragment from Gourdan (Atlas Fig. 4467 - Text Fig. 66, Nos. 20-22), which has already been mentioned several times and which I resolve in Text Fig. 66, Nos. 20a-22b. That it is indeed a certain, cultic character sequence and not an arbitrary inscription, results from the fine writing of this fragment, a kind of capital script, in comparison to the linear cursive of the other written monuments of the Magdalenia, cf. especially the inscription of Rochebertier (Atlas Fig. 4469), of Crozo de Gentillo (Atlas Fig. 4470).

The inscription of Gourdan was my first attempt at a reading of the Paleolithic written monuments - as already noted in the previous section (p. 302). I read it *t-u{r}-ra-ka*. And with this formula as a working hypothesis, I first began to look at the "Iberian" written monuments. Because that it was about a cultic formula, was certain for me. Other contents, than cultic - or "magic", as the present embarrassment catchword reads

- these inscriptions cannot be. But if it was really about a cultic formula, then a preceding methodical investigation had to try first to determine what would have been preserved at the place and place, thus in the Franco-Cantabrian Atlantic culture circle of the Magdalenia and its radiation area on the basis of a possible ethnic continuity in the later tradition there. I looked therefore first the "Iberian" language monuments on it through and came in a grave writing on the woman name *urraca*, whose meaning is the same as the Latin *pica* "magpie", the female form to *picus*, our "woodpecker". The now pursued, cultic meaning of the "woodpecker" as an escort bird, the collected representations of this bird in the "Iberian-Celtic" cult symbolism opened me the riddle of the "holy row". About this in the second part.

To sum up, we can remark on the inscription of Gourdan that in this piece of bone described, as in that of la Madeleine, we possess a fragment of the "sacred signs" of the series of years, of the "alphabet" of the older Stone Age. While the fragment of la Madeleine contains the third part or final part of the series of the Ren or Elk Age, the fragment of Gourdan represents the beginning of the first part of the series of the younger section of the Bull Age.

It is also quite indifferent whether one puts the fragment ^{Heb} or. In both cases <bU we would have the bustrophedon notation before us, in the former case starting left-handed. Also it is indifferent whether we read ^>06 or. It could be only a difference in the vowelization; namely $\beta = u(r)$ and (J - a(r), but also still - u(f), as we have determined in text Taf. VIII. The different spelling, β or U, is based on the corresponding spelling of the "two mountains", which appear as $\beta\beta$ or UU. The reversed spelling of the "two mountains" UU is^{uns} particularly instructive preserved in the pre-dynastic linear writing of Egypt (Text Plate VI, nos. 54-58, cf. nos. 12, 63, 81, 82, 98, 102). It goes back to the ancient face circle notation and its transfer to the pole or stone setting: the signs of midwinter are the *lower*, the *inverted* signs of the yearly series, as the scheme in Text Plate X illustrates.

The two first signs of the fragment of Gourdan represent thus the cleavage form of the winter solstice formula $\beta^{\wedge}\beta$ or $U^{\wedge}U$. It is the "thorn-god" or (see text fig. 20, p. 224) *tu, tiu, thu, ta, tha* etc. in the β or U *theti-ur, tu-ur, thu-ur, ta-ur, tha-ur, ta-ar, tha-ar* etc., that is - the "thorn-god" (Ar, *th-r* etc.) of the runic series in the "Taurus", the β *ur of the* Anglo-Saxon runic series, or *ti-ur, ta-ur-* etc. (p. 94), the *ra-ka* ? or OY, the Atlantean-Nordic formula Y, that is - the "Recker", son of God as "thorn-god" with the light-lifting "right" (text Taf. IIIa, No. 98).

On the basis of this statement, the monuments, in continuity from the older Stone Age to the Migration Period of the North, must show us the following:

1. the "thorn god" with the β -bow or the "bull";
2. the "bull", the bull's head or horns with the "thorn" A or V (later axe, double axe, etc.), or the light hieroglyph Q, the god or year hieroglyph the "tree of life" and so on;
3. the Son of God with the light-"r eckende" "right" on the bull, the β n etc. sign, or the XH> the winter-solar sign of the older section of the bull age (text plate IX);
4. the Gottess ohn, the bull with the "ur-ra-ka" bird, the *picus*, the woodpecker, the escort bird.

We will learn in the second part of this investigation, which testimony here the monuments, as confirmation of the theoretical statement found above.

67. The question of the What now concerns the temporal sequence of the individual ages and their Stembilder animal symbolism, restoration of the individual Zeialterab-^{so} we still stand before an immensely difficult, extremely complicated task. The solution of constellations [^]tersynT [^] & ^{III}VOTESC can be also only a provisional one, whose supplement can bring only the ^{bolik} further, continued investigation.

Even if the Nordic rune series of the Migration Period, their signs and their names, show a highly ancient permanent tradition, as our investigation has already shown several times, it will not be possible without further ado to peel out the individual layers of the Stembild ages and their signs. The difficulties lie in the fact of the Atlantic-Nordic migration of peoples: it led through great time intervals over great distances, which partly brought a complete change of the environment, of the biocoenosis with it.

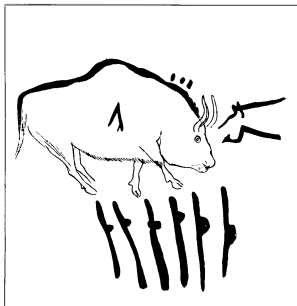
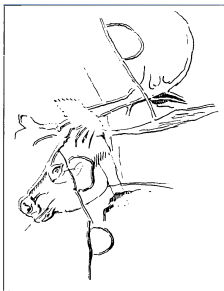
We know that the Atlantic cult caves of the Franco-Cantabrian circle contain certain cult-symbolic animal representations, which, however, are partly landscape-related, and are absent in a more northern, Arctic latitude: these include, for example, the feline, such as the cave lion (*felis spelaea*), the panther (*felis pardus*), furthermore the wild horse (*equus*), the primeval cattle (*Ur*, *Urstier*, *bos primigenius*), the bison (*Wisent*, *Auerochs*, *bos priscus*). Thus, for the Arctic-Nordic, older period of the constellation symbolism, we will probably have to put the musk ox (*ovibos moschatus*) of the present Arctic Eskimo area instead of the primal bull or bison, and the "wolf-dog" (*canis lupus*) instead of the cave lion or panther. It is striking that in Sumerian the sign A *ur*, in the variant text Taf. VIII, No. 148, has both the meaning of *dog* and *lion*. The "lion," however, is a Middle Eastern cosmic symbol, which was naturally still foreign to North Atlantic cult symbolism until the Migration Period. As already touched in section V (p. 32 et seq.), the lion in the ancient Egyptian cult symbolism is an animal which is related to the underworld or the world of the dead, cosmically expressed to the winter solstice, and has taken over the role of the "dog" as guardian.

Connecting links between an Arctic-Nordic resp. North-Atlantic cult symbolism, thus a not preserved older layer, and the South-Atlantic layer of the Franco-Cantabrian circle, have been only the *reindeer* and the *bear*, if one disregards the species difference and takes only the species "ursus" as a whole.

In any case, foreign to this older, northern stratum is the *steed*, the equus species, which has just been taken up in South Atlantic cult symbolism as a new constellation animal and apparently inserted between "Ren" or "Elk" and "Bull".

Apart from the confusion in the tradition, which the new settlement of the tribes of Atlantic-Nordic race and the associated emergence of new and abandonment of old constellations brought with it, we are still faced with the difficulty that in this later sequence of the zodiacal signs or constellations of the Zodiac, detached from the circle of vision, always the signs of the old face circle solar year are contained. They are the rigid or immobile terrain ideograms of the certain points of the visual circle, which designated the main sections of the yearly course. As such, the whole Nordic rune series, especially in connection with its *Arctic-Nordic origin*, could actually still be proved: *it has to do with any natura-*

PICTURE SUPPLEMENT XX



The winter solstice constellation animals with the split zodiac or "thorn" sign
in the Atlantean cult caves of southwestern Europe of the early Stone Age

i) Ren representation in the cave of Tue d'Audoubert. - 2) Redrawing of the Ren from Tue d'Audoubert.3) Bison-
bull representation from the cave of Pindal 4) Horse representation from the cave of Tue d'Audoubert.

The zodiac has nothing to do with the later Mediterranean animal or human representation, but contains only the signs derived from the ideogram of the Arctic-Nordic or North Atlantic division of the year, as shown schematically in text fig. 26.

