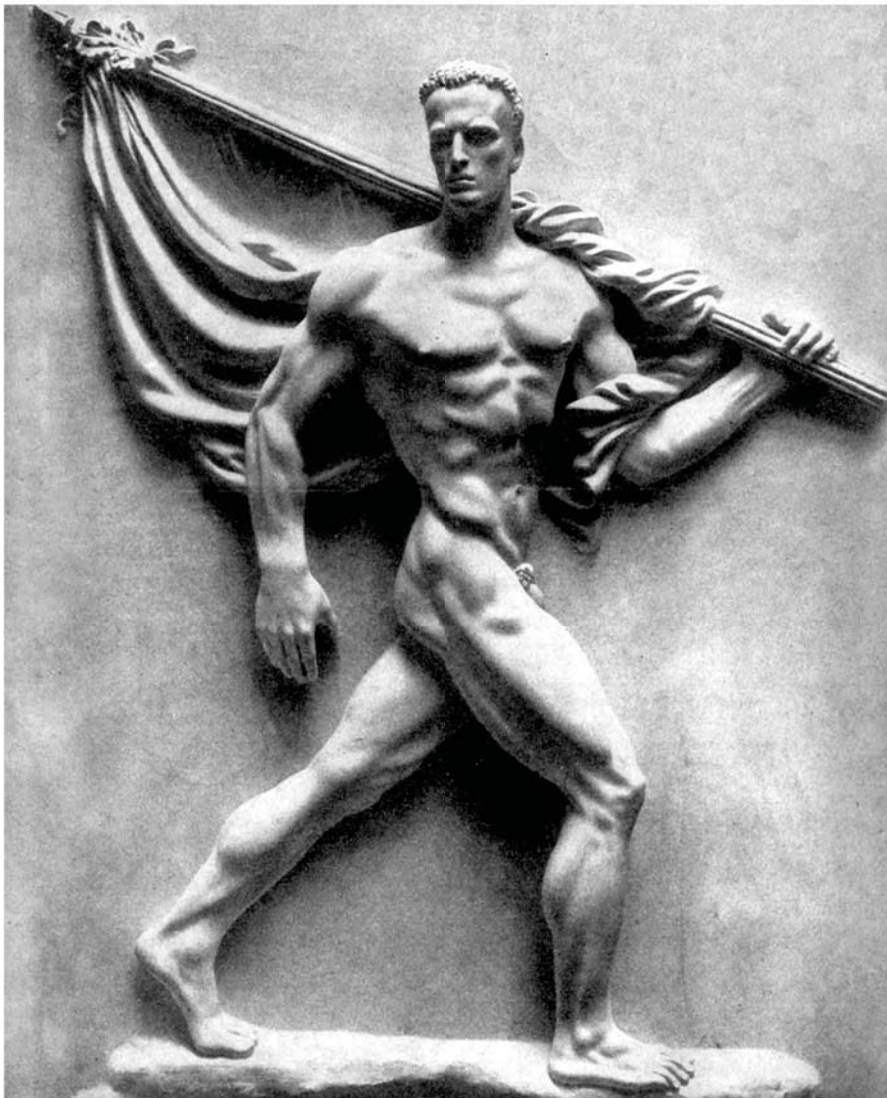


# THE ZENITH OF HUMANITY

VOLUME 2



RUDOLF JON GORSLEBEN

# **BERSERKER**

---

## **BOOKS**

---



The swastika consists of two superimposed bars, the ends of which are bent to the left and right respectively. It is originally a simple cross and as such, like the original Christian cross, a symbol of return: ke-re-uz = Kehr-aus! The bent ends indicate the direction of rotation of the cosmos, the sun. This is why the swastika is the sun sign. This also explains the *other* name for the swastika, *fyrfos*, which can be explained exoterically as *the foot of fire*, because the four arms of the cross were often represented by human feet, as was the case with the Greeks. The *foot* is now a male symbol of procreation in contrast to the *shoe* as a female symbol. *Fyrfos* therefore means *fire generation*. The device for *making fire*, for *turning fire*, namely the *fire drill*, the *lighter*= *Fyrfos*, is of course related to this.

This is to say that all life is heat, fire, combustion, rotation, sun. The directions of rotation of the swastika also have their meaning. It signifies the theonium and the demonium of the hieroglyph. The right-hand rotation symbolises the ascending life, the left-hand rotation the descending life. We also often find the swastika in a circle



Clockwise rotation



Left turn

then it signifies the return of life in the ring events. We therefore recognise in the swastika an ancient symbol of life, used for many thousands of years with more or less awareness, without any attacking meaning, merely a symbol, a protective sign of salvation, born of the knowledge of the divine origin of life, a warning to all to preserve the eternal law of ascending life in humanity, in the people. A warning sign only against all destructive aims and forces that strive against the laws of ascending life.



Swastika interwoven into a Christian cross on a rune

stone

The assumption that the swastika turning to the right must be drawn as H is wrong. We refer to the physical experiments with reaction wheels. The man from the people as a pump man



no wheel with such spokes other than anti-clockwise.

The swastika travelled with the Aryans over the whole earth many thousands of years ago and has remained revered as the holy sign of God to this day by the peoples who fertilised it with the blood of the gods for their advancement and morality, and it also includes the simple crossbar, which has always been a world symbol, and which is completely falsely called "Christian".



but was stripped of its deep meaning by Christianity through the subterfuge of the claim that it originated from a torture wood, a gallows, on which a man met his death. But the swastika is not a sign of finiteness, but a sign of infinity!

Know thyself! the swastika calls out to us, and above all: "Redeem yourself! and do not rely on death and salvation through another, even if it is a god!

The swastika on the right symbolises the divine law of becoming, the swastika on the left the destiny to perish of all that has become.

Both crosses can also be represented by the 2 "Calvary crosses", the express the same thought, of the becoming and

G Th

The two crosses are the rune Eh G, which denotes law, emergence, and the rune Not Th, which denotes decline, destruction, death. When placed on top of each other, the two crosses form the Hag-All rune C, the universe, whose meaning and content is becoming and passing away.

The "grinding process of life" has always been given deep and varied attention. In many myths, the words surrounding the concept of the mill or grinding have become special forms, usually with a threefold meaning: grinding, that which is to be ground and that which is ground, i.e. mill,

Grain and flour. The world is a mill, earth and heaven are millstones between which man and his destiny are ground. He is ground into flour in order to become new grain again by way of the general transformation of matter, which has always been a symbol of eternal return, an idea that found a Christian realisation in "Saint Gereon". The Gereon cross clearly indicates the grinding, the turning (Gereon= Kehre-um) and is another name



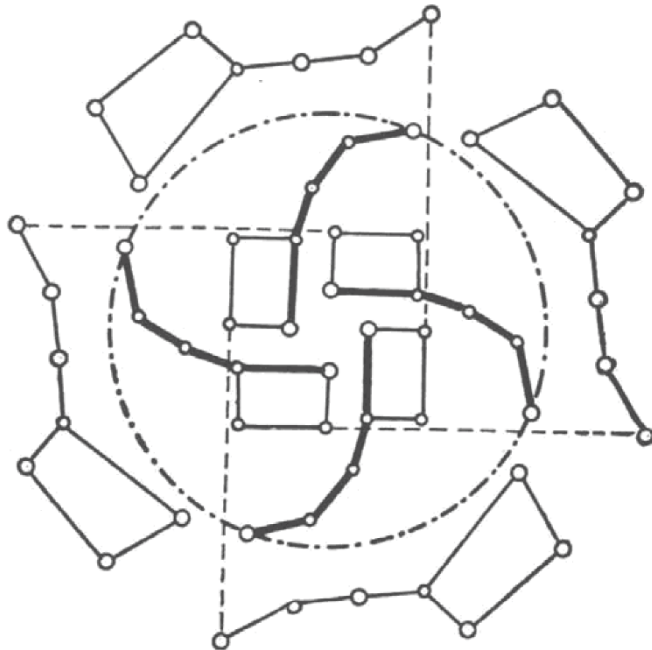
The Gereons head

for the tripod. But the grain is also the crown, the ring of life around the head of the crowned one, the anointed one, the initiate into the mystery of the eternal return in the ring of events of the

Emergence through being to passing away. In the rune Quorn 9, this concept has been embodied. We see the wheel of time, the mill of God, which grinds slowly but surely, turning on its axis in the sky at night. The wheel of time turns nightly around the pole above our heads, it is the swastika, the wheel cross, which is the rune of God, the Giver, as a sign of the *world's marriage*, the *world's grinding*.

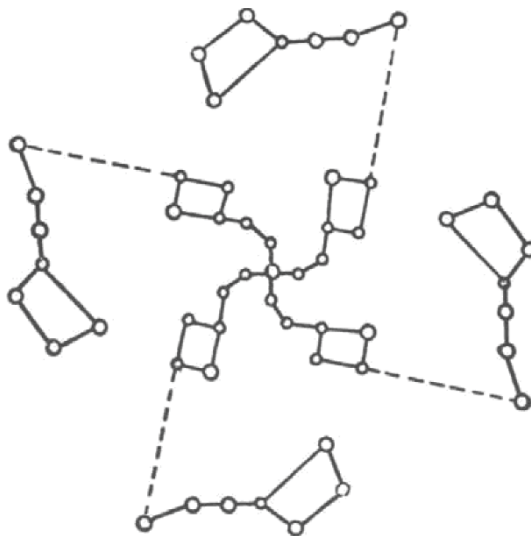
In Goslar, the Krodo altar still stands on four feet, the crossing, the Guidance suggesting in the round of heaven. It is dedicated to the lord of the mill, the Grotta, the Grotti mill from the Edda, which finally grinds the salvation and misfortune of the world and people in a terrible grinding process and plunges them into the depths of the eternal waters. Let us allow Grotti's mill to become a mill of happiness again, just as the mill game from our childhood days was.

Theobald Bieder provides a very sensible summary of the possible origin of the shape of the swastika, as the drawing shows. The truth about the origin of such symbols is that they are reflections of cosmic facts, even without the human being immediately realising it. The tracing hand of the artist draws lines and circles that are already celestial realities. We cannot invent anything, in other words, that not already present in the content of ideas, in the wealth of forms in nature. The swastika symbol is like that



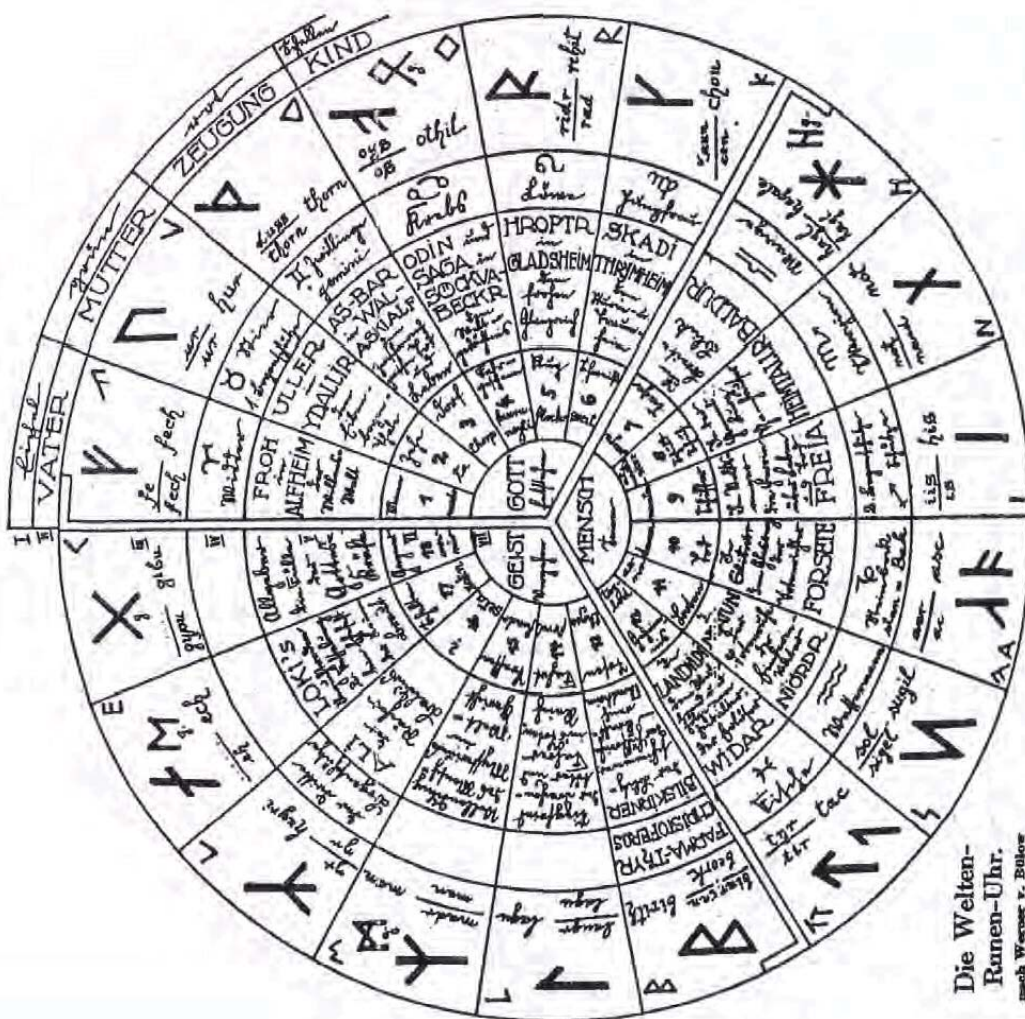
Die vier Stationen (6 Stunden Zwischenraum in der täglichen Rotation of the k' Gúru and d des großen Bären im e. millennium before' Chr.)

- - UwloxJ Qhn of the @eriwÖrt-@-ri &loz-sterns .
- -- Veybindun@5linien cter zusammengehorenden Ütern-pictures.



The same four station@¥\$ Ut -- egeenwart.





Die Welten-  
Runden-Uhr.

## Explanation of the World Rune Clock.

K r e i s I . The colours of the German card game.

C r e i s I I . The meaning of procreation of the first 4 signs which the divine magician has in front of him on the first card of the Tarot and which are also repeated in this game, which contains the whole secret doctrine of Dead Hermes, as wands, cups, swords and coins.

C i r c l e I I I : The Nordic runes in the order of the Havamal. At 4, 7, 15, 17 the common Germanic runic form is added and marked by a g. In the outer right-turning front corner, the ancient Roman spelling of the sound has been added. Their similarity to runes is striking.

Above the line are the runic names according to the Nordic runic song, below the line those of the Anglo-Saxon runic song, to the right those of the Bavarian runic song according to Frobanus Mauras.

K r e i s I V the signs of the zodiac corresponding to the runes.

K r e i s V calls the 13 "Grimnismal" revealed by Wotan in the Grimnismal

The 13th of these had to die at the transition from the solar to the lunar year. In this Hans of the Bar rune I place Oeku-Thor, the god of lightning, because it is he who, as the model of Christophorus, carries the star traveller (Oervandil) over the icy waves of light, which is why he is also called Farma-Tyr, the bearer god. The son (barn), the human personality that carries the God-consciousness of God's filiation, is born in the carrier sign Bar.

K r e i s V I gives the numerical value of the runes and the skaldic number names.

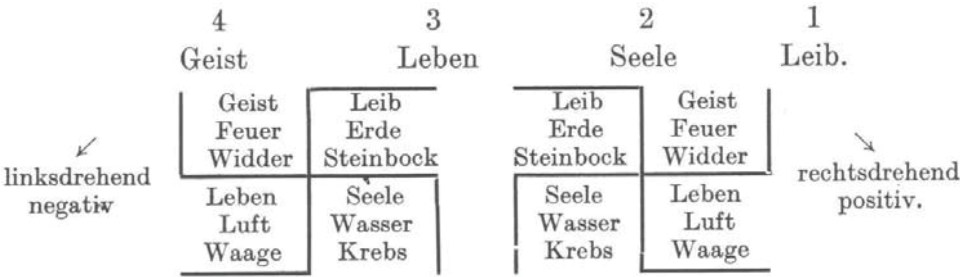
K r e i s V I I shows the basic Aryan law of trivalence, which, with a slight change of meaning, also be applied to the rune series of the Nordic runic song and the St. Gallen *ABCdarium nordicum*, which ends with the 15th rune (the 16th, as a twin sign, is only an appendix to the 15th rune). Then the dividing line goes behind 5 and 10 and each time a judgement sign forms the end: R (Fehme), AR (judgement of the dead), Yr (world judgement).



such a cosmically born sign of life of never unambiguous validity. Just as the axis of the heavens the firmament glow through rotation, is a generation, so is every rotation of the axis on the earthly plane. The task we set ourselves is to bring this connection between heaven and earth back into the consciousness of contemporary man, by means of a thousand large and small comparisons. These ornaments of the fire cult were the inexhaustible models for all decorations on utensils, clothing and household goods, and it was only with the beginning of the so-called modern age, the Renaissance, that the old symbols of salvation disappeared from female handicrafts, for example.

The swastika concludes in itself the secret of the *crossing*, which is the *guidance* in the spiritual, but also the *firing*, because it is a light and life fire symbol, indeed the tool of fire and life generation in general with its two timbers, the beams "Hart" and "Lind", Ask and Embla, Senkrecht and Wagerecht, the sinker and the scale, which takes up, "weighs", "balances" and what is to be sunk.

The swastika is also the symbol of the four "elements": Fire, Air, Water, Earth. Let's draw this division in the swastika and add the four cardinal signs of the zodiac that correspond to these elements in astrology, namely Aries, Libra, Cancer and Capricorn, plus a third division: spirit, life, soul and body, as a counterpart to the first two. Finally, we add the corresponding numbers:



The 4, the four, the "fouring", the leadership is due to the spirit, life, as we have observed, arises from the 3, the three, the threefoldness, the rotation, the 2, the two gives birth to the twofoldness, the conflict of our being from the earthly and the non-earthly, from soul and body, the soul-body, the soul . . . the self, the ambivalent ego. But the lowest, the most insignificant, the transient physical, the body, passes away again in the One, in the divine, the spiritual, and rightly stands here on the lowest level of the number series, the One, with which everything begins and everything ends.

If we the three fours accordingly in the force fields between the arms of the wise symbol of the swastika, then

we get an instructive overview.

In the number series 4321 we have the cosmic number with which all ratios are apparently given in the universe. For example, the diameter of the earth's orbit= is 432 solar radii, the diameter of the moon's orbit = 432 lunar radii. Even in the determination of the Indian ages, which are closer to natural relationships than any other chronology, the number 432 has the property of being the basis of a unified whole.

$432 \times 100 = 43\ 200$  is the number of seconds of the day or night; many other relationships result from this number, but we may skip them here.

However, if we examine the interrelationships of these 4 "elements" of the perfect human being, none of which must be missing if he is to be remain "perfect", because spirit, life, soul and body are a unity. If the *spirit* ceases to exist, we are faced with a person without

Mind, without reason. He will laugh when another person drowns before his eyes, he will know no answer to our question as to why he laughs at such misfortune, for he is without spirit, weak-minded, imbecile, stupid, insane!

On the other hand, *life* can be suspended in the "Vierung", but the spirit, soul and body still remain active. We call such a person seemingly dead. He can be buried alive, hear and everything, and yet cannot make himself known because life has vanished from him, the "three", the rotation within him has been interrupted.

The third case is when a person spirit, life and body, but no *soul*, no "sensation", no "feeling". Such a person knows no fear, no horror, no disgust, no remorse, he commits the cruelest acts without pain, grief, compassion for himself or others, while he cannot be denied "intelligence", spirit, life and body.

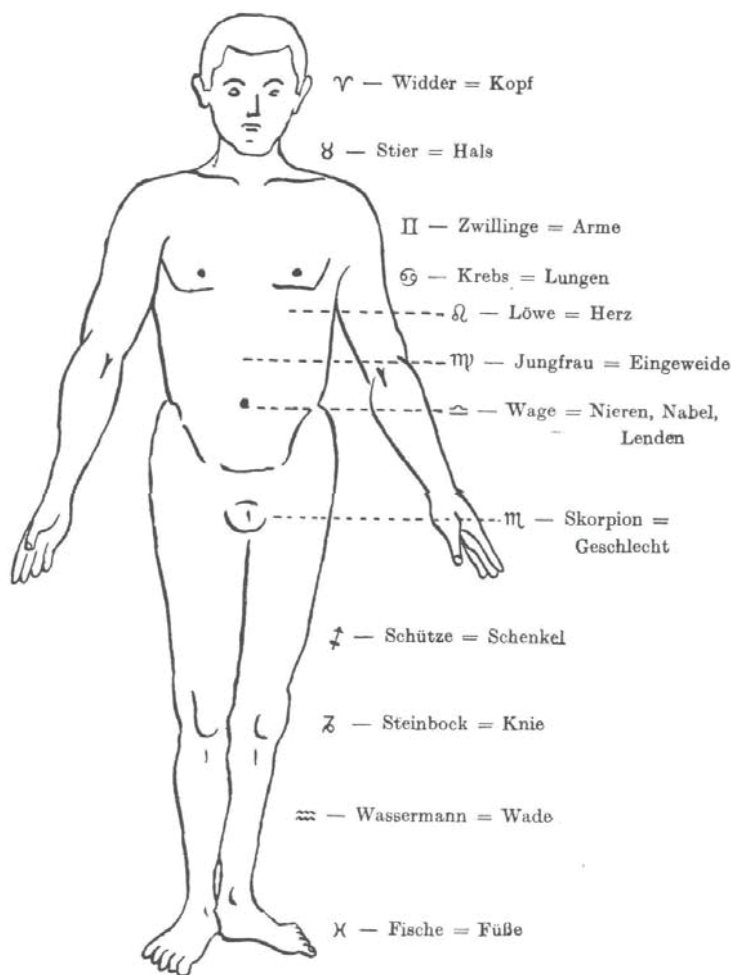
The fourth case when a person loses his body, then he is "dead" for the earthly plane, but he still has spirit, life and soul, which now enter into other connections and transform, pass away and exist according to their own laws.

Without spirit	Without life	Without soul	Without body
Life	Soul	Body	Spirit
Soul	Body	Spirit Life	Life
Body	Mind		soul
Error	Apparent	Soulless	Dead in the
Mentally ill	death	Cosy	flesh.

We see that the four or leadership has no earthly existence. It goes back via the three and the two to the one, via physical annihilation to unity in the spirit.

The ancient doctrine of astronomy sees in the celestial sphere, in the cosmos, a human being, an analogue of itself of immense dimensions. The earthly man himself, indeed mankind as a whole, the earth on which he lives, are an atom in the immense body of this cosmic man, whom they call "God".

The human body is full of correspondences to the cosmos: like the twelve Aesir, 12 pairs of nerve cords emanate from its brain, 7 cervical vertebrae and 5 lumbar vertebrae make 12 vertebrae with the 12 thoracic vertebrae together 24 vertebrae. His voice develops 12 harmonious tones.



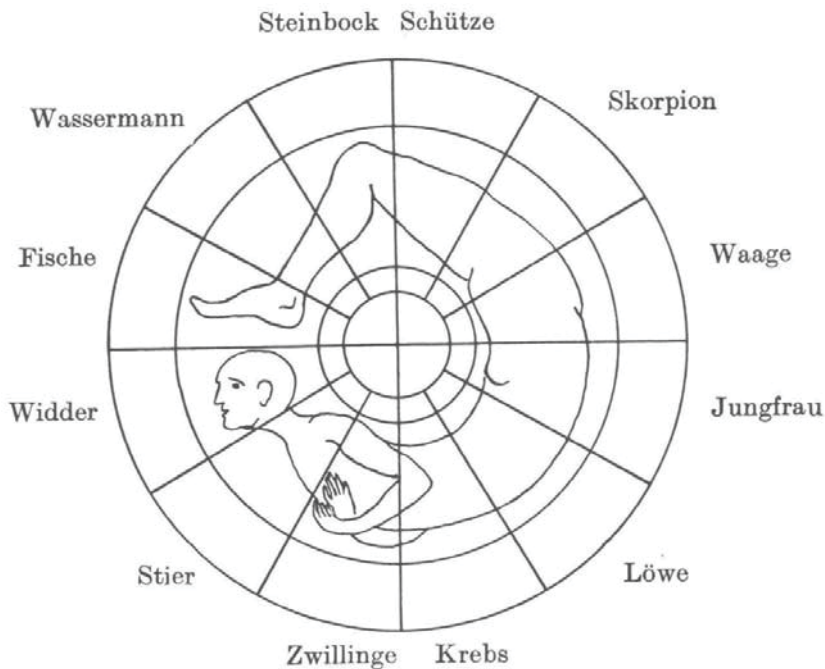
The Tyr circle sign and the correspondences of the human body

Firstly, a schematic representation illustrates the correspondences between the human body and the "houses" of the zodiac and its twelve signs. The human form is an exact mirror image of the zodiac from the head, Aries, the "ram", to the feet, the "fish" (fos).

1. House :	Aries= Head	7th house:	Libra= Loins
2. " :	Bull= Neck	8. " :	Scorpio= genitals
3. " :	Twins= Arms	9. " :	Sagittarius= Thigh
4. " :	Cancer= Lung	10. " :	Capricorn= Knees
5. " :	Lion= Chest	11. " :	Aquarius= Calves
6. " :	Virgin= Intestines	12. " :	Fish= Feet.

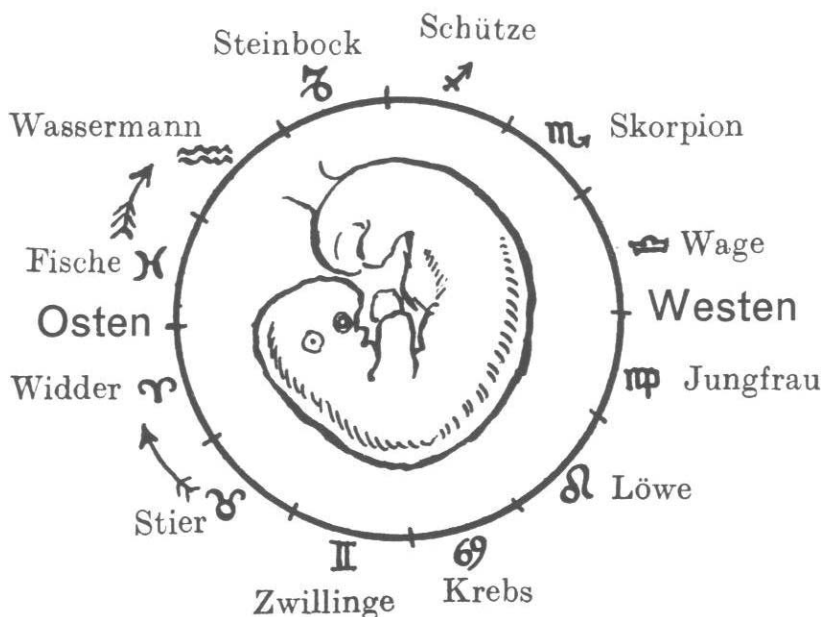
These are not childish comparisons, but living, effective correspondences that become daily facts of experience for the astrologically trained observer.

The strange crystal called "man" shines in twelve facets. In twelve mirrors, man sees himself in the twelve-rayed heavenly fire.



The Adam Kadmon. The cosmic man

The solar cycle begins with the head (Aries) and ends with the feet (Pisces). The Adam Kadmon, the world man and the human embryo are synonymous, one and the same, one and the same



The human embryo in the zodiac

namely, macrocosm and microcosm. The small world and the great world are only different manifestations of a unity, a oneness, a whole: as above, so below! Of Christos, the Son of Heaven, it is therefore said: "that his members are divided among the peoples of the earth", i.e. the zodiac, which represents the 12 tribes of "Judas", "Gudas", the "Jews", i.e. the good, the Goths, the 12 types, the archetypes and models of the Gothic, the divine art of human *breeding*. Alternating between male and female, the types are also divided threefold into the four cosmic "elements", the forms of power, aggregate states as "fiery", "airy", "watery" and "earthy" characters.

Fire,  
Light,

Air,  
Gas,

Water,  
Liquid,

and earth,  
fixed.

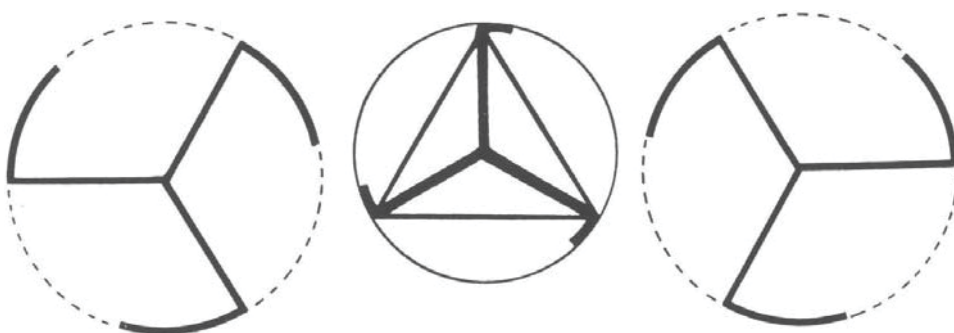
The cosmos, the entire world, the universe, is not a material and inorganic entity, but an organon, an "instrument" of God. I read organ in German as "Ur-Gang". Even if this word "Greek", it must somehow be traced back to its Aryan root and in German it simply means: Ur-Gang, and the "foreign word" would thus also have a generally understandable German translation.

"In the moving force system of the heavens," says Georg Lomer, "every person is a special thought of God realised in time and space."

The symbol of the crucified (crucifix) goes back to this very deep and mysterious root; only it must understood correctly. It was not a God-man who died on the cross for mankind 2000 years ago - that is the childish misunderstanding of ignorant ages - but in every being that has become manifest, in every human being in particular, the eternal God dies on the cross and must redeem himself by "recognising himself".

The cosmic cross on which each of us hangs and suffers is threefold, and four signs of the zodiac, one fiery, one airy, one watery and one earthy, always come together to form a cross shape.

"Four elements intimately united,  
Forming life, building the world -"



The cosmic will strikes the cross three times, so to speak, over every thing that it wants to bring into being. This is basically a strange fact, the outward manifestation of which has been memorably reflected and preserved from ancient Aryan times in the Catholic, Tibetan and Mexican custom of striking the cross.

In the sublime tetrad of those basic forces, the four "sun steeds" of the aurora, the quadriga, we once again encounter the number four as a serving number, so to speak. For only when joined together three times does it round out to a circle of twelve.

The three lines, which, separating the three tetrads, converge towards a centre point, can therefore be described as the cosmic tripod, on which the great reversal of the signs of the zodiac takes place as a support. It is also a sign of the heavenly trinity, which has much to tell us.



---

## XX.

# STONE-CIRCLE AND STONE-CALENDAR

"If the people are silent, the stones will speak."

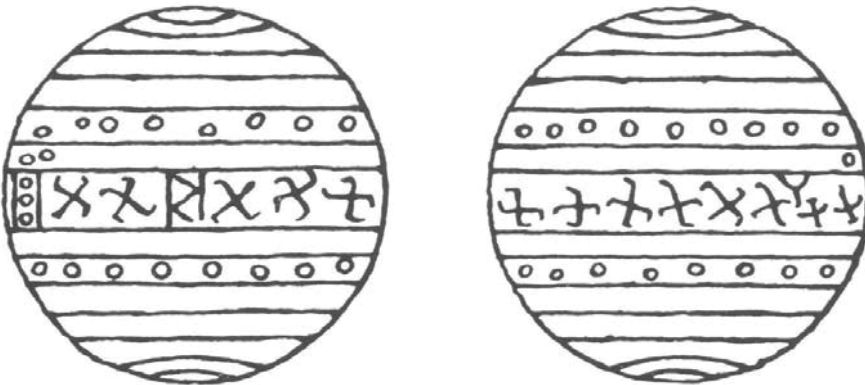
Astrology is the inner wisdom and the outer knowledge of the course, the properties and the power currents of the stars. From the names and symbols of the animal-Tyr-Tri-rotation signs it is clear that the science of astrology, which was never merely a science of measurement, astronomy, but primarily an astrology, an interpretation of the stars was, from the *Pol-lande*, the A-pol-lo-land the Hyperboreans, from the Arctic, when it still inhabitable in a more favourable state. From the North the knowledge of the heavens went with the spread of the Aryans over the earth to the less developed races of the South, East and West with the absorption of Aryan blood, but was also lost again to the extent of the volatilisation of the Aryan blood, the history of the degeneration of all those cultures which had long since ceased their preoccupation with the stars and other related sciences, such as mathematics, to the occidental peoples who, emphasising the Aryan race, are today alone still able to serve the higher knowledge of the world. There is no other reasonable and credible way to explain the decline of the peoples of the East and West. explain.

The oldest historically verifiable Aryan culture in Mesopotamia is the Summery-Akkadian culture.

The peoples of the East adopted astronomy from these Summerians, who can very well be linked to the Semnones, the priestly tribe of the Germanic tribes, and also to the Japanese noble caste of the samurai, as be seen from their written traditions. It was primarily the Chaldeans who inherited it. The name Chaldeans goes back to the "Caledonians", who the magnificent astronomical Stone Age circles in Scotland. Chaldea is a colony of the Caledonians. The "Culdeans", derived from cult, Celt, hero,

were continued even later in the pre-Christian and early Christian northern church and signify the culture, the original cult bearers.

When one wonder wonder, that at the  
place of origin of the wisdom of the stars has been  
handed down according to common opinion,



Clay sphere from "Troja"-Hiasarlik, depicting either the globe with its zones or the celestial sphere with signs of the changing moon

This is because, in the racially pure centres of Aryan teachings, this knowledge was concealed when the Church destroyed the ancient observatories, e.g. the Irminsul, and persecuted the knowledgeable because it feared their superiority. Only those who belong to an inferior level of knowledge will ever destroy. This law can be used to study history.

It is a generally known fact that the gods and sons of the gods, including favoured demigods, are called stars, or were named after stars. We see in this a proof of the immensely old age of astronomy among the original Aryan people, whose original religion was adopted in a more or less misunderstood state by all other peoples of the world. In Old Norse, the collective name of the gods as star men or star gods has survived the longest. Stjærna = Old Norse star. The noun Stjornarmathr, d. h. literally star man or star god, because "mathr" applies to gods and god-men, who were only considered in ancient times, and humans alike. In the Old Norse of the Edda, it has already become the figurative meaning of the commander, the judicial official who controls, judges, gives direction. This includes the time word stjorna = (Old Norse) to control, manage, lead, govern. The ancients thus read their art of governing, their knowledge of leadership from the stars, as star men, as helmsmen.

Hence the name of the helmsman, who was a man who knew the stars and who, in the "steward", reached the last step on the descending ladder of linguistic concepts, that of a ship's waiter. Stjori = (Old Norse) steward and ruler and storr = great, mighty (dialectically stubborn and bullish) are of the same root, as are stra = (Old Norse) to scatter, to strew as with stars, then strond = (Old Norse) beach, the strewn. Yes, I maintain that bull and stubborn, also in the sense of unbending, eternal, unchangeable, are derived from the same stem. Sa-tyr = Taurus, the seed "scatterer" or procreator, is somehow connected with the cult of the stars. This is also indicated by the Egyptian Apis bull, which bears the sun disc between its horns and a winged sun on its neck. Apex is also the point, the pointed hat of the ancient Roman priests, the point of the celestial vault towards which the earth moves within our solar system.

The twelve runes of the Tyr zodiac, in 10 and 18 parts at different times, are the scaffolding beams of world construction, they are the spiritual coordinates of world space. With their help, time was calculated and the celestial sphere was laid down on the earth in stone circles, hundreds of which still exist in Germany, but all but a few of which have been intentionally or unintentionally destroyed. But science and love for the wisdom of our ancestors have found the old sun sites again, and only recently an old astrological-astronomical control centre was discovered in the Teutoburg Forest at the Externsteine and calculated in all its parts, so that we can determine the day of its creation, around 1900 years before Christ.

What was previously known about the Externsteine hardly goes back to the beginning of the Christian era. A certain significance of the site in pre-Christian times was assumed, but it remained an assumption, and even this was denied by certain parties. During his investigations, Director Teut was now able to make the observation, particularly with regard to the type and nature of the

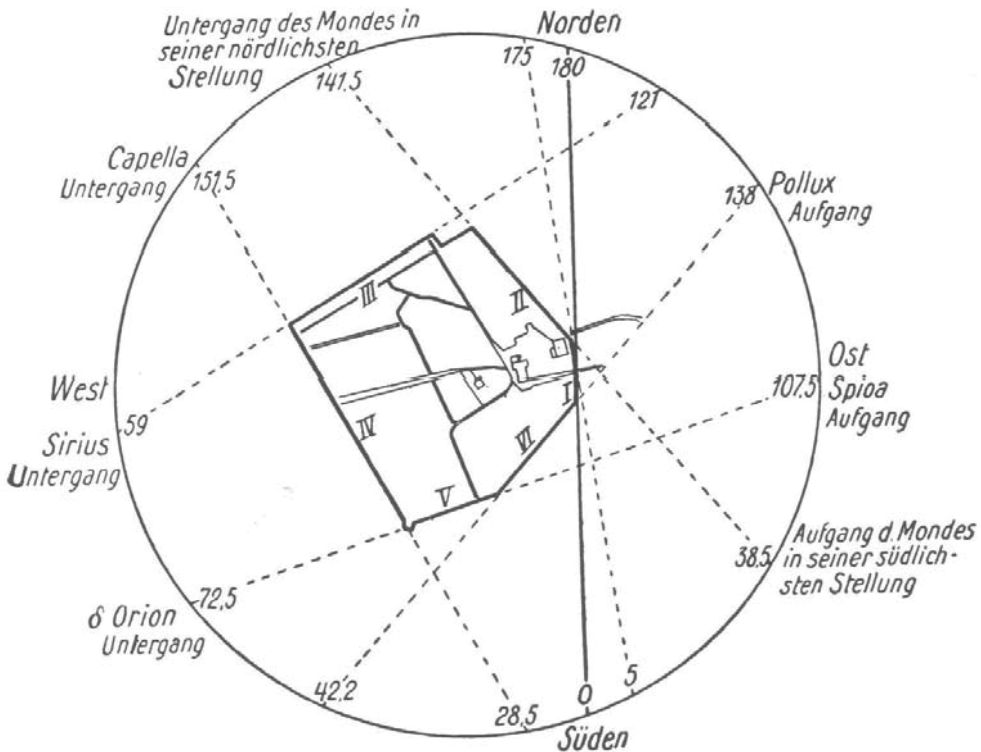
"Sacollums" on one of the rocks, that all signs point to the existence of a destroyed ancient Germanic moon and sun sanctuary. The space on the rock, which was undoubtedly closed in the past, has been exposed by deliberate destruction. However, everything that can be found on top of the rock was only later associated with Christian worship.



The protruding Tryfos and the astrological position marked on it can be found  $\frac{1}{2}$  metre high on the altar table of the part of the external sanctuary near Detmold facing the water. It is the primordial glyph of the Trifos, the Trinity, which supports the celestial vault in its orbit.

The Gierke estate near Detmold, which we have already mentioned elsewhere, is mentioned in the annals of Corvey Monastery as "Astornholter", i.e. loosely translated and interpreted as "star holder!"

The peculiar layout of this old courtyard led to the assumption of a precisely astronomically determined location. In fact, the measurements and calculations of the Berlin astronomers Riem and Neugebauer showed that the walls of this hexagon are astronomically orientated in a certain way. It also emerged that the construction of this estate dates back a long way. So it can hardly be denied that this place, so strangely defined in its ramparts, was of outstanding importance in ancient Germanic times. In addition, the borders of a whole series of Germanic tribes met in this area and certain old legends are linked to the present-day manor, the meaning of which unmistakably points to a cultic significance in pre-Christian times.



The grounds of the Gierken estate near Detmold with the old Germanic observatory.

Prof. Dr. Dr. K. K. writes about this ancient Germanic astronomical system.

Riem in the "Umschau":

"A new proof that already in the third millennium before Christ a high culture existed in ancient Germania, which radiated to the whole of Europe, has been found by Mr Teudt in Detmold. There, in Oesterholz in the Senne, there is a Gierken estate which, despite the completely flat terrain, is surrounded by six ramparts which together are 1140 metres long, have no parallels and no right angles, but are apparently aligned quite arbitrarily. Since that area is rich in archaeological remains, Mr Teudt believed that those directions might have been aligned with certain stars in ancient times. That this was the case in ancient Greece, Egypt and Babylon has proven in detail by Mr Nissen. In order to get to the bottom of the matter, both of us, the speaker and Prof. Dr Neugebauer, who is known in the widest circles as a chronologist, both from the Astronomisches Recheninstitut in Berlin, used an official cadastral survey to determine the directions and took the elevation of the horizon from the information on the measuring chart at several points. A calculation for all brighter stars for the time from +1000 to -4000 gave an astonishing result. One of the lines lies exactly in the meridian. Four lines refer to the rising and setting of stars that are also known to have been used by the ancients to align buildings, as Nissen shows. There was therefore a clear internal connection between these cultures, and the time of the construction was 1850 BC. This information is accurate to within a few decades due to the rather strong change in the position of the stars. The most astonishing thing, however, is the missing line, because it is a lunar line and refers to the position of the moon, which is the lowest on one side and the highest on the other that it can occupy. This takes place within a period already known to the ancients, the "Saros", which is also proven here. Those builders obviously had a long period of astronomical observation behind them before they were able to determine this period. This also included a reasonably useful calendar calculation and the ability to keep records. The Saros was known in China in the third millennium. Thales a solar eclipse according to it, and it was also known in central Germania, and therefore also among the other Germanic peoples, because such knowledge was common to all peoples.

The question now arises as to the purpose of the system. We know from ancient chronology that the beginnings of the year and also those of seasons and the position of festivals were determined according to the

The rising of certain important stars when they first reappeared at dawn or were last visible at dusk. In the clear weather of southern countries, this can usually be done without great difficulty. It was different in Germania. You had to know the place on the horizon where the star had to rise or set. And it was precisely these places that the walls of the court pointed to. Standing on them, one had to find the star in their course. When such observations had to be made in all Germanic regions for calendrical purposes, it became necessary to train suitable men for this purpose (these were the later calanders), and Teudt perhaps rightly believes that this extensive courtyard, which still contains all kinds of mysteries, served to train observers. Here the young priests learnt to make and use such installations so that they could also be set up in other places.

The complex itself is somewhat dilapidated, but given the considerable length of the ramparts, it was possible to determine their direction against the meridian with great accuracy. There is documentary evidence of the farm dating back to pre-Carolingian times. It is stated that there was a free court in Österholz and also that it was a marquisate. Both facts lead back to Germanic times. The Freigericht was a sacred place that had more than local significance."

The name Österholz for one of the thousands of Ostara sites that still bear the old name in Germanic lands today already vouches for the Germanic age of the place of worship.

Another stone circle stood near Roßbach in the Rhön, but unfortunately is no longer preserved; its traces were found in 1909.

Now, soon after Prof Teudt's surprising findings and measurements at the Externsteine and at the Gierke estate, in August 1928, the discovery of a prehistoric Aryan-Germanic observatory was again successful.

The so-called "Stone Dance" near Bützow has been recognised as an observatory dating back over 3000 years to the early Stone Age. The prehistoric observatory was used to observe the course of the annual sun and also served as a very accurate calendar. Based on the well-preserved astronomical directions of the site, the year of construction was determined to be 1181 BC. The stone circles were erected using a standardised measure that is almost identical to the rod still in use in Mecklenburg today. It is particularly interesting that the calendar now proposed by the calendar reform commission of the League of Nations, namely the division of the solar year into

13 months of 28 days and one New Year's Day, already several years ago.



was used for thousands of years by the builders of this stone circle, the "stone dance". The proposal is therefore not particularly new; rather, we should agree on a clearly divided solar year.

In the future, many similar sites will be rediscovered and traditions will be revived about others that existed in the past but have since been destroyed through ignorance or by road and railway construction or the building of new churches and monasteries.

It is indicative of the tenacious spirit of preservation in the unspoilt people with regard to what once was and had meaning and enjoyed veneration that the name of this stone circle remained in the vernacular as the "Stone Dance". We know that it was indeed a dancing place of sacred customs. They are often called "witches' dancing places", even if there is no longer any trace of the existence of a stone circle or similar structure, because we know from many reports how, since the earliest Middle Ages, people have endeavoured to destroy and eliminate these witnesses to a purer knowledge of God and the world. Most chapels, monasteries and churches are built on such sites and from such stones, which first served the direct exploration of heaven, were in any case more sacred through their service to time and eternity than the buildings of a successor church, which considered it necessary to take the place of its sublime predecessor, claiming that nothing or something inferior had stood here, without granting it an "honest burial". The church judges itself. Truth does not grow on such soil. No blessing comes from such an inheritance, and this robbery of spiritual and material goods has brought her and us only disaster.

Werner Timm, Schwerin, writes in the "Mecklenburgische Monatshefte" of September and October 1928 about the "stone dance" of Bützow:

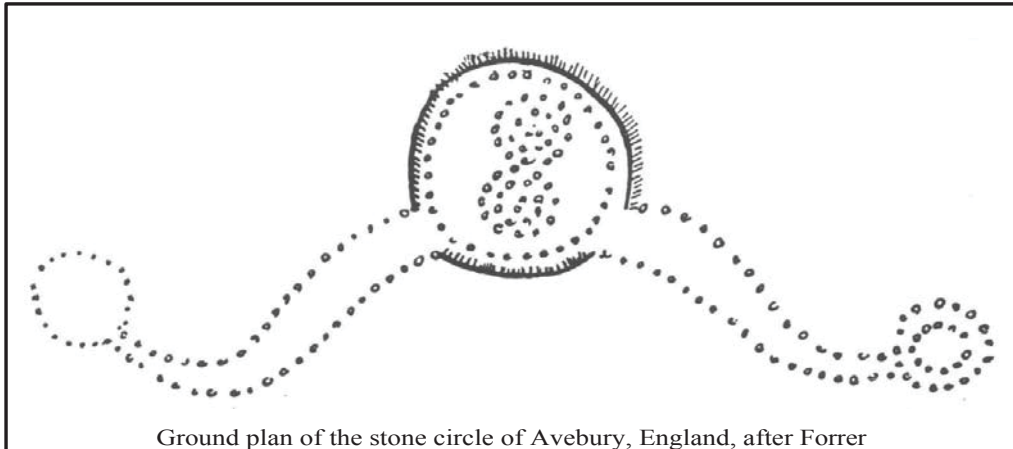
"The old Boitin Forest lies between Sternberg and Bützow in the heart of the Mecklenburg countryside, away from all traffic.

Close to the Boitin-Zernin aisle, you can 25 large granite blocks rising to 2 metres from the ground on a raised area in the forest on the left. As if arranged in a grotesque round dance, they stand there in three circles 8.8-14 metres in diameter. And on the other, southern side of the path, beyond the deep ravine of an old moat, there is another stone circle with nine standing and a few fallen boulders. All of these boulders face the centres of the circles with their smooth sides, either naturally or through carving.

The scientists have not yet a closer look at the question of the origin and significance of the stone circle.

However, there are a number of other similar

stone circles have been preserved. Among these stone circles, the best known are those at Stonehenge, Avebury and others in southern England and the Hebrides.



Ground plan of the stone circle of Avebury, England, after Forrer

English astronomers, Lockyer (the famous discoverer and namesake of helium in the solar spectrum) and others were the first to discover that the stone circles of Stonehenge, Avebury etc. built by astronomers. The axis of the Stonehenge monument is exactly aligned with the sunrise point at the time of the summer solstice. Some other astronomical directions could also be determined perfectly, such as the direction of the setting of the chapel at several sites. The ancient Greeks also carefully observed the chapel, the "goat star" in the constellation of the carter, whose setting at certain times signalled storms and rain. For us, the Chapel no longer rises and sets at all. The gyroscopic movement of the earth's equator around the ecliptic pole, which completes its orbit in 26,000 years, meant that in ancient times the chapel set exactly in the direction determined by the stone circle builders with rocks. The years in which the stone circles were built can be calculated from the astronomical directions on the basis of the ecliptic changes. It was found that all the sites investigated dated back to the 2nd millennium BC. The German stone calendar of Odry was also built at that time, around 1760 BC. In Odry, the date calculated by the astronomer is also confirmed by the archaeologist, who says that the graves found in and near the 10 stone circles date back to "around 2000" BC.

The word "stone calendar" has been mentioned several times in these explanations. The ancient astrologers not only divided the year into the four seasons according to the directions of the winter and summer solstices and the equinoxes, but also used the stone circles to count days, months and years. The sages of Stonehenge, for example, counted a period of 4 years: 48 stones placed in the circle that counted the months, 30 stones in the circle that counted the days, 21 in the third circle that was added as a leap month:  $30 \times 48 + 21 = 1461$  days

= 4 years to  $365\frac{1}{4}$  days. 5 "triliths" may also represent the five-day festival week of Stonehenge; for even better known than the great stone circle monument of Stonehenge is its prehistoric racecourse, on which in all probability a five-day festival with competitions of all kinds was held every 4th year at the time of the summer solstice - the axis of the monument indicates this. The day of the festival's return was determined by the Stonehenge calendar. Later, the Greek Olympic Games were also celebrated for five days every 4th year at the time of the summer solstice. Did the Indo-European ancestors of the Greeks bring the custom of the Olympic festival with them from their Nordic homeland and borrow it, so that the ancient Nordic racecourse, as preserved at Stonehenge, later returned to us in Greek guise as a "stadium"?

(Of course! they had immigrated from the north!)

In Avebury, just like the Greeks later, the months were counted alternately as 29 and 30 days; both month circles with 29 and 30 stones are enclosed by a circle - 450 metres in diameter - counting 99 months, which corresponds exactly to the course of eight solar years. The Greeks later also counted this eight-year period and called it "octaeteris".

In addition to the astronomical measurement of the directions of the *sun* and stars and the measurement of days, months, years and periods of several years, the ancients also knew how to measure distances and areas almost 4000 years ago.

So how does the Mecklenburg Stone Dance compare to the other stone calendars?

He is one of them. And is one of the best.

The sheer size of its stones, or rather boulders, is impressive; their average height above the ground of 130 centimetres is three times that of Odry alone! And then the structure of the Stone Dance is rarely clear, simple and very well preserved: there is no need for lengthy reconstructions, as with other structures, to recognise its meaning. Over the millennia, far fewer stones have been removed from the Stone Dance than from the other sites in England and in



The "stone dance of Bützow"

Odry, and the few gaps are so conspicuous that even a layman can recognise them immediately in the field.

The plan shown here is drawn according to an exact trigonometric survey and calculation, which was carried out with my assistance at my request by the Mecklenburg-Schwerin Surveying Office in Bützow.

Circles I, II and III together form the "Great Stone Dance"; 140 metres to the south-east lies circle IV, the "Little Stone Dance". A single stone lies between circles I and II, almost concealed by the earth. Four stones lie on the outside of circle IV, three close together, the fourth on its own. The one stone of circle III is split in the middle, both halves are close together and yet far enough to see from the centre of circle I across the centre of III to the centre of circle IV. In addition to the three centres, four (or five?) stones, including the "sighting stone" of III, stand in this direction, which forms the exact angle  $133^{\circ} 11' 29''$  with the direction of north.

The sunrise point at the winter solstice is fixed here and thus the ancient New Year's Day. The 28 days of the month were counted in "Big Stone Dance", the three circles of which held 28 stones. The 13 months (= lunar revolutions) of the year were marked on the 13 stones of the "small stone dance". However,  $13 \times 28$  only equals 364 days, which is why they counted



One of the "pulpits" of the "Stone Dance of Bützow"

In addition, a special day was added to the single stone between circles I and II (probably the New Year's Day on the winter solstice), and the solar year was complete with 365 days.

Until the exact direction of the solstice was determined and the construction of the "small stone dance" for the months could finally be started, the months were counted on the largest stone that had already been brought to circle II or that was resting there as a boulder: the 13 square holes that were cut into it could also be used to count the lunar cycles of the year. But when the exact direction of the solstice was found, the year circle IV with the 13 month stones was built around the target point. For a long time, the ancients may have counted the year as 365 days, beginning with the winter solstice, until they realised that the sun rose a few days later in the solstice direction I-III-IV than their calendar showed. Again, many a year of diligent observation went by until they realised: in every 4th year the sun rises one day later exactly in the direction we had determined. Then they placed four more stones circle IV: three close together to mark the ordinary years of 365 days, the fourth

especially, because every 4th year the winter solstice and New Year had to be celebrated for two days if the stone calendar was to continue to lay claim to the most exact validity.

But what do the two stones in circles II and III mean? The vernacular calls them pulpits because the builders cut steps into them. If you climb up to these pulpits and place a compass on the cliff top in front of you, you will see that your view from the pulpit of circle II is directed exactly to the south and from the pulpit of circle III exactly to the west. One pulpit was therefore the observation point for the noon line, the other the observation point for the sunset at the equinox, i.e. at the beginning of spring and autumn. The fact that the builders considered it necessary to observe these two lines from an elevated position suggests that the target and end points of these directions were quite far apart. This can also be seen from the terrain for the noon line: to the south it drops sharply towards a meadow bottom, behind which it rises again to a height about 1 km away, which borders the southern horizon from the stone dance. The end stone of the noon line must have stood on this height, which has been under the plough for a long time. Perhaps it was one of the two stones that were used on this open height in more recent times as fixed point stones for national and local surveying. -

The fact that circle II stands outside the direction of the winter solstice suggests that it was assigned to a different direction. A rock on a hill about 250 metres to the north-east and many rocks, some lying in a , on the hill about 200 metres to the south-east suggest that the marker for the summer solstice sunrise located in this direction of about 48°, pointing from the south-west via circle II to the north-east.

However, the most important astronomical aspect of the system is absolutely certain, namely the determination of the 13 moons and the 365¼ days of the year and the winter solstice as the beginning of the year. The marking of the equinoxes and the noon line is more than likely due to the existence of the observation pulpits.

What about the distance measurement? Was a standardised measurement also used for the construction of the stone dance?

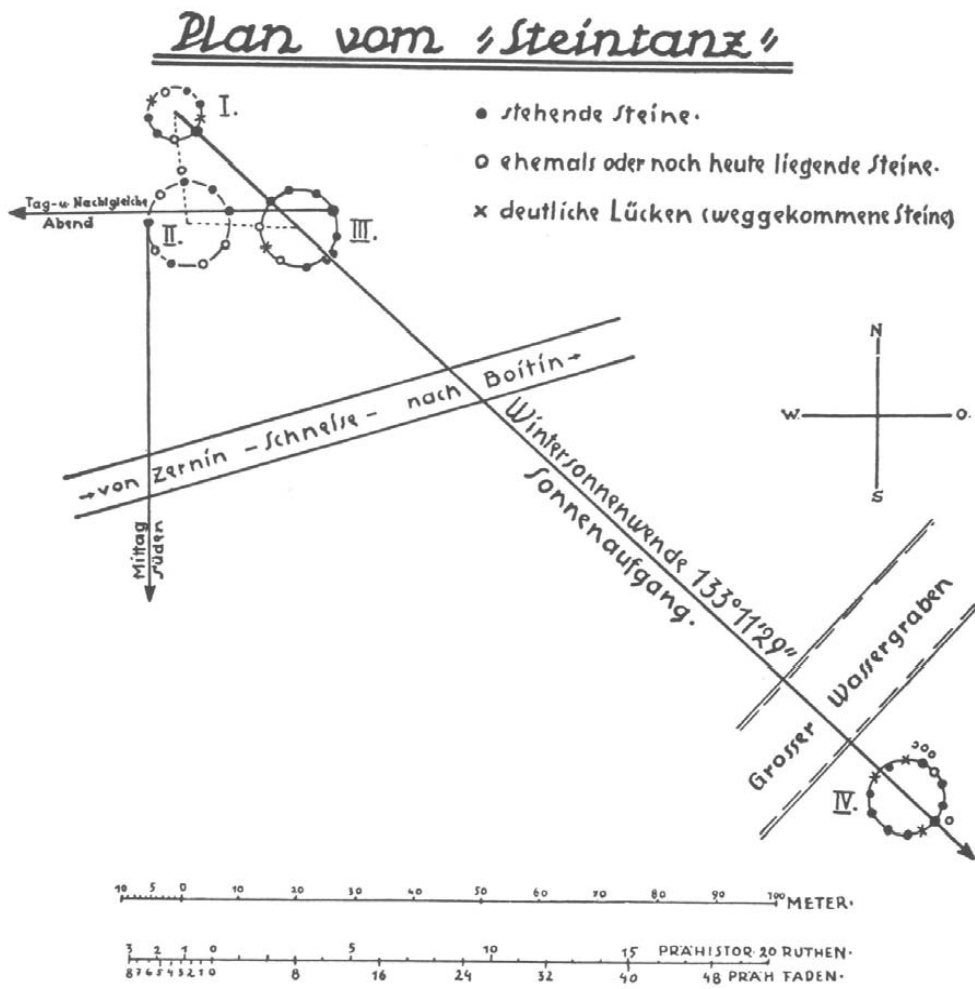
Yes - thanks to the extremely careful measurement, the old unit was found from the tables of measured distances after a short calculation:

1 original rod= 16 feet= 4.679 m.

The greatest distance, that of the centres I and IV in the direction of the winter solstice, was found to be 168.44 m according to measurement, calculation and map, i.e. exactly 36 rods; the verification of the sections I-III with 28.07 m and III-IV with 140.37 m resulted in the same result.



absolute accuracy of 6 rods and 30 rods. The same applied to the centre distances I-II and II-III, which at 1872 m each amount to exactly four rods. (See the plan.)



I was just as surprised, if not more so, when I looked up a compilation of old German measurements and saw that the original rod of the Steintanz differs hardly noticeably from other rod measurements still by German farmers today: today's 16-foot Mecklenburg rod is only five times larger than the original 16-foot rod.

The 16-foot Bavarian rod is only two thousandths smaller than the 16-foot Steintanz rod, while the 16-foot Hanoverian rod is almost identical to the prehistoric original rod:

$$1 \text{ Hanoverian rod} = 0.999 \text{ Original rod!}$$

So what was the subdivision of the ancient rod measure?

The diameters of the stone circles provide information about this: as already mentioned above, the original rod was divided into 16 feet at 0.2924 metres.

This basic measurement, a "foot", can be found in all European countries. If you take the average of all the older foot measurements in Europe, which often differed by several centimetres, you get approximately the original foot of the stone dance. It can be assumed that the foot and rod measurement made its way from the presumed original home of the Indo-Europeans, from the northern German water's edge, through Europe - and in more recent times also to Russian Asia, America, Australia and all the English colonies. The prehistoric migrations to the south and west brought with them deviations from the original foot used in stone dance construction. The larger deviations in the south are: in Saxony -0.92 cm, in Thuringia -1.04 cm, in Württemberg -0.60 cm, in Austria +2.37 cm, and in the west: in England +1.24 cm, in France +3.24 cm. At the points furthest away from the northern German home of the foot and tail, such as Austria and France, the deviations are naturally the greatest, while close to home the measurement remained almost unchanged. The deviations here are: in Mecklenburg -0.14 and in Hanover -0.03 cm difference from the original stone dance foot.

The "foot" was certainly the very first measure. Several units of this basic measurement were then combined to form a new, more practical, superordinate unit. The most common was 1 rod = 16 feet. The measurement of the stone dance was carried out with this measure, which is also often found elsewhere: in Odry's stone calendar and today in Hanover, Saxony, Thuringia, Brunswick and Mecklenburg. In addition, however, there was another measure in which 6 feet were combined to form a new unit, a "thread" = 1.756 metres. The fathom = 6 feet, which was already in use among the stone dancers, can still be found today in Sweden (the Swedish fathom is 2% smaller than that of the stone dancer), as well as in France and Austria, where it is called "toise" and "Klafter". The Prussian and Oldenburg rods are also based on the 6-foot thread unit: 2 threads (= 12 feet) are a Prussian rod, 3 threads (= 18 feet) are an Oldenburg rod.

Ancient Greece also reckoned with the Attic "foot", which, like the Roman foot, deviated from the stone dance foot by only -0.33 cm.

Ancient Greece also seems to have known the thread unit = 6 feet, because a hundred times this unit is a stadion = 600 feet. I do not know whether the rod= 16 feet (75 rods= 2 stadia) was originally used by the Greeks. However, the ground plans of the older Greek monuments could provide some information.

It can be assumed that the units "foot", "thread" and "rod" (and "chain"?) had been known and used for a long time before the stone dance was built. The solstice direction of the Stone Dance was determined around 1181 BC, as can be seen from the astronomical-mathematical calculation of the ecliptic changes of the earth's axis. The site is therefore already 3100 years old. There is much to suggest that the foot-rod system is several centuries older, so that one can assume an age of 4000 years for this measuring system."

It is quite clear that the original measurements are much older and a legacy of the Atlantean culture from which the Aryans them. It is not unimportant to note here that the original measure the "foot", the "fos", which we learnt as a procreative word and concept. The "Taking measure" is a kind of witnessing process and is also jokingly understood as such among the people. M-eating and eating are secret words for witnessing, especially in the Old Testament text. In both cases, one takes possession of something materially and magically. The stone box of the Pyramid of Cheops still contains the basic measure, of which the English "quarter", i.e. a four-part measure, is still in use, while the whole of this unit of measurement has long since been forgotten. It will emerge from a pursuit of these investigations that the measures on the whole earth go back to a basic measure which the Aryans spread over the earth. The ground measure of the "ar" goes back to them by name.

An Atharvaveda verse has been singing for several thousand years about the "Thread", and it is not unreasonable to claim that it the spiritual primal thread, after the realisation that the entire cosmos is measure and number.

He who knows the thread  
stretched, To whom the beings  
are woven, Yes, he who knows  
the thread of the thread,  
He knows the great Brahman power.

It is the cosmic current threads that connect us to the universe, which is "unmeasured". But by measuring in the physical world, we pull real threads, we connect the earth, make it binding for us. But anyone who thinks that there is only the physical thread and foot measure is "measuring" in the spiritual world, his "thread" is wound crookedly.

"The largest and most important of the sacred festivals that once took place at the

stone dance was probably the festival of the winter solstice. The main direction I-III-IV of the layout indicates this. This festival has always been of great importance in all Nordic countries. Consciously or unconsciously, we still celebrate this festival - the old Germans called it Jul (= jubilation) - in our Christmas customs: the Christmas candles symbolise the triumphant light, the fruit, apples and nuts, point to the returning, newly sprouting life in the fields and meadows. And just as we celebrate our greatest Christian festival of Christmas in the shortest days of the year, our ancestors the winter solstice at the same time more than 3000 years ago at the stone dance.

The rocks of the stone dance stand immovable, deep and firmly anchored in the earth.

They saw millennia rise. And with them, the sacred site that their ancestors once appointed them as guardians continues to exist.

Our Faustian ancestors, who thousands of years ago brought down from the starry heavens the first realisation of the unalterable lawfulness of all earthly events, and who created the sacred circles as a memorial of this realisation, passed the torch of life on from generation to generation, so that from their blood and spirit the great ones of the Germanic kind could arise.

The site is still sacred today, because it gives those who make the pilgrimage to it both deep humility and great pride. In its sacred circles, we are enveloped by a shiver of pious reverence for the search and creation of our prehistoric ancestors and for their fundamental cultural deeds, whose - often thoughtless - beneficiaries we are after more than 3000 years."

Government surveyor Stephan reports on the Odry stone calendar from around 1760 BC in an article in issue 7 of "Kosmos" in 1926:

"In the northern border region of the Tucheier Heide (in the former administrative district of West Prussia), the pine forest has preserved a jewel from times long gone: the stone circles of Odry.

The ancient builders of these stone circles were well versed in measuring, because the circle diameters, as different as they are (15-33 metres), can all be related to a specific measurement that is completely absorbed in them. It 1.154 metres, let's call it a "staff". The 4th part of it is a man's foot of 29 cm, and the quadruple, which is also included in most of the diameters, must also have been in use as a measure. According to this we would have a "rod=4 "sticks=16 feet= 4.616 m as a prehistoric measure of length, and we are surprised to find that the older Mecklenburg and Hanoverian rods were also divided into

16 feet and only a few centimetres difference in length. In circles I and III, the number of diameter rods is equal to the number of circumscribing stones, and since the stone circles in England usually have a certain ratio between diameter and number of stones, it can be assumed that real circle calculations were made.

There are either 1 or 2 stones close to the centre of the circle.