As not originated from this year ideogram, only the *sig* or "snake" rune H or H and its alternate forms (text fig. 25) and the sun etc. ideogram Q or 0 could be addressed. Ideogram Q or 0, 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 symbolism, and had both possibilities of the time calculation for the year course and its sections: the face circle division of the sunrise and sunset points and the heliacal rising and setting of the constellations. In the new home of more southern latitude, on which the Franco-Cantabrian circle of the Atlantean cult caves is located, the use of the facial circle solar year had become practically impossible. Therefore it is abandoned and *remains instead only the calculation of the yearly course after the constellations of the ecliptic*. The more southern domicile has then brought in the course of time also the admission of new animal constellations for the "sun houses". This "Zodiac" fell in the race mixture of the Atlantean colonist peoples of the Mediterranean area and Orient (Egypt, Babylon) more and more to the materialization and lost completely the connection with the high spiritualization of the Old Stone Age "holy row" and its abstract-symbolic linear signs.

This process can have taken its beginning only in the outgoing older Stone Age, in the South Atlantic culture of the Franco-Cantabrian latitude, thus introduces the exit of the Atlantic-Nordic symbol and writing history, its last and youngest section. The history of those cult-symbolic animals as symbols of the "solar houses", the constellations of the Zodiac, shall - as far as it is relevant for our investigation - be discussed in the second part of this work. For illustration I would like to refer here only to some representations from the winter-solar cult caves of the Franco-Cantabrian circle, which are taken from the atlas.

Pictorial supplement 20 a. Ren representation from the grotto of Tuc d'Audoubert, with numerous incised t> signs (atlas fig. 4498 a), which are also applied in this cave at a horse (horse) representation (atlas fig. 4499 a = pictorial supplement 20 c). The signs are $Zw^r \#fA$ right directed, that is - it is the right half of the split year ideogram Q * 4k the /ZÄfÄ-wintersonnenwendliche, the *win-tar* (p. 163).

Pictorial supplement 20b. Bison representation from the grotto of Pindal. On the "bull" the A sign, below him six "thorn" signs, namely three F signs and three bezw. signs, in the "filled" writing. Also these are all again turned to the right. For the origin of the |> sign as alternating form to the |> and |> sign, which both were equated as ideogram of the stone axe shafted laterally at the handle, see text Fig. 26. One compares with the representation of the bison bull of Pindal that of Niaux (Atlas Fig. 4493 c), which shows the "bull" with the A sign on the body and the *small* horse behind him, or the bull with the "two thorns" c|b (Atlas Fig. 4493 f), or the bull with the X sign between the "two thorns" |>.

As already mentioned and in text Taf. IX, this \$ sign, respectively its cleavage form ►, was created in a younger bull age, which was caused by a South Atlantic calendar reform, probably as a result of the intercalation of the "horse" age between "Ren"- ("Elk"-) 39 Wirth

and "Taurus"-Zdaltar, was created (text fig. 66), for the winter solstice sign, the God-Sun-House with the "Taurus" taken, while the sign of the older Taurus age, the H sign, division form of FH, was. Originally the sign (j) (D 4^{usw} - like H or H n, respectively, was a fixed, immovable sign of the yearly symbolism, namely of the yearly division midwinter-midsummer, in particular of the winter solstice (p. 262, 301-302).

68. Let us now recapitulate the result of the investigation in this section, so **the experience in the Worldview of the** we can put the following principles for the prehistory of the languages of the Nordic race on Atlantic-Nordic*.

As far as the original language of the Nordic race could be discovered up to the younger period of the older Stone Age on the way of the connected linguistic, written and symbolic-historical research applied here, it proves to be the very own, spiritual *experience* of this race and is to be regarded as its *conscious, spiritual expression*. This experience is the elementary of the not "only nature-bound" man, but of a mankind, whose spiritual eye grasped nature, its environment, in the framework of the whole universe as an expression of a supersensible thought, the God-consciousness. This elementary experience of the rhythm of all happening, all 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 miraculous building of this language in its simple, natural structure grows and the signs for the phonetic and conceptual determination of this language arose. The name "elementum" for the "holy series", which is still handed down to us in Latin, actually says everything according to our today's evaluation of this word: we are standing here before the "elementary" of a uniform, human spiritual culture, which is still in the harmony with nature, universe and God.

And there will come a time when everything that had to be explained here in a complicated and extensive way will appear so "elementary" self-evident that one will no longer be able to understand how one could ever believe in any other origin of language and writing than from the highest experience of existence.

69. **The Laws of Now** As to the laws on which the structure of that primitive language of the Nordic race ^{^ker^ti^tisch^nordi-} is based, we may briefly repeat the following:
scher race j)ic Ursprache der nordischen Rasse, soweit wir sie für die ältere Steinzeit ermitteln können, (Summary) ⁴⁷

is a highly developed agglutinative language. It consists of monosyllabic root words, stems, which consist of *a* consonant and *a* vowel, as for example the Sumerian and Polynesian still show. While the consonant can change in the series tenuis - aspirata - media according to the law of the yearly sound shift, the vowel is subject to the same cultic law of the yearly ablaut, thus the vowel change in the series a-e-i-o-u.

The vowel can stand before or after the consonant, the consonant also between two vowels. This change of place of the vowel, the prefix or suffix is again connected with the cosmic law of *inversion* in the "holy year". The year of God consists of two halves, one of which is the inversion of the other: the one consists and arises from the other. *Thus, every word syllable has its inversion form*, which originally must have been connected also with an inversion of the meaning. In the history of words, the law of inversion appears most clearly with those words, whose

cosmic-symbolic relationship to the solstices of the year is still directly preserved

The law of inversion can result in a doubling of the consonant, which again can bring about a shortening of the vowel value of the syllable. We can therefore prove in the Atlantic-Nordic languages, for example, for the name of the "mother earth" both *uma* like *umma*, *ana* like *anna* etc..

On consciously cult-symbolic arrangement, no mechanical-phonetic cause, is based the change between certain consonants like *k* (A A respectively V Y) and *w* (A A respectively V Y) since both sounds are conceptually identical as parts of X and X.

The same change we can find on the one hand between *k* and *j* and on the other hand between *r* and *r*, which resulted in the course of the last period of the older Stone Age from the successively formed common values for the winter solstice arc fi A "(#), *ku*, *su*, *ru(ur)*. This sound change is thus closely connected with the *writing*; the sign H A etc. made a *different reading* possible, a difficulty which is still noticeable for example with the reading of Sumerian texts.

The change between *k* and *j* ON THE one hand results again in a change between *s* and *m*: we will therefore be able to prove, for example, the oldest name of the tree of life both as *m-m*, as *k-k*, *k-m*, *m-k*, *s-m*, *m-s*, *h-s* (*g-s*) and *s-h* (*s-g*) and so on.

In oldest language layers likewise the consonants *m* and *n* can alternate in certain, sun-using words. This is connected with the yearly division formula *l-m-n*. We can occupy the name of the mother earth therefore both as *w-*, as as trunk, the name of the year and life tree both as *k-m* as *k-n*, *s-m* as *s-n* and so on.

In general, the phonetic, purely phonetic alternation between *l* and *r* is valid for the older stage, probably still until the younger Stone Age.

Finally - *cultic language* and *everyday language* cannot be separated. The cultic dominates the total life. The experience of God is not only a "Sunday" affair, but the everyday life and workday is in the same way a sunny day, like the high-cultic feast days of the year. On every device, every object of this everyday and workday life, the light and salvation hieroglyphics of the year of God can be attached, just as these devices or objects themselves can be understood as a parable by their shape or use and receive a corresponding symbolic name. We saw this, for example, with the Arctic Norse stone knife with the lowering points, the Neolithic burial object of the North, the attachment of the Ingvaconian burial pole through the Migration Period to the present, which is still preserved today as the "Zfo knife among the Eskimo and once received its name from the hieroglyph of the Son of God as the "lowering" 'P *ul-*, *tu*, *tiu*, *tau* (pp. 90 and 540), as the "anchor" as + or X *az*" etc. in the same way with the respectively J, hieroglyph of the Son of God, the lowering himself in his winter night and Helfahrt of the winter solstice, was connected (p. 490 and 533).

Such names were of course fixed forms: the axe name *ullu*, *ulli* etc. was not subject to any further law of sound change.