The dimensions of the circles are summarised in the following list:

Circle no.	now	originally	Average distance between the bricks	Circle diameter (inner circle)		Average height of the stones in cm	Centre stones
	existing number of Ring stones			in metres	in units of 1.154m		
I	15	29	3,58 m	33,1	29	55	-
II	18	18 (+1)	2,84 "	16,25	14	45	1? (lies)
III	16	16	3,65 "	18,60	16	70	1 (l.)
IV	20	22 (+1)	3,93 "	27,55	24	65	1
V	24	23 (+1)	4,38 "	32,10	28	70	1
VI	19	20	2,36 "	15,05	13	50	1 (l.)
VII	16	18	4,05 "	23,20	20	30	2
VIII	8	20	4,02 "	25,60	22	40	2 (lying)
IX	7	24	1,96 "	15,0	13	25	-
X	10	20	4,30 "	27,40	24	40	1 (l.)

The builders not only knew how to measure space, but also time. They saw how the sun and the stars travelled their orbits according to eternal laws. Their keen powers of observation tracked the rising point of the sun towards the north until it stopped on the longest day, only to turn backwards again time, when day and night are the same, until it reached the turning point on the shortest day. The target lines after these points of the year were defined by the stones. The rings are arranged in rows. If the observer stood in the centre of circle IV - or on the hill behind the circle - he would see the sun rise on midsummer morning in the frame formed by the two central stones of circle VII. From circle III, he saw the sunrise at winter time over circle I, which probably also had such an eye gate in its centre in the past. If he aimed from IV across VIII or from III across IX, he could see the beginning of spring and autumn at sunrise. The north-south direction, the midday line of the place, is marked out by the line from V across III towards a hill. And these main directions are defined with astonishing accuracy. According to the map, the error for the north direction is only 33 minutes, for the east direction only 8 minutes.





But what does the line of sight from I over the now fallen stone visor of circle VIII mean? The sun does not rise in such a northerly direction. The target point must have been a bright star, namely its setting. We assume with great probability that it was Kapella, the "goat star" in the constellation of the carter, whose setting, if it occurred shortly before the appearance of the sun, was also carefully observed by the ancient Greeks, as this time heralded storms and rain. Now, for us, Kapella does not rise and set at all. But the orbital motion of the equatorial plane around the ecliptic pole, which is completed in 26,000 years, means that the star once set exactly in the direction marked out. The time can be calculated. Astronomers have put up charts about it. And so we can a nice attempt to the year of birth of the monument. We get 1760 B.C. Only recently I read that an Englishman on the Hebrides has discovered a stone circle chapel sight dating from 1800 B.C. For Stonehenge, Lockyer deduced the year 1680 from the direction of the sun, albeit with a margin of 200 years to either side. However, a star can be observed much more precisely than the sun, and the much greater fluctuations in its positions also allow more accurate conclusions to be drawn, as the sun is only affected by the ecliptic obliquity, whereas the stars are affected by the aforementioned gyroscopic motion, the precession. The directions of the sun to Odry cannot be used for such calculations, as their original angles cannot be determined accurately enough.

The ancient astronomers were not content with dividing the year into larger sections, but also knew how to draw up a fairly precise daily calendar. The stones tell us this by their number: Circle VII has 18 stones, Circle VI 20, Circle V 23 (+ 1) and Circle IV 22 (+ 1).  $18 \times 20 = 360$ . So the 18 months of the year, provided they are regular, each have 20 days. Two, however, are irregular and have 23 and 22 days each.  $16 \times 20 + 23 + 22 = 365$  days. However, as circles IV and V each have an extra stone in the centre of one of their equal sections, even leap days can be counted. For those who take offence at the peculiar division into 18 months, it should be noted that the same calendar also used elsewhere, namely by the Aztecs in Mexico. May one from this, in view of other side pieces, that there are prehistoric connections between the continents?"

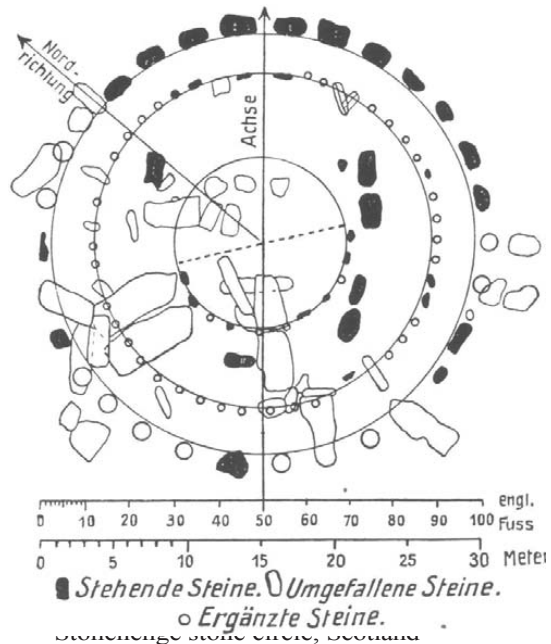
Yes, the 18-part series of runes is related to this division as a sign of the month. But the 16-part rune series also has an equivalent!

"We encounter a second division of the year in circle III, which counts the same number of months with 16 stones, which can also be inserted between the four main points of the year. But if the year has 16 months, then the months must count either 23 or 22 days. And lo and behold, the three corresponding circles form a triangle with each other. Circle II has 18 with one tile in between. Circle I with its 29 stones symbolises the moon's orbit. What do the circles VIII to X with presumably 20, 24, 20 stones mean, such as sequences of whole years?

How should we visualise the use of the calendar? The astrologer, who was probably also a priest, saw the goat star setting at dawn. Then he knew it was time to preparations for the festive celebration of the solstice; for the

"Fixed times" were the festive seasons. And when the fiery chariot of the sun rolled up in the sky, the cycle of the year began. A symbol was placed on the first stone of the annual ring (VII) and at the same time on the first stone of the monthly circle (VI). Each day the latter was moved one stone further until the circle was completed and only the 2nd stone of the month was placed at the beginning of the 2nd month. This was repeated 16 times in the same way. On the 17th month, however, you to circle V, and on the 18th to circle IV.

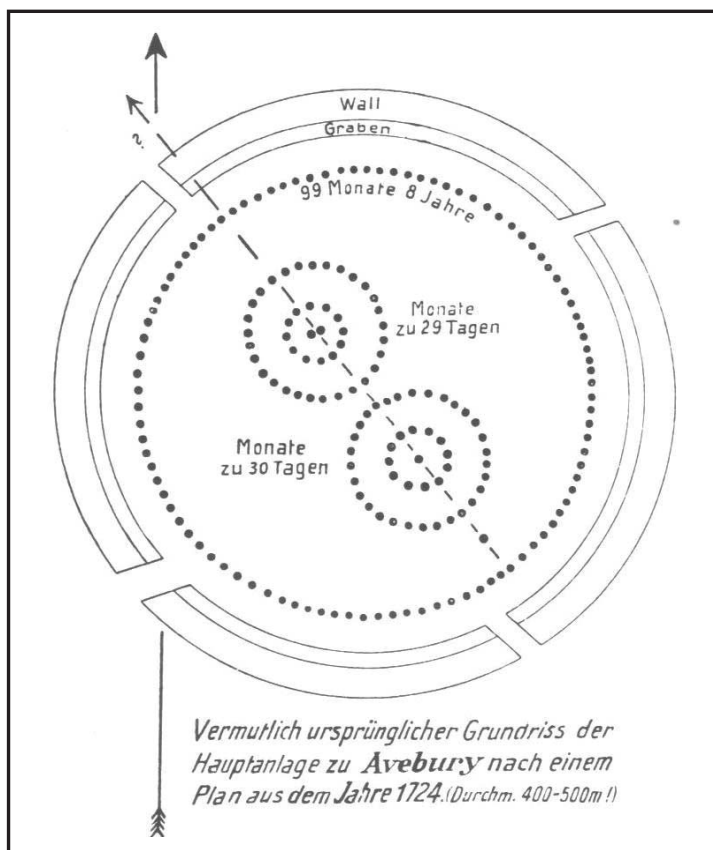
The stones still hold many a riddle. Why are the four circles in each row not exactly in a straight line with their centres, but evenly spaced once to the left and once to the right? Does each circle have a special guideline, for example across a distant sign according to the four sunrises in the four-year cycle, which differ from each other by a small amount? According to which principles are the distances between the individual circles determined? What is the meaning of the line IV to X and the parallel line south of it? Further investigations are needed here must.



But the proud "Stonehenge", the mighty "Avebury", can they compared at all with the simple German monument? The meaning behind them is nothing deeper or more beautiful. The circles that lie next to each other at Odry loop around each other at Stonehenge (see illustration). The ground plan, completed by careful distribution of the remaining stone stresses over the entire circles, results in 30, 48, 5, 22 (?) stones from the outside inwards. If we read correctly, this means that the ancient Britons had a month of 30 days. 48 such months formed a period of 4 years, but not quite. A leap period of 22 days (or was it a few less?) had to be inserted to make 4 years full.  $30 \times 48 + 22 = 1462 \text{ days} = 365\frac{1}{2}$  in one year. The 5

"Triliths" (three stones) can represent the old 8-day week.

The prehistoric racecourse at Stonehenge invites comparison with the Olympic Games in Greece. They were also celebrated around the time of the summer solstice, every 4 years, always alternating between the 49th and 50th month (29 and 30 days), and they lasted 5 days. Did the builders intend Stonehenge to act as an annual clock to indicate the return of their 5-day festival week?



A plan of Avebury (see illustration) from 1724 shows that the large outer ring is probably 99 stones, the two double rings in the centre 29 and 12 stones, and 30 and 12 stones.

$12 \times 29$  (lunar months) = 348 and  $12 \times 30$  (solar year) = 360 falls considerably short of the true length of the year. The builders of the timekeeper recognised this and calmly counted their months alternately with 29 and 30 days until the end of the month and the end of the year coincided once, and this occurs exactly after 8 years:  $49 \times 29 + 50 \times 30 = 2921$  days in eight years or  $365 \frac{1}{8}$  in one year. This way of dividing time is also echoed in Greece, namely in the octaeteris.

In this way, these circles become guides that us the paths of prehistoric cultural contexts. In our days, the "stadium" came to us as a foreigner in Greek garb, which, as a Nordic racecourse, once brought from our lands to sunnier climes by the north-south current of ancient waves of peoples with clever timing, keen observation of the heavens and the art of measurement.

So pay more attention to our Nordic culture and its ancient witnesses in our native soil. There will certainly more of them, if not circles, then perhaps rows of stones or individual blocks as the best of them. May these lines inspire us to find what is there, to examine it by exact measurement and, above all, to ensure that the stones remain completely untouched in their place; only in this way can they speak of their significance as calendar stones, and thus of the high cultural level of our ancestors; for - quote the astronomer Ideler - "the way in which a people measures the periods of time is indicative of the point of view of its spiritual development."

In connection with the old observatories, I would like to point out the frequent occurrence of place names in many areas of Germany that bear geographical designations, and it is always a group, for example Ostendorf, Westendorf, Nordendorf on the route between Augsburg and Donauwörth. The villages are barely an hour apart and are located in the same direction. Ostendorf is known and significant for its Stone Age and Bronze Age artefacts. It should possible to somehow justify the place names by corresponding discoveries of astronomical installations. South of the Hesselberg on the edge of the picture I also found Ostheim, Westheim and Nordheim, here, as it seemed to me, in a position in relation to each other, which referred to an old cult site, Hohen-trüdingen, an old Druid sanctuary, "Hohen-trojathingen". There is also evidence of a stone circle nearby, the yellow Bürg, which has now disappeared except for a few remains. In both cases, the name and a location the southern direction are missing,

just as a place name like "Südendorf" is rare or even non-existent according to my observations, while places with names of the other cardinal points are extremely common.

I assume that these places with directional designations are all determined from the point of view of a place of worship, an astronomical installation, which in each case lies to the south. It would probably be very promising to identify similar geographical clusters of names in one place and to investigate their origins more closely.

The ancient Germanic tribes counted by night. A clear indication and proof of their extensive knowledge of the starry sky.

Germanists in particular, who strangely enough are the fiercest opponents of an Aryan view of the world, have always wanted to deny that the ancient Germanic tribes had any knowledge of astronomy and the determination of time. The entire Edda and its doctrine of God is an astronomical-astrological paraphrase. If you want to find out more about this, read Reuter: "Rätsel der Edda" (Riddles of the Edda) and there you will find all the information you need to learn more about these matters. At this point, we refer to the beautiful poetic evidence from the Song of Heroes on page 112, where the Norns determine the fate of the newly born hero from the stars, clearly giving him the "horoscope".

---

## XXI.

### UR LANGUAGE

In the beginning was the word.  
John the Evangelist.

The same is only understood by the same.  
Pythagoras.

You are like the spirit you comprehend.  
Goethe.

**B**efore we go into the treatment of the runes in more detail, we must first say a few fundamental things about the nature of language, especially the Aryan language, because it was only through the discovery of a primordial linguistic root, so to speak, in all languages that we arrived at the

Deciphering the runes as cosmic power signs.

The inner world is dominated by words, just as the outer world is dominated numbers. That is the secret of language, of the word.

The Gospel of John therefore begins in the first chapter:

"In the beginning was the Word, and the Word was with God, and God was the Word.

It was the same with God in the beginning.

All things are made by the same, and without the same nothing is made that is made.

In him was life, and life was the light of men.

And the light shines in the darkness, and the darkness has not understood it." - "And still do not understand it today," adds Guido von List in his book "Die Ursprache der Ario-Germanen". "How much Goethe," he continues, "grasped this mystery" is shown by the words he has his Faust speak:

"It is written: 'In the beginning was the Word.  
I'm already faltering here! Who can help me  
further? I can't possibly appreciate the word so  
highly, I have to translate it differently,  
If I am enlightened by the spirit. It is written:  
'In the beginning was the meaning'.



Consider the first line,  
 That thy pen may not hasten!  
 Is it the meaning that works and creates  
 everything? It should say: 'In the beginning  
 was the power', But also by writing this  
 down,  
 Something is already warning me that I'm not  
 going to stick with it. The spirit helps me,  
 suddenly I see advice,  
 I confidently write: In the beginning was the deed."

I draw the diagonal from the evangelist to Goethe and say: In  
 the beginning was the word and the word is the deed!

There are three basic realisations, three truths, without the knowledge  
 or recognition of which all research must remain a guess. In the  
 beginning there was one human race, one language and one God. He  
 spoke one language and the people were his body and his spirit and the  
 race spoke the language of their god because it came from him.

We offer the beginning to the solution of the original language, which  
 is included in the Aryan language, we allow a glimpse into the workshop  
 of nature, because with the spiritual means of language creation we can,  
 so to speak, eavesdrop on the craft of the creator. We cannot the exact  
 path, that of retrospective comparison, because there are no early  
 traditions from a time of linguistic development that is already far  
 removed from the primordial beginning of language. Even such a  
 thorough linguist as Meyer-Rintelen admits this, explaining in his book  
 on the creation of language that we will never be able to solve the  
 question of the original form of the individual word roots by the usual  
 philological means, that we will never find out in this way how the last  
 word roots were connected with the corresponding meaning. Only when  
 we recognise that the human spirit of language is self-creating here can  
 we gradually lift the veil from the mystery of language, which cannot be  
 a matter of temporally conditioned scientific methods, but is a tool of  
 religious revelation that serves only the reverent search.

It gradually becomes clear to us that language did not come into being  
 as a wilderness comes into being, namely in the confusion of unverifiable  
 random forces or even a vote on what this and that should now be called,  
 but that it is like a spiritual act of birth that brings forth what was already  
 present in the germ, so it comes into being like any life, grows, becomes  
 great according to the Creator's plan. There is a spiritual guidance in it, a  
 self-confident, sovereign, willed guidance. In it we can experience how  
 the Word, the Spirit, actually became and still becomes flesh, physical.

The thoughts and images that we are able to express with language have already been thought out in advance by the creative linguistic forces that created and conveyed them at their very beginning, otherwise we would not be able to think anything, still less express anything. Everything thought is something that has already been thought many times before. We don't usually think about that.

Language is the essence of man. That is why it is by no means the same in which language a person is born, it is much less important in which region a person is born if he is only allowed to speak his own language. In every language there are levels of pronunciation, of emphasis, of greater or lesser accuracy, of joyfulness, of sharpness or softness with which a language is spoken. Indeed, many races cannot pronounce certain sounds that higher races use. Language to a great extent gives man and peoples their character, elevates them spiritually and mentally or keeps them on a lower level of inner and outer education. Cumbersome languages and dialects also make their bearers cumbersome. Language can even give certain groups of people greater insight, sharper judgement and a clearer mind.

According to the prophecy of Nostradamus, this time has been fulfilled in our day:

"The soulless body is no longer a victim. The  
day of death is ready for rebirth.  
The soul is filled with the highest happiness by the Spirit  
of God, then beholds the Word in its eternity."

High German, for example, favours logos, understanding, design, dialect mainly emotion. Both are necessary tools for the true master of *words* and soul. Dialect alone is one-sided, is the sole knowledge of High German. The worst damage to judgement, understanding and decency is caused by the careless language of urbanisation.

There is something quite creative in the "logos" of language, its sounds marry with the primordial vibrations of the universe and lift us to higher levels of experience, an experience that all ancient cultures have had, placing the word at the centre of their contemplations, the logos from which the world is still born today. We can make the world sound within us under the sound of the word that we speak and under its sound cosmic forces travel in tangible streams down our outstretched hands through the body to our feet when we place the T rune. Not all sounds have the same current, the same strength, the same vibration. Those who learn to secure this connection with the universal forces are able to do more than others.

is really able to control his destiny by feeling himself in the will from above, which is clearly signified to him.

Language as the highest expression of the human spirit, and therefore as its most spiritual means, is capable of revealing the deepest unspoken realisations to the seeker and the prepared. The word, the language, is the spiritual reflection of the world, and like the world, it is built on the realisation of the law of origin, existence and decay, i.e. every word of Aryan languages, including our German, has a threefold nature, corresponding to the three stages of life's development. We call them, with Guido von List, the three stages of word order.

The lost linguist F. Schliep already wrote about this in 1888 in his book "Light", Part 1. The state-paid and civil servant professional linguistics passed this by in silence. -

As the heirs of the Germanic tribes, the Germans of today are also the heirs of the original Aryan language. The language of the Aryans thousands of years ago was a language that was closest to Old Saxon, naturally with the elimination of the shortenings and shifts that developed later. The proof will be provided; it was made possible by the discovery of the Germanic language structure and its Zwiesage or actually Dreisage, on which it rests.

Dr H. Gauch adds:

"The Germanic (so-called Indo-European) original language is also the only naturally given one. For its conceptual groups represent exactly the same kinds of states and movements in world events which the (species-Nordic) tongue makes in pronouncing the sounds expressing the individual conceptual groups; for each sound has its sharply defined conceptual group to be fixed and represented in terms of development, the older sounds b, k, t (with their ablaut p, f, g, q, ch, h, j, th, d) express states, the younger movements (s, r, l, m, n) express movements. These groups of terms can be traced through all languages; in the Indo-European languages, where they are not yet so degenerated by racial mixing, more easily than in the Semitic, Mongolian, etc. languages, which are even more racially degenerated. Languages, however, where the concepts of morality still have a predominantly Germanic character. This proves that only humanity forming the Nordic species, the Proto-Germanic people, created all languages (from their Proto-Germanic) and morals. The Proto-Germanic characters, the runes, also express this phonetic form figuratively in accordance with the movement of the tongue when pronouncing the sounds and denote the relevant world development concept groups, as in the case of "sorcery" in Odin's runic song, in medicine and similar occasions. From their conceptual group images, all the writings can be degeneration-development-

They must therefore be the original signs and thus the oldest characters, because they are also the signs of the pre-Germanic people. The numerals, which are borrowed from them according to the symbolic meaning of the numbers (given by their name), also come from them."

The Aryan language has a peculiar structure that escaped the keen eye of our best Germanists, because they had obstructed their own path to this discovery through so-called "grammar". They wanted to differentiate between endings, short and long vowels, etc. and put them together! If they had only listened to the people in their language and compared the dialects, they would have come to different conclusions.

The Aryan language has the characteristic that each word can have three, six, nine or more meanings. However, this is not to be taken arbitrarily, but an iron rule determines the meanings. It is rooted in the trinity: coming into being, coming into being, passing away. This categorisation makes it possible for us to recover every lost word in our language, as well as lost meanings.

For example, the following series of old words in our language is divided into

Emergence	Walten	Offence (going there)
sal= salvation. laf = life.	sal= Meeting place. laf = love love love.	sal= Hingang, bliss. laf = destroy
ri = grow. risan= rise. fa = witness.	ri= move back and forth. risan = travelling. fa= Stem of do, make. fibre= the hair.	live (poison). ri = to separate. risan= sink. fa= sink, fall.
fas= begetting. fas= begetting.	go to= , hike. bar= .	fas = the gate, counterfeit. fasen= perish, fast, (fusan).
bar= come forth. tar =  to bear witness. = .	tar = to turn. to get a position =	bar= desolate, bar, empty.  tar = to destroy, disintegrate= sink, lay.

Here are a few examples that make the three word order levels of the German-Aryan language clear to any sane mind:

1. Stage: Emergence.	2. Level: Being.	3. Level: offence.
Ase, the god, the gods, the Asen. Anse, the only one. Ate in the card game. God, Wode, Odin, Odem, Breath.	Axe, branch, ache, waxing - u u axes.  Goth, Gode (godfather) feminine Gettel. Hence also Goethe, Gut, Gote.	Ashes, carrion, woodlouse.  Götze, Kotzen, Kot, Joten, Jude.

1. Stage:	2. Level: Being.	3. Level: Offence.
Emergence. Council, advice, red as Symbol of law, red Robe, red skirt of the executioner. Holy eight, Walter-Herr- scher. ∞ Infinity	Wheel of time, of the wagon. Clearing. Rate. Eight wheel.  the number 8, really.	Rat as death animal, betray, betray, rot, snot. Wheels.  to put in eight and ban, despise, achtern = behind.
Dog(ing), "red" dog, right- handed dog. Hüne, The "High One".	Dog, ruffed grouse, right- wing chicken. Chicken.	Dog (the vehicle travelling underground in the mine), to get on the dog. Hun.
Ur(sprung), Ur(sache), Ursula = judgement. From = = fa, feh, livestock property pekunia - fator, fasing = carnival = perpetual procreation.	Clock  = = Father, Farren, Torch.	Urständ= Grave: A blissful Urständ. Reversal: Rest!
Ar, sun Aar = eagle, figurative for sun. He = god of war. Aar = celestial arch.	Aryan= Sun-generated; Aar = eagle, Ar = water, ar = land.	Ur. Torch= Piglets, fasting, carousing.
Ridge, Grote, large.	Device, advised, Grote (mill)	Arse, the inversion, poor, bad.
Ostar, world production. Astarte, Ister, Ustar.	Easter bunny= Ostar= Ase, lays the world egg in spring. Hence our Easter custom.	Bone, toad, grotto. Scabies
Space, Alfen, Alps.	Eel, All.	Aster, autumn aster, last flower of the year, dying.
Uli, epithet of Wodan Ul, Ulrich = witty, spirit, sacule= school. Hulzeit (21 June). = Wedding.	u= Owl	Oll, in the sense of old and bad, all = off, finished. ule = bird as herald of death. Ulk, Hulk = unriggered ship, Ulenspiegel (reversal of wisdom).

Owl as a coat of arms and symbol of science, the book trade and the goddess Athena. Hence: carrying owls to Athens. Ol - and Ulorte, old halgadomes, also main places of worship in Christian times. Ko - oln= Cologne, further: Ulm, Oels, Kulm, Ölungen, Oldenburg etc.

Kings and priests are anointed with oil, clearly symbolising wisdom. Last oiling.

Ol, Holda = Guardian spirit. Holla, All-World-All. Crown - of creation, Gereon(shaupt). kereone= Return.	oltre= Oelbaum. Oil.  Crown. Grain, kernel	Hollow, h-ol= fetch, hell, cave. Grain, as end of growth to new emergence. Kehre, kehren, Krahn, Knorren. Nightmare, marast, = Dead water. Murder.
Mars, Marti, marer = Mehrer. Maria = the great Mehrerin, mother.	Marschall = mareskalk = Mehrer des Reichs, not Pferdeknecht. Market, sea.	

Marshal, formerly first official and priest, carries a white staff as a sign of his dignity: stafa= permanent procreation or creation, hence the sceptre - scaptar= the creator.

The crozier of the spiritual dignitaries dissolves in "kereumstafa=the turned creation or procreation, the other or spiritual right.

These examples could be multiplied endlessly. Language begins to reveal its secrets one by one, and all the terms move closer together and can finally be reduced to a few basic and primal words. This brings us ever closer to the origin of language. The previously dead world comes to life, even the stones begin to speak in the truest sense of the word.

So anyone who wants to get to the bottom of the legends, myths and secret teachings must understand German, understand it very well, because it holds the key to the original Aryan language, which long remained the secret language of the Aryan priesthood.

Schopenhauer had an inkling of this when he wrote:

"The German language is the only one in which one can write almost as well as in Greek and Latin, which it would be ridiculous to try to imitate the other European languages, which are mere *patois*. That is why, compared with these, German has something so immensely noble and sublime."

Today we know that even Greek and Latin only *patois* to German, the favoured eldest daughter of the original language; that they are, in a word, German dialects for anyone who has the ears to hear them.

Foreigners who know the language are surprised at the peculiarity of the German language that it mainly contains words and proper names that still mean and express something specific today: e.g. proper names such as Wunderlich, Kindermann, Weidenbach, Frankfurt, Hohenburg, while in most other languages the words are usually so blurred that the original form, which would also give a linguistic meaning, is rarely recognisable.

This points to the greater originality of the German language. In the original forms of the words of foreign languages one will usually come across the German root, which in turn be traced back to the original Aryan language. In no language on earth is there a word that does not find its root in one of the 10 or 20 original sounds and thus also original signs, the runes, because every sound and every thought in the world echoes back to its origin. again back to its origin. Who therefore only one language in the tangle of languages of the world, still understands every word in every language as a part of the original language, which, for those who have ears to hear, is still



is not lost and was never lost. He grasps the original meaning of every word in every language. To the connoisseur, the priest of this primordial language, which is a secret language, no word is a foreign word, a strange word, because he knows that in some respect it was German, Germanic, Aryan language property and must still have its equivalents in the German language. Of all living and dead languages, today's German is the oldest daughter of the old original language. The word will one day be understood in its meaning, that the German language is today the greatest power on earth, if it is used in the right way. Human language is the most direct expression of divine descent and primordial connection.

He who considers Latin to be more beautiful, clearer, more fluid than Old High German or Old Norse may be right in so far as water is also clearer than an old wine, but that wine also contains this clear water, refined by the fire of the sun, and yet still contains much more of the sweet, heavy, intoxicating, intoxicating, revitalising, spiritual than water, i.e. Latin. Latin is clear because it lacks the spiritual sediment, but the old Germanic languages are heavy, deep, dark and yet shining like the gold in water, like golden wine, warming, uplifting, exhilarating, not for sober people who do not appreciate the drink of the gods and therefore do not know how to handle it.

The spirit of the German language speaks to us from the primeval depths of life in the manifold unison of its words: light, light, corpse.

In the sacred, unspoken language of Sanskrit, the original language has survived the longest, but it is dead; in the Germanic languages of central and northern Germany it is still alive, thanks to its long and firmly preserved primordial cultic seclusion, during which civilisations "flourished" all over the world. In it we still encounter the deepest word and meaning affinity with the original language.

There is therefore hardly a foreign word that has not been pre-owned by German in a primordial linguistic sense. With the cultic language key, legend, fairy tale, symbol and legend are revealed to us: we write history without the consequences of error and forgery of dubious documents. The primal-cultic language key that we have in our ears, in Ur, reveals to us the meaning of all words and things, no matter in which language we call them. We are listening beyond the time of the Babylonian tower building and the linguistic confusion that followed in its wake. There are still people who understand all languages because they only hear one. To do this, however, one must have ears to hear, just as one must have eyes to see. And no one will deny that hearing and seeing, feeling, tasting and

that smelling can be of very different kinds, not only among humans themselves, but among all creatures in nature.

We have rediscovered the levels of interpretation of our sense of language and the spirit of language. There is an understanding of all living things from within themselves according to their spirit and essence. We do not have to learn everything, we only need to listen to see if we reach some cosmic wavelength that sounds understandable to us. This sense of learning from a higher point of view reveals to us the ground of truth of all foreboding worlds from the hereditary knowledge of all times, which, however, does not result from derived secondary rules and grammatical forms. Language culture, i.e. the primordial cult of language and thus the entire knowledge of the world, of God and of man, is embraced by those who devote themselves to these worlds of intuition in a creative unity, thus rendering all superfluous educational ballast superfluous.

With every word and concept full of primal meaning we enter the living The linguistic basis of past and present facts. A language teaching method built on such a word basis and imbued with the spirit of these realities would give all language teaching an unimagined ease.

The original language can only be found beyond what we know today. "grammar", and not only beyond grammar, but beyond all the structures that are considered indispensable today: beyond all time words, all articles, all epithets and subordinate words, all prefixes and suffixes, indeed beyond all so-called short and long, all stressed and unstressed syllables.

Once you have freed yourself from everything that came later and have reached the monosyllabic root words, you will soon realise that these root words are not monosyllabic at all and therefore cannot actually be root words. We then come to the real root words, which are each made up of a vowel and a consonant, for example: fa-af, el-le, ok-ko, mi-im, nu-un.

Once we have penetrated into the depths of the primordial language, we will soon notice that strange characteristic in the structure of the primordial language, which is particularly noticeable in the German language as the daughter language of the primordial language, which in turn is probably the primordial language itself, namely the trivalence of every primordial word, and thus also of every compound word. This law has been preserved according to very specific internal living conditions, despite all attempts to obscure the origin of words and their spelling through rules, spelling, etc. The dialects help us a lot on the way to this realisation, as they are more or less subject to the change of sounds, as one may take it, the consonantal original forms in any case better

regardless of the frequently changing vowels. It is actually a law of polarity that is hidden under the three-vowel system. Every word thus has a theonium and a demonium, a positive value and a negative one, a good sense and a bad sense. Between the two poles, however, there are always words that have a neutral character. This means that language is also subject to the tripartite law of development from emergence to existence to decay. -

A few examples out of thousands, which should be reserved for a special work, are given here. It does not matter which language the word belongs to today, either alone or in particular. The fact that we can "jump" into all languages proves that originally the languages formed a single common language, the original language:

Money,	gelt (infertile) arg
apply ars	asen, destroy
(art)	evil, plague
asen (eat: increase) Best	barren
Od. (spirit, breath, life)	hell
Bright	Sin, riff-raff die
strive to be healthy	inhibit
(healthy)	Nothing
Heaven (altn. himmin)	deceptio
Use (en)	n outlaw
Respect	evil
loyalty	corpse
(truja)	Hate (negative)
baß (good) comparative: better	Valley
victory	Odel
Spawn	Pest
Ate. Ase (God, positive)	times (French bad) dawn
Dalle (hump) Tell (arab.)	
mountain nobility	
Best	
mal (multiplication,	
food) mal (French	
masculine) faithful	

Gothic and Jotish, kind and Jutish are designations of the original opposites in the final refinement of our original Aryan language, which, precisely because it is so rich, uses the same sounds when it wants to express the opposite, according to the well-felt wisdom that even in language the opposites must touch each other better in order to make the cycle of events possible.

The world is held together by a law that is hidden in language, it is unity. Earthly life is produced and maintained by a law that is revealed in language, it is the two, the duality, the polarity, the two from the one, the contrast that made the one into the two. This is the hidden meaning of language. The law still manifests itself languages all over the world, but most clearly, most richly in the clearest language, German!

Language is a mystery of creation and will never allow its secrets to be bought no matter how much erudition. It is not only twofold due to the fact that it is divided into sound and writing, i.e. into speech and written language, so to speak, but all its sounds and words are built on the duality of concepts, on the opposition of all things.

In the beginning, God created heaven and earth, light and darkness, day and night, light and dark, white and black, good and evil, warm and cold, truth and folly, spirit and body, man and woman, yes and no, time and space, above and below, beginning and end.

This characterises the intention of creation to begin the world with a dichotomy.

God came to doubt the one-case, the world into the two-case. Thus the key to knowledge was lost, so that we no longer recognise the one-case of all life above the two-case.