The origin and the use of the writing with the peoples of Atlantic-Nordic race 70. To the *writing*- is based on the f/a, the cosmic rotation of the course of the year. The peculiar law of the change of the phonetic value of one and the same character is also based on this basic law 39*

If we look at the daughter script series of the Atlantic-Nordic original script series, both the Middle Maritime alphabets and the Nordic runic series, we notice the fact that the same character often occurs in reversed 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 character /k yr as an umlaut form to A 0 "r, while conversely the Y character as an alternate form to , phonetic value *zZ-, *Zr-, resp. *ZZ-, *rZ-, respectively, in the summer part of the year series, and corresponds to the Kyprian Y *ri*, but Kyprian conversely represents *lu* by the character H, in which the *ka* U is located, according to the Vai script, which expresses *nu* by the " character in the fl arc (text Fig. 64).

We find something similar in the Rhaetian script, which follows the Neolithic rock inscription of Grimentz (Valais) backwards in time (Fig. supplement 19A, No. 4-5): it carries the sign 4 for the Z as well as for the "-sound, corresponding to the Old Indian L while the Kyprian has here P = *li*, which in this position could actually only read *liu* (next to *lu* or *la*). Thus, in the latter case there is an obscuration of the tradition (see p. 592).

Apparently, the Atlantic script was originally *vowel-less*, a feature that still survives in the so-called "Semitic" writing systems, that is - the Oriental daughter writing systems. In fact, the "rotation" conditioned the vowel value of the consonant sign: the downward turned writing could express the *u* or # sound, the right turned one the *a* or ^ sound, the upward turned one the Z sound, the left turned one the 0 (or ") sound. Moreover, the phonetic shift could also be taken into account for the closure sounds and sibilants, insofar as the sign turned downward could express the voiceless closure sound, the one turned to the right the breathy one, the one turned upward the voiced one, and the one turned to the left again the voiceless closure sound.

As we have seen, still the Cypriot syllabary does not distinguish the voiceless and voiced and breathed sounds, but carries for *tenués*, *mediae* and *aspiratae* *one* and the *same* sign, which originally will have been the Zêw "Zr sign in the Atlantic-Nordic Uralphabet.

Since this reversed or inverted writing of the characters, which we can still prove in all older levels of the Atlantean daughter script series, had to lead to great ambiguities in the reading, it was later abandoned.

There remained two possibilities for an improvement of the phonetic signs: either to introduce independent signs for the voiced, unvoiced, and breathed final sounds, in which case the respective position of the sign could further express the vowel value - or to continue to use the same sign for the voiced, unvoiced, and breathed final sounds, but to endow it with a fixed vowel value, as in Kyprian. A third possibility exists, for example, in ancient Indian writing: each consonant sign has a vowel value *a* attached to it, while the other vowels are indicated by special auxiliary signs; syllabic vowels are also rendered by means of special signs.

That in any case the writing of the North Atlanticists, the Tuatha peoples and the North-Mediterranean writing systems of the Pyrenean peninsula, Italy, Hellas and Palestine, influenced by it since the younger Stone Age, won the vowel signs by the *splitting of the respective winter solstice sign*, as far as it concerns the vowels *a* and *e*, we have already been able to determine in text Taf. II we could already determine.

I hope to be able to treat this oldest history of the writing in a special investigation in another place, since its further pursuit would lead beyond the framework of our present representation. In principle, however, it can already be said here that the solution of many phonetically otherwise inexplicable laws of sound change in the languages of the peoples of Atlantic-Nordic race is to be found solely in the cosmic symbolism of their writing. *Writing and language history are inseparable here.*

Now, as to the result of this provisional investigation in relation to the previous 71. result of the etymological science of the "Indo-European" languages, the following *^*un of the original language essential deviations are revealed: Atlantic-Nordic
See breed in ver-

1. The ethnological delimitation of the linguistic field of investigation is abolished in the same way as the previous one. For the study of the original language of the Nordic race the comparative ^Btf< „IndoGermanii“ investigation of all languages of the world becomes indispensable, as far as in the history of the countries and peoples concerned the Arctic or Atlantic-Nordic cult symbolism can be proved somehow. For the hypothesis of the "ethnographic parallels" assumed earlier has proved to be untenable.

2. The assumption that this original language was formed from word stems, roots, consisting of a certain rigid consonant and a certain rigid vowel, is incorrect. Rather, in the original language of the various peoples of the Atlantic-Nordic race, the root words in question, as far as the final sounds and sibilants are concerned, will have existed *side by side with* both the voiceless, breathed, and the voiced form, with corresponding gradations of meaning. It is therefore by no means to be assumed that the "Indo-European", Greek and Latin *p* always appears in Germanic as *f* (or *£*), or that the Indo-European, palatal *k*, the Greek and Latin *k*, must become *h* or *g* in Germanic, but we will be able to determine in Germanic just as much the forms with *p* as in Latin with *f* or in Germanic with *k*, as in Greek and Latin with *h* and *g*, respectively, as we have already had the opportunity several times and will be able to prove abundantly in the second part.

3. The "Indo-Germanic", the solidification of the single phonetic stages of the occlusion sounds (*tenuis, tenuis aspirata, media*), connected with a fixed vowel, can have originated only with *South-Atlantic peoples, who did not* possess, like the North-Atlantics, still a direct relationship to the Arctic-Nordic year. The emergence of the "Indo-Germanic" is based on the lapse of the cosmic language symbolism of an Arctic-Nordic face circle sun year due to southern domicile of peoples of Atlantic-Nordic race on the latitude of the Franco-Cantabrian circle (p. 424).

4. Since, however, until the Age of Aries (=f) a common Atlantic-Nordic redaction of the "sacred series" is provable, writing and linguistic image are inseparable here, the emergence of "Indo-European" can only be assumed after 8000 BC. after the break off of that proven, common Atlantic-Nordic cult-writing and cult-language tradition, after the downfall of Mo-uru, the "motherland", "sea-land", "west-land", "occident", the Atlantic cult center. *The emergence of the "Indo-European" (better than "Indo-Germanic") would be therefore only for the middle Stone Age. As an area of origin only Western Europe (Northwest France?) would come into consideration.* From there the "Indo-European" must have radiated to the east, south and north.

5. As far as the so-called "Germanic languages" are concerned, an *equalization* has undoubtedly

in the sense of the "Germanic" sound shift determined by Indo-European studies. Its extent, however, is smaller than has been assumed so far; and likewise it will be allowed to be set rather late, probably only in the outgoing younger Stone Age or in the Bronze Age.

The question of the I would like to doubt here on the basis of the total result of the past investigation at all^{soo} *nische*° Lautver- whether we have to assume in the so-called Germanic sound shift a mechanically shifting sound change taking place. From a purely biological, life-law point of view, we must rather assume that those peoples of the Nordic race who remained in the original Middle Stone Age homeland and who were able to preserve themselves most purely as a race, must also have preserved the original language most purely phonetically. For a linguistic sound change, which would be a consequence of the changed place of articulation of the sounds, thus physically caused, could take place only by race mixture or change of the domicile, thus by intervening change of the environment and its conditions of existence.*¹ The latter circumstance may have been the cause of the second, Germanic or High German sound shift, when North and Northeast Germanic tribes from the "Waterkant" penetrated into the South and Upper German high mountain country during the Migration Period and mixed with the old-established population in the course of time.

Such circumstances, however, are not demonstrable for the Neolithic and older Bronze Age north. Rather northwest Europe appears in this time period as a Völkerborn, from which the currents flow to the south and east. We do not know of any powerful countercurrent: for the Bell Beaker people did not actually reach any further north than the 53rd parallel. So there remained only the Celts, a group of peoples of Nordic mixed race, as already discussed in the fourth section (p. 185), which in the last millennium B.C. broke the Ingvaconic domination in the Atlantic Western Europe, seized England and Ireland and Celticized them. The Celts in Central Germany formed the continental chain link between the Asiatic and Mediterranean Europe on the one hand and the Northwest Europe lying on the Atlantic and the North Sea, the North Atlantic Tuatha Empire, on the other. There are conspicuous Celtic-Germanic word associations, such as the winter-sun runic sign >4 *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. Alone we don't know if the Celticized Irish didn't hand down this Tuatha god to the Celts first.

¹ In view of this, it is of interest to use the last theories to explain the two sound shifts: *N. O. Heinertz*, "A Sound Shift Theory," *Lunds Universitets Årsskrift* N. F. Avd.

i. Bd. 20 (1925), Nr. 7, wants to attribute the Old High German sound shift to the language mixture of the Germanic peoples and the Celts subjugated by them on the right bank of the Rhine, while *Hermann Güntert*, "Über die Ursache der germanischen Lautverschiebung," *Wörter und Sachen*, Bd. X (1927), pp. 1-22, also wants to explain the common Germanic sound shift by the mixture of races of the "Germanic tribes moving into Central Europe from the southeast" (i) (p. 29) with an old European, Mongoloid and Armenoid or Alpine race. Those "aborigines of Europe who have been Indo-Europeanized by Indo-Germanic crowds, schemes to have had a unified, quite significant culture when the Indo-Europeans broke in from the east" (p. 22). "Perhaps the blood samples will soon give us the possibility to distinguish more sharply here; after all, it is said to have already succeeded in scientifically proving a Mongolian impact in eastern Germany by means of this blood reaction" (p. 21).

What answer the blood-serological race research gives, is known to the reader from the second section of this work. The theory of the immigration of the "Indo-Europeans" from the East thus becomes a biological impossibility.

We do not have a biologically perfect explanation for the "Germanic sound shift". Because - as said - we would have to presuppose much rather such a sound change with those peoples of northern race, which got into completely different climatic conditions by their far more southern migration and lost their original racial characteristics in the mixture with the foreign-racial original or pre-population overlaid by them much more and sooner. But if the language of the Indians and Greeks shows a rather unchanged original sound stock, thus a continuity, then we must assume for the Germanic sound shift - if it really took place - also no mechanical-physical cause, but *the last, conscious handling of the language as a mental tool*.

For a basic understanding of this assumption, the following should be repeated here: the Atlantean Norse language originally possessed only signs for the *voiceless final sounds* (tenues), which could be used simultaneously for the voiced final sounds (mediae) by their inversion. That the same sign is used for tenues and mediae, we could still prove in the Cypriot Syllabary, whose Atlantic origin we could determine several times. We find the same in the Etruscan alphabet: it possesses only the signs for the voiceless closure sounds *k(c)-t-p*. Likewise, the Umbrian, the Armenian, the Mitanni language, the Tocharian, the Indian Paisaci mouths designate the *b-d-g* with the same signs as *k-t-p*.

This oldest stage is still clearly recognizable in the runic series, the long and the short. The sign has had the value "(r)-"(r), *ku-ku*, *ur-ku*, *um-ur-ku* (*pm-or-ka* etc.). The value *b-r-k* is the youngest phonetic value of this sign and has also once been *p-r-k* in North Atlantic, which in Middle Low German *parc*, *paerc*, *perc*, *parric*, *perrie* "enclosed space", Old High German *pfarrich*, *pferrich* "enclosure", New High German *pfarrich*, *pferrich* "enclosure". "pen" and "park", Middle Low German *park*, *perk*, Anglo-Saxon *pearroc* still exist and are just as unlikely to be of "Romanesque" origin as the North Frisian, Old Saxon, etc. *kamp*- "enclosed piece of land". Greek *purgos* "castle" "tower", "bulwark" etc. is to be counted to this Atlantic *p-r-k*, while the Germanic phonetic values *b-r-g* "castle", "mountain" are the summer version of the old *p-r-k*.

The phonetic value *g* for the sign X (seventh rune) is a very late insertion, just like the following eighth rune P *wen*. Likewise the phonetic value *d-g* for the 24th or last rune, the winter solstice sign *bd*, is a later replacement for an older formula *t-k* or *t-k* "ten", as we will explain further in a moment.

The long rune series therefore did *not* possess signs for the voiced occlusive sounds (mediae). The short rune series just as little, if one considers what was said above about the runes also here. On the other hand, the signs for the breathed sounds or unvoiced fricatives *h* or *ch* (from *kh*), *th* or *J>*, and *f* (from *ph*) appear in both rows, a proof that these sounds, formed by aspiration from the unvoiced sounds (tenues) *k-t-p*, must have played a role early on. These unvoiced fricatives may have developed into voiced fricatives *bh*, *dh*, *gh* at a much later time, which may also have developed from the voiced fricatives *b-d-g*. In all older occidental and mediterranean alphabets borrowed from the Atlantean mother script series, the mediae aspiratae are nowhere recorded, so they do not come into consideration for our question here. Their formation is a young, phonetic speculation of the language already solidified as a living organism and especially peculiar to the Old Indian, which reveals itself here as a quite *young* language.

	unvoiced closure sounds (tenues)	breathed voiceless closure sounds (tenues aspiratae)	Voiced occlusion sounds (mediae)
	W		
	e		
Germanic lute	unvoiced fricatives	voiced fricatives	unvoiced occluders
		voiced closure	

loud

If one renounces the not provable Indo-Germanic breathed occlusive sounds *gh dh bh* and assumes the already sufficiently justified fact that the sound change in the language of the Atlantic-Nordic race is based on the cycle of the year, then this sound shift could be integrated without constraint into this cycle, as the scheme below (text fig. 67) illustrates, which was first so ingeniously grasped by Grimm.

By this sound shift the mediae would have been moved in place of the tenues, the tenues

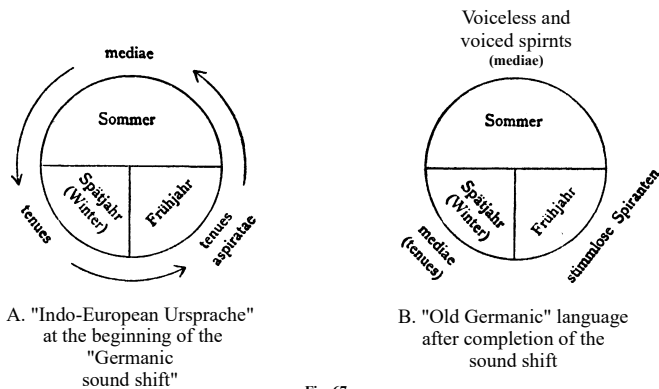


Fig. 67

in place of the *tenuis aspiratae*, which might have already become voiceless spirants in the North-Atlantic language, while these latter would have further developed into voiced occluders again via the path of voicing.

What is suspicious about this sound shift is the fact of its course, which takes place exactly in the same sequence as the sound change already present in the Atlantic-Nordic original language, where every word with occlusive sounds could appear in the three sound forms concerned. The "Germanic sound shift", if it has actually taken place, would then prove at the most that in the north with the racially pure Tuatha peoples (North Atlantic peoples) remaining in the later original homeland, *the language was still a living organism, a consciously handled spiritual tool*, when with the continental peoples of Atlantic-Nordic race migrated to the south and east, the cultic law of sound shift had already long gone out of effect. The cause of this out-of-effect-occurrence of the sound shift can, apart from the above-mentioned reasons, only have been *a darkening of the old folk religion*, the decline of which could be traced back to the mixture with spiritually lower-ranking foreign-racial peoples as well as to the distance and detachment from the native cult center.

In these mid-Atlantean and Asiatic Atlantean languages, the individual phonetic forms had congealed and had become independent in meaning: once, however, *the Greek theos (déog) "God"* had been the spring form (after passage through the winter solstice) for the summer solstice *dios* (Éno(j), Latin *dius*, from a stem *diu-*, whose late-year winter solstice form is the North Atlantean, Germanic *tiu*, *tu*, *tur*, and so on.

However, if in the Germanic sound shift the conscious reorganization of a cultic language use is present, which would have taken place so late, about 2000 B.C. perhaps, it is completely impossible that the old language use, which was already based on decades of cultic tradition, could have been suddenly displaced. Nothing is tougher than the spiritual heritage of a race. And so we will not be allowed to say: "the *mediae* were moved in place of the *tenuis*", but the "*mediae* were pushed into the *tenuis*". In other words, the old usage of language will have persisted subdominantly, possibly eliminating the innovation altogether, as soon as the idea which gave rise to and carried it began to lose its binding force for the cultic community of the people. Therefore, we will be able to determine beside the forms with *mediae* also such with *tenuis*, beside those with *tenuis* such with voiceless spirants, or for the guttural sound *k* also the *h* or *ch*, respectively. Likewise we will be able to prove beside the forms with voiceless spirants such with the old voiced closure sounds. This condition of the subdominant continuation of the old language use is expressed in text fig. 67 B by the bracketing of the old sound values.

Now, since the "sacred series" has hitherto already proved to be the basis of the linguistic and written community of the Atlantic-Nordic race, its last, North-Atlantic version must show the traces of this "Germanic sound shift" in the stratification indicated in text Fig. 67 B. We must find in the "third gender" (the autumn-winter series), at the old *tenuis* site, now *mediae* next to *tenuis*; in the "first gender" (the spring series), the old *tenuis-aspiratae* site, *tenuis* next to voiceless spirants; and in the "second gender" (the summer series), the old *mediae* site, now spirants (breath sounds) next to *mediae*.