But the dichotomy of all events was also lost to our senses and our thinking and, along with the one and the two, we also overlooked the three that follows from it and thus no longer saw the "four", the guidance through the world as a whole in the fire of the spirit. We only saw matter, rubbish, dust, dirt and rolled around in the dirt of matter until our spiritual eyes went blind in the whirl of atoms. But despite all our learned knowledge, we once saw through matter, through dirt. With the death of this primal human faculty through artificial thinking, we lost our direct spiritual vision for the essential, for what lies behind things.

Creation is a division from the one cause of Odhin, the breath of the world, the spirit, and language, the word, is the first act of creation of the spirit in the physical! "And God spoke. And it was!" Existence is built on the duality of the great doubt, from which all cognition and creation originate.

The saying goes: "It never works the second time like it did the first". This is because the two falls out of the unity of its origin, the one. In the Two, as the word itself says, there is something ambiguous, something weakened, something from the One, the unique,

Different. The two is the duality, i.e. the contrast to the firstness, the duality is the contrast to the wholeness, to the whole. The whole is always a first, the divided always a second. This is also the deeper reason for the phenomenon that all "second" rulers are not are "first". They are second-class, second-rank in a cosmic sense, they are the negative to the positive of the first, from which they follow and are derived. They are the after-riding of a before-riding. The two, the second is always "feminine" nature, if the one, the first, is of a "masculine" nature. Only the third is again positive, masculine, the fulfilment of the one and the two, of the masculine and the feminine, both of which produce the third, the child. And so the numerical sequence of the male and female series can have an effect on its bearers according to the cosmic law of polarity, in which the history of peoples is interlinked through their bearers. Such numerical peculiarities are therefore not a so-called coincidence, which does not exist at all, because to each falls what is due to him, but mathematical laws in the course of time.

Should we attempt to take the mystery out of the words "Tower of Babel"? Or does anyone seriously believe that the languages of the world have become confused by a "Tower of Babel"? They say its a fable. Good! But then it is a fable without meaning. Let us not think the ancients as foolish as we are gullible and superficial, and let us rejoice in a clear meaning behind dark words, if one can be found. The first sentence of the eleventh chapter of the creation story tells us a truth of historical greatness: "And the whole world had one tongue and one language." Tongue and language are not used here idly twice with the same meaning, but with the "tongue" the

"one" race, which only enables "one" language. In this way, the Bible reads as a reliable historical description of the most ancient processes and conditions. It is no different today. Race determines to a high degree the purity and preservation of language.

The second sentence reads: "So when they travelled to the east, they found a level land in the land of Shinar and lived there."

People in the distant past, when there was still a language, travelled from north to south. That is true. The far north is the land of origin of the higher humans.

What is written in verses 3-7 is known or not known, depending on how you take it. In any case, this passage speaks a secret language, the interpretation of which would take us too far afield. The apparent wording explains nothing. So much can be said that it about the mixing of the race of the gods with the sub-humans, popularly speaking with "Neanderthals", for example, whereby the previously standardised language

because the new mixed races were still at a very low stage of human development. So far the tradition does not contradict the results of scientific research. It is also believed to have been confirmed by findings that highly developed human races lived together with sub-races of almost animal formation at the same time. Myths and legends have always reported this. You just have to know how to read them.

We now come to the end of our conclusions, which are the same as verse 8:

"So the Lord scattered them ."

In the language of the Bible, it is not about a city and not about a tower, but about vast areas of land, continents and about the "Construction" of peoples and states over long periods of time, in which mixed races could develop and the original language could become confused.

"Therefore her name is called Babel", says the last 9th verse. Babel is not the later Babel on the Euphrates, but the "Babel on the island (Atlantis) in the sea", which is mentioned several times in the Old Testament. However, "Babel" is not this city either, but its possible name stands for the land, for an entire people, for a whole period of human history. Babel, supposedly Hebrew, is Baba, Papa-father and el = spirit, i.e. father spirit. The Assyrian form Babylon literally means "fatherland". But Atalantis also means Atta-land or fatherland, as we have already mentioned elsewhere. The account of the Tower of Babel us back to the Atlantean period of great linguistic confusion, when the sub-races gradually emerged through mixing. So far we could have checked the historical basis of the Old Testament account on the basis of other ancient traditions, such as the Edda.

We also make a small leap into the original language and conclude that Baba is the father in all languages on earth, as well as in the inversion of Abba. But Baba is also a basic word for speaking in all the languages of the world, namely "babbling". Papperlapapp! some will now say and have hit the right one! The only difference is that we take this ancient exclamation consisting of primal sounds literally and translate it as "father tongue". This and similar inarticulate exclamations, such as yodelling, are the oldest linguistic heritage.

Baba = father and Baba = language are human affiliations. For the animal and the half-human, the Baba is = the "Lord", characterised by the "babbling"; only the master-man, the ar-man, had the language in early times of human history, so we come to the conclusion:



The "Tower of Babel" is therefore a "kenning", a secret word for the "Tower of Language", the "Tower of Babbling", which arises when peoples and races mix indiscriminately at large gathering points of humanity and no longer understand each other, not only in language but also in spirit. They can no longer "understand" each other, even if they still spoke the same language, they have become so alien to each other. And we are at such a turning point again. And the Lord of destiny will once again scatter us over the whole earth, so that we must stop building the "great city" and the "tower of tongues" of the tabernacle of sin, which confuses spirits, souls and bodies.

Another example of how language can be unveiled, how it can be stripped of all philological shackles and render its secret meaning all the more freely:

An augur's smile could actually only be made with the eyes, if only because the prescribed priestly beard would have swallowed a smile with the mouth. The augur smile of the still knowing priests did not have to be meant cunningly, if we know that this expression a primal eye smile, eyes that see everything, that see from primal to primal, and smile!

A third example:

Rome is a sacred name. According to the Edda, one of the many "Troy" castles was located at the site. Troy= the faithful= the city of faith, because "Trust", faithfulness is the old religion of the three, faithfulness!

The word Rome is the "space", the frame around the ancient city of God, which was a sun sanctuary, as already confirmed by the later Mithras temple, over which the Christian St Peter's Church rises today, which worships Peter, the Father, not Peter, who had to be made to travel to Rome in order to conceal the origin of this Father. This is Piter, the Father, the All-Father, who was worshipped here from time immemorial, at one of the earliest planting sites of Atlantis, the Atta-land, which is called a literal Father-land, for Atta is still the Father in the Gothic Our Father: "Atta unsar" begins the valuable translation of Wulfilas, which still has much to tell us, as the brilliant prehistorian, Urtext and race researcher Dr. Jörg Lanz von Liebenfels has convincingly demonstrated in his Ostaraheften. I translate Rome as space. If Ar or Or is the sun, then the M indicates the enclosure, the UM, the surroundings. The consonant M is always the enclosing, the enclosing. "Rom" here or there, is therefore the or better a space around the sun, the "Orm", (in the inversion Rom!) the worm that lies around the sun.

The eternal laws of salvation of a godly humanity are anchored in the cosmos. If things have turned into their opposite today, then only people are to blame, because there are some

and tolerated the others. The world changes as people change it, for better or for worse. Not all days are . In the long run, annihilation, negation cannot hold its sway. No movement in "Rome", in space or in time runs in eternity and in a straight line. One day it finds its culmination, its highest, its last and thus its reversal, good into evil and evil into good: that is the course of the world!

Violence knows not the world, which would have an  
eternal validity, Well all wetness plunges to valley and  
depth around the bet,  
But from the old sea the cloud must again, From the sky fall in  
mild rain's changing round dance.

---

## XXII.

### RUNE SERIES

That you cannot end, that makes you great, And  
that you never begin, that is your lot.  
Your suffering is rotating like the starry  
vault, beginning and end, always the same.

Goethe.

What is handed down in the "Runatalr" and in other songs about runic wisdom and runic lore has its origins in Atlantis, which had a runic script, remnants of which can still be found in Germany; and which could still be read until recently. Since the Atlantean mysteries found a direct continuation in the ancient Germanic mysteries about Iceland, which is also a remnant of Atlantis, these memories still have Atlantean remnants of those

Original preserved.

The runes were not only spoken, but also carved. They were cut or carved into objects that were to be affected by runic powers. When carving, the rune was spoken so that the runic power would take effect, and it then took effect independently of the person who had spoken the rune.

The belief and the fact of the effect of the runes is based on a certain property of the original runic signs. They correspond to certain rhythmic movements of the pictorial and formative forces in the cosmos. Through inner experience, they resound the sound forces of the universe, which resonate in the rhythms of the runes. Thus, the power of the runes could and can be transferred to objects through the movement and sound forms of the runes if the corresponding forms are engraved while the runes are spoken. Doubts about this are irrelevant. The "experiment" must be

made!

The power and vitality of the runes need only be tested by the connoisseur.

We hear the murmur of the runes and understand their infinitely deep meaning only to the extent that they murmur in our pure blood, in the blood of our soul that flows at the "cross", that is shed in our solar soul. Not that knowledge which finally

The education that everyone can acquire in our schools is not that education without pictorial power, without imagery, which makes people so miserable today, opens our ears, hearts and eyes to the value, power, salvation and mystery of the runes, but only the soul groping its way into the universe, into the cosmos, the magical power of our creative pure blood.

"Better not to scratch than to scratch too  
much, better not to learn than to learn too  
much!"

the saying in the "Song of the High One" from the Edda already warns us, indicating that we must not force ourselves into this mystery with reason and will, but that we only receive it if we open ourselves to it, by grace, by favour.

*Runar munt thu  
finnar ok radna stafi  
mjok stora stafi  
er fathi fimbulthulr  
ok görthu ginnregin  
ok travels hropter röгна.*

According to this Eddaverse, the runes have been proven to be ancient Aryan signs of salvation, which revealed themselves to our ancestors and their ancestors in the deepest prayers, imparting knowledge to them in the closest connection with the All-Witness, the All-Zeus, the All-Father, which we today call revelation, mind-naked truths, not inwardly perceived concepts.

They are still a means of revelation today and are able to show our people and the whole world the way to salvation. They are the murmuring, audibly whispering voices of the celestials, world sigils, spirit seals of man who has become a creator of language. Each rune is the expression of a cosmic law (cosmos= order), a primordial idea, one of the ten primordial forms, the primordial mothers, the Zephiroth, the world numerals, for these are the cabbalistic Zephiroth = numerals on the hand of the world clock.

Odhin, the breath, the breath, the atman, the all-spirit conceived them in terrible need of life, they became the expression of his quality of being for the still wordless. They are the speaking signs of the gods, the rathastafi, the talking sticks of the head of speech Wotan, who is also called the Hropter, the main speaker. When they became known to him, the runes, he sank down knowing from the world tree on which he hung, the Hanga-Tyr, the hanging Tyr, on the animal (Tyr) circle of the world. That the runes have the closest relationship with the twelve zodiacs is self-evident from the above.

The signs and names of the runes contain the basic and primal concepts of the spiritual worlds of creation. They are the characters, so to speak, of the Akhasha of the Indians, the heavenly script, the script of destiny, which is eternally present, even timeless and spaceless, reflecting events in time and space.

The essence of the runic terms can perhaps be explained using an example: We are standing on a high mountain in a remote solitude and we hear a voice calling out certain words and concepts, such as: Rome, Christ, Asia, steam engine, Luther, empire, elector, ship, Goethe, electricity, theosophy, war! At the same time, an invisible hand would write the word in question in the blue ether around our lofty vantage point. We would have a rough idea of the nature of the rune and its content if we visualise what the individual words and concepts convey to us in the moment of seeing and hearing in terms of thought images and thought sums.

Everyone will confirm that after briefly thinking about one of the words and concepts he immediately recognises the meaning, essence and connections of a certain kind, that lightning-like ideas rush upon him and impressions are awakened which seem to come from certain departments of our memory, evoked as if by a magic word, a wake-up word, which brings all the relationships around this word and the concept into the superconscious: The right word at the right time in the right place! Such wake-up words, key words, are comparable to runes, which are collective sensory concepts that light up and bring to life certain archetypal images and primal meanings in us when they are named and sighted. They are mysterious signs that are capable of releasing certain conceptual seals, which we read in order to free ourselves from the chaos of the non-conceptual into the order, into the cosmos of the conceptual.

We do indeed understand the world physically through the runes by absorbing them spiritually. They awaken the 10, 12, 16, 18 original ideas in us and we are able to creatively call the billions of words, concepts and thoughts into being from them and also call them back again, read them up, dissolve them into their original thought cells.

The German language is now composed of the symbols of the runes, and not only the German language, but all the languages of the world, for they all originate from the one original language, to which, for very specific reasons and characteristics, the German language is still closest. The 18 cosmic primal signs of the runes correspond to 18 primal words, primal concepts, which only in the German language have preserved and retained their primal meanings, their primal concept to this day and will preserve and retain it for all time, because they are eternal and with the extinction of mankind will return to the primal foundations of the universe.

whose spiritual expression of creation they are, until the new man finds them again.

Our language therefore contains all of the symbols, meanings and symbols and can be read and solved by applying the runes and rune words. We thus have the language, word and meaning key for all languages, all signs, all letters in our hands. We place the corresponding rune of the runic alphabet or runic futhark under each letter of any word of any language and read the full word and meaning value of the corresponding runes instead of the letters alone, which form the respective word. Then, according to the law of the *threefold* and multiple interpretability of all words, all concepts and, accordingly, all runes, we obtain a sequence of words and concepts which, so to speak, reveals the esoteric core of the analysed word and concept.

Here at this point, quite apart from the clear objectivity and comprehensibility of what we have found, the creative aids of inner vision set in, without which we can never reach the source of Mimir (Memoria), to remembrance, to memory, to "Me-Myself", to ourselves, and thus also to others and everything. This remains an undisputed fact of the experience of those who the path to the runes, to the mothers.



Through an introduction to the science of runes, today's generation attains mastery over the secret powers in their own soul life and the spring root of the All-Rune, which is the totality of the runes, the All-Rune, which opens up all spiritual treasures to us if we are or endeavour to become Sunday children, sun children, Ar-children, Ar-knowers, Ar-coners, masters of Ar-Kana. The runes have a life of their own, are true magic signs from which we draw the spirit to counsel and the courage to act.

The fact of the cosmically effective currents that circle in the runes can be tested by anyone with the sidereal pendulum. He will find that old symbols and healing signs, such as runes on old houses, on old genuine coats of arms or on objects found elsewhere, swing certain diagrams which do not correspond with the



The fact that the properties of the object as stone, iron, silver, gold, etc. do not coincide, but rather reveal an intrinsic circularity, the reasons for which we can already investigate in individual cases, but not yet in most cases, because we are still very inexperienced in this completely new field and have very few research and comparison results. However, there can be no doubt about the reality of these things. Doubts could only arise from great bias. This is an opportunity to test the spirit of true scientific rigour in our present day through the courage and willingness with which these suggestions are received and pursued. We need help from all sides, because our task of mastering, researching or even just observing the new, almost incalculable field on our own is only feasible if we find support through co-operation and resources. This is where the young generation of researchers and scholars, but also all laymen and enthusiasts, all enthusiasts and seekers, have the task of enriching the world by working towards such lofty goals. Precious fruits await us after overcoming the hardships and discomfort on this journey to undiscovered countries.

The path is difficult, but not impassable. We will find it easier to walk it together than alone, although individuals can also find it. In unspeakable toil, suffering and hardship, individuals have led the way as trailblazers. They show us the way as reliable signposts, as "foretellers" or prophets, who say the otherwise unsayable with the right "saga" inspired by God.

But even these can only the way! To walk you must  
Everyone can use their own legs.

Every man for himself, one for all! There is no substitution here! The deed is the deed of the perpetrator.

Whoever wants redemption must die the death of redemption himself.  
Through this - spiritual - death one dies to life.

The fact that the runes are power elements, power figures of cosmic currents, can be seen from the fact that they have been and continue to be rediscovered by people in our time, without any knowledge of their existence or their origin, even without knowledge of their designation as runes, according to their meaning and their effect. I am well aware of some cases and they have been confirmed. I am convinced that others have had similar experiences. I emphasise this here with emphasis, because it is still claimed by unbelievers, in this case ignorant people, that the runes are of relatively recent historical origin and were created around the time of the migration of peoples by the Germanic peoples after their contact with the Romans and Greeks from the Latin Antiqua and the Greek alphabet. Who only has a

If you have absorbed a spark of genuine, true runic spirit, you will judge such an attitude, which is devoid of any scientific observation or sincerity, by its merits.

We have convincingly demonstrated that the runes are actually timeless cosmic archetypes, but we know very well that they have also been handed down in the sense of characters, of letters, albeit from an earlier time, which completely refutes the assumption that these runes are derived from a Latin or Greek script. Runes have been found as obvious characters in layers of earth on shards, urns, stones and weapons dating back to the oldest "Stone Age", i.e. to a time before the infamous Phoenicians, who are said to have invented and discovered everything that could not previously be explained in any other, better way. However, they were never a civilised people, but always only a trading people of the smallest size, who, however, carried the goods of the older civilised peoples to all coasts and spread them along all the old trade routes.

We find runes as obvious characters on dolmens and on the petroglyphs of Bohuslän in Sweden, which, at a conservative estimate, will always be older than any other known writing, including the hieroglyphs of the Mexicans or the Egyptians. On the Indian rock paintings, which have been preserved in the less accessible mountainous regions and which have been copied again and again over the centuries, there are indications of the vernal equinox in the sign of the crayfish, which pushes the rock paintings up to a verifiable age of over 9000 years. We do not consider this surprising, since man has lived for at least millions of years in high culture from his perfected spirituality and physicality, that he made use of the magic means, so to speak, of writing, for it is still a magic means today from the point of view of an illiterate person. On these Indian rock paintings, which were presented to me as large prints of linoleum cuttings and are also available in bookshops (Jati-Verlag G.m.b.H., Munich 1922), the runes of the runic futhark can be found quite clearly and distinctly, as they are also available to us from the Nordic finds. There can therefore no longer be any question, simply because the Germanists cannot lift their gaze from their temporally and spatially limited working method, that the runes are a late derivation from any of the Mediterranean alphabets. But even a derivation from the Indian runes cannot lightly be asserted, after one might be inclined to admit the fact of their existence, if it is no longer possible to deny it, for we have evidence, if only from the fact that the runes survived longest in practical use on Germanic, Germanic soil until the Middle Ages, for the Aryan

Germania as the country of origin, historically speaking. However, we know and say here in passing that the runes are actually "atlantean" origin and come from a prehistoric, but therefore not pre-human time, in which the language of man had not yet found the form it has today, in which rather the runes were a kind of silent language (in our modern terms), and yet much more immediately audible, although the language was not yet bound to the external sound, but by "sign" and "handle", through looking and feeling, through inner hearing was immediately understandable.

These are things that we are only briefly hinting at here for those who are able to follow us on the basis of their knowledge of the ancient secret teachings.

Beech staves existed before the art of book printing. Sticks were already being cut from beech sticks, or orator's sticks: *ratha stafi*, as the Edda writes, long before Gutenberg carved characters on beech tablets. It is not at all impossible, indeed it can be assumed with certainty, that the idea of printing "beech sticks" with beech tablets can be traced back to the old practice of cutting runes from beech trees, which was still in use in the early Middle Ages wherever lots and oracles were to be cast, and has survived in a faded form to our own time. We only need this suggestion to obtain confirmation from our readers.

The runes were carved into the branches of a fruit-bearing tree, as the Edda sings:

Branch runes learn if you want to be a  
doctor and know how to care for  
wounds:

The scratch on the bark and leaves of the  
tree whose branches lean to the east.

First Wotan cut them, then he scraped them off  
and mixed them with holy mead  
and threw them a long :

Those to the Asen and those to the Alben  
and some to wise Wanen  
and some to the people of men.

Understand the runes and guess the staves,  
the strongest rods, the most enduring  
rods, the ancient poets thought,  
the primeval gods dug,  
and the god of all gods has coloured.

Only the well-prepared were able to question the fate-less and only the well-prepared were able to the question, because only the



Prehistoric runic carvings on reindeer antler sticks from a) Rochebertier, b) La Madeleine, c) Gourdan. 8000-10 000 years old.



Prehistoric runic inscription from a dolmen near Alvao, Portugal. 8000-10 000 years old.



Prehistoric runic inscriptions from dolmens of the megalithic cultures of Valencia, which testify to the early use of runes. An interpretation of these inscriptions must be left to special research.



Prehistoric runic inscription from Crete. 7000 years old.



Prehistoric runic inscription from Praesos, Crete. 5000 years old. The Nordic characteristic of the signs is unmistakable here.

Initiates knew how to use the runes after a long, difficult period of testing.

Prayers of powerful composition and deepest contemplation asked for enlightenment and hearing, for guidance and instruction. They still knew the redemptive power of language, of the creative word that stands at the beginning of all things, because nothing other than this realisation, this knowledge of the omnipotence of the word gave the ancients the power to pray and its fulfilment. We also speak the words from the beginning of St John's Gospel every day in our churches, but where is there a priest or layman who still feels or experiences the reality of this Logos, this Word! The ancients stood upright in prayer, their arms raised to heaven as well as their faces, their hands open upwards to in the cosmic currents which they consciously allowed to flow into them from heavenly space. Thus they stood there in the sublime posture of the man rune, which signifies Manas, reason, Mens, man, the T man, who is connected with God through the living runic currents of the sky, the universe, the Hag-All, the All-Hag rune, which signifies the world, the zodiac, the circle of rotation. When the sun rose, at the first light of day, they spoke the following sacred words full of fervour, which have been preserved in the Edda as proof of their prayerful power:

Hail day to you! And hail to you, sons of the  
day, hail to the night and to you, daughters  
of the night,  
O look down with gracious eyes  
and give victory to us who pray.

Hail, ye Aesir! and Aesiresses, hail! and  
hail to thee, many-souled earth,  
Give us speech, reason and glory and  
lifelong healing hands!

The rune sticks were used and interpreted in many different ways. They were thrown randomly onto a white cloth and read them together at random, accepting what appeared to be a coincidence. "zufiele". Knowledgeable men and women then knew how to read, pick up and dissolve them, which is where our "reading" still comes from today. This was probably the simplest way of using runes, the most popular, the easiest among many other richer, deeper customs and practices. It would be commendable to define and announce the possibilities here again in a special work on the basis of experience gained, tasks that arise automatically from the further dissemination and knowledge of the runes for science and life.

After these necessary, preliminary considerations, we enter directly into the treatment of the runic series, the runic futhark, which is the primordial sign of the zodiac, the tyrcircle and contains all the runes within it. An ancient initiation song has been preserved in the Edda, which remained silent for a long time, but which today, after Guido v. List its mouth, reveals to us the secret of the *world* and of life.

The entire runic lore is on its content.

According to Werner v. Bülow, anyone who carefully examines the runic script laid down in the Proverbs of the High One soon realises that each rune stands in a specific place assigned to it and that the whole series of runes expresses a basic idea. It follows that the runes have numerical value and that the deeper meaning of many an Eddic tale is only revealed to those who use the numerical key given in "Skaldskaparmal" to unravel the highly significant code words.

The procedures to be used have a certain affinity with Kabbalistic grammar, which is also linked to Egyptian tradition, if, according to Woldemar v. Uexküll's work "An Initiation in Ancient Egypt", the connection with the arcana of the Tarot is taken for granted. This relationship becomes quite understandable through the assumption that both runes and Egyptian priestly wisdom come from a common Atlantean root. Recently Hermann Wirth has also drawn this conclusion in his work "The Rise of Mankind", without, however, penetrating into the deeper esoteric connections.

The German language has also preserved the connection between sound and number. In Low German, the language is called taal, which means number, and High German also calls a speech "Er-zähl-ung". In North Germany, a rune is still used as a number word in one case. The number 15 is represented by the 15.

"Almond" rune is called an almond. Finally, the secondary meaning of some numbers coincides with the symbol of the runes standing in the same place. I'll just give the numbers 6 and 8 as an example. In Swedish, English and Latin, 6 also denotes sex (sexus), like the 6th Kun rune, and 8 has the secondary meaning of punishment (Acht), attention (achten) and the cunningly occurring consequence (achtern), exactly corresponding to the meaning of the 8th rune Naut, which means flood, sacrifice, ring, fate.

It is now important to draw the right conclusions from this apparently very profound basic realisation.

All external appearance is harmonised with the number. This is already evident from the equivalent numbers of the periodic atomic system and even more so from the specific wavelengths of the various tones, colours and other types of radiation, of which there are always new ones.



make. It is well known that the use of short waves has recently played a significant role in radio technology. The shorter the waves are, the easier they penetrate the material. The healing effect of radiation is also being recognised more and more.

All laws of nature are quantifiable. Indeed, we only master a law when we can reduce it to a specific mathematical formula. This is how modern chemistry has become an exact method that can be taught. If you compare a modern chemical

<b>f</b> os numerical value = 4 <b>B</b> bar Numerical value 13 Sum of digits: 13= 1+ 3= 4 <i>os-bar</i> is to be read in German as world-birth, revelation of the world in the infinite. The two runes also have together the value of $\infty$	<b>I</b> is numerical value = 9 <b>P</b> giber Numerical value 18 Sum of digits: 18= 1+ 8= 9 <i>is giber</i> I and God, i.e. the fulfilment of God in the I and the world, whose image of meaning is the rune series from 1-18, therefore has the Value from 18 By sum of digits 1+ 8 again 9	<b>E</b> ur numerical value = 2 <b>I</b> sal Numerical value 11 Sum of digits: 11= 1+ 1= 2 <i>ur-sal</i> = Primordial salvation Salvation lies in the bifurcation, the division, when it rises to four: Father, mother, son and daughter, to the fourfold, to the further "guidance" of life. Four, leadership, Fire <b>H</b>
<b>Ø</b> thor numerical value = 3 <b>ũ</b> tyr numerical value = 12 sum of digits: 12= 1+ 2= 3 <i>Tyr</i> and <i>Thor</i> or tri and tro are already 3 words. Tri-rotation, 2 times 3 <b>a o</b> = $\star$ creates the 6, the sexus, the two superimposed keys K. The Primal threes give birth to the	<b>Ø</b> rit Numerical value = 5 <b>P</b> laf numerical value 14 sum of digits: 14= 1+ 4= 5 <i>Rit-laf</i> , in German Rechts-leben. But the 5, the Femfe is the Vehme, the law, whose ancient sign is the 5-fingered hand. Both hands a legal life, as both Parties 2× 5 result in the The whole, which results when I again calculate the sum of 10 take, namely 1+= again	<b>C</b> hagal Numerical value = 7 <b>μ</b> yr numerical value 16 Sum of squares: 16 = 1 + 6 = 7 <i>hagal-yr</i> , heaven and earth make up the 14 stations of the "Calvary mountain" of life 1 + 4 is again 5 is the number of rit-Rune, the law of motion in space.
<b>Th</b> not numerical value = 8 <b>G</b> eh Numerical value 17 Sum of digits: 17 = 1 + 7 = 8 1+ 6 = 7 <i>not-eh</i> , necessity is law, if I put the two runes on top of each other, I get the Hagal rune, <b>G+ Th</b> = <b>C</b> with the numerical value 7, which results in prove was	<b>k</b> fa Numerical value = 1 <b>1</b> ar numerical value 10 Sum of digits: 10 = 1 + 0 = 1 <i>fa-ar</i> means to witness, to make in all languages, <i>fa-father</i> , ar-sun Two create the one, which in turn is a two, a division.	<b>†</b> kun Numerical value = 6 <b>T</b> man Numerical value 15 Sum of digits: 15= 1+ 5= 6 12 <i>Kon-man</i> = the expert, the king-man with the number 12 of Tyr, the Christ, which is again divided into the 3 of Tyr, Thor, the Trinity in Father, Son and Holy Spirit. 12= 1+ 2 = 3



textbook with an alchemical illustration, you will immediately realise the difference. Any trained chemist can work according to chemical recipes. This is not the case with alchemical recipes, all the more so because they speak of pictorial symbols that sometimes refer to an external process, sometimes to a mental condition. Alchemy seems so nebulous because it deliberately blurs the boundary between the inner world and the outer world.

Recognising the connection between rune and number is the key to the Edda, to the Kabbalah, to the Tarot, in general to the Spirit building of this world.

In the repeatedly presented magic square of nine, we insert the 18-part series of runes according to the numerical value of the individual runes, namely twice, corresponding to the two sets of nine runes.

These equations result in the numerical coherence of the 18-part rune series of Wotan's runic song in the Edda, which is enhanced by the correspondence between the name and meaning of the individual runes. The regularity of the 18-part rune series cannot be replaced by any other more well-founded or more analogous.

## WODAN'S RUNIC LORE FROM THE "SONGS OF THE HIGH" OF THE EDDA

It's time to speak from the speaker's chair!

At the Urda, the Norne, consecrated fountain  
Silent, I sat, I saw and pondered.

Then I hear the speech of the High.  
He spoke of runes, of the counsels of the gods,  
From the carving of the runes, from the murmur  
of the runes in the Hall of the High!  
I hear this said in the  
Hall of the High:

I know how I hung from the wind-chilled tree  
for nine icy nights,  
Wounded by the Geere, consecrated to  
Wodan: I myself consecrated to myself  
On the mighty tree that hides from man where he  
outgrows the roots.

They offered me neither bread nor wine,  
I bent down searching, recognised the  
runes, took them up lamenting,  
until I sank from the tree.

Started to become and be wise, to grow  
and feel good.  
Word by word developed into word and  
work by work into work:  
Now I know the sayings as no seer woman, and  
none of the children of men.

And are these sayings unlearnable by the son of  
 man even for a long time?  
     grasp them, experience  
     them, use them, hear  
     them, heal yourself, keep  
     them!

## f|

The first promises to help you in  
 sorrow, infirmity and pain:  
 In eternal change, man moves from decay to  
 new emergence.

## E

Another thing I call, which is needful to  
 all, are those who act as healing  
 physicians;  
 Recognise yourself, then you will recognise  
 the world and learn to separate evil from  
 cause.

## Ø

I grasp a third, to bind my enemies with  
 spells:  
 This is how I blunt the steel of the angry opponent,  
 his sword no longer cuts like a stick.

## k

I know this for the fourth time, and the enemy  
 throws the shackle around my feet and hands:  
 From my leg the band falls, I sing the song,  
 down the prison from my hands.

## Ø

I can do that as a fifth, an arrow is shot into the  
 crowd by enemy flight;  
 However brightly it clinks, I inhibit its power  
 when I hold it firmly in my eye.

t'

A sixth is mine, a man with a sap-fresh stem  
root;  
Not me then, but the man himself was consumed  
by destruction, so that he threatened me.

C

A seventh I learn, blazes the hall in the  
fire around bank and comrades;  
However wide it burns, I banish the embers as  
soon as I sing the magic song.

Th

An eighth of my own is to be heard by  
all the people in need:  
Where hatred arises between man and man, I am  
able to settle it very quickly.

I

I sing this to the ninth, when distress at sea urges me to  
protect my ship from the floods;  
I offer calm to the storm, however steep the sea,  
and lull the waves into slumber.

1

I find a tenth when magical women fly through  
the air;  
I realise that they are confused by violence  
and destructive striving:

I

I can do that as the eleventh, if I, the dear  
friend, lead the fight;  
I sing it into the shield, that he may be victorious in  
battle and that salvation may surround him  
everywhere.

## Ū

I sing a twelfth when I see the hanged man  
 swinging in the branches of the hemp;  
 From the trunk he climbs, must speak to me, if  
 only I carve the runes correctly.

## B

A thirteenth I call, I net the son, the young one,  
 with consecrating water;  
 Once he stands before the enemy, he cannot  
 fall; no sword will stretch him to the dust.

## P

A fourteenth I sing to the assembled people,  
 naming the divine names;  
 No one is ignorant of the Asen and  
 Alben of different kinds.

## T

I know a fifteenth, the Volkrast, the dwarf, sings  
 early at the gates of day,  
 To the Aesir for strength, to the Alves for power,  
 but to me, All-Father, for wisdom.

## μ

I speak a sixteenth with a bulky maiden to  
 awaken her lust and desire;  
 I turn the heart of the blissful woman, her  
 wishes turn to me.

## G

A seventeenth I know, by wise law, to hold two  
 lives in love;  
 And each is willing: no virgin woman will  
 leave me lightly after this.

**TM**

I learn an eighteenth, but I would never let  
a woman or girl know it,  
Because everyone always knows his best  
alone - that leads me to the end of the  
songs -  
The one, then, who lies in my arms as a  
conjugal wife and as a sister.