If we look at the names of the longer rune series on it, those of the 21st, 22nd, and 24th runes, f* (4z-^), X(*dag-*), all contain mediae instead of the originally expected tenues of the late year or winter half. Conversely, the tenuis *k(d)* (6th rune) stands in spring; but the old formula was *r-h (ch)* (5th and 6th rune): got. *raihts*, Anglo-Saxon. *riht* "right", "right" etc. Otherwise we find the spirants *th* (3rd rune) and *h* (9th rune) even at the beginning of summer; also the winter tenuis *k* in *n-k* (10th rune), whose actual, summer counterpart *n-g* is in winter as 22nd rune. Otherwise, the summer signs *gir* (12th rune), (*i*)*l-g(i)* (15th rune), *sig* (16th rune), have preserved the summer phonetic value of their consonant values, thus maintaining their place. That the autumn-winter signs were originally not in the mediae (-*ǣ**-), but in the tenues (-*ǣ*-, *ku*), can be deduced from the name of the 18th rune *m*, which is used in the southern rune. Rune *ᛟ*, the sign of the two H 0 shifted in the South-Atlantic calendar reform from the winter solstice to the west, also still proves, whose older sound value was *u(f)-u(r)*, *ku-ku*, *ur-ku*, *pu-ur-ku*, thus *p-r-k*, later *b-r-k* beside the forms *b-r-g* "mountain", "castle". The name of the following (19th) rune *M ehu* also points to this older *-ku*, whose original phonetic value *-:/z-* (-"#, *-mu*) was "mother", "man", and which had to cede this value to the new sign *M* "man" when *M* was made the vowel sign (*e*) (pp. 231, 337, 343). Originally, as we saw in the previous section (p. 342) and will examine further in the next section, the character sequence *ᛟ*

M forms in the long series the formula *b-r-k-m*, *bu-ur-ku-mu* "cave" (= two tens) and "man" (*ǣ-w*). So, while the winter-sun-usual *-ku* or *-hu* was preserved in the name "*ehu*", we find the word *man* **ku-mu*, **ku-ma* in Germanic against it with the mediae again: Old Norse *gumi*, Old Saxon *guma*, Got. *gurno* etc.

The name of the 24th rune of the winter solstice sign **X** *dag* (Anglo-Saxon *dceg*, Old Norse *dagr*, Gothic *dags*), which belongs only to the last redaction of the long series, should actually be *t-k* or *t-h*. The word *dag* (*da-ag*) is related to Old Irish *deac*, *deēc*, New Irish *déag*, and, as we already saw in the fourth section (p. 142), actually denotes 2x5 (*d-k*, "two hands") - 10. As such it is preserved with the phonetic value *t-h* also in the Germanic languages (got. *taibun* etc.), and in the meaning of "sign", "the sign" of the winter solstice and year division, the "mark-sign" also in the Germanic word "Zeichen", Old Norse. *teikn*, Anglo-Saxon. *tác*, Old Saxon. *tèkan*, Old Frisian. *tekn*, Goth. *taikn*, also preserved with *Z-ǣ* sound value; compare the Polynesian *tau* "year of ten months", "sign", the "North Semitic" *X* + *tau* "sign", the last letter of the alphabet; also the Old Chinese *X* etc. => *wu* "five" (text fig. 56, nos. 9-12) with the same *g* sound as *tau* respectively *tau* the Latin *decem* *X* "ten" etc.

So we see in the "third gender" of the sacred series everywhere an older *k(u)* (see also pp. 535, 568, 582-583, 589, 602), under which *-g-* or beside it, still appear as alternate form in the Germanic languages.

In view of the fact, repeated again, that everything we have been able to ascertain so far concerning the older history of the language and writing of the Atlantic-Nordic race goes back to a cult-symbolic basis conditioning it, we shall have to assume a like basis and cause for this great, sound shift in the North Atlantic language.

Since now the long rune series of the migration time is based unchanged on the *pa* or *fa* winter solstice sign of the Atlantic Aries time, so it results from it that their cultic use as yearly sign series must have passed gradually into that of the writing sign, hieroglyph sequence. Instead of them for the division of the year the be

The moon calculation would therefore have to be assumed as the most recent time calculation. The *moon calculation* would have to be assumed therefore as the *youngest time calculation*. This is confirmed by the fact that a lunar year is nowhere to be found in the older number systems of the Arctic-Nordic, North-Atlantic and South-Atlantic year division, which are based on the ten-number (two times five), the eight-number and twelve-number, neither linguistically, nor symbolically, nor scripturally. Besides its use as a series of characters, the ancient, cultic use of the "sacred series" as a year-god liturgy, "prayer of the Lord", as a revival and rebirth formula, has continued uninterruptedly into the Christian Middle Ages of the North. This has already shown us our investigation in this section and will be able to be pursued in the next section on the basis of the monuments of the "Son of God" and his "house" ("the stone setting").

On the basis of the monuments we will also be able to determine in this section that also the originally South-Atlantean series, like the North-Atlantean short runic series, has been used for the *division of the day* of eight times three hours, thus for the designation of the *course of the day sun*.

Such a use, however, required a *reversal of the* original relations, as is shown in text fig. 59 for the short runic series. While the north in the yearly sun run is the midsummer midday and the south the midwinter midnight, these designations are reversed in the day run: the north becomes the midnight and the starting point of the series, which now runs back again via the east-south through the west.

This use of the long rune series for the daily sun course in place of the short series has probably occurred from the need to determine the hour distribution of the 8 of the day, instead of in two parts, in three parts still more exactly. Since now, however, the cult-symbolic handling of the language in relation to the cardinal points and the course of the sun was still a conscious and living one, the old cult-language custom, that words with voiced closing sounds stand in the north, has seized the intruded voiceless friction sounds and has changed them over the way of the voiced friction sounds again to the part into voiced closing sounds, while the old form with voiced closing sounds had asserted itself to the part. The sign H H (*kuku, kaku, kahu, haku, haka, hahu* etc.), *hag-alu*, the former winter solstice sign of the turn of the elk-aurus age, shows the *media* in addition to the breath sound in the second part. We see the same thing happening in the south in the winter solstice turn: next to the form *dag-* (old high German. but *tag-*) the *t-k-, /-Zz-* formula for "ten" asserts itself. That *d-g* was the midsummer formula still results from Old Norse *dtigr "half ett- maal"* as "*twelve hours*", while the sign "dag", as the 24th rune formed the year, later the day closure.

The voiceless spirants *f* (1st rune), (3rd rune), and *ch* (6th rune), in *r-ch*, the former *tenues aspiratae*, in the middle of which only a single *media X gibu, fiddled* in as a young sound, managed to hold its own, hold their own best.

The diagram overleaf (text Fig. 68) illustrates the use of the "long runic series" (outer circle) instead of the "short runic series" (inner circle) for the division of the day. It is also clear from this comparison that the original sequence of signs of the short series has been completely destroyed by the long series. For example, the sign (alternate form for Y), *mafr* "man", as an ideogram of the division of the year, also originally belongs there. From the short rune series of the Leiden manuscript (text fig. 44) we know then

also that it stood as 7th rune and part of the formula *Im-n* once in the *middle of the row*. By the polar inversion of the long row the *tenuis* and *tenuis aspiratae* (toneless spirants) forms got into the cardinal direction of the words with *mediae*. Hence the interrelation: the penetration of the *mediae* words into the *tenuis* row, the becoming voiced of the toneless spirants, which then again became *mediae*; vice versa - the appearance of breath sounds, *H* *h* (9th rune), and of *tenuis* (fcj *pert*, *peorp* next to Old High German *barta* "axe", 14th rune) in the *mediae* row.