Now I have sung the high song here in  
the Hall of the High,  
Necessary for the Aryans, not for the Joths!  
Hail to him who learns!  
Hail to him who  
teaches! So take  
advantage of him  
Hail, ye who have heard!

XXIII.

THE RUNE FUTHORK  
IN INDIVIDUAL PRESENTATIONS



Name of the runes			Their cosmic significance according to Dr Teltscher
k	Rune	Fa	Steering
E	"	Ur	Recorded
Ø	"	Thorn	Goal
fl	"	Os, othil	Offered
Ø	"	Rit	Flowing
t'	"	Kun	Existing
C	"	Hagal	Eternal change
Th	"	Emergency	Separation
I	"	Is	Run
1	"	Ar	Conversion
I	"	Sig	Will
Û	"	Tyr	Arousal
B	"	Bar	Fertilisation
P	"	Laf	Destination
T	"	Man	Drive
μ	"	Yr	Completion
G	"	Eh	Association
e	"	Gibor	

---

# k

## Rune fa, fe, feo, letter F, numerical value 1

The first promises to help you in sorrow,  
infirmity and pain:  
In eternal change the world transforms  
from decay to new emergence.

It is the father-fa-tor rune, procreation in the material and spiritual; it also means fire production, fire drilling, livestock, possession, growing, wandering, in the demonium also destruction, fetsen = durchfetzen, run away, durchwetzen (shreds).

Stem Fa, Fik = zeugen, father, Pfaffe, pope, Abba; fire, spark, furor, fachen, fever; fat, bacon; zeal, create, fibre, thread, yeast, stick: fall (1:glide); doll, buffer, pipe, päppeln, päppeln, of which the poplar, lat. populus = poplar and people, cf. loud, chattering, pawning; grasp, catch, firmly, seize, patch, whip, feud.

"*Fo-hat*" is named after the Indian book Dzyan, perhaps the oldest The original document of mankind, which contains the original creation report, the original generating force in nature, the "electricity of life": The, The, That!

*That* which imprints the primal ideas contained in the world spirit on the substance, the primal element of attraction "*Fo-hat*".

The root word fa= beginning, stands at the beginning of the runic futhark, it is the basic concept, the preface of the trinity of coming into being, being and passing away, of the ring of events, of the eternal return of the "fa- tor". Fa is the rune of procreation, the man or father rune, hence father, Pater, Indian Pader, faire, fare = machen, fasing, fashing = zeugen, Farren, Fasel, fa-st-en = End of procreation. If I want to make someone stand, I call out: *St!* and he stands. - Latin: fa-cere= make, fa-milie; fa-ma, father and mother principle, Chinese: fu-mu.

The Fa rune is also the Fyr fire rune, the symbol of the purely generated fire that works creatively in pure love. On the Fyr- Pyr- and Fire-, dialectally: Für- mountains, the Walburgen with the Fire-

Wrestling, where the fire dragon, the fire worm, the fire-breathing

When the "Lindwurm" guarded the maiden, the heroic youth had to conquer the heroic maiden. Siegfried still rides through the Waberlohe on the Hindarberg to Brünhild for himself.

"Fier" is still French and "fuero" Spanish bold and proud, Fo is the name of the Buddha, the spiritual procreation, among the Chinese. His name Buddha, Wudda proves to be related to the Fuddha, the Fuotan, the Wotan, the breath, the spirit, the fire. The First is the supreme, the first, the prince.

Frei-maurer is an old word, free-mason in English, after the god Froh or Freya, to whom the "golden-bristled" boar= the sun was consecrated. Who knew that in ancient Egypt they were called permasson, derived originally from per, pir, pyr, Fyr, Fier, fire, i.e. light and the word massen, to measure. They were therefore the fire- and light-measurers, the astronomers, the astrologers, the priests. Together with the Timmermen, they harboured the secret to this day without fully understanding it.

The rune tells the knowledgeable the necessary change of all earthly and cosmic existence. Fuotan = Wotan is the father of all gods and humans. This is why the nobility of the Lombards called themselves the *fa-runes*, or *fa-rones*, hence the name Ve-rona. It was the priests who began the human rune series, the human futhark. The *pharaohs* of the Egyptians thus prove to be descendants of Aryan human breeding. Note the caste system in Egypt and India (caste = chastity, purity), where Varuna, Fa-Runa is the world god, Uranos among the Greeks. From the fa, from the *fa-ckel*, the *pha-llus*, flows the spiritual and physical light, the procreation. The rune of creation also explains the myth of the *phoenix*, who rises again from the ashes to new emergence via being and passing away. The word phoenix dissolves into =

begotten, born, ashes,  
coming into being, being,  
passing away.

However, ask again means to grow out in the first word order, so the ring always closes. This is also where the name Faust = *fa-ust* comes from, which means desire to act. In the beginning was the deed! The fa rune belongs to the planet Ju-Piter, the Jo-Father, the Spirit-Father, i.e. *Fuotan*, Wuotan, the breath, the Atman, the Adam Kadmon, the God who fills the world with his breath. The rune reminds us that life, procreation consists in eternal change, but also:

Witness your happiness and you will have it!

Fa-tum is fate, the fa-tun = Zeu- gungs-Tun created by ourselves!

This root syllable Fa includes the words fik, English fogg, dialectal "to beget" = The fish, fi-isk, is the symbol of spiritual procreation, hence "Christ's" coat of arms. The *birds* are the messengers and symbols of love, the ve-nus is their goddess. Pope, papa, fire, abbot, fever, fat, food, fibre, thread, bake, grasp, drive and hundreds of other words contain the *original* syllable fa and its meaning.

The Fa rune shows the man facing upright to the left, the Is rune, the I rune, with his arm raised in a commanding position and with the symbol of generative power. He on his own in the fullness of his procreative power, but he recognises and confesses himself as part of a whole, namely God, the Father, the Creator, whose image he is, his son, who gains this knowledge the moment he descends from the runic tree, from the wood, from the world cross, from the world ash tree, and returns to the primordial.

"They offered me neither bread nor wine,  
I bent down searching, recognised the  
runes, took them up lamentingly,  
until I sank down from the tree.  
Started to become and be wise, to grow  
and feel good,  
Word by word developed into and work by  
work into work:  
Now I know the sayings as no seer woman, and none  
of the children of men."

Thus sings the song of Wodan's runic lore of the Edda, which is clearly an initiatory tradition of the highest age. It is a truly fortunate circumstance that handed us this precious heritage. It did not happen according to the will of the dark spiritual powers of this earth.

In the coat of arms, the rune often appears as a foot, fish, barrel, fox (fos), pheasant and phoenix. But the ve-nus also belongs in this series. Standing free in the coat of arms, it still occurs frequently:



Heraldically blazoned: split, left diagonal bar.

---

# E

## Rune ur, letter U, numerical value 2

Another one I name, which is needful to  
all, who act as healing physicians:  
Recognise yourself, then you will recognise the  
world and learn to separate evil from cause.

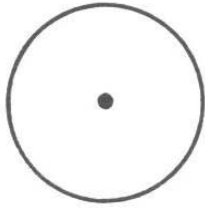
From Ur via the clock (present, time) to Ur: the three in the One - rising, floating and falling life. In the secret doctrine, the rune ur means immortality, the primordial light, the primordial eternity. Ur-da is the primordial mother, the first nun, the primordial part, the primordial cause, the primordial second after the primordial fa, the primordial first. This rune nourishes the primal reason, the primal cause of all earthly and cosmic things, it is the primal time, primal anos, the primal ancestor, the eternal, Greek: chronos, the father of time, who eats his own children. It describes most sublimely the image of the holy three: the being that rises out of the primordial, floats in the now, the clock-time, and falls back into the primordial, into rest:

From the Ur to the Ur to the Ur!

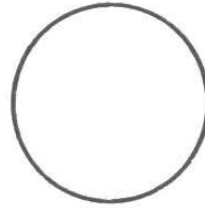
In the Edda, S-ur-t-ur is the name of the giant who sits at the edge of the world, that is, at the edge of time. He who has recognised the primordial ground of all things is freed from the deception of matter, of materia. The mind grasps matter, in other words the divisible, and everything that is matter is divisible. We finally arrive at the atom, the primal judgement, and recognise that even this last is a divisible, a composite, that everything is subject to the law of vibrations. Thus everything is ultimately primordial light and all healing power is rooted in primordial light through odic radiation.

What heals the medicines is the primal radiant power of their basic nature in combination with the primal vibrational power of the human-divine structure, which is made up of body, soul and spirit.

The unrevealed deity was by a circle.

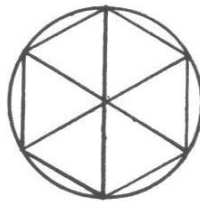


The unrevealed God



The revealed God

A dot in the centre of the circle signified the will to act, the primal ground of God. It is no coincidence that the primordial rune according to our rune canon points with the left vertical bar into this primordial ground of the circle, which encloses the hexagon, the physical world, and in the centre of which the 6 bars of the universal rune intersect. There rests the unrevealed God. Just as God reveals himself in everything, the runes that symbolise the divine also touch the centre of the Hag-All, the runic canon, the world clock.



It is also no coincidence that the angle of inclination of the centre bar of the primordial rune corresponds to the obliquity of the ecliptic and is at right angles to the radioactive force fields of the heart.

If the rune is presented correctly, experience has shown that the fingertips of the right and left middle fingers become strongly affected, which triggers a feeling of radiation into infinity, while the arms, on the other hand, create a feeling of trickling down gently from right to left, at the same time the chest expands, the feeling of space grows, the physical feeling of heaviness subsides and the spaceless, bodiless infinite expanse of the cosmic human being becomes an experience.

South is to the right, north to the left, the centre of the heart to the east, the back to the west, the zenith to the left above the head, the nadir to the right below the right thigh. Feel your way in these directions and think about the course of time. If the primal rune is placed in deep peace of mind, the downward-flowing magnetic current influences the auditory nerve centres, an opening of the ear, the primal anus occurs, we are devoted to the primal anus, we are primal ancestor ourselves.

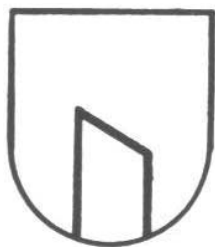
If we double the Hagall rune, which is the time-clock, the primal ground of all things, we get the twelve wheel, the twelve hours, the twelve signs of the zodiac, the twelve Aesir, the 12, whole and half, tones, the twelve apostles, the world-frame clock of the Krist-Ur, the primal Gertist, the primal Christ, the primal frame-All, the primal Crystal-All, the primal image of all things. From this symbol we recognise the origin of time, vastness and eternity, or time, scarcity and causality in eternal becoming-power.

That is why the runic song sings: *Know yourself, then you will know the world.*

Clock time is measured duration, primeval time is time without a measurable concept. The primordial fire, the primordial fyr surrounds us with its primordial world heat radiations from circling stars.

This is a primal state, a primal condition, the primal state to which we after this life. "God grant us a pure primal state". The Primordial gives birth to the Primordial Naming, the order through the reversal of the stars, whose influence the ancients knew and used, where a new fire in the form of a human child emerged again from the Primordial State, the Primordial Stand.

The Ur- is the T-ur, the gate of life, so where there is a gate in a coat of arms, a bridge or also the Ur-Auer-Ochs, the Ur-Ase, there was probably the Ur-rune itself and indicates an Ur-clan. But the V-sign can also represent the primordial rune. In the coat of arms it appears unconcealed, theonic and demonic, as the two coats of arms, two of many examples, show.



Theonium



Demonium





## Rune thorn, thurs, letter Th, D, numerical value 3

I grasp a third, I am in danger of binding  
my enemies with spells:  
This is how I blunt the steel of the angry opponent,  
His sword no longer cuts like a stick.

Dorn= Will and deed: Donar, thunder:

The Don-  
Aar The } = the sounding sun,  
Ton-Aar

the sound in the divine will.

Apparatuses have been built that amplify sounds and noises 10,000,000,000 (ten billion) times. If you connect these devices to an iron rod, you hear a thunderous sound like the roar of a huge waterfall or the passing of a heavy express train. This is the dance of the atoms, these tiny, smallest, hitherto known particles that make up the universe.

Thorn is the thorn of life, the wick of life = phallus, the symbol of the will to life through the willingness to procreate, but also signifies the death caused by life, the thorn of death, which leads to rebirth:

No life without death.  
No death without life!

Eternal death was praised, but it was forgotten that without eternal life there can be no eternal death, for the one is the antithesis of the other and neither is conceivable without the other.

No sleep without awakening, no death without birth, no end without a beginning. Eternal death, as assumed by the churches after a single life, means spiritual death, the spiritual destruction of humanity, not just physical death.

Eternal is not a definition of time, not a "long" time. The word literally means "before I" - was there, physically. Eternal means infinite time = zero, O, namely a circle or a point, which is also only a circle without extension. Eternal means the cancellation of the experience of time. Eternity is the infinite duration of the timeless moment, the eternal beginning and the eternal end at the same time.

Wotan put the Valkyrie Brünhild to sleep with the thorn of death and surrounded her with the Waberlohe, which could only be crossed by those who were "fearless of death" and therefore worthy to cross it with the  
the  
to awaken the "thorn of life".

The rune teaches: Man is subject to the law of eternal rebirth.

His earthly life, his sword, is blunted in useful battle. He who knows how to preserve his true ego, his self, recognises that all that is transient is only a simile. The rune of Thorn is consecrated to Thor, the turner, the three, the third, the trinity of becoming, ruling (being) and changing (turning) to new emergence. If Fa represents the father, the procreator, then Ur, the primal mother, is the primal womb, but Thorn is the third, the son of the father, Thor, the son of Wotan.

Echoes are dorsum = backbone, carrier, leno duris = hard, durable. Major, hard, in contrast to minor, soft.

The thurs rune is the rune of the thorn, the divining rod, i.e. the body-magnetic transmission, the black magic, which was attributed to the Turs, the giant forces, the Goths. The name was transferred from the Joths to the Jews, who were originally the good guys or Goths. Since every word its own conceptual polarity, the original language creates the opposing concepts of Gote and Jote, of gods (Goths) and Joten, good men and Jews. The

"Zion" in the land of the Jews thus reveals itself as a foundation of Zion in the land of the Goths. Jerusalem is still called in Arabic el Kuds, the "Good", or the (city) of the Goths, which lies in the district of Judae, Gudae, Gothae, Gotha.

The male magic thorn, waking thorn overcomes the thorn-hag of the electoral castle, rampart castle, the bridal electoral site, the thunder-hag, the thun- ar- hag: Tun = fence, Ar = sun, i.e. the sun or fire fence. The double rune Ø i again approaches the form of the marriage rune. Only marriage creates the full human being in man and woman, who father the third, which is more than the two of them, because according to the sequence of runes, Fa, the father, One and Ur, the mother, become Two, first Thor, the Tro, the Three, the Third, the child. The child becomes the link between two people who were not perfect on their own. This is also the meaning of the Sleeping Beauty, who sleeps the hibernation of barrenness until the prince, the knight, the fearless one, comes, penetrates the thorn-rose grove and kisses awake the maiden, who sleeps the sleep between death and rebirth and whose destiny, before she falls back into the long sleep of death, is to bear the hero's son.

The rune Ø Thorn awakens thoughts and feelings of the youth of mankind and the individual, of his "paradise", of the dancing time of life.

Thor and Tyr, the sons of Wotan, are the sons of Thorn. We enter life through the narrow door (Tyr) of birth and through the great gate (Thor) of death.

If *Thor* is the male offspring, then daughter seems to me to allude to Thor as the female offspring, and indeed I hear from the word the *yolk*, which inherits all qualities, in such a way that at times the offspring of the daughter is more

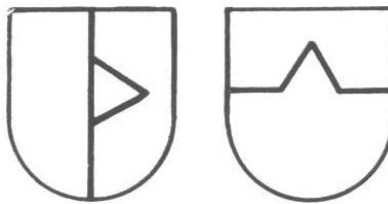
*"Related"* was considered to be the descendants of the brother.

The Dornrune also includes the office of the *"dragon"*, who held the power of turning, to draw, the power of procreation in the old electoral system, which is why he also holds the virgins in his custody, which he leaves "dying" only to the "fearless" man, who is not afraid of the law of Thor, threat, turning, becoming and dying.

In the demonium we have deception, in the theonium the three, the *"Troy"*, the faithfulness, as the old faith, which was a knowledge, was called, which the Thruden and the Druids trusted.

The original word tar also refers to the destruction = Zer. Also death, ruin, dying, drought and camouflage: Tarn-helm.

In the coat of arms we therefore often find the dragon in place of the thorn rune, then in various arrangements the thorn as a point, spear, also the scorpion, which astrologically represents the awakening thorn, the sting of life as well as the sting of death, dominating the sphere of sex in the astrological zodiac.



In Polynesia they still sing about a Thor:

"He dwells, Taroa is his name, In  
the infinite emptiness of space.  
From above Taroa calls,  
Taroa rules within,  
Taroa around, Taroa the  
wise."

Here Thor-Taroa, the turning, becoming and turning power in space, is clearly depicted, proof of the widespread distribution of the Torah, the Rota, the Aryan Council throughout the earth.

---

fl A

but also

O

Rune os, as, ask and rune Othil, Odal, Adel, letter

O, numerical value 4

I know this for the fourth time, the enemy  
throws the shackle around my feet and  
hands:

From my leg the band falls, I sing the song,  
down the prison from my hands.

Os = mouth: origin, carrion, birth, branch, ash, but also in the demonium carrion and ashes, woodlouse. The meaning of the word os as the "Mundes", which incidentally also stands for genital, the female womb, corresponds perfectly with the Latin word for mouth, os. This recognises the proximity of all Indo-European languages and the paramount importance of recognising the original Aryan language, from which we can, as it were, jump into all the daughter languages in order to understand and explain every word of every language. Os= mouth-mondo-earth, tar= beget, "turn", thus "Os-tar=earth-creation in spring to "Easter". The spring goddess Eostar or Ostara celebrated her festival at Easter time, Ust, Ost, Ist means coming into being, arising, appearing, being at all, sun, son. The sun arises in the east. Strangely enough, the reversal of Ostara now gives a derivation that leads to the son of the sun, who rises again at Easter: Ostara = Arasto, Aristo, Haristo, Charisto, Ch(a)risto, Christus, Chri-uste, Ari-Uste!

The verse of the runic song reminds us of the famous Merseburg magic spell:

<i>Eiris sazun idisi,</i>	Idises once sat	
<i>sazun hera</i>	sat here and there	
<i>duoder</i>	Some prisoners stapled	
<i>Suma haft</i>	some the army last (hurt, inhibit- some	
<i>heptidun, Suma</i>	picked	
<i>heri lezidun suma</i>		[so
<i>clubodun umbi</i>	me)	
<i>cuonio vvidi.</i>	at the knee-willows Spring	
<i>Insprinc</i>	from the prison gangs,	
<i>haptbandun,</i>	Escape the enemies!	
<i>invar vigandun!</i>		

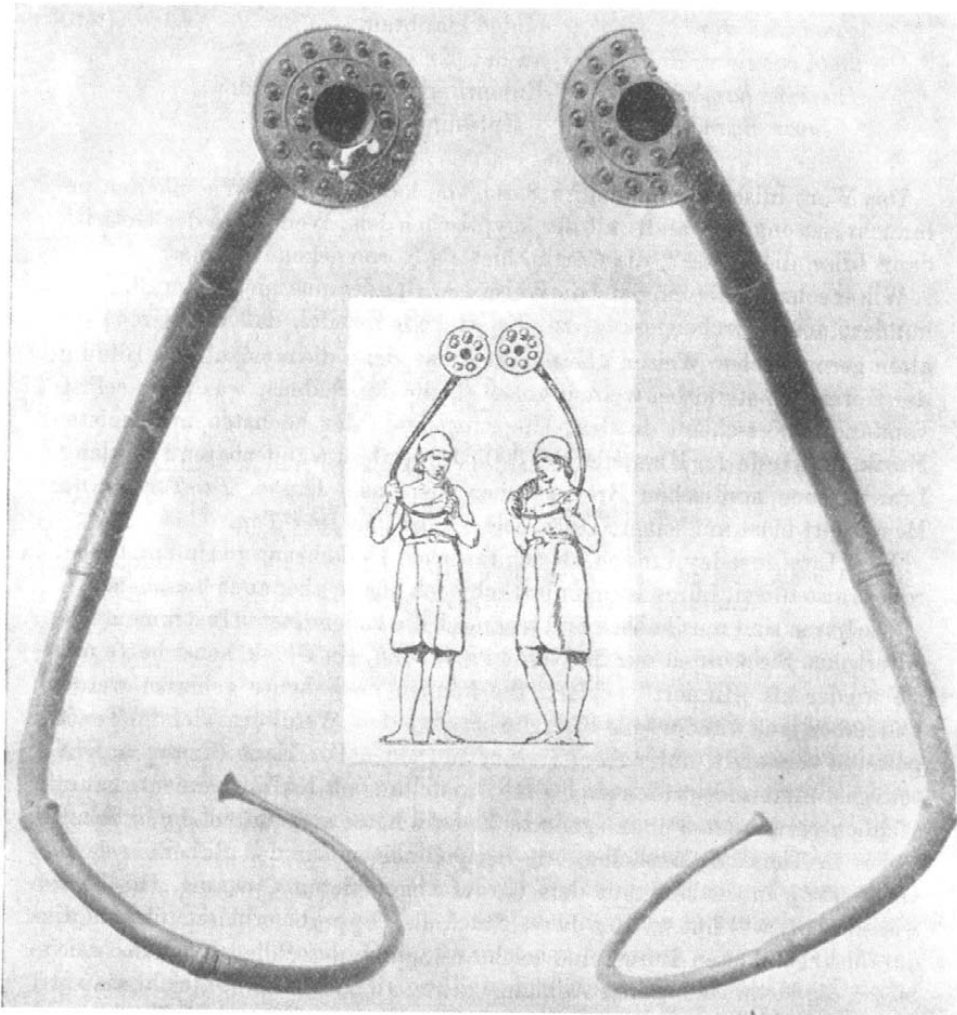
The word Idise, usually used in the sense of semi-divine entities, is closely related to the Egyptian Isis. If Ties is the god, then Idise, the "Tiese", the goddess, here as Norne.

Wilser attributes this chant to the *Gaudeamus*", which was still a church chant in the 13th century. There is no doubt that the church adopted the old Germanic melodies, for the musical education of the Germanic tribes was far superior to that of the South, which seems quite natural in the land of origin of the highest and deepest music, in the land of the makers of the 3000-year-old marvellous tri-tone lutes, those Nordic bronze horns made from a single casting. *Tri-tone*= the sea god blows the *three-tone* with his horn, his lure.

Lure, Lyra, lure-ley, lur-ach, lör-ach, rauschen, inversion of luren is *ruhlen*, *rollen*, thus *tönen*. *Lüren* is dialectally still *hear*, but also *listen*.

The Luren are musically and technically the most accomplished instruments of antiquity. They were only found in the north, which is fortunate, otherwise they would have been declared an "import" again. They can still be blown today and have a wonderful timbre, to the French horn or the tenor trombone, only fuller. They are tuned to a triad (tritone= triad) and, according to ancient accounts, were mainly used as cult instruments. For warlike purposes, they had lutes whose sound holes ended in animal heads. As an example, we show the silver cauldron from Gundestrip in Jutland with the sacrificial procession depicted on it. Scholars now want to declare this piece an "import", although the lute depicted on it should rule out such an assumption. The horsemen's helmets are also sufficiently reminiscent of Nordic and not southern features. If one rejects the north as the country of origin only because the work appears too precious, one would have to gradually consider that the art that created the Öseberg treasure is capable of anything. In general, the misconception that the North is artistically inferior must finally be dispelled; on the contrary, it is always more archaic than the South and thus characterised as the originator. Civilisation always achieves a smoother technique earlier, but usually at the expense of creativity.

To come back to this: The riders wear helmets like the medieval knights and the genders of the leaders are clearly recognisable

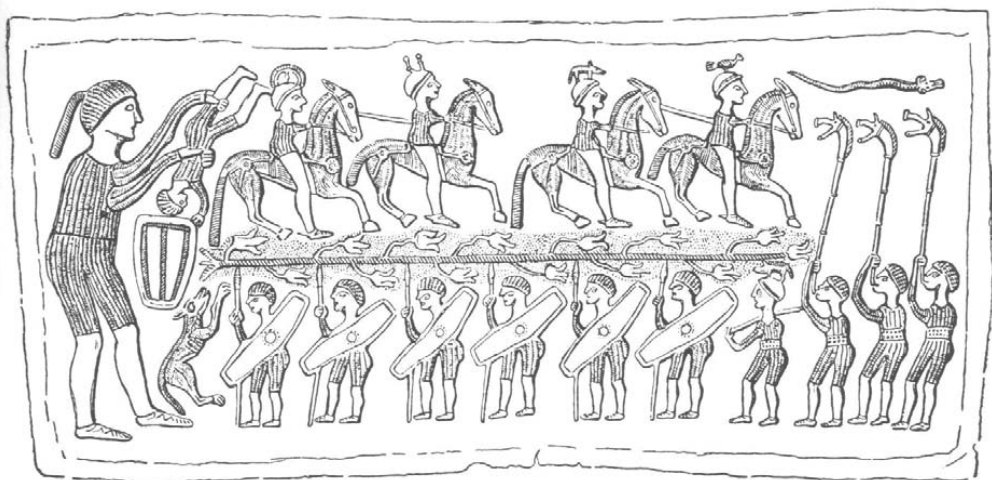


Bronzelures

characterised by the boar, the eagle, the horns (i.e. the bull or the ox, Oxen, Osen, Asen) and a kind of caterpillar helmet, i.e. all things that peculiar to the north. The Swedish Freyer family has the boar as its emblem. The warriors on foot are characterised by the

The same coat of arms on the shield as being from the same clan or the same tribe, not because it would have been too much for the sculptor to include different coats of arms, in this they were precise. The horsemen seem to represent four different tribes or families, the six foot soldiers with spear and shield perhaps six families. We know that the Germanic tribes, like the Romans in legions and we today in divisions, were organised in family groups, thus forming a much closer internal unit, militarily undoubtedly more favourable than the more or less thrown-together troop units of then and now. The sixes are followed by a man with a kind of rifle over his shoulder and a boar's helmet. He thus appears to represent the foot soldiers of the boar clan, just as the boar rider represents their cavalry.

A tall person, whom I would like to address as the "German Michel" with his Michel cap, because Michel, Mihil, means tall, obviously sacrifices an enemy or friend for the success of the procession. It must be emphasised today that the Michel cap is not an invention of the joke sheet artists. Such markings are ancient and have a deep meaning. We are the big, strong Michel, the invincible ones after all, but the unteachably good-natured ones. Our Michel cap is probably a nightcap - "The Lord gives it to his own in his sleep!" - but it is also a cloak of invisibility and is seen as such by our opponents all over the world, because they cannot understand how such a tall and strong man could not also be smarter and distrust him.



The silver cauldron of Gundestrup in Jutland, 1000 BC.



The os rune is especially the rune of speech and its roundness O already indicates the open mouth. The spiritual power of speech, of persuasion, of "convincing", that is, one is stronger in word and thus spirit witnessing, one "convinces" the other. The spell that the runic song brings to this rune shatters the physical shackles and overcomes an opponent who only tries to coerce with physical force, destroying all earthly coercion. That is why it says: Your spiritual power, your greater morality makes you free. However, speech is not enough, the word alone, the word must be followed by action.

The os rune is the opposite rune to the fa rune. It figuratively shows its

Reversal **k fl**. If the *Fa rune*, i.e. "*Va-Runa*" is the sender, the giver, then the Os rune, as a woman's name Osrún, is the receiver. Fa = (Pha)llus and Os = (Sh)-oß! From the maternal primordial ground of love all being arises and into the maternal womb the unfolded world withdraws again after aeons in order to rise again rejuvenated in a new series of creation, in eternal alternation between being and non-being, fertilised by the spirit-masculine, the breath of God of all origin. His breath became this world. When he draws in his breath, it is no more, it goes back into the One, into himself, into God, into the "nothing".

That is why the Os rune is also the Od rune or Othil rune, the rune of the spirit, the breath, the breath power *Uotan*, *Odin*, *Odem*, *breath*, *Atman*. Great powers are ascribed to it, and the knowledge of this power generation reveals to us the breaking of the fetters in the verse of the runic song dedicated to it. Most people have breath without Odem, without Odhin, and are surprised when they are unable to do anything due to breath without Odem.

In the form of the Othil rune A, the Os rune has another meaning, namely that of the Ot-hil, the spirit-heil or the Odins-Wodans rune, the rune of the nobleman, Odal, nobility, which is also found on Greek and Asian royal tombs. It is made up of two Laf runes = life runes A. Without the two smears, it represents the ù eye of God, also the world egg (og, eg, ey = the egg). The eye as a protruding part of the brain transmits the odic radiation to the outside. From the rune of nobility, the rune of leadership, the rune of fire or the rune of vesting, the number

Four by slanting **P**. It is *in the fourth* position in the Futhark, which is still clearly recognisable from the old spelling of the number **4**. It also gave rise to the Greek letter Ω= Omega. If we turn the Othil rune to the left, we see the Greek letter *alpha*

**A**

Alpha is also the first letter in the Hebrew *Al-pha-beth* and is called *Al-eph* there, which at first glance is recognised as a reversal of Al-pha; it is the Aryan *all-fa(ter)* rune series that appears again and again in all the alphabets of the world. One would naturally want to deduce a dependence of the Greek alphabet on Hebrew from this, because one is ultimately forced by the Orient lie to bridle all historical question horses by the tail, but even the other way round would not have "driven" this time, because *both* alphabets come from the Aryan *Al-pha-ter prayer*.

Only in the German language can we put down this word equation, in all other alphabets on earth this would not be possible. The other languages have lost the sense of the word, the sense of sound, the original sense of the original Aryan language and have become mute. The "*Tower of Babel*", which means the turn, the tri-tre-three construction of the "babbling" of language and nothing else is Kahla, which, taken literally, becomes nonsense.

In any case, through this tradition we learn quite correctly that there once only one language, the original Aryan language. The tri-tri structure of "babbling", of speaking, was destroyed with the dispersion of the Aryans over the whole earth. However, the sub-races now endowed with the original Aryan language through blood mixing did not master the full language, and the unified language structure gradually suffered and was lost to the extent that the Aryan blood seeped back into the masses. Thus the languages of the world today are more or less dead fragments of the original Aryan language, as linguistic research will gradually realise if it this path. It has actually already reached this point, but it cannot draw the conclusions because it is looking for the beginning at the wrong end, with the Indians, the Chinese, the Semites, and thus cannot find the thread of *Ariadne*, the *Aryan* thread. It believes in the development of languages from simple to higher ones, instead of deriving all others from the highest. We no longer possess any remnants of language from earlier pre-Aryan human races. We experience in the language phenomenon an unwinding, no longer *a development*.

The obvious objection is to say, yes, in the Hebrew, Babylonian or any other language, it is not "Tower of Babel" at all, but reads quite differently, so your derivation is wrong, at best a good joke. On the other hand, it must be noted that these are "characteristic words" and "Kenningar", as the Nordic Skalds still had them, which were originally given in the Aryan language and translated into the daughter languages, could no longer be taken literally and explained, otherwise there would be no need for a calefaction or a falsification.

possible or very difficult. We can therefore not solve the Kahla from any of the many secondary languages, but only from the Aryan language, according to the meaning of the runes, and from German with the help of its dialects, occasionally also other neighbouring languages or even foreign linguistic material that presents itself. We will usually be able, as in this case, starting from the German code word, to solve the meaning with our Urarian language rebuilt from the runes, to redeem the enchanted prince of thought.

Aleph "Hebrew" means "head of the bull", and there is no doubt that the hieroglyph from the 6 overturned rune, astrologically Taurus= B, can be read like the silhouette of a bull's head. We are looking at a time when the runes were no longer understood as esoteric, abstract signs, but were already being assigned images, like all other runes. The zodiacal age of Taurus can be dated to around 2500-4500 BC, when the Apis bull in Egypt, the sign of Taurus, was worshipped everywhere in the Aryan world as a sign of the ages.

The concept of the bull is easily associated with concepts such as passion, action, the masculine in general, which are attached to the letter *Aleph* in the Hebrew alphabet.

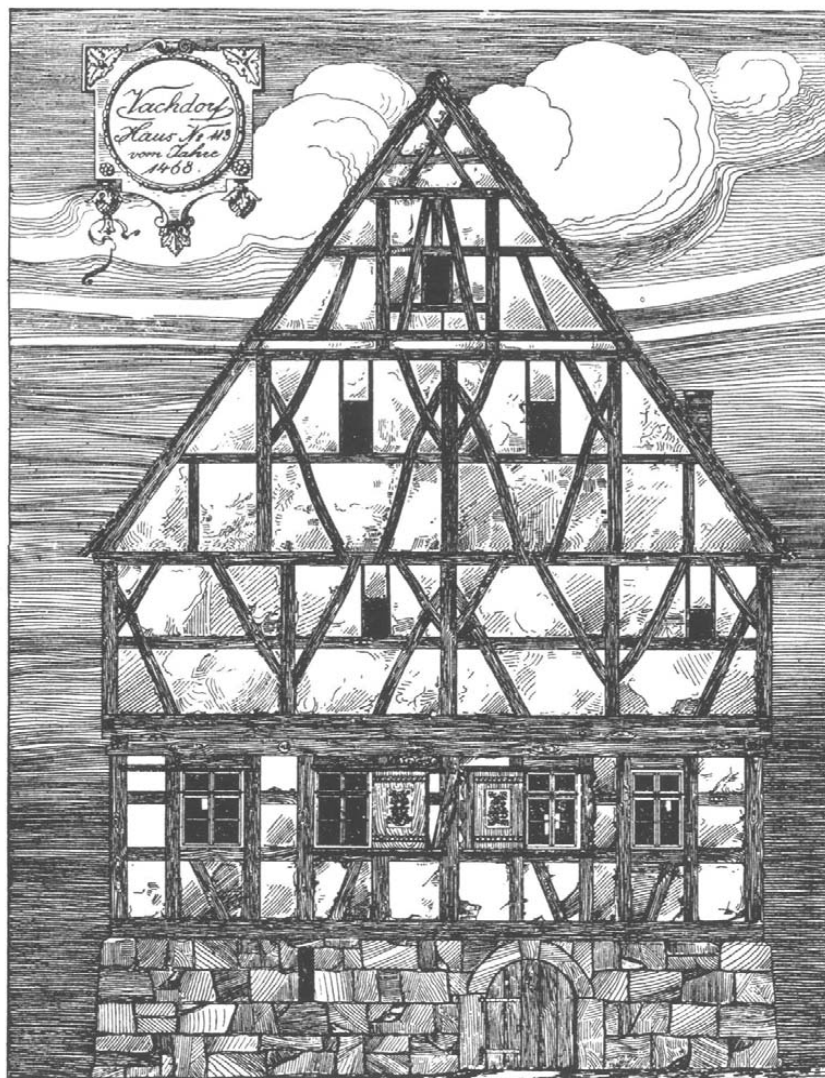
I now dissolve Taurus into *Sa-tyr*, on a higher, more divine level of procreation, not in the "*satyr*" of Greek mythology, which already indicates decay. In the runic sense, it is the *Sa*-(men)-, the *Sa-ending Sa-Tyr*, the Witness-Tyr, the Zeus-Tyr, thus again the *All-Pha-Tyr*, the *All-va-ter* from the Allfater prayer, with which we have returned to the starting point after a small linguistic cycle. Nothing, however, could better demonstrate the correctness of our derivations than the chain of thought that is always completed, always closing again in the ring, and thus "conclusive".

In the evaluation and maintenance of what we have recognised here, it becomes our sacred duty to prepare the rebirth of the Aar, the sun in the Ar-ier, in the sense of our Odhils rune through Odhil-noble election, through the selection of the first and best. This is the *A* and the *Ω* of our future, when leaders of the people are born through pre-"considered" procreation.

For this reason, the roof and subject rune, the Othil or nobility rune, appears under the roof of the "subject", i.e. the procreative work of a house,

on the gable of the knowledgeable person's house. **A**

Alpha and omega are the Alpha and Omega, man and woman, yes and no, the primordial ground of all being, of the world. In this sense, the Odhins rune, the nobility rune, the deepest of all runes, was lost to us the earliest. The *pure* essence of God in *pure* man always remained the greatest mystery to the "world", the mundus, the people. The Othil rune is "Abraham's womb",



House gable in Vachdorf from the year 1468.

A house from a time when tradition was still alive. In the gable is the Othil rune A, which survived the longest in the entablature, even when people no longer knew what it meant. It can be assumed that in the carpenters' guilds such customs were simply maintained as an indispensable "old custom". The two man-runes are particularly clearly marked, as are the two hag-all-runes, whose man- and ir-parts seek to interpenetrate each other like the triangles of the six-pointed star, with which they coincide in thought and form. However, the two pairs of Bar and Balk appear particularly emphasised under the sills of the windows on the ground floor, indicating birth and death, rising and setting, beginning and end. Here it is quite obvious that they were not needed to support or reinforce the support.

of which "arch-father", at least according to the Old Testament, little else good or decent can be said. Abraham is the

Ar -	Bar -	Man
Sun,	Son,	Spirit,

in whose "bosom", Sh-os-s, appearance, mouth, all the suffering and pleasure of the world is contained:

Coming into being, being, passing away.

As omega  $\Omega$ , as primordial womb, the rune shows the silhouette of a broadly enthroned mother.



Othil rune as a headband

In heraldry, the rune denotes a primordial noble family, a priestly family. Od-hil is Od-heal, Od-hvil, that is Od-will, spirit-will. The A Odhil rune also represents the badge of the priest, the headband. In the coat of arms, the Othil rune usually appears as a so-called lozenge, ù multifaceted and often also popularly powerful, as in the Bavarian and Thuringian-Saxon coat of arms.

If the other form of the Os rune fl appears in the coat of arms, it signifies the complete reversal of the Fa rune k. Both runes, Os and Othil, characterise families in which significant things have been and are still being achieved with speech, with the power of the word, be it through trade, science or in the teaching profession.

---

# h

Rune rit, reith, rad, rod. Letter R. Numerical value 5

The fifth thing I can do is, if an arrow is shot into  
the crowd by enemy fire, -  
however brightly it clinks, I inhibit its power  
when I hold it firmly in my eye.

Rit, Rat, Recht, roth, Rad, ruoth, Rita, Rota-Tora (reversal) = Primal law. The rune expresses the rolling movement of the wheel, the sun. The rune says: I am my red, my advice, my right! This right, this my own counsel is inviolable, therefore I myself am inviolable. It is the Rota, Rita, the Re-ligio = reconnection to the divine, in contrast to the relics, the relics, the earthly, the things left behind. In the old "*Wihinei*" consecration, initiation religion was science and law in one. It is right, the ruod, one's own advice, the right of which Goethe says, "which is born with us and of which there is never any talk in life".

A humanly erroneous, always one-sided law should thrive on its exceptions and the most practical non-application. Only the fundamentally bad-born and the utterly gifted insist on the application of a law or a paragraph in every case, because every "law" flies in the face of some higher right and can only ever be a stopgap measure. Law and justice have long since become opposites. But those who are inadequate, those who have fallen far too short, believe that the imaginary wooden framework of the world, which they in their narrowness believe to be the apparatus of equalising justice, must collapse. Precisely the opposite is true: the world generally owes its progress to "coincidences", where the "law" could no longer be applied without or against its will. All true culture lies in an unwritten law found in the blood, and all laws are ultimately made for the purpose of enforcing this primordial law.



to override it in cases where, because of conscious or unconscious deviation from this original law, one wishes to elevate unlaw to law. Laws are not even contracts, but very one-sided regulations, originating from a time in which people of different blood had to live and live among themselves. Among equals, no laws are necessary or even possible; agreement, custom and, in the worst case, contract decide and settle everything.

This divine law, *ruod*, wheel, arising from one's own counselling, one's own sense of law, can dispense with any external or outward formulation, definition. *Rita*, *rit* is the original word for ritual, and the word *Torah* for the Hebrew law, the law of *Thor* is simply the inversion of the word *Rota*, *Rita* and in this case also of the term *Rota*, *ruot* = law.

It is the same word that the Egyptians handed down to us in the "Tarot", Bavarian Tarock, in the Zend language *Tarisk* or *Tarit* = in the inversion *Rita*, the law or *Rota*, the *wheel*, has always symbolised *law*. That is why *Rod*, the wheel or the *red* colour, is inherent to all judicial powers, including the executioner, who *avenges* the criminal, destroys him with the *wheel*, the law that passes over him.

The runes are older, more original than even the tarot cards. So all casting of lots, all card striking, all divination goes back to the runic futhark, to our sacred runic alphabet.

In the realisation that all language, all culture, all God-humanity flows from an Aryan source, we come to the awareness of our own spiritual-divine power and are indeed able to banish the "spear of materialism" with the eyes of the spirit, as the song verse sings.

The *R* expresses movement, rotating, spiral development, general, the *series*, the succession and superimposition, the *rhythm*, the *riding* and the *rule*. The symbol of the *R*-rune is, as we have already heard, the wheel, with the vertical rotation around its axis, the sun wheel, the eternal course of the sun and, in a figurative sense, the straight course of the eternal law of nature, the *Rota*, the *Rota-tion*.

*RRRRRRRR* is the swirl of the sun, the *rrrrrrrhythm* in general, the up and down. Rhythm words are: Rushing, rattling, rushing, running, tearing, raping, raping, ramming, scoring, rasping, rasping, rattling, rattling, grating, rattling, rattling, rustling, reefing, plucking, stretching, straightening, straightening, talking, whispering, stirring, raking, rolling, wrestling, rubbing. Everything that *outlines* and *circles* something expresses movement with the *Rrrr...*: The *Rrrraum*, the wheel, the frame, the rim, the tyre, the ring, the trunk, the tube, the groove, the row, the round dance or something rapid like horse and deer.

The *Rit* rune has a numerical value of 5. The fact that this valuation is not arbitrary is proven by the relationship of the *Rita-rota* rune with the *five-pointed star*, the *Femfe* or *Fehmstern* according to the ancient *Femerecht*

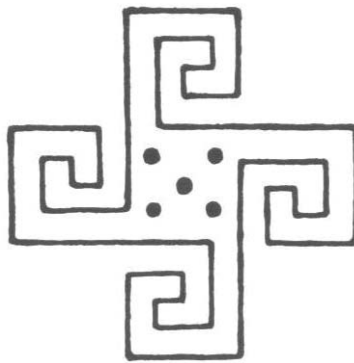


from Aryan prehistoric times. According to the 5th, the Rita right or Rota rune, the Feme would be called the "five", the right hand with the 5 fingers as a symbol of law, of jurisdiction.

In Egyptian hieroglyphics, the R is represented by the speaking mouth or a head with the ritual bandage A, similar to the Od-Othil rune.

This priest is the *Ritaer*, the *knight* who lives according to *Rita* and *Judges*, the rider, the right-hand man, the right-hand *saviour*; the upright, the upright, the upright!

Wotan is the main speaker, the main judge, Od-hin with the Od-hin rune: A. In the Edda he is called: Hropter, the main rune rune. The meander band pattern used everywhere in the cult shows the rhythmic, equestrian movement of the R and the course of the sun.



A combination of swastika and meander is depicted on the reverse of a Cretan silver coin from around 500 BC, as proof of the connection between these symbols and the myths of the sun and procreation.

The rune Rit, Rod, Reid, Rita is the main rune of judgement and justice, the *primal part* of justice, of *righteousness*, i.e. of *righteousness*, because the knight, the chivalrous, equestrian man is *righteous* in body and soul. The pure-blooded, thoroughbred Aryan man is uninhibited, unrestrained in his joie de vivre, his movement. The long-faced, tall Aryan is a man of movement in contrast to the round-headed, short "Mongol", who is *a man of nourishment*.

"*Riddi-pada*", or simply the rider's path, the *knight's path*, is the name given to the path to mastering the physical powers in Indian teachings. It is the rita path, the rhythmic path of the Ritaer, the Rita.

The Rita-man, the right man, the rhythmic man, the rider-man, the rice-runner is certainly the first man whose prayer was dance. From the rhythm, from the dance, from the rotation of the world

the first ritual, the first cult came into being. Everything in us and around us revolves, sun, stars and blood circulation! All stone circles, all labyrinths were dance centres in which the sun dance, the world dance was performed.

The dance also regulates the rita of the body, the *build-up* and breakdown, procreation and death, the rejection of used vital substances. It is also the Rita man who real, right, Rota-like, sun-ripened food, who should eat it in order to constantly absorb new vital substances, vitamins and therefore to preserve eternal youth. The Rita (Rota, Torah, Tarot) is the law of fortunate, purposeful procreation wisely followed by the Aryans.

Rex, the "Regin" of the Edda, the "gods", the Regis, the rulers, the "Rater" of the Edda, in short the *Regung*, the Reger, the Erreger, the Recken of all life, point in the same direction.

*This* is life as movement, which gives the *stimulus* to *ridere*= laugh! Friedrich Nietzsche, the poet of rhythmic thinking, exults in the innermost possession and knowledge of the meaning of Rit-Rune:

Hail to those who create new  
dances, Let us dance in a  
thousand ways Free be our art to  
be called, Happy our science!

The rune Rit is made up of the is rune I the victory rune I. It says: My victory over the lower self!

The ritrune no longer appears in the coat of arms. Its place is usually taken by the emblem of the rit-(ual) bandage, which the rita man, the ritaer, the priest wears tied around his head.

---

ṭ c

Rune kaun, kon, kun, kona, kien. Letter K.  
Numerical value 6

A sixth is mine, a man with a sap-fresh tree's  
root,  
Not me then, the wicked consumed, The  
destruction with which he threatened me.



The word stem kaun, kan, kin, kühn, kuna, keim, kiel, gon, gen expresses procreation, the ab-kun-ft the *end* of descent, the offspring, the sprouting, the sex, as the image of the rune with the branch, the angulation, the sharpening clearly shows, The rune is made up of the Is rune l and the bar or life line /. Bar is also son, so the rune signifies life, the son who *comes from* our ego, like the branch from the trunk. ṭ

However, the "*coming*" also contains a "*skill*". The dialectal context is still preserved. Er *kommt* often means: er *kunnt*. If the man "comes", then he "can". The "*coming*" is therefore always a "*skill*", because only when it "*goes*" does it "*come*", only those who can go can also "come!"

In the runic image, also note the germ shoot, the Kühn-Kühn-Licht-Span, the light generator, the Kien-Kühn-Licht-Pahl or phallus.

Birth is always a bend, a kink in the straight line of the reproductive line. Many names of descent therefore have the phonetic designation for this, the KN, for example knee, bend, bud, knot, knob, button, little knob, servant, squire, bone, boy, child, which could also be a "knid", English knight. The rune is also an image of the pine torch, which produces fire and brings light. In the annunciation, the angel always holds the stiff lily stalk in his hand. The lily is calically the world tree, the gender tree, but also a phallic symbol. The annunciation announces to Mary the *annunciation*, human, the *annunciation*, spiritual, of God through her.

The number 6 is derived from the kun rune, as the letter G also shows, because G and K are not originally distinct: G = 6 and 6 =

Latin *sexus*, the sex. The number 6  indicates undoubtedly also refers to the phallus: In symbolism, the number 69 now denotes two identical sexes, sexual drives in the same direction, the wrong intercourse with the same sex and has found an international expression in the code word "Soixante-neuf". The astrological sign of Cancer  clearly consists of two "laid" nines, i.e. those that negate the right procreation, because the 9 nines lead back to zero at the end of the series of numbers, to nothing, and therefore has its meaning of Cancer in the people, in the race, the *rata*, the root of life. Where this happens, cancer, the chancre, reigns. -

The "sap-fresh tree's root" can therefore only mean the root of a tree of life, the dishonouring of which through miscegenation only creates unsalvation. The root of the foreign tree of life, Latin *radix*, Old Norse *rata*, here in the sense of phallus, produces something ambivalent, half-blood, only half-blood, towards the higher or lower side, which in turn proves hostile to its producers and everything genuine and pure as a desecrator or desecrated person.

The K sound denotes the inner-derived, the *ability* in the physical and the *knowledge* in the spiritual. It is *the royal rune*, *the rune of the able*, the *able*, the "wealthy" in every respect, through witness and testimony. *Konr* is the name of the noble scion in the Rigsmal of the Edda, who acquires the *royal*, royal *arts*, including above all the knowledge of the Kon-, the Kun-runes *Kun-de*.

From this Aryan-Irish *conr*= expert, König, also comes the The "Hebrew" priesthood of the *Kohn* from the *Kohne* tribe, who provided the priests and whose members still *enjoy royal* rights of precedence among the Jews at all festivities, even if they were to attend uninvited in other people's homes. *Genghis* Khan, the *Khan* of Afghanistan, who did not even need to make himself a king because his title Khan already the *name of the* Khan-King, belongs in the same line.

The widespread use of such important names and official designations allows us to follow the migrations of the Aryans across the earth with rare historical clarity and truth, for language is not deceptive, nor does it allow us to draw false conclusions if we know the conditions under which they tended to migrate and change. Another priestly name is *Jahn*, *John*, hence the *Jonen*, the *Jehenden*, the *Go-Gehenden*, who from the island of Jona in the south-west of Scotland as an old plantation of the early Atlantean-Aryan culture already provided the "missionaries" for the continent in pre-Christian times.

The gon rune appears as gamma in the Greek alphabet and has here taken the M in place of the N, thus denoting the "coming" as "ability", which we have already mentioned.

The kun rune is also the rune of the *guru*, *kuru*, in Indian the lord and master who controls magic, the *cher-ubs*, the *kyr-ios*, the one who is *touched*, i.e. the innermost core of a thing, the *lord*. Kyrr = lord. *To kyrr* means to make something submissive through enticement and command, to *dominate*, Kyr-ie eleison= *Lord*, save us! Here the *Lord*, the *Kyrr*, the *Kuru*, the chosen Lord and Master is invoked.

ᚗ

The silhouette  
of the king seen  
from the side.

ᚕ

The silhouette of  
the man-magician  
seen from the  
front.

From the shape of the rune we can also easily recognise the silhouette of the magician, the *magic-power-holding* king in the old prayer position, in the invocation of the Lord, the sun, this time seen from the side, with the man-rune from the front. He sings, because he "*can*" do it, the *kant-us*, *kant-icus*, Egyptian *caon*, that is, the swan song.

The *cant-us*, has word- and sound-magical effects on the listener. The English "cant" has no less the intended effect on the victims. It is the skill, the kaun, kun, chon, the "chant" of the singer that enchants, it is the light of the voice (lux canalis) that particularly enchants the listener and compels her to surrender to the bearer of this voice, to allow herself to be "mated" by him.

The sound of the word, produced by a full and melodious voice, means a delight, a beatification, a quickening of the blood circulation, a rejuvenation, a resurrection in fact, when on the "last" day, that is today and tomorrow and every day, the tuba tone of the Last Judgement sounds and separates the *goats*, the *wicked* from the *sheep*, the *creators*.

## Kon and Kona, king and queen.

Life swings between these two poles, between *kun* and *kin* swings the entire tonal structure of ancient Chinese music, between *ying* and *yang*, which comes from the German *Ging* and *Gang*, swings the entire pendulum of life according to Aryan wisdom that has become Chinese, the law of the world hovers and hangs. The runes China with the Aryan blond, tall *Man-Dschu* and the *Man-darinen*, both of whom still bear the Mannus name, where they were used until a

were faithfully preserved to a certain extent and own variations remained in use. In *Kon-fu-tse*, both syllables *kon* and *fu* are the runes *Kon* and *Fa* and are still recognisable in their original meaning. In the Chinese fan = Wiederkehr, the idea of the resurrection of the Fa-ter rune, the vog-el *Phön-isk*, *Phön-nix* is clearly still alive.

These scanty references to the Aryan original language stock in other languages are merely intended to serve as a stimulus, to provide pointers within the framework of this book, which cannot devote itself solely to this task, for further searching and further work. Soon the construction of the world language, the Tower of Babel, will rise up again before our marvelling eyes, and we will discover that the "*threefold structure of Babbling*", of language, has always existed before the mind's eye of the language interpreter and will always continue to exist.

The masculine *Kon rune* finds its inversion, its counterpart, its complement in the feminine *Kona rune*, which denotes a *female king, queen, Kona*. In the Germanic languages, *Kona* means woman, female, *kunna* = the girl, Latin; *Cunnus* = vagina. Here, in a sense, a part stands for the whole. The *jug* has always been a feminine symbol, like all vessels that *hold* something, i.e. the *father*, the one *who holds*.

An ar-kona is an aar-woman, an eagle-woman, a sun-woman. But *Kunna* is also customer in Old Norse, so Ar-Kona can also mean the Ar-customer, the customer of the Ar, the Aar, the sunlight service. This is why the old sacrificial site on the supposedly "Slavic" sanctuary on the island of Rügen is called *Ar-kona*. There too, during the conquest, only in the

In the 12th century, the Pope found it useful and necessary to burn the three Holy Books. Why? They certainly contained nothing bad. For the bishop who reports on the destruction must confess that although these people were pagans, they were characterised by greater morality and fear of God than the Christians.

Why then did they destroy their sanctuary, the books, if they bore so much more excellent fruit than the Christian teachings?

With the conversion of the "Wends", the Prussians and whatever the Aryan tribes are called, we have destroyed the last remnants of pre-Christian culture on Germanic soil in the service of the anti-Aryan church. What we know and learn about this is all error or lies and deception. Such confessions as that of the bishop illuminate the history of this time and these regions as if with a flashlight. Let us provide a permanent light of research here and there, and we will still experience many joyful things.

In the name of the Ar-Kona, the primordial knowledge, as we can simply say, we also have the origin of the "Ar-kan" discipline that the early church of the 2nd-5th century practised towards those not yet baptised by admitting them to preaching but from the rites,

chants and customs. So it was still the Ar-lore, Ar- and primal knowledge, the sun-lore that was secret.



Ar-Kona, eagle-female

An "*Ar-Kona*" is therefore an *Aar-Weib* or Adlerweib, as it appears in the Nuremberg coat of arms, for example, upper half female, lower half eagle. If we reverse *Aar-Weib*, we get *Weib-Aar*; in old German or dialect we pronounce Wip-are. The *Wipare*, however, is the *weaver* in High German, the Norne, who spins the thread of fate at Nürenberg in the castle, which is a Nornenberg. This is how we made the Nuremberg coat of arms speak.

The misunderstood Harpye of Greek mythology is our Ar-kona, sun-woman or, our Wip-are, woman-ar, the winged being with the upper body of a woman and the lower body of an eagle in the shape of the Hag-All. *Harpye* also sounds like a *harp*, the hag-all harp, with its 6 or 12 *sun-generated*, sun-spun hag-all strings that span the celestial body and on which the music of the spheres resounds.

The Kon and Kona rune, as the male and female rune, the sixth rune, therefore touching the sexus, the gender, the lineage, imprints the teaching on us:

*Preserve your blood, your highest good!*

This rune is assigned to the planet Ve-nus, the fairy-na, the goddess of love and fertility. - In "Sanskrit", *Ka-ma* means sexual love, and the teaching on this is called the Kama-sutra.

The syllable *Ka* contains the masculine phonetic root, "*to be able*", the syllable *ma* the feminine phonetic root, "*to be able*", both *Ka* and *ma* together result in *Ka-ma*, earthly love.

The sound *Ka* is formed in the *K-ehl-head*, the spiritual procreative organ of the human being, which has a multiple relationship with the sexus, the *Ma* is formed with the mouth, the os, the lips. It joins together, holds tight, holds the *Ka* in the *Ma*!

A secondary form of the rune Kun is the rune "child". When doubled, it means the syllable ing, ling, ung, orphan, the descendant: -, for example Ulf= Ulfinge, Karl= Karlinge. Between two things, bodies, values and numbers, it is the symbol for "less than" < or "greater than" >. As the rune always appears in the position of "less than", it presumably < refers to the child and can also be read everywhere as a rune of filiation and descent.

The sign could also be seen as part of the inner angle of the womb of the bar rune B <, from which it emerges as the "child" after birth. In the tick at the c of the German script, too, the "Ing" descent mark received.

This C turns out to be the Is rune, a small l without a dot, to which the origin sign of the ing rune< is attached.



The female Kun and Kona runes include the many names for the ship, which has always been a female symbol: Kahn, Canoe, Kajak, Kaag = single-masted ship in Holland, Kajasse = Turkish ship, and many other ship words.

Since Kaun, kan is the rune of excellence, it is also the rune of art, because *art* comes from *skill*. A family that bears the Kaun rune in its coat of arms is thus characterised as one that is particularly active in art, magic, astrology and all the "royal" arts, such as the young *Konr* in Rigsmal from *the royal family*, who learns the art of *runes*.



In addition to the pure Ka rune, female figures (Freya) and objects with art, such as the harp, also appear in the coats of arms of such families.

C

Rune Hagal, Kagal, Halga, Gilg, Galga. Letter H.  
Numerical value 7

The rune C Hag-All-All-Hag has been given a special treatment on page 497.



---

# Th

Rune not, nit, naut. Letter N. Numerical value 8

An eighth of my own is to hear all the  
people Gar useful in need. -  
Where hatred arises between man and man I am  
able to settle it quickly.

Distress and death, night, nott (Old Norse), nothing, rivet, loss, fate, norn, transformation, distress-turning point, the inevitable: "The distress rune blooms on the nail of the norn." The rune of distress is the distress cross, the distress anchor, the distress anchor on which we hang between life and death. Here it is not hardship in the modern of the word, but the necessity of necessity, the compulsion of fate, which the Norns determine according to the primal law inherent in every creature.

This need, this necessity comes from the causality of our actions, our will. Those who are able to assess the cause of an event or an action also recognise the development of subsequent events and are able to act accordingly and prevent them. He controls the future and therefore understands all fateful necessity as a relationship of cause and effect and is thus able to settle all disputes quickly, as the song says. That is why the rune whispers to us: "Use your fate, do not resist it."

In the lower levels of life, however, the rune settles the hatred between man and man quickly enough through hardship and death. But hardship and death are only temporal, in the eternal change of life. Adversity also brings change, rebirth. "Adversity breaks iron." This sentence is visualised in the rune by the Is rune, the ice or iron rune, through which the bar or death line runs from the bottom right to the left.

# Th

Emergency rune

is pulled up. Necessity breaks the is = the ego! Hence the expression, draw a line under it. To draw a line through one's is-me life.

The rune thus also visualises in its lines the *left-last* directed, destroyed being. In dialect we still say: Du bist letz! which means: You are in error.

The runic image also shows the broken pillar of the world, cut through by the lightning bolt, the broken fire drill. It reveals the plight of the world, the people and the individual, depending on the level of observation. If the "I" is broken, the "I-will", the "I-wave", which the rune represents, then hardship returns to us.

But he who knows the cause knows how to avoid the consequences. Utilise the naut, the adversity, the turn of adversity as a necessity, as the turn of adversity towards your perfection.

In all languages the N means precipitation, decline, negation, annihilation, wetness, going into wetness, i.e. natus = to be born, naked, going from the infinite, divine into the finite, earthly, into the ungodly, hence Nat-ur, Old Norse = nattura, the quality, his "quality", his self, which man acquires at birth. If the child is born naked= natus, it is made "*wet*", baptised and *called* Na-men.

Nat-ur is non-Ur. Ur is spiritual. Nature is negative in contrast to the spirit and it already admits this through the *nat*, it *negates*. Nature is the viper that tempts the (human) spirit, like the serpent tempts Adam (*Odem*= *spirit*) under the tree of life of nature, the viper.

A few more words that clarify the meaning of the negation, which lies in the rune and in the sound of Not, should follow here:

Nose, nasal, nous= spirit, (which passes away). Nachen, Nacken, Niere, Nixe Neck, nennen, neigen, nicken, necken, nieder, Niete, nichts, Neid, Nahrung, which is a negation, a destruction, a *necessity*. Food is the opposite of nourishment, of spiritualisation. Nourishment destroys, devours nourishment. North, as the opposite of Or-den, where "Or" is the light, the sun shines. Nerden = (Low German) unten, Norne, null, nichtig, nur, nun, noch, neben, Napf, nippen, ver-nichten, nie, Nessel, Narbe, Nähen, Nadel, nagen, nörgeln, nein, Nonne, nehmen: denn "It is more blessed to give than to receive". Negative, bland Nocken (simple-minded woman's room, Bavarian), Nunne, Nulle. Fool, because by destroying the Aar in us, the Ar-ier, we become the N-aar, the Narr-en.

When speaking, the N closes the airflow in the mouth, which has to escape through the nose, whereupon we nasalise, speak through the nose, nag.

The water line of the N~~~ line has become the wave rune in Egyptian pictographic writing. Unda= Nuda, Und-ine, Naut, Nautik, nag, Nek and Nix are water words. Something has become nothing, water. The

Not-word changed to "*ont*" is also the connecting word "*und*", consequently also unda = the connecting wave.

## Th

The rune Not is also the sword Not-ung, which clings to the trunk of our life and can only be pulled out by a "son of Wotan", i.e. only he who, like Wotan, has recognised himself by hanging on the "windy world tree" through the rune consecration, pulls the steel of destruction out of his ego-life trunk.

The heroic will succeeds in overcoming it: Siegfried the *Wälsung*, Wotan's *chosen* son, draws his sword of knowledge, Notung, from the trunk of the Is-world tree. Necessity is the mother of invention and thus becomes the driving force behind the liberation of the spirit from all physical confinement.

Foreign violence, foreign language, foreign customs, detachment *from the one* divine origin, loosening of blood ties, unfaithfulness to what is proper, greed, gluttony, lack of discipline and cowardice ultimately lead the people and every individual into external and internal distress, into bondage of some kind. Only a return to ourselves and to what is proper to us can turn the tide of distress.

Th



≠

Distress rune  
Descent

Marriage rune  
Ascent

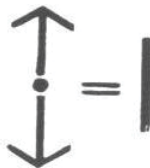
As we shall see, the distress or nitrune is the opposite, the demonium of the marriage rune. A family, a bloodline that bears this rune in its coat of arms will have a difficult fate. It is unlikely to be consciously worn anywhere as the abandonment of an entire line of births. Those who do not voluntarily bow to the law of "marriage" will be burdened with the emergency rune by fate, they will come under the salutary compulsion of the emergency turnaround (Not-wende-ich-heut), which will then bring them the emergency turnaround.



## Rune Is, ice, iron, I. Letter I. Numerical value 9

I sing this to the ninth, when distress at sea urges me to  
protect my ship from the floods -.  
To the storm I offer stillness, however steep the  
sea, And I lull the waves - into slumber.

The rune Is is the rune of the ego, self-control, determination, personality, masculinity, magical power, the vertical, the world axis, the extension of the divine



The movement of the centre point upwards and downwards is the deed. Its numerical value of nine points to the completion of the ninth level, the last initiation, with which the law of development according to measure and number from one to ten comes to an end, because ten, the next level, is the completion and therefore again equal to one. Thus the rune also shows the *One*, the single stroke, the Ace, the Divine I. The I, conscious of its own spiritual power, lets the undulating waves (symbolising will), the waves conjure, smooth, freeze, to ice, as the introductory verse says.

The Is rune shows the upright man, the building stone, the menhir, in the inversion = Hir-men, the herm, Irmin, the stele of the law, the obelisk, the pillar, the soul axis of the world, the Irmin pillar, the Arman soul, the "Sail", which connects man with the heavenly.

The rune Is is the ego in the macrocosm, a point seen from above, the hub, the navel of the world around which life  $\Theta$  revolves. In this formation

it is a symbol of leadership, indeed the leader himself at the centre of his flock.

The upright Is position I corresponds to the command: Stand still! A miracle happens: A people in arms; a field full of Is-runes arises, man by man under *one* command, a living cromlech, a crooked clutch, a circle of stones, each man an ordered, trained and disciplined world within himself and all together: "Gain power over yourself, so you will have power over others!"

The Is rune is the magic wand that the magician carries, a symbol of the life-giving and od-radiating phallus. It is the *stake rune*, or *phallus rune*. It is the origin of the sceptre, the image of the world axis with the eagle, the aar, the sun, in its zenith. Sceptre = akaptar = Creator, maker, begetter. But the derivation from Ziu-tar, Ziu-tyr is also valid. The powerful forces that lie in the rune only become fruitful, alive, in the hands of the man who overcomes himself. The rune is both the I and the "Thou shalt." We have already said that although the rune is not one, but has the numerical value nine of perfection, it proves the one-ness, the unity in the series of numbers from the E i n s to the N e u n , from the A s s to the " N e i n ", the end.