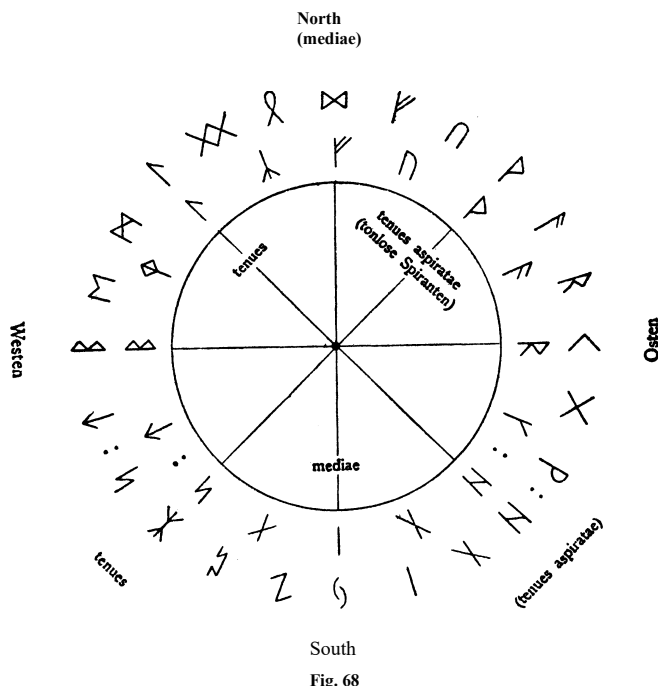


Fig. 68

But - it is to be said again - all this is only an attempt to the explanation of an organic cause of the Germanic sound shift - *if it has really taken place and the so-called "shifted" words not about ancient change forms in a still on the jahreslaufsymbolik based cult language of the North Atlantic er represent, which had "solidified" and then had been generalized.* This will be clarified only by a future research, which can pursue these traces further. We are not at the end of a system of well-established research results, but before the beginning of a completely new method of investigation, which for the first time can consider the 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 sound shift" has really taken place, then only - as has been expressly emphasized earlier - the *general* validity of such a cultic "day" change for the entire Tuatha area can have had the consequence assumed here for the "daily" language use. But this again presupposes a strong tribal or peoples'

community on a cult-state basis and an equally strong cult center. We would have to see then in this reform also a certification of the activity of the "ban tuath", the "people mothers" in the big temple castle of Polsete country, the Hyperborean country of Diodorus, with which we will deal in detail in the second part. And the news of Diodorus of the use of the nineteen-year lunar cycle with the Hyperboreans would confirm then likewise our assumption that a solar year based on star and moon observation would have stepped in place of the old horizon observation and its "holy row". The final detachment of the long "holy row" from the year division and its use for the everyday life would have caused then the Germanic sound shift.

It would also explain the apparent disappearance of the "short series" from "daily" use and its reappearance in that still independent part of Old Ingväonia, the pagan Denmark of the Viking Age, when the Anglo-Frisians had converted to Christianity and consequently the Roman ecclesiastical hora-hour-day reckoning put the "long series" 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 the isolated Iceland its faded tradition lived on with the "solar-hringr", the stake or stone setting up to the nineteenth century.

The investigation of this section has taught us how difficult it becomes for us, the urban "culture people" of the present, who are or believe to be the carriers of spiritual realizations and who have long since been alienated from the 7.3 *retrospective* rhythm, from the "rta" of the year of God, how difficult it becomes for us to grasp the essence of a spiritual culture which was still completely based on the experience, on being in harmony with the cosmos, on the God-recognition in the universe. That is why the gates of millennia of high spiritual history remained closed to us, because we wanted to apply the complete mechanization and materialization of our thinking in a barren rationalism of the research method for the development of the most immediate spiritual creation, the language and writing of those, to whom this experience, the life in day and year, still meant a being-with-God and being-in-God.

Because our language has become a dead mechanism, but we considered the tiny short span of the human history of the last few thousand years as the epitome of the human spiritual height, therefore we presupposed an unconscious, still libidinal expression of the spirit in our ancestors, the god-seers of the "prehistoric times", and considered the change in their linguistic image, those finest oscillations of the soul, as an only mechanically-bodily conditioned process. But the stage of language, which had become a dead constructive formulaic apparatus, in which speech-sound and writing-image had long since ceased to be an experience, seemed to us a spiritual height, equal to that conception of God ex Oriente, which taught the oldest and highest human knowledge of God as a law given to us by a God outside, as a "commandment" or a personally and temporally conditioned "revelation", which would be bound to certain chosen mediators, a priesthood. And it seemed unthinkable to us that once the kingdom of God was within us (Luke 17:21), that - to speak with Kant - the starry sky above us and the moral law within us was our omnipresent, to each his own God-revelation and God-knowledge.

How devastating for us is the first look through the opening gates of that "prehistory" of our race, into a spiritual culture, the level of which supposedly could not be reconciled with the existence of a letter script. How high is this "primitive" primeval time in its harmony

with the universe as revelation of God above our "culture"-time. How deeply ashamed we stand there with our spiritual conceit and arrogance, in our terrible poverty of the soul, of the spirit, of the heart, in the peacefulness and restlessness of our complete disunity 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 devotion and moving God-viewing for our ancestors' children.

How deeply ashamed, how bleakly poor, we stand before that Oldtingvaconian creed of the Anglo-Saxon Runic Song, the last sacred legacy of the sunken paradise of the God-free:

God is the beginning of every language, the support of wisdom and the
comfort of the prudent, and the delight and confidence of every man.

FINAL WORD

Wewant to learn more aboutthe character of a person we do not know, his inner and outerattitude to the environment and to his fellow human beings, we look at his *handwriting*writing of a human being his physical and mental constitution and peculiarity, his world viewIf wenowapply this useful knowledge of the present time as a final consideration to the here concluded part of our investigation, we experience in the history of mankind this unique phenomenon:

n the course of the millennia a writing has been created by a certain racewhich from the ice age of the Diluvium, before the older Stone Age, up to the present day has been and remained the tool,enabledus the outer shaping, the mediation and transmission of our spiritual life to fellow living beings and descendants

Over twenty thousand years the continuity, the permanent form of this mental heritageextends demonstrably linear writing systems of the antiquity, the cuneiformandthe hieraticdevelopedfrom the Mesopotamian and Egyptian picture"primitive" againfell because of their imperfection to the oblivion: remained only the Atlantic-Nordic linear writing, whichhad formedonce also the basis of the old Sumerianand pre-dynastic-Egyptianformstoday still the basis of the eastern Asiatic writingThe North-Mediterranean alphabets, like the so-called "Phoenician" script and the North-West African writing systems of the present (Berber, Vai), all leadback to this common source, whose tradition the Northhad preservedmost faithfully in its runic script until it was displaced by the Latin script of the Church of Rome But also this Latin uncial or cursive script was nothing else than a far-running descendant of the Atlantic-Nordic linear script of the Italics of the early and "pre"-time

ut what does this "handwriting" of the Nordic race or of the peoples of Atlantic-Nordic or Arctic-Nordic racetellfor their character, their inner and outer attitude to environment and to their fellow men, that is - for their world view?

e recognize that as a result of the mixture of races and the disappearance of this Nordic master- and culture-bringer-layer in Mesopotamia and Egypt, this linear layer*gradually disappears*, its sign- and sound values are raptured into an ecclesiastical-priestly secret knowledge, but instead again a primitive pictorial writing takes its place, which only comprises the objects of the sensualworldexperiencepeople, body parts, animals, trees, plants, utensils etc., etc., etc. etc. For in this the new Sumerian-Babylonian and Egyptian picture writing differs from the old Atlantic-Nordic linear writing, that the latter is *no picture writing*, no

Atlantean-Nordic linear writing is an abstraction, a spiritualization, the expression of a metaphysically, transcendently inclined hereditary mass, which strived beyond temporal and spatial limitation of the moment high up into the eternal, in order to arrive from there at an overall view of existence. If now the peoples of Mesopotamia and Egypt lost the *ability of this abstraction and spiritualization in their writing and religion* after the racial evaporation of the Nordic culture-bringer upper class, then we stand before a serious testimony of the life-law inseparable concatenation of the hereditary masses of the blood and the spirit.

The religions of Mesopotamia and Egypt dissolved more and more into a multiform, humanized world of gods, with a local character of tribal, folk and state gods, who had only to protect the special material interests of this tribe or people.

And only occasionally, like a distant hereditary memory, the world-spanning and unifying spiritual height of the ancient all-god belief of the Atlantians sounds through this sensualization, materialization and humanization, as for example in the monotheistic reformation of the unfortunate, untimely Amenhotep IV, in whose weak body the hereditary masses of ancient Moorish and Libyan blood, apparently strengthened by the Hittite marriage into the 18th dynasty, were spiritually triggered once again.

The history of this manuscript of a race has taught us one more thing: that it is a *lay religion* which stands behind the hieroglyphics of these God-signs, and not an occult-speculative priestly learning of oriental God-mediators. This writing was the experience of God of the individual in his Nordic environment. Every child knew the meaning of those signs of the "holy row", of the "year-God": he had learned 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 night of his old age. It was the highly 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 gaze was directed from the present to the past and those to come.