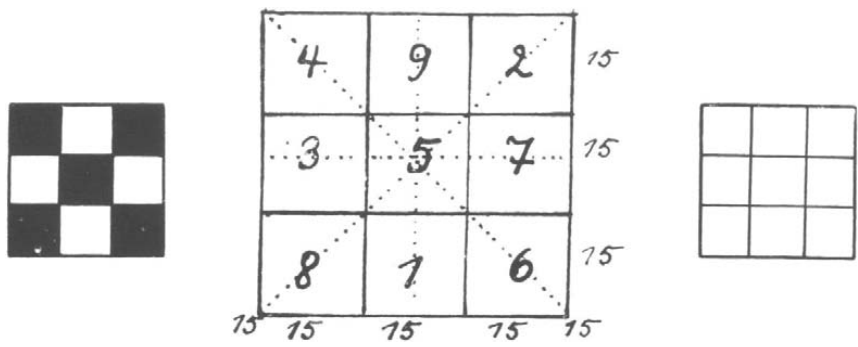
Man is the living Is-rune, whether he knows it or not, he is perpendicular to the centre of the earth, under the influence of the effective forces, currents and waves that through the universe. Man is an aerial nature and will allow the good and evil cosmic effects to flow in upon him to the extent that he is willing and able to receive them.

The sound of the rune is I. The pronounced sound resonates and vibrates through the whole body, it sounds from the head, from the top of the skull down the spine through the legs to the centre of the feet. Raise the I sound in the same way as when asking a question and the wave will flow upwards through the body in the opposite direction, starting under the heels.

Only the terrible neglect of all genuine reconnection with the divine, which the religions and denominations of the present could no longer give us, caused all this realisation to . Man can only be his own mediator to God. I am the centre and the axis of the world, says the Is rune. Where could God be if he did not live and speak in me and I in him? This rune links us eternally with the All-God. It completes the first series of nine of the 18 runes.

fa	ur	thorn	os	rit	kun	hagal	not	is
ᚠ	ᚢ	ᚦ	ᚨ	ᚱ	ᚷ	ᚹ	ᚺ	ᚱ

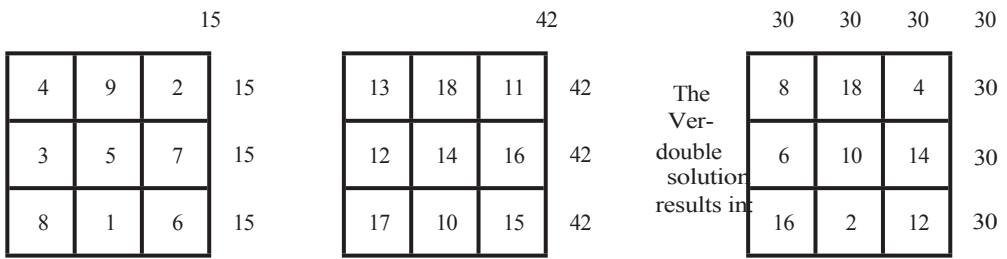
The magical square of the nine units or worlds, the "nine mothers" from which the ego is born, the Is-rune, shows the Hagall-rune in the lines of its various superscripts and cross-sums of nine digits and proves cosmically-mathematically the unity of the ego with the world soul. All the sums add up to the number 15, i.e. the *almond*, the man, the Heimdold, the head of the world, the wisest Aesir, who as Aring or Iring, written in runic I O= " = 10 begot the "cent", the whole, humanity.



The nine fire mothers

We recognise the nine Aryan worlds of the Edda, the nine mothers of Heimdall, the nine different woods from which the Al-tar, the All-Pointer, the All-Turner, was built up, in the symbolic image of the Magic Square as a concentration of Hagall's power, which its basis when we draw the transverse lines, verticals and horizontal lines through its centre.

Two times nine runes are accommodated in two magic squares and result as numerical values in the number row 1-9 in each case in the number 15 and in the second row 10-18 in each case in the number 42. It is now not by chance that both results again give the sum of the crosses 6, the number of the Sechsus, the six-pointed star, another design of the Hag-All rune.

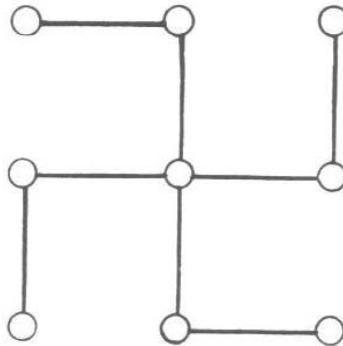


These are the nine fire mothers of the Edda, the nine aces, the nine muses, who are distributed among the woods as follows.

Alder-		Birch-Saga		Spruce-	
Skadi	Oak-	Willow-		Artha	Beech-
Sibia	Pine-	Idun	Yew-	Frika	Fir-
Sigun		Rinda		Nanna	

The meanings of the individual woods are derived from their names and we solve them as follows.

Alder = fighting life  
 Oak = lawful movement  
 pine = fire production  
 Birch = Inner life, birth  
 Willow = knowledge  
 Yew tree = Feeling  
 Spruce = spiritual procreation (spruce does not bear its name for nothing)  
 Beech = carrier of life  
 Fir = Will to live



The nine woods

The images are large and immeasurably rich in thought, inexhaustible in the narrow framework of any written record, but they prove that we may again pluck fruit from the tree of knowledge, which must become the tree of life again, which was withheld from us for so long by dark forces.

The Is rune I is the axis of the world, which passes through the centre of the earth and thus also through every upright person in any place on earth. It is the axis of the soul that pushes invisibly into the zenith above our point of view. The cosmic rays glide down our spine on their way from the heights to the depths. In this way, the initiate draws upon himself daily the forces of the cosmos, which make him spiritually and physically resistant to all the decay surrounding him.

In this context, the Is rune is the invisible Irminsul, a pillar of our ego. It is a core, an etern, a whorl, a source, a wave. The ego is the will, comprehending the world as will and imagination. The Is rune represents this will in the spatial realm as a wave. However, the wave is only an outward appearance of the will, which behind it gives the impulse to wave, to will. Will and wave are correspondences, and the Is rune is the wave of the will that is active in the ego. We must imagine the Is-rune, as the world and human (soul and body) axis, turning, undulating, rolling. The pole circles in eternal rotation, spiritually and physically above our head in the extension of our I-axis, our Is-axis.

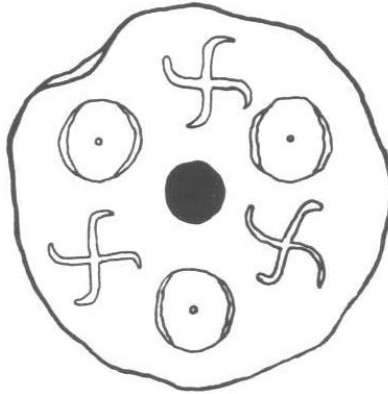
When Schopenhauer characterises the "world as will and imagination", we add: Man is wave and revolution. The wheel of time turns eternally around our head with the wreath of the zodiac. The wheel is the *wave* of time. In English, however, the wheel is still called *wheel* today, which means *wave*, and it is the *will* that drives this *wave*. The sun is such a wheel of eternal *undulation* and *will*. Its astronomical sign  $\odot$  shows us the cross-section of the Is-wave, which, seen from above, represents a point and a ring, a wreath, which denotes the *undulation*, the *will* that *undulates* around the axis, the point. This cross-section is at the same time the outline of a wheel, indeed of the wheel of the sun. A wheel is thus, as thought-advice before its realisation, its materialisation, the *cross-section of a shaft*, of a *wheel* with the hub and the air vortex of its rims.

The cosmic wave is an expression of the cosmic *will*, it is the Hvil *power* of the ancient teachings. In the Viennese runic manuscript, the penultimate sign is the rune Uaer  $\odot$ , our *Aar*, which we have recognised as the original word for the sun. The rune *Hver*, as we want to write, is therefore the sun sign without any doubt. However, as we know, the sound R often transforms into an L and then, together with *al*, *el*, takes on the concept of the bright, the warm, the radiant: Bright, Helios (Greek) = Sun. *Hver* or *Hvar* is thus transformed into Hvel or Hvil!

*El* means fire, spirit, light, God, *All* contains the same terms. *Eli* is the God of Jesus, *Elijah* is the prophet who travels to heaven in a fiery chariot. These are all names of light. The Homeric form for *Helios* sun is *Hvelios*, i.e. our already found Hvil, Hver, Hvel! The development would therefore be: hvelios, hvel-os = Well-Ase! The English form "*haeven*" and the Low German *hewen* for heaven are probably also related to *hvel*, like this: *hvel*, *hevel*, *heven*.

In any case, the rune Hvil, Hvel in Anglo-Saxon Eohl, is less a writing rune than a signet of the sun, and we find it in part together with the swastika, the other sun wheel, on Trojan artefacts and in ancient Ireland, as the accompanying illustrations testify.





Spinning whorl from "Troy"-Hissarlik with the Hvil-Hwheel-Sun-Wheel-Rune together with the swastika, which has the same meaning. 2nd millennium BC

"Christ" is the sun, is the will, The Christ Saviour in the Edda is called Wili and stands in the Trinity:

Wotan,	Wili,	Woe
Father,	Son,	Holy
		Spirit.

So the place of the "son", Christ, is represented here by *Wili*. But *Hvil*, *hvel*, *wheel* we have shown to be the *wheel*, the spiritual *counsellor* of the sun. Odhin- Wotan is the All-Father, Wili the primal will in the Son, the will of the present. The past is the "Father" and the future the "Holy Spirit" or the passing away. Wili is the primordial will that borrows the form from man in order to appear, which becomes a "son of man", i.e. superhuman.

The Aryans' sense of truth, their sense of fact, rejected the idea of human-shaped gods as eternal beings and allowed them to share the fate of everything that had been created and had become. The will is above the imagination. In the Edda, the *Eli-Wag-ar*, i.e. the *light waves*, the waves of light, the sounding will of the world, emanate from Wili, as the *son*, the *sun*.

The figure of *Wieland* in the Edda should also be mentioned here, who is a *Hvil- and*, who creates liberation through the will, who achieves *self-redemption* through the *will*, i.e. the *Heil-and*, who is also *Heliand*.

If our equation of Heiland and Heil-Hand seems somewhat arbitrary, we would like to ask you how you think this glorious name for Christ could be translated into German. Would he find a reason, an explanation for it?

If we take the word by its root, we discover the concept of *salvation* in the first syllable. But salvation is the salvation-and, the

*Son* himself as the *sun*. Thus the name is justified, without it being necessary to use the  $\Theta$  *Hvil*, sun rune itself to emphasise the connections. The breath, the soul is called *ond* in Old Norse. We have already shown the relationship between spirit = *manas* and hand = *manus*, which is very obvious in Old Norse, namely *ond* = breath, soul and *hond* = hand. The hand is to a certain extent the "soul" of man, because without the hand = *manus* he would not be human  
= *mannus*.

We therefore get the equation Healing-Hand or Healing-Breath, Healing-Soul for the word Saviour. But even with the will-hand, the will-breath, the will-soul, we do not go astray, but still remain close to the origin of the idea of the Saviour. Breath and will are the carriers of life on earth. But spirit, soul and body live from the breath, God is in the breath and God is in the breath. From the breath comes all salvation and all harm, just as we are willing to breathe. *Hvil- ond, Wieland, Hveliand, Saviour*, Lord of the world! Through your breath we live and die, we are, we see and hear you, feel you, smell you and taste you!

In "*Heliand*", the Old Saxon poem, Christ appears to the Germanic tribes as the strongest, the highest, the first, the most honourable of the Aesir. Whether one wishes to regard the "*Heliand*" as an adaptation of the Gospels or whether it draws on its own pre-Christian sources, one thing is certain: it knows of the Atlantean tradition of the five root races, the sixth of which is in preparation. The sixth "should now come blessedly through the power of God and the birth of Christ."

What from the beginning by his own power  
He who reigned spoke when he created the  
world, And there all things with one word,  
heaven and earth and all that is in them  
It had been worked and grown: it was firmly established  
with God's Word All, and determined beforehand,  
Which people of the land should  
Reign the farthest, and how the world will one day  
Their age should end: Whose one s only stood  
Even before the nations: Five were there: The  
sixth was now blessed to come, By the power of  
God and Christ's birth  
In this middle world help the people And  
many pious against the enemies urge, Evil  
spirits spell.

Anyone who knows how to read can see that this poem, which treads sublime rhythms and expresses thoughts of the universe, is not a Christian imitation, but something more original and more comprehensive than the Gospels are able to express.

are large parts. This poem also contains secret language and, like all of our traditional literary treasures, is still waiting to be uncovered and unravelled.

Christ is therefore quite rightly seen here as the spirit of a new round of humanity. The Heliand does indeed speak of "peoples", but it refers to races, otherwise the passage we bring here would make no sense, because it shows the overview of which this poetry is made, which is higher than the view of the Gospels and therefore cannot, and does not want to be, a copy or extract from them. The "*Heli-and*" is the *Hvil-and*, the *Hvil-hand*, the *healing hand* to one side and the

"*Wili*" in the trinity of Father, Son and Holy Spirit or Wotan, *Wili* and Weh. Here we have found the connecting link that directly links the *Wili*, the son of Wotan, the "*Hvil-and*", *Wie-land*, with the Saviour, Christ, the Son of God. We have already shown the relationship between the *Wili* concept and the will-power of the *Son*, the *Sun*, the Being, in the explanation of the *Hvil wheel*, the Well and World Pillar. We recognised the Hvil rune as the *son* or *sun rune*, as the wave power in the physical. The *Wiel-and* of Norse myth originates from the same mythical background and still clearly demonstrates his Hvil, will, superior nature with his name *Hwiel-and* and with his flight of freedom from earthly bonds by virtue of his superior will.

Whatever one might doubt, the conviction of the omnipotence of the idea of salvation is deeply and unshakeably founded here.

Investigate the facts and you will find the original figure of the Saviour on Aryan-Atlantean soil, of which the Christian-Jewish one is only a pale impoverishment, a distortion that has thrown all its worshippers into terrible spiritual darkness and earthly affliction. The true *Hvil-Wheel-Sun-Will* makes us free, the Germanic world will only rise from the bondage in which it now languishes through it. It avenged itself on the deception that bent its will to abandon the radiant cross of the world, the Hvil  $\Theta$  8, in order to worship a gallows, the **T-Tao**, death.

We recognised the rune of the child, the rune of descent < as a sprouting, a budding from the l = Is rune. If the child is still drawn as a swaying, bent reed <, then the man, the fully human being, is drawn as the upright, not inflexible, but unbending, straight pillar, soul, an l-wave, the shortest connection between "heaven" and earth, the *Is-*, the male, positive, vertical *Is-rune*. The counterpart of the masculine-theonic *Is-rune* is the earthly *Tel-*, part- or *Tellus-earth-rune*, namely the horizontal, negative, feminine *She-rune*, which name we gain simply through inversion, which is not arbitrary, but world law, that all things in the world find their inversion, their counterplay, because all life is built on duality, polarity.

The mystic Suso the sign JHS over his heart, which is supposed to represent the name Jesus with the Greek initial letters IHC = JES. Later, the Greek E = H was interpreted as the Latin letter H and added the meaning: "*In hoc signo*", i.e.

h. "In this sign". Then again it was referred to as: "Jesus hominum salvator", i.e. Jesus, the Saviour of mankind. Today the common explanation is: Jesus, salvation, blessedness. Nevertheless, it is not easy to understand why these three letters should suffice to pronounce the name Jesus, since an H in the name is out of the question. We cannot but assume that when such symbols, monograms, were introduced, the runic spelling still known, and people like Suso can be trusted to have had knowledge of the secret scriptural tradition of the runes, given their thoroughly Aryan, unchurchly view of religious truths from the pure teaching of the "Christ". For the monogram JHS only pronounces the name Jesus when read in runic, and in the oldest, most fossilised form. I underlay the letters with the corresponding runes:

J	H	S
I	C	3
Is	Hagall	Is (instead of sig!)
I am reading: Is	C	Is= Is-Is

Isis, the Egyptian form of the name of Jesus, which is directly related to the runic form and content. Namely, the name Isis contains the cross in its runic signs: I the male I or Is rune and

its reversal, the female she-rune - superimposed on the plus cross+, the sign of Christ, of Jesus. Is-Is is the oldest form of the name, it is the Is-Is of the world, the holy name of God even after

Adam Abel, who came to this solution through a purely mystical path of realisation and based his is-is doctrine on it. Now the H in the centre of the sign, which does not appear in the name of Jesus, also takes on its meaning. It is the Hagall rune to which the Is-is, the Isis, the Jesus is attached. By placing and underlaying the runes, we are able to read all the meanings of words and signs, to resolve them, to redeem them from misunderstanding.

If we pronounce both runes one after the other, we get the name of God among the Egyptians *Is-She*, contracted *Isis*, or as Adam Abel correctly guessed, and without knowing any derivation, called him *Is-Is*. Now God has a different name among all peoples, because they speak in different tongues, but they all mean *the* same God, if they only think and speak calmly

so that it does not matter which name one establishes as the only highest and most correct one. The highest and last word is called differently on each winding of the Irminsul of our cognition, and anyone who has not yet reached the halfway point of the spiritual Irminsul of cognition cannot know what the name of God is at the top, if he hears it at all. Therefore, no one should allow himself to be satisfied with his knowledge and now assume that his name is the only valid name of the "Lord", otherwise he would one day have to realise that he was living in error.

The Irminsul was probably depicted as a winding spiral column, the soul axis of the world, to indicate the eternal cycle of the stars, the spiral infinity in the law of rotation and revolution: coming into being, being, passing away. *Sal*, *Sel* and *Suhl sites* are common and are likely to have been the sites of an Irminsul, a pillar of Hermeneus. In Thuringia alone there are the places Suhl, Wünschensuhl and Merksuhl. The last was probably a Merkur-Suhl.

This sounds much less likely than it actually is, because the word Mercury is our German Merker and says something about the nature of this

"God" or planets according to its astrological meaning much more than the Latin verbalised Mercury, which no longer made sense to the Romans. He could not derive any meaning from the word, as we can see from "Mercury". The fact that the Romans dryly refer to the "mercurius", whom the Germanic tribes worshipped, clearly shows that the term Mercury or similar was quite common among the Germanic tribes. But only if we change the word: Mercury= Urmerk, then we come to the reason for this term, it is the "Ur-Merker" for everything memorable, conceptual, thus the star, the god of science, of trade, of speech, in short of all intellectual activity. That the

"Merker", including the trademark, dominates the market, then seems self-evident.

The Irmin pillars therefore also correspond to the Hermen pillars, the Hermen stelae, which stood everywhere as less weighty Irmin pillars at sacred sites, on paths and at road junctions.

The fact that they were dedicated to Hermes, the god of trade and commerce, is therefore understandable, as is the fact that the Romans speak briefly of Hermes or Mercury among the Germanic tribes. After all, the names match down to the letter; Hermen = Herman and Merkur = Märker, market. In the early medieval "Imperial Chronicle", the relationship to the "merchant" Hermes is still clearly felt on the occasion of a mention of the Irminsul:

"Uf einir yrmensule  
stuant ein abgot ungehiure  
den hiesen sie ir Koufman."

The study of philology, as it is practised at universities today, renders the mind useless for the assimilation of such contexts. We first have to free ourselves again from the learned obsessions in order to achieve the right realisation of the immediacy and vitality of language, which cannot be put into a straitjacket.

The church scholars of the first millennium translated the ancient Germanic term *Irmisul* as "*Columna universalis*" and thus translated the esoteric meaning of this symbol almost comprehensively. It was a sign of lesser "universality" when Charles the Butcher, the wicked, had one of these world pillars destroyed at the behest of the early Roman Church, for what would have given rise to such hostile action in a higher conception of Christian charity? The builders and maintainers of these sites were morally above the destroyers, and so the advocates of a more truly *practised* "Christianity" than is preached have always *been above* their persecutors. It is a fact that from the very beginning of this struggle for extermination, everything that took the place of the old was inferior, harmful, void, and even a mild judgement that speaks of an inner necessity that could be seen in this change of faith does not excuse the spiritual and national misery that has come upon us. What Christianity supposedly gave us more, we gave to Christianity from the inexhaustible riches of our more loving, older soul. Even what praiseworthy things are now being achieved in church Christianity by its millions of Germanic, Aryan followers in the good faith from good blood, depends on the "authorisation" of the churches, which must watch over the fact that the Aryan fullness does not finally break through the thin walls of dogma one day and reunite with itself, with its richer past, above all that is doubtful.

Who the *scale* of the scales, the *shell*, breaks, the they to their

For those who have allowed the secrets to grow, the delicious fruit of the eternal wisdom of the secret teachings of these Skalds, Kalden, Kalander, the hidden healing art of the runes, is offered. As Herman writes in his "*Analogies of Yggdrasil*", "the various ethymological attempts at interpretation by our 'Germanists' will sometimes appear very '*scholastic*' to us, so that the good Rome 'students' (*scuola, scala*) cannot even understand that the *Graeco-Etuscan* word

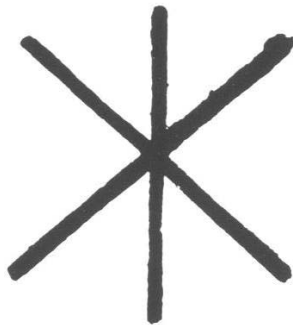
"The *people* of the Tuisco *land* north of the Alps immigrated", immigrated like the Greeks and the original Tuscans themselves. If a kind of Hebraisation of the land took place there later, by the cultural remains of the Tuscans, then it was a result of foreign influence, "peaceful", as trading nations always like to introduce themselves.

If one recognised that history is a history of races, not of nations, peoples or soil, then one would

have already made progress in the interpretation of earth events and their connections. It has been the undoing of our German and Germanic research up to the present day that our Germanists and archaeologists have proved to be the greatest enemies of the Germanic, the Aryan idea in general by the nature of their lukewarm attitude towards it. Their sober inner immobility and outer immobility pass unsuspectingly by the "*scale*" of the most sacred feelings and the Kalo, the clearest writing, which in the shower of the deepest convictions can only be communicated to the mystically, gnostically, gothically, gothically, divinely, divinely seeing. Hail to them! Skal!

The *Scala*, the staircase, is also the ladder of knowledge in the *Kala*. The *Skalings* were Nordic concealing, *scaling*, *scaling* leaders in the south, and as long as Verona lived under their rule, *Skal*= was *salvation* in the city. The Skal-, Ver-Skal-, Ver-Schal-, the Sal-, the salvation rune of the world ash tree Yggdrasil no longer conceals its wide healing and salvation relationships when we call it in literal translation Ygg-tra-zil = "I-carry-target", "I-carry-target", i.e. a world and human ego carrier. The ancient tree cult of Ask and Embla becomes understandable to us through the characteristics of the plant-like human body, the "tree", as the Edda aptly puts it.

The human being is a stretcher as well as a birth bearer, a three-, tracht-, stretcher-barque that carries spirit, soul and body, a Troy castle of the I-bearer, the spiritual human being over millions of years of his wanderings from embodiment to embodiment. The world ash tree is the Ich-rad, the I-Council, the *I-Riddle*, the *Ygg-radsil*.



With the plant roots of our ego-ash we cling to the still dead primordial rock, with the tops of our ego-consciousness we reach into the heavenly space of the spiritual, into the eternity of the starry host. But the trunk of our being as I, as a people, as a race connects root and branches, heaven and earth, draws nourishment from the lower realm and dew from the heavenly realm and grows, straight or crooked, depending on the storms between heaven and earth on our life trunk.



or to test our strength. The 'tree' Ygg-dra-sil, the man, the human being, harbours the fruit of the 'I', the goal of the 'I', the gestation of the 'I' until happy rebirth.

Irmin, Iherman, Jörman means the general, the comprehensive, it also contains Hiero-man, the "Holy Man", the Holy, the High Man, the Holy Manas, the Holy Reason!

We have become know-it-alls and know-nothings since we forgot the law of ego-dress, since the big bad Karl felled the Irminsul. The Germanic "god" *Requalivahanus*, of whom an old gravestone tells us, torments humanity in the darkness of its misery. It is the *torment-Fa-Hannes* through our own fault that we violated the I-Tracht law when we no longer spoke "theotiscus", i.e. divine, godly, gothic or teut-isch, deut-lich, deutsch-lich, but latin, latz, letz, late (English) = late, i.e. preferred the "late" language in contrast to the teut-sch-lichen, teut-igen, theot-ischen, i.e. divine language. The word Lateinos is written in Greek letters, and the number 666 of the beast of the Apocalypse is calculated according to its numerical value.

As we have heard, there was only one people, the people of the north, Dioth. But Dioth is a people and a god. So God Teut, Theot called himself that after his people, who were once the people of God.

This in passing on the occasion of the Irminsul. Another relationship to the Irminsul, which is closer to us here, is that of the unicorn, one of whose horns is also twisted, spiralled and turned. It is self-evident from our experience that this was not adopted without meaning. Given the serious view of all natural processes among the ancients, the Irminsul may well have been thought of as a world phallus, the drill Rata, the world root, as we all obelisks, monoliths, "Einsteine", bearing stones in the whole world. We have already hinted elsewhere that the "One Horen", the *One Procreation*, means the *pure* procreation in the "womb" of the Pure Virgin Mary, that "Christ" is this pure procreator according to the legend, for he is the unicorn who harbours his horn, the phallic symbol, in the "Pure Virgin's womb". It is therefore not surprising that we should mention something else in this context, although it still belongs here in a certain respect. The boar has a strikingly twisted, coiled procreative limb. The boar is dedicated to Froh, the god of spring. Froh means "Lord", in which sense the word still valid in *Corpus Christi*, the "Lord's" corpse. "Christ is the *sun!*" still proclaims early Christianity. The golden-bristled boar is the symbol of the seed-dispersing, begetting sun. The "Lord" Jesus = Asus Christ and the Ase Froh, the "Lord" are the same solar images in the service of the Aar, the Aryan procreation.

Now there is a small village in Thuringia called *Ziegen-hain* near Jena, which can be interpreted quite unsuspectingly as a *Zeus-*, *Ziu-*, *Zies-*, *Zeugungs-hain*.



because a "paradise" is, as it should be, right next to it. However, if one really wanted to derive the name from goats, it would be hard to see why not all places were called Ziegenhain or Ziegendorf, unless one would prefer to include other livestock farming in the naming of settlements. The famous *Ziegenhain sticks*, which today are only occasionally carried by the rural population and more often by the craftsmen, have the strange twisted shape of the boar's limb, the Irminsul. Regardless of you interpret these references, it will be more useful to take a closer and more serious look at such memorabilia than to hastily brush them aside with a smile, which does not mean that they have disappeared or even been explained away. For it is no longer permissible today to come up with the foolish "coincidence", otherwise one would have to attribute the earthly manifestation of all advocates of such convenient ways of working to coincidence as well.

The Is rune is the rune of will, the Well rune, the I: the I, the wave, the will. The Englishman capitalises his will, his I: I= ICH! And indeed, this has served him well, and such expressions of will are not accidental and without effect. The German people have lost their Irminsul, their pillar of will, their backbone, their "I". It has been deprived of its Hermann's pillar, Hermann's soul, of its own wave power and willpower. Until it returns to the world pillar, to the world soul, it will not regain its self-will. This world-will and self-will, in which we want what we are supposed to want, will make us insurmountable in the spiritual realm through hard training, as we have already proven in the physical realm. This is the cosmic task that is assigned to the German people, to fulfil through the right attitude of the ego of each individual, of each Is-rune to the will, to the wavelength of the Irminsul, the world pillar, the world soul. Then our own world can once again recover from the "teut- und deut-sch-lich" being!

---

# 1

## Rune ar, or, er, ra. Letter A. Numerical value 10

I am the tenth I find when magical women fly  
through the air. -  
I realise that they are confused by violence  
and destructive striving.

Ar is the sun rune: Ar-Aar= Eagle, Ar-ier, *Ed-ler*, Arr= Lord, H-ar = the high one, Har-istos = the highest. Or, Ar is still sun and gold in all languages, the golden hair of the golden-haired son, the *Ar-ian*. Himself In "Hebrew" it still means: Jehi Or! = Let there be light (sun), Ar! Ar is the Ar-Ur-fire of the sun, and since all divine service has always been light service, sun service in the name of the Arr, the Har, Upper Alsatian "Harr", the "Lord" was, so is the hearth, dialectally Hard, everywhere in the old languages of the ara, especially in Old Norse. The hearth was the al-tar, the generator of light, and thus became the sanctuary of the giver of light, the gibor-altar (Gibraltar).

Polarities are:

Ar= Sun

Har= The High, Harr= the Lord

Ars = the art, the skill

Ar= Light

Ar= earth, arare= lat. to

plough. Nicht-Harr is a N-arr.

Arg= Not being able to.

Or-kus= the dark, Ar-sh.

The Ar-man, the Ar-mane is the sun-priest-man. In the silhouette of the rune, seen from the side, one could see the Ar-goer, Ar-walker, striding to the right, to the right of the sun, following the sun-circle (arc-arc-circle) on the earth, the Ar.

He is walking, walking, symbolically walking fate, the skilful Sal = the skilful salvation of the person who, starting from the Father's house, returns to God, to the Father's house. Thus every person who returns to

The sun to its exit, coming from the Aar, the sun, going to the Aar, the Artha, the earth, an Arman, a sun and earth man, a light bearer, like the sun itself, which goes in an eternal cycle from rising via radiation to setting.

Orbiting the globe, I follow the rising sun. So my course to the light is eternal, eternal like the sun!

Through the sun and the Ar-men, Ar-manen, Hermanen, Irmene, who follow its cycle, man receives the law of time and thus the first and only law of all. The world is a place of the eternal administration and wandering of a planned will. The ar-rune is the circling Aar, the eagle, the sun above the *circular* stone settings, the cromlechs, the "crooked" ones, and the priest walking in circles in pursuit of the Ar = annual cycle of the sun is the Aar-man, the mirror image of the circling cosmos.

The *aar* is the sun, hence the arc, the circle, the year-circle, the year-ring, which the sun describes in space and time. The *Aar* is therefore still the word for the *year* in our language today. The cosmic man, the Adam Kadmon, is therefore also called the *Year-man*, the *Jör-man*, the *Ir-man*, the *Hir-man*, the *Ar-man*, the *Har-man* by our ancients. From the *Har-man*, the "High Man", however, the "*Har-mania*" or *harmony* of the worlds arises quite naturally. This is also where *Hir-mon*, *Hiram*, the world builder of Masonic tradition, who builds the world temple, the Hermann, Hermen, Hirmen, Irmin pillar, belongs. Hirmen is the inversion of Men-hir. Men-hire is the "Celtic" name for the stone pillars of the "Alignments" in Brittany.

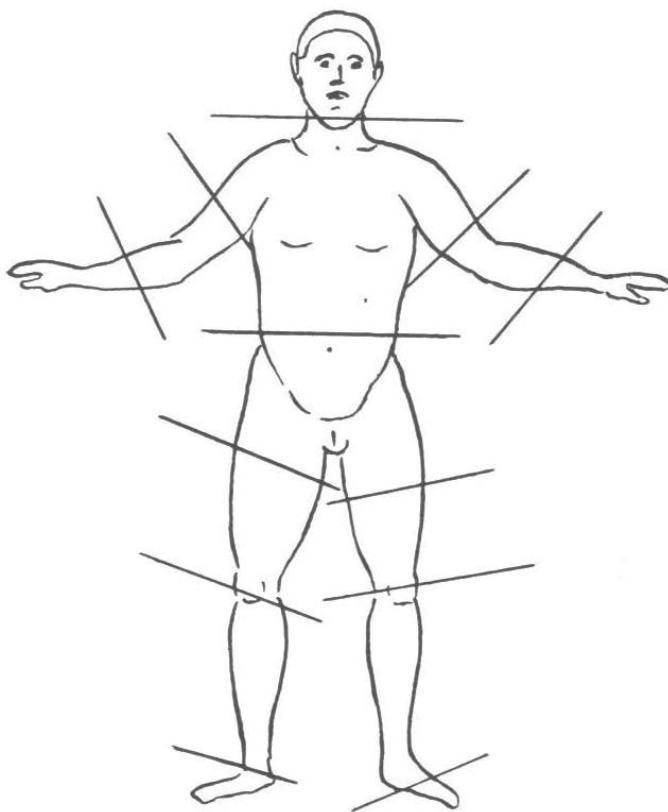
If the Hag-All rune, doubled, male and female split, represents the God-All, the World-All, is the "monogram of Christ", the Christ-All, the Scaffold-All, the Krist-All, then it follows that the Jesus, the Asus, the Arman, the Aar-man, the Sun-man, the Son-man must be in spiritual consideration.