This writing of his was the credo of the Nordic people, which embraced world and humanity beyond all ecclesiastical dogmatic rigidity. That the oldest scriptural monuments preserved to us do not represent arbitrary human expressions, no glorious oriental royal history, no contract of sale, no personal coincidence, but are of *purely cultic* nature, contain cult formulas, was also the assumption of the previous scientific knowledge. One suspected "magic" formulas in those written monuments of the Magdalenia. The investigation in this first part has shown that all human written monuments have changed according to persons, time and place in the course of the millennia, have been of different contents. Only the "holy series" itself has remained, those signs of the year-God, the testimony of the eternal return. Our writing is only a loan of the God-writing of these our distant ancestors. And even today the cult place of the Catholic church is consecrated with the same "magic formula", the series of characters, the alphabet, as the stone-age cult places of our ancestors.

In that fragment of an Old Stone Age Atlantian inscription from la Madeleine (pictorial supplement 19A, no. i and text fig. 61, p. 581) the oldest evidence of that part of the yearly series, of the "Prayer of the Lord" is preserved to us, where the "two mountains" of God, of the "deus", of the *Tiu*, are already written in the west, that is - at the beginning of the third part of the "yearly series". How

we know, this points to an older, far back Nordic version, in which one wrote the "mother mountains" of the "mother night" or "midnight", the Jul or consecration night, still in the south, that is - at the conclusion of the third part of the yearly series. The continuity of the single cultic formulas of that inscription of la Madeleine was proved by me and the inscription was deciphered: f AA "God in the mother mountains" (*tiu biorka* etc..) - 1t* ,3" of the lukewarm of the sea", of the "mother water" (*lagu the leohtd*) or later "with linen and leek" (*linar laukar, molu*) - W1 "God in the Domhag", in the "mother hag" ("mother tree", "man tree" etc.) (*al-* or *ü-kuku*, *al-kuma*, *al-muka* etc.).

To this already then ancient version of the "third generation" or the "third cardinal point" (att) of the annual series still corresponds that part of the Creed of the Catholic Church which states: "et homo factus est - passus et sepultus est - et incamatus est de spirito sancto ex Maria virgine - et resurrexit tertia die" - "and he became man - suffered and was buried - and was born (again) of the Holy Spirit 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 year of God is that formula of the Incarnation, of suffering and dying, of the burial in the Mother's house (in "linen cloth"), of the rebirth from the Mother's house, the Mother's water ("Marja, maris stella"). We will learn how in the tradition of the Orient, by the shifting of the beginning of the year from midwinter to the spring equinox, the original sequence of this cultic formula series was destroyed and as a result its meaning and context became completely obscured. Because now the suffering time of the Lord followed immediately after his birth time and the resurrection and rebirth had to be shifted into the spring equinox (east). The great mystery lost thereby its real, deepest meaning: that the *birth* of the Son of God, the "man" as well as his "children", the "men", is at the same time his (their) *rebirth*.

That Old Stone Age version of the "third generation" or the "third cardinal point" of the "holy row" also returns, according to the spirit, in the evening prayer of the great Nordic reformer, Martin Luther, where it says: "Lord, be with us, for it will be evening - and the day has come". For the course of the day is the symbol of the course of the year, of the year-God. But whether day or year, whether Son of God or man, dying is becoming, birth is rebirth. And if we decipher thousands of years later another document, which is preserved to us in the Neolithic burial vessel of Dederstedt (Fig. Supplement 14, Text Plate I, No. 71 and pp. 214 and 350), we read *s-m* (*su-mu*, *su-ma*, *so-ma*), the name of the potion of life and the tree of life, the mother tree, the "Hag-" or "thorn tree", the tree 4H- or with the "snake" Ä, which also still in the later Iranian-Indian (Avesta-Rigveda) tradition confers immortality. Therefore the name of the son of god (of *Tiu*, *Ti-ur* etc.) appears as the lowering f and the "thorn-god", year-splitter, in the ß, on the shell-stones, the mother-stones, the "child-stones" of the western Alps (pp. 537-538), the retreat area of the Atlantic-Nordic culture of the older to younger Stone Age, and therefore these stones are connected with the tradition of a holy spring, a holy tree or a Domhag, in which in Christian time then the "Mother of God", the Maria, was worshipped and called for child blessing.

The decipherment of these few codifications of the worldview of the Nordic race that have come down to us has taught us the continuity of a spiritual heritage which, from la Madeleine 40 Wirth

(at the latest before 10000 B.C.) over Dederstedt (around 3000 B.C.) up to the inscriptions of the escort coins (bracteates) and the rune series (Futhark) of the migration period (around 400 A.D.), as an unbroken cultic legacy, can be traced and proven (text Fig. 61). It teaches us the world view of a race which, in harmony with God and the universe, in the recognition of the great divine law of the eternal return, reveals itself as a *common possession*. From the cult symbolism of those aborigines of North America, who were once related to us, to the script of East Asia, this hieroglyphic still encloses the earth as a testimony to the universal mission of its originators.

In the second part of our investigation, in the examination of the monuments, we will also trace the history of this worldview and its bearers up to our "historical modern times". We will learn how strong the ties are which, out of this heritage, condition us in our present search for a new experience of God, a new consciousness of God, for a sanctification of our everyday life which has become desolate, for a new law which can unite and reconcile us in our brokenness as individuals and as a community of people and nations.

We receive a life-legal certainty around this our now opening up hereditary mass, around that God-world-view of our ancestors, around their doctrine of the cosmic revelation of the All-God, the "World-Man" and his Son, through whom we attain the birth and rebirth out of the mother-water, out of the holy womb of Mother Earth, which is to be sanctified again.

All this was and is only a parable. Its awareness and renewal in the spirit as the way of our blood will be able to make us again bringers of salvation and light to the world. This is the meaning of that old Norse, pre-Vodanistic Christmas gospel, which is still preserved in the Edda, from the mouth of the forgotten "wise women", in the "Seer's prophecy" ^(Völuspá 1) and in the "Hyndla song" (Hyndluljóð 40) as a distant message, that tidings of the Son of God in the ram, Heimdall, the king of heaven, the "holy, white God", the father of all men:

I demand to hear from the holy generations, from Heimdall's children, high and low: Walfather wishes it, so I will tell what old tales of the people I know.

One was born, better than all, the earth power was it, which nourished the noble one; as a ruler, one says, he is the noblest, who unites all generations by kinship.

CORRECTIONS AND SUPPLEMENTS

To p. 34/35. The Cro-Magnon man of Chancelade and the Eskimo.

In the fundamental work of *K Sailer*: "Die Entstehung der nordischen Rasse", Zeitschrift für Anatomie und Entwicklungsgeschichte (Zeitschr. für die gesamte Anatomie, I. Abt.), vol. 83, issue 4, 1927, pp. 411-590, the author says significantly (p. 586): "The modern definition of the 'Nordic race*' would correspond most closely, but not entirely, to the combinations of characteristics of the Chancelade race**. Because of the smaller size, about 1.67 meters, the skeleton of Chancelade is also segregated again from the Cro-Magnon race, whose body size is much more significant, despite some similarities.

Ad p. 53: The blond Eskimo.

As in that wonderful book, "Rasmussens Thulefahrt. 2 Jahre im Schlitten durch unerforschtes Eskimoland" (Frankfurt a. M., 1926), by the bold explorer (pp. 452-457), it is impossible to connect the blond Eskimo of Victoria Land, King WiUiams Land and the Great Fish River with the Norwegians of Greenland, as *Vilhjalmur Stefannsson* tries to do. However, *Rasmussen* finds no explanation for their taller stature, their "light complexion, the reddish or brown hair, the gray, often almost blue eyes and a surprisingly strong beard growth, which is otherwise quite unusual among the Eskimos**". He writes (p. 457): "It is therefore my conviction that these blond types have their origin in purely biological conditions, which are completely coincidental and for which no rule can be established**".

These blond Eskimo are now the "Copper Eskimo**" (as they were first called by *Diamond Jenness*), who process the copper lying in the Bathurst Fjord, in individual parts of Victoria Land, especially at Prince Albert Sound in the day to knives, ice chisels, harpoon points and women's knives. And this cultic women's knife, ullo, *ulluk*, the symbol of the son of God of the winter solstice T^{^u} etc. (see p. 90 and 540 of our investigation), is *the cultural-historical trace of the southward through the Atlantic taking place people's journey of the Arctic and Atlantic-Nordic race, as whose direct "descendants" those blond copper Eskimo would have to be addressed.*

Re p. 105. 3rd line from bottom: *Rockall* instead of *Rochall*.

P. 106. 22. line from below: read "the Nordic fjord coasts**"

P. 128 . line from above: *Samhain* instead of *Sambain*.

P. 153. 13. line from above: "Y sign" instead of "X sign**"

Pg. 213 . line from above: "month Nisan**" instead of "Nissan**".