"Lo, I am with you always, even unto the end of the world." What does this mean other than that the "*Son*" is the *sun* itself, indeed even more, the cosmos, the "cosmic man", whose flesh and blood we ourselves are, whose flesh and blood we "eat and drink". Does this make sense as an image of meaning or should we take the word literally in order to turn the meaning into nonsense?

Is it then necessary to say that the cosmos, the heavenly All, the worldly All is the *Ar-man*, the "*Ar-mania*", the *harmony* that fades away in the song of the spheres? It is the *Ar-man* who plays *the Ar-fa*, i.e. the "sun-begotten", the *harp*, the world harp. The twelve tension forces of the coordinates drawn through the zodiac, tyr, tri, revolving circle are the sides. In the zodiac, in the swinging, singing thus rushes the "Harmony of the spheres", the beneficial harmony of all the tones of the "Harmonium" of the world, the world organ.

Nobody will accuse us of "fantasising" if they have an idea of these connections and sounds, if they see and hear them!

Let us take these things seriously and put them to good use on an earthly level. Let us allow the *Arman*, the *Armania*, the *harmony* in our people to speak and resound again. Just as the animal-Tyr-circle disintegrates into its 12 limbs of Ar-man, so the original people of the Good-Jews, the Goths-Joths, disintegrates into its 12 tribes, only with the difference that the limbs of the original people are no longer in *Harmony* with each other like the limbs of the cosmic *Ar-man*, but have disintegrated into *fractions*, *fractures*. Fractures, fractions, however, are fragments, i.e. "cut off" skirts, wracks of the whole, fractures!



Un-Harmania, fracture

A drawing symbolises the state, the un-har-mannia, when the fractures, the fractions, the arms and legs, diverge in all directions instead of fitting into the cosmic context, closing into a circle in *har-mony* like the cosmic man who knows his beginning and his end and the limbs at their end. calls "order".

The holy *Ordnung*, the "blessed daughter of nature", as which Schiller recognises her, already shows in her name the *Urd-sprung*, the leap from *the Ur*, the *Or*, the *Aar*, the sun. *Or* is the sun, but *Ort* is the point (Ortband, for example, or "Ort gegen Ort!" as Hildebrand calls out to his son: Spitze gegen Spitze!). The *Or-den*, which creates the *order*, the insertion into the whole, is therefore the *order*, the apex, the pointing towards the whole, the sun, the head in general.

The only correct term for the Aryan is Aryan. The basic word is found in the Vedas as well as in the Edda. Applied figuratively from the sun to the nobleman, the word took on the meaning of lord. *Arjamann* therefore does not mean the "hearth community", but the sun man. *Ara*= the hearth is modelled on the word for the sun, *ar*, as a hearth and therefore as a source of light. The "*arjaman*" in Zend corresponds to *ermen*, *irmin*, *jörmen* among the Germanic tribes. The *Hermiones* are also derived from this name, as are *Herrmann* and *Armann*. The *Hermundurs* are nothing other than the *Erman*-, *Hermen*-, *Irmin-duren*! Whereby *duren* can very well be associated with the hard ones, *dur*, the strong ones, the "Thor".

All Greek names based on "*ari*", such as *Ari-stophanes*, *Ari-stoteles*, denote the Lord, the *Hari*, the High One, the *Ari*, in contrast to the non-Aryan inhabitants of Greece. It was, so to speak, the *aristocratic designation* of the Aryan, and *aristocracy* itself only means *eagle*, *aar*= sun, Aryan = sun-man. The name of the Germanic people is also connected to the Aar. The syllable *Ga* is a designation of birth, gender and origin. *Ga-irman*, *garman*, *german* can therefore also be derived from the root *aar*. There is no doubt that this form contains the meaning of germination, of "*germinare*". Just as all the *terms* are close to each other, even if *things* clash in space. The Teutons are the *Karma*-, the *Garma-people*, the bearers of destiny of mankind. *Karma* is the basic germ of our destiny, which we created for ourselves. It is quite forgotten that the Aryan *name* has been particularly well preserved in Germany, precisely in the word *Herr*, dialectally *Harr*, and *Aar* for eagle and in the pure sense for sun. So we are the lords, the *Are*, the high ones. In the traditional war god

"*He*" is the same word. It also takes the place of Tyr, the god of heaven, to whom Tiu-, Ziu-, Diens-day was dedicated, which is still called Zischtig, Ziustag in Alsatian and many other dialects, the day of the witness, Zeus, but also of the train, on which one took one's train to court, which is still held on Tuesday in rural areas according to old custom.

The Ziustag corresponds to the Ertag, "Erdi" in Bavaria. We may even see in the form of address "*Er*" not only the pronoun in the third person, but also the thought expressed by the other entity, the other *Ar*, the other *Ar-ier*.

We also use the name Aryan here in the sense of the UU-Aryans, the W-ahr-ier, the Wahrer, the Aarer, the Sonnenmenschen, the son of the sun, the Ar-i-Ar, the man between heaven and earth, sun and earth, Aar and Ar, Aar-Sonne and Ar-Acker. Acker = Ground, Gerund, the earth. It was a disaster when the Aryan was called a "*North*" to the complete exclusion of the highest original name of his race, which is thus characterised as the W-Aar race. Even if the Nordic name has a certain justification in the sense of an Arctic, polar origin of this race, the originators of this designation recognise or know the facts least of all. Nonetheless, they have done the right thing. But the name becomes a bad omen and noun if its actual meaning is not recognised.

becomes "*aware*". Aar, Ar and Or are sun and light, hence the *Or-den*, the *Ar-den*, the *G-ar-ten*, the *co-garden*, the spiritual gardens of the Hesperides, the paradise of the Aryans. But what does not originate from the Aar is not non-Aar, not true, is *non-Arden*, *non-garden*, *non-Orden*, namely: *N-orden*, *North*! At the very least, one should be careful and not completely disregard the "*Or-den*". In any case, the term is misleading today, because the "North", the "Nordic" human being, does not only exist in the North, but also in the East, West and South!

Thus "Ny"-gardens were also founded, which are supposed to be called Nieder-gärten, after the lowlands by the Nordic sea. But a better knowledge of the Edda should have already told these friends of Aryan breeding that in "Gylfaginning" *Ny-Gart* is opposed to *Mit-Gart*, that this Ny-gart is a Nie-Gart, a garden that will *never* be, for it was a work of deception. Insight into the depths of linguistic power and linguistic form will save us from such blunders in the future. The evil effect cancels itself out the moment we realise the meaning of the word. We are no longer unconsciously and therefore without resistance under the inhibiting influence of an unfortunate name and word. The Aar, the ar-rune is astrologically the sun, which embodies the primal fire, the spiritual as well as the physical light, which dissolves all darkness, all doubt and all uncertainty. In the sign of the Aar, the Aryans, the sons of the sun, established their Rita, the primordial Aryan law, and their symbol of the Aar, the eagle, is still the heraldic animal of Germany, the chosen homeland of these Aryans. If Aar = is sun and light, then turning away from the sun must mean darkness and shadow. The rune calls out to us:

Respect the primordial law, respect the primordial fire and do not allow yourself to be drawn away and turned away from the teaching of light and the knowledge of light of your ancestors, because otherwise you will inevitably fall into the darkness of all spiritual and physical lowliness.

In front of the magical power of this sun rune in its rays of light, all dogmatic haunting melts away like the mist before the sun.



Eagle as the heraldic animal of Germany

The words, sentences and images of the traditional Christian and non-Christian dogmas, when read correctly, interpreted correctly and correctly, contain exactly the same primordial Aryan wisdom as we are proclaiming here, in a symbolic language that has long withheld from humanity only out of ignorance and malice. The "Christian" myth is only one of the many possible interpretations of the primordial form of the eternal, Aryan, because sun-founded and sun-connected primordial myth, which was the common property of the knowledgeable and wise, the initiates of all peoples and times, and where Aryan blood and spirit is and will be alive.

If we succeed in revitalising and recreating this primordial myth out of the German spirit and the German word, that is, out of the Aryan spirit and the Aryan word, then we will regain the possibility and the power to exert a decisive and decisive influence on the fate of all mankind, provided that we do not pursue any selfish goals. The spiritual conquests will be followed quite naturally by the "political" ones, which will then be of cosmic value and supra-historical duration.

A tremendous task is given here to the Aryan-Germanic tribes, peoples and nations, which as a whole are still or again the "realm of the centre", at the heart of the earth, under the apex of heaven, the glowing and flaming standard-bearer of the highly sacred Hag-All-Cross, the re-established original religion, the original reconnection with the *Three*, the *faithfulness*, the *Troy*, the Truth, which in English is still an *Aarheit*, namely the W-ahr-heit.

Indra speaks in the Rigveda: "I gave the earth to Arya."

*AR-I-AR* is the name of the Aryan. Let's put the corresponding runes underneath:

1	l	1
Sun	I	Earth
Aar	Is	Ar

The Aryan testifies to himself with his name as the being placed between the sun (ar) and the earth (ar), the I, the human being, who is replaced on a higher level of observation by the sign of the world pillar, the world axis, the Is rune.

If we place the rune of man, the man rune, for the ego and reverse the earth rune, the picture becomes even clearer:

ar	one	ra (inversion of the sun)
1	T	p
Sun	Man	Earth

If we consider the sun and the earth as poles, as opposites, like good and evil, we only need to extend the two runes of the Ar = sun and its inverse, the Ra = earth, beyond their two ego axes, then we obtain the symbol of the Calvary cross, the meaning of which we have discussed elsewhere.

eh	one	not
⚡	T	Th
Ascent		Descent

Between the sun and the earth, between Ar and ra, between life and death, between the thief with whom he will immediately be in "paradise" and the thief who dies eternal death, i.e. between the rune of life, marriage, i.e. the rune of law, and the rune of distress or death, hangs the *AR-I-AR*, the Aryan, between heaven and hell. The runes speak the ancient truth to us in the most Germanic sign language, and no fear of despair can find an excuse against this language of God, unless someone detaches himself completely from the Aarheit, the truth, and makes himself a non-Aryan, a .

Whoever wants to join the journey of the new "Argonauts", the Arionauts, the "Ar-nates", the Aar-born, to fetch the golden fleece, the golden skin of the *Lamb*, the *Lamp*, the Sun, the Master *Lamp*, the Hare, the Light-Asen, the golden fleece of the Ram, the Aries, who is the highest, the "Christ". The "golden skin" is the sun, is the Aar, the Aryan, himself and only the race is involved on this journey, the Rata, the root, the W-"primal cell" of all things, so that the God in the dark-skinned Aryan does not get lost in the south. But in order to find the To win the "golden skin", Jason must first "win" the dragon that guards the virgin in the grove, in the garden of *Ares*, the *Aries* (Latin ram, lamb), the Aryan. The dragon, the druid (the "dragon", still in charge of the office of clan guardianship in English heraldry today) only gives the virgins to the fearless "Arionatic", Aryan-born heroes. The "Golden Fleece", however, the reward for winning the



The blue eyes, the blond hair and the rosy skin of the offspring are the symbol of the virgin. From time to time, a Jason had to travel to the land of the Hyperboreans, his original homeland, to provide for himself and his companions.

to fetch "pure" virgins for breeding and rearing. Anyone who knows a better explanation of the legend, which is literally nonsense because no one gets companions for such journeys and dangers for a lambskin, please me know. But the "Ja-son", Ja-sohn is a son of the Be-Ja-hung, the Be-javeh-ung, the Ja-, the Ju-God, the Jo-vis, the Jus, the divine law in the "Ja!" The "Jesus" does not fall far from this trunk of the Lamb-, the Sun- and Light-Tree-bearer-"I-wear-to-the-target"-trees.

The rune Ar has another basic meaning, which is related to its nature as a sound combination of A and R= AR, which expresses movement, namely that of water, of something forking, of flowing in general. Ache, Aa, Ar, Aar are common names for springs and rivers. The B-ach is a B-(ar)-Ach, B 1, the "birth" of an Ar, a body of water. Bar, bir, ber are also river and spring names in Semitic languages, where the girl, the woman, also bears the name of a "spring", bir.

A r also has the meaning of "Lord" in all languages: The Lord of the Earth: The Aar = Lord of the Ar = of the Earth is the Ar-rier, that is the Ar = Lord from the Ar = the Sun. He sacrifices on the "ara", the H-er-d, the Al-tar, the All-tar, the All-producer, because the hearth-ara, the altar is consecrated to the All-tar, the Alltyr, the All-Zeus.

Ar is a piece of land measured by Thor's hammer throw.

Since everything comes and goes from the Ar= sun, the rune 1 Ar has become the archetype for the letter **A**, which we find at the beginning of almost all later series of letters that emerged from the runic series.

Arbor = Latin, tree, is divided into ar = sun and bor = to bear, to give birth, thus the sun-born, or the sun-bearer sun-son, which is why the Edda also calls man a tree, especially the hero a war tree, a battle tree.

Ar-labour means Ar-prey, sun-prey, in the sense of honey-prey, both that which is captured by the sun and that which is offered by it, and that which is requested by it. In King Frode's mill-song in the Edda, the fathers of the maidservants who are obliged to do labour are called B e u t e and A r , i.e. A r - B e u t e = Ar-labour!

Only the sun-loving Ar-rier therefore knows what " a r - b e t e n " means, as the word work is still pronounced in some dialects, he knows that a r - b e t e n is just a r - b e t e n , sun-prayer, sun-prey, not what is called work today, which has nothing to do with Ar-prey, with Ar-prayer, but is robbery of time, strength, spirit and soul of the poor, afflicted people. Whoever sticks with his food only to what the *Ar* preys on him as *Ar-prey*, does not need to be in the

The right to "raid", to rob, to rob, to build. This is the solar right of Aar. Praying and working from the spoils of the earth therefore means asking the Aar, the sun, the Lord, for Ar (ear of corn) for nourishment.

Ask and you shall receive!

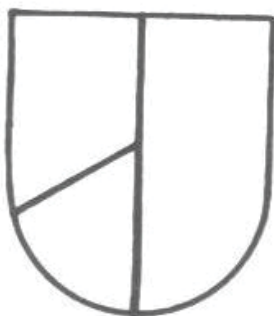
This is the whole *truth*, which is always an *ahr-heit*, that is, a sun-clar-heit, only that people have lost their way on their own Ar = Er-de to such an extent that they can no longer find their way home to the Ar, to the soil that nourishes all in a G-ar-ten, a "co-garden", an Eden.

The Aryans were once the fair-skinned, blue-eyed, blond, high-bred, bright children of the sun, as Tacitus still describes them, they were in the closest connection with the workings of the universe through their solar life. They were and still are, where they still live, the best part of creation and to preserve and increase them again must be the most important task of a humanity that always about *progress*, but not taken *a step forward* on this path for a long time,

that leads safely to the goal.

The rise of humanity depends on the rise of the Aar, the Aryan, the "Harier", the Higher Man.

The rune Ar probably no longer appears purely in heraldic shields. In all these cases, the outline of the rune was determined by the borders of the colours of the coat of arms, not by lines on a uniform ground, as one might assume. However, if runes are depicted in this way and without touching the edge of the coat of arms, then we are with more recent coats of arms or bindings, the so-called house marks, which were probably often used later as heraldic symbols.



The sun or the eagle, the Aar, was substituted for the Ar rune, and in this form the Aar rune, the sun rune, has always flown as the royal flag over the German people. The Roman eagle emblems have this same runic origin, although the Romans were no longer aware of it, so far had they already distanced themselves inwardly from the Ararita, the sun rita, the sun ritual, the sun law.



## Rune sol, sal, sul, sig. Letter S. Numerical value 11

I can do that as the eleventh, when I, the  
beloved, lead my friend into battle -.  
I sing it in the shield, that he may be victorious in  
battle And salvation surround him everywhere.

The rune means victory, victorious, soul, blessed, soul, pillar, school, seal, sun, Latin solum= the all-one; goal, Ziu, Zeus, gain, salvation, Sal-ut, Sal-man, lightning. "Sal und Sieg" - salvation and victory - is the millennia-old Urarian battle cry and greeting. If Sol = is the sun, then Scholle = earth, above and below: Sol and sole.

Sal is the rune of victory, the igniting spark of victorious thoughts, the twitching lightning bolt from black clouds, the flooding ether light. If you have the need for a visual image, you could recognise a man with his right hand raised in victory in the rune. The Latin salus = Heil is a contraction of the Aryan victory cry sal and sig. It goes without saying that we often find this rune of victory and salvation on weapons. *Salve* = sal-fa = salvation!

Every victory over oneself and others is an exaltation, a joy, is salvation, proven superiority and tested strength. But man and sub-human differ in the application of the power gained and in the utilisation of the victory. In victory, the sub-human will never have the warm glow in his eye for the inferior with which the Aryan is able to reconcile when he stretches out his hand towards his opponent. The true Aryan, the son of God, is never kinder, never more divine and never more irresistible than in victory. Salvation and victory! he cries. I have won salvation and victory, says the salty, blessed Salman, the man of salvation, and I wish you, who were defeated, that you too may be and remain whole, for I only owe the fact that this victory pleases me to

I only experience you through you, over whom I was allowed to triumph. It's not a victory that doesn't make us brighter, and it's not a power that doesn't make us better than we were before. That alone is why we want to win, that is why we are happy!

Alaf sal fena! All hail to the well-born!

The hissing, hissing, foaming, resounding of the rune is expressed by words such as: boil, stoke, very, feed, sour, sound, bell, saw, sickle, scythe, drink, suck, strain, sift.

Zizzo is an epithet of Tyr, which contains the Greek Zeus. Zizza is considered his wife, especially in Austria. Zitz= Phallus, Zizza = teat, the female breast. The animals sacred to them are the goat and the . The name relationships of these animals to Ziu, Zeus, Zizjso and Zizza are obvious and also lead to Donnar, who drives across the sky with his lightning goats. Donar's wife is Sif or Sibia, the "seven". Now the sun is also the seven, a sieve of colours with which it sifts out the unity of its celestial light in the seven rays of the rainbow over the earth. Sibia is the patron goddess of the family, the bloodline, the clan, the blood relationship, which is a sieve according to the old order, because only the best were kept back, because they were selected, bred and sieved from the outset. Si is the sunlight in spiritual terms. Therefore, to *sift* means to swear something by the sun with seven oath-helpers.

Words that describe the radiance of the rune are: Silk, south, silver, disc, being, beautiful, iridescent, shine= the shining, skin= the "light" skin, grey, the white, shiny horse, shimmer, lake, foam.

How these ray words and ray terms also came into Hebrew from the original Aryan language is shown by a few examples that undoubtedly recognise their Aryan origin: Shaitan, Satan, Schaddei= damage, shadow. Here, however, we have a contrast to sun and ray. Seven = sabu, Hebrew, sabath = the seventh, the Sunday, sebua = the oath, thus the Aryan be-"siebenen". Generally Semitic is salam, salem = sal, salvation. The light terms el, al have also passed into Hebrew and Semitic.

The radiating, the sending out, the setting from one place to another, as lightning does, is expressed in words such as send, send, pour, shoot, push, lower, set, sow.

Spiritual relationships to the Sal rune are expressed in the words soul, self, see, atone, *reconcile*, Sal-man (Salomon), Sa-mane, shaman, skald.

The sacred stones of the Samans cast shadows in the light of the sun. They recognised Sa-sun and Sha-shadow as primal opposites. He learnt to avoid switching as *damage*. He felt sun and shadow in his ego, being and appearance, spirit and body.

He distinguished the *true*, the *honourable*, the *aar* from the *n-ahr*, the *fool*, the nothing, the dark. Whoever had knowledge of the *shadow*, the *foam*, the earthly *seed*, the semblance, became a *shaman*, a *samane*, a *semnone*. We find shadow dances as ritual practices all over the world. From the abundance of shadow experiences, says Kritzinger, as the basis of a primal wisdom teaching, the "*Sa-manen*" put together twenty-two characters, which are collected into the canonical Templar dance. This dance of 22 positions has been preserved in remnants in present-day India and forms the basis of the oldest Indian written alphabet, which bears the name Wattan. Wattan is our wit, knowledge, wisdom.

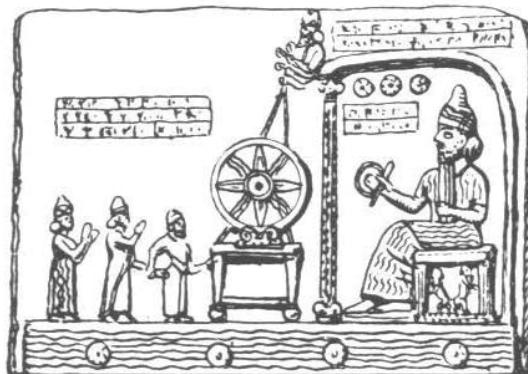
The silhouettes of the dancing *samans*, *shamans* became Runes, to the *schemes*, the *schema*, the *schemes* of the world, the primal signs, to the 22 arcana in the Life-Playing-Card-Book of the Tarot.

The *Samans* knew that the physical *seed* creates only mortal *schemes*, *shadow-images* which the sun of the spirit casts on the walls of this world. That is why the Jews call the series of runes, the schema of the schema that arises from the Hagall rune, the *Shem*, the *schema* par excellence.

*Skem* is Old High German for larva, our shadow. A reminder of this is the shem-beard *running* in some areas, remnants of the old shadow cult dance.

Behind the appearance, the shadows of the runes, the knowing ones heard the being in the murmur of the runes, sensed the meaning, the sun, the son.

The *Samane*, the *Semnone*, has his distant relative in north-east Siberia, the *shaman*, the medicine man among the Mongols, to whom Samanes, Semnones, Summerer-Samurais once penetrated. *Shamach* is also the Assyrian god of the sun, of light, of justice, i.e. of the council, of the wheel, which the Jews transformed into the devil, Samek, and his main symbol is the eight-wheel, in which the Hag-All rune stands out clearly in drawing. Shamir is the name of the



Gemstone, the Philosopher's Stone, the Hag-All, in which "Solomon", the Sal-man, recognises the world.

Saman is seed and schema, schema at the same time, soma the potion of the gods, sema, shoham, foam!

Fear and anxiety are aroused by lightning: trembling, trembling, clamouring; crying "*Zeter*" (and mordio), that is, calling on the Ziu-tyr for help.

In the Demonium, the rune appears in the reverse form, namely in our Latin **Z**, just as the Latin alphabet in general in most of its characters as the *inverted*, demonised runic futhark.

The victory rune in the coat of arms signifies victory, salvation, battles, with spiritual and physical weapons and means. It is the spear that we hurl and the ray of spirit or the word with which we strike, but also the ray of lightning that strikes us, that enlightens us, the Holy Spirit, the blessing from above.



---

ŧ

Rune tyr, tar, tur, tor, tri, tre, ter-zer. Letter T.  
Numerical value 12

A twelfth I sing, I see the hanged man  
swinging in the branches of the hemp,  
From the trunk he rises, must stand speech to  
me, if right I but carve the rune.

It is the rune of Tyr, Tir, Thier, the "sword god" Tie, Ties, Tiu, Ziu, Zio, Zion, Zizzo, Zeus, Teut. The rune is also the rune of the people of tiu, teut, tot = of the whole, German-German. Echoes are: tus = thousand, dusio (Greek) sacrifice. It essentially means to testify: tar, a turn word, a three-word. Tyr = try, like Wotan's other son Thor, is also the third, the begotten. Tara, to turn English, is also to turn, transform, therefore to camouflage, cover, conceal (camouflage cap), then destruction and rebirth in general, eternal change: TIE and die! to die = (English) die, then the opposite of the living whole, of death to death!

The rune the tri-tre, the , which is also a tri-rotating growth. All becoming, all growth is spiral, be it a spiral mist that develops into a world or the most inconspicuous plant. Here the tyr-, the tri-, the rotary, the tri-force is at work. Thus we find relationships of growth, development and procreation to this Tyr concept on all sides.

Tramontana, trimontana is the astrological and astronomical term for the orbiting Pole Star. Tri = rotation, as we have shown, but also the three, the product of the "rotation" so to speak, through the whirling of the hard wood in the soft wood: Ask and Embla. The word "*tri*" still contains the idea of the world tree, whose axis through the North Star. "Tree" is English for tree, also in the

ancient Germanic languages. The world tree as the symbol of the trinity of root, trunk and crown, creation, existence and decay, shines through the word tree = tree. All growth is a tree, namely the turning of a spiral that strives upwards. Montana

= mundus, world, thus Tri-montana= the tree of the world. Everywhere we still find traces of the ancient knowledge of the world tree, and with our language key we uncover the buried spiritual treasures and bring proof that all words can only be explained by the original language as it still lives hidden in today's Aryan languages.

In the inversion, the becoming-vortex power of Tyr, tri, tar and ter becomes a "zer" in the German language, a word of destruction, "Zer"-disturbance, "Zer"-tearing, "Zer"-flesh. I also see in the prefix "tr" in sad, for example, the destructive syllable "ter". It is very likely that the "auer" or "aur" contains the aura, the luminous body, the body of light, the aar-body of the human being, which clouds its colours due to heavy emotional stress, i.e. becomes ("zer")-ter-aur-ig.

Tyr is the son of Wotan, the reborn, after the self-sacrifice of the father, Hanga- tyr, the hanging Tyr, who is rejuvenated as his son Tyr, the Wotan who fell from the tree, from the wood of the world, reincorporated into the young sword and sun god. Our verse of the runic song assures the person embodied in the cross of this world, nailed to it, of rebirth. Just as Wotan returns in Tyr, the son, after his self-sacrifice, which is his whole life, so every human being returns after every life, which always a self-sacrifice for our higher self, to be reborn in a new human body. The Christ nailed to the world cross on the "hill" Golga-ta, the Galga, Halga-Hag-All site, the "Son of God", in the colony of Tyr, Ziu, Zio, Zion, Zeus is Tyr himself, Christ in "Pisces", the 12th sign of the zodiac, corresponds completely to the "Son of God" Tyr, who stands in the 12th place in the runic circle, which is also a Tyr zodiac.

Andrew was beaten with his head downwards on the cross. The "Hanged Man" on the 12th picture of the cycle in the Temple of Initiation at Memphis, which is hung upside down at the foot. Andrew also hangs on the other cross, the painting cross, the cross of Wodan, also the "Hanged Man."

We must bear in mind that the Aryans, on their migrations, also adopted the land and land names in the conquered territories according to custom. We shall prove on another occasion that the heavenly animal-tyr-circle was, as it were, transferred to the earth and laid down, and not only in Germany and in the northern Germanic settlement areas do we still find the twelve-ring clearly marked in the landscape by castles, churches and monasteries in the old places of worship, and by the names of these places or their patron saints, but we recognise these as the "twelve-ring".



cultic basis of land division even in distant countries, often more difficult to prove here due to frequent name changes.

So it should come as no surprise that we recognise an ancient *place of Ziu* in the "*Daughter of Zion*", which is confirmed by the name of the city of Jerusalem, which is entirely Aryan. In cuneiform it reads "*Ur-sal-imnu*", ancient Canaite *sal-em*. The Ur is simply omitted here, otherwise it is the same word. It is in German the Ur- Sal-Hem, the *Ur-Sal-Heim*. Written in runes E G T gives the word Ur- Sal-Hem or Ur-Heil-Heim, therefore an ancient place of worship of Aryan origin. If I replace the rune T, which expresses the M, "EM" or "HEM", with the term "Man" = , I get the *Ur-Sal-Man*, the *Ur-"Salo-mon"*.

The *hieroglyphs*, i.e. the "honourable" glyphs, the sacred runes write "*Schalem*". In Greek and Latin, the name *Hier- sol-yma* reads as *Ur-sal-hem*. "Hier" is again our German hehr and heilig, to which the "Ur" is closely related and expresses a similar idea.

The Hebrew name of the city, already somewhat polished: *Jeru-schajim*. *Jeru* is again hiero or hehr and *schajim* still remains the Aryan *Sal-hem* or *Sal-heim*. The "Hebrew" word shalim is supposed to be translated as "dwelling place of peace". This is true if we leave out the "Jeru" and equate "schal" with the Aryan sal = Heil, Sal, sälig, selig, i.e. with "peace" and rightly recognise the hem, heim in the "Jim", i.e. the dwelling, the place. This case is so instructive because the Aryan name been preserved over several millennia, almost literally in terms of sound and completely in terms of meaning, if we use our original Aryan language as a solution, as a reading.

In any case, the words "Zion" and "Ur-Salem" cannot be explained as directly Hebrew or any other language as they can today from the linguistic heritage and meaning of German, which should gradually lead us to the conviction that with the runes in connection with German or any Germanic, even the "old" languages, we have the key to all languages and to the interpretation of their words in our hands. Linguistics would be enormously enriched if it were to follow up on these suggestions.

The Arabs still call the city of Jerusalem "*El Kuds*", which supposedly translates as "the sanctuary". I have not been able to find out anywhere that Kuds means the sanctuary in Arabic. But if we make an attempt with the German language, we come closer to the matter, because this apparently Arabic word "*Kuds*" does not owe us an explanation from German. We recognise the German "*Gut*" or *goodness* in the distorted "Kuds". El is

the article, as we all know. So we get the good from El Kud's= . It is therefore the city of the good, of the Goths, and a city of the good, of the Goths is then also a city of "God", is of course a sanctuary of Tiu, Ziu, Zio, Zion. We can see from this example how the non-Aryan languages probably preserve the concept of the individual names in general translating, as here, the original word "good" as "holy" and "sal" = salvation as "peace", while from German we can still directly adopt the wording and also the old original meaning. So Kud = Gut and Sal = Säl, seel, selig, heil, heilig. The ur, hiero = hehr is also immediately understandable to us and also gives us the figurative idea of high in hehr, namely Har, Old Norse= the high one. Even the modern equation of hiero = In German, heilig (holy) has retained the image of heilig, hillig, which means light, bright, holy, i.e. sun.

We can clearly see how close German has remained to the original Aryan language, and realise how all languages have flowed from this original language and can therefore be explained in terms of the original meaning of the individual words, better than from themselves.

But which city is meant by the "Daughter of Zion" and which by the primordial Sal-heim, the Jerusalem, is still up in air if we relate it to the sacrificial death of the Son of Ziu-Zion. There can be no doubt that here, as in the Psalms, we are not dealing with the historical Jerusalem, but with a figurative heavenly Jerusalem, a heavenly primordial Sal-home, a primordial place of salvation. Many relationships and circumstances have long to this. The Apocalypse, the Psalms, all the prophecies speak of this heavenly Jerusalem; this heavenly primordial home. It is indeed a "place of the skull", where the Son of Tyr, the Son of Tiu, the Son of Zion was sacrificed, sacrificed himself. The Golga is the Halga, the Golga-ta is the Halga-ta, that is, the Holy Place. Even in Statt, Stätte, the Ta is still contained as a fragment from the Aryan language, for it is the da-da= hier-hier, i.e. the city, the place, the state, the rest. The Hag-All, however, is the "head of speech" of the Edda, the head in general, the "Over-head" of the celestial place, the celestial wreath, which is Tyr in the zodiac.

The example set by God's descent into matter, into the world, is intended to explain to us the fate of all life and make it understandable and bearable. The rune of Tyr, the rune of the sun, the rune of battle and victory, tells us that we must all draw the eternal cycle of life through our crucifixion into this material world, but that we overcome the spear of death, the sting of death, by returning to our spiritual home.

When the rabbis of the early Middle Ages tell us that the wisdom of Solomon was so great that his head also larger and larger, so that Solomon could no longer enter and leave through the gates of Jerusalem, one must not be so foolish as to believe that the rabbis were so foolish as to take this Kala, this Ka(ba)la literally. It is well known, or not so well known, that in the early Middle Ages the ancient Aryan knowledge was saved by the initiates in the synagogue, and a later initiate, an Armane, Reuchlin, saved the writings of the Kabbalah from being burned in 1510 in agreement with Emperor Maximilian I, who is not called the "last knight" for nothing, because he knew that the Kabbalah contained the Kala of the Armanes. The