P. 213 . Line of below: "Text Taf.III, no. 97**" must be "Text III, no. 109**"

P. 224. . line from below: "Hieroglyph 10b" must be "Text Fig. 20b**"

To p. 229 and text pl. II, no. 23-24.

The hieroglyph t is also found on a shell stone in Italian Switzerland, the stone of Caligiano near Candria on Lago di Lugano, which also has our \$ hieroglyph: Atlas fig. 4608a (Bollettino Storico della Svizzera italiana XXXIX (1924), no. 4, p. 91.

P. 229. 10th line from bottom: "Text Fig. 21, No. 192**" read "Text Taf. II, no. 192".

P. 232. line from top: "Text Fig. 21, No. 49**" read "Text Taf.II, no. 49".

P. 232. 16. Line from bottom: read "shows *intheir* winter solstice sign**".

P. 233. 16. line from above: read "one of those Cretomino seals**"

P. 234. 21. line from above: read "with its consonantal values**"

- P. 236. 9th line from bottom: read "as the beginning of the year are made sure".
- P. 237. 9th-10th line from top: read "On this bull age would be".
- P. 244. 4th line from bottom: read "vertical" instead of "perpendicular".
- P. 245. 18th line from top: read "erörternden" instead of "erörtenden".
- P. 246. 9th line from top: read $Vrtra_n$ instead of "*Vrta*".
- P. 250. margin note "No. 23" must be "No. 25".
- p. 264. 13th line from the bottom: read "of the Rig-Veda" instead of "the Rig-Veda".
- p. 265. i. Line from bottom: read "bustrophedon" instead of "busthropedon".
- P. 266. 10th line from top: read "Jullia gens" instead of "Juilia gens".

The Cypriot *Judos* or *Julios*.

Julos or Julios (TouXoc;, louXtog) is the fourth month of the younger Cypriot provincial calendar, December 24-January 23 (Ideler: Handbuch der Chronol. I, p. 427); Julaios ('louXatog) is called the fifth month, corresponding to February, in the older Cypriot provincial calendar in use between 20-2 BC.

Striking here is the twofold occurrence of the "Jul" month name in the winter solstice, which corresponds to the custom of the two solstice months of the same name of the Germanic calendar. These Cypriot "Jul" months will have behaved to the fifth month of the Roman calendar, the Quintilis or Julius, once, like winter solstice or midwinter to summer solstice or midsummer.

Re p. 301. marginal note "No. 72" must be "No. 27".

- P. 326. 15th line from bottom: read "hooked staff" instead of "hoe staff".
- P. 347. 5th line from bottom: read "Ti gibu" instead of "Ti gubu".
- P. 351. 7th line from top: read "Fjolsvinnsml" instead of "Fj^svinnmcjl".

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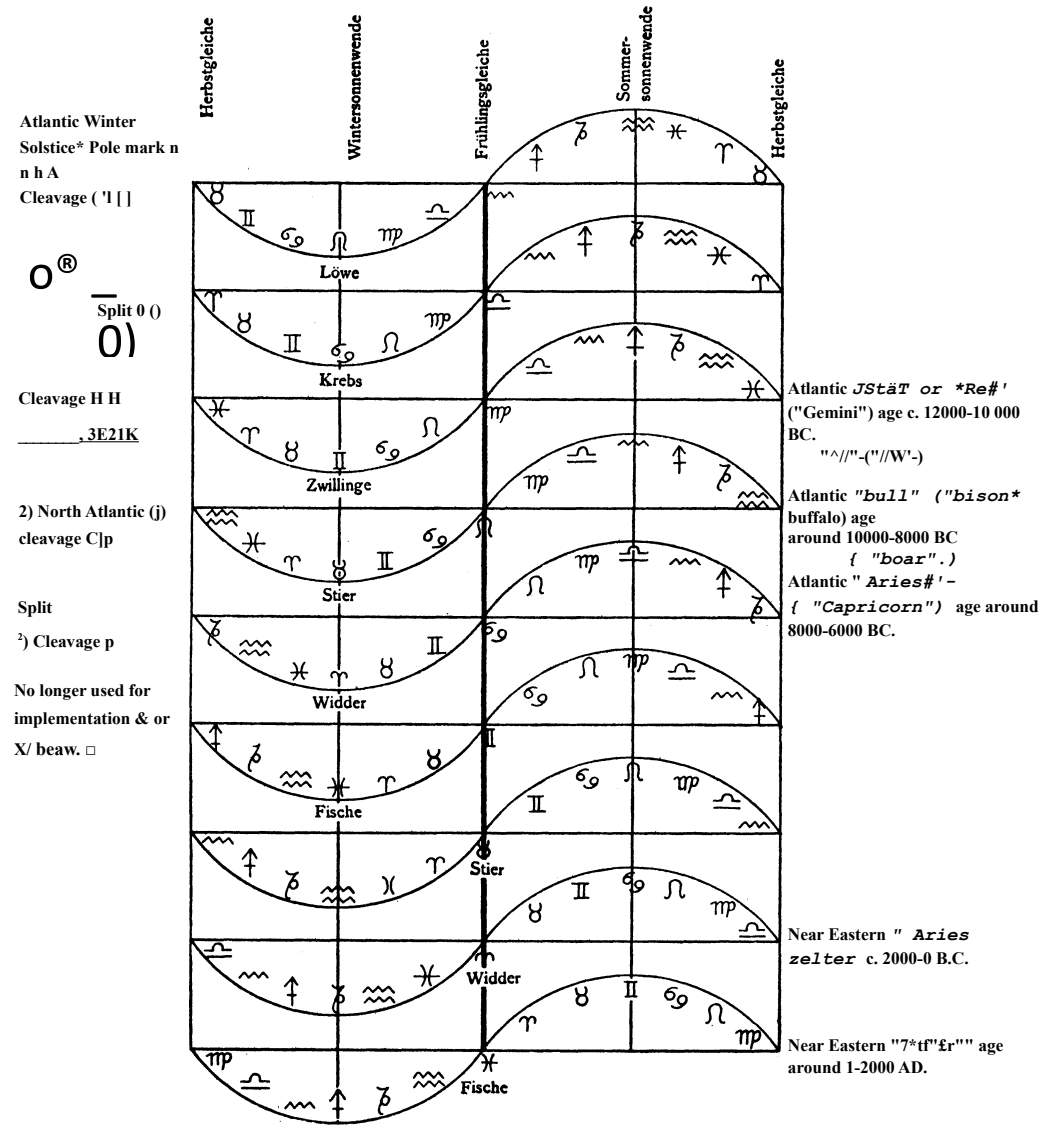
TEXT PANELS
at
HERMAN WIRTH
THE RISE OF MANKIND

Beginning of the year in the winter solstice
Atlantic "Wolf'-f^Dog?-) or "Aiir"-age around 16000- 14000 BC.

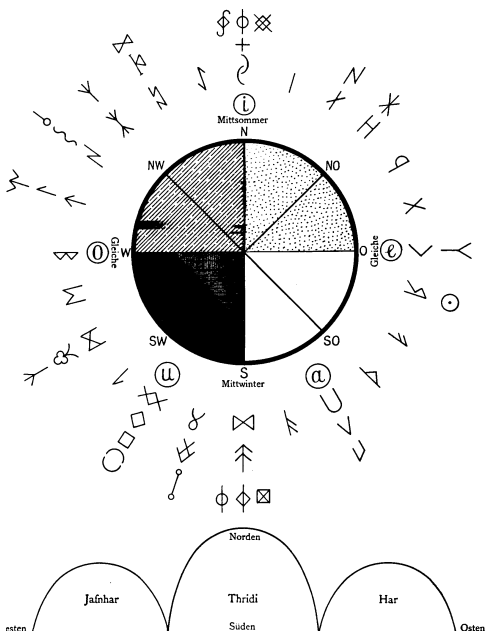
Atlantic ^two serpent#' age (?) around 14000-12000 BC.
North Atlantic "fish" ("snake", "dragon") age, c. 6000-4000 B.C. (no longer carried out).

Beginning of the year: spring equinox
Near Eastern tvTier* -Age around 4000-2000 B.C.

Text plate IX



Text panel X



Hagals actt

Freys actt

"The Sacred Series"

Representation of the "long runic series" ("Futhark") as the original sequence of the month signs of the circle-sun year. Above - the "long runic series", written rectilinearly; below - the older lefthanded writing, with indication of the three "sexes" or "cardinal directions" in connection with the yearly ideogram of the "three mountains";

in the center - the scheme of the eightfold divided face circle with the symbolic Atlantic-Nordic colors of the cardinal directions and seasons as well as their vocalic values. Around it the "long runic series" and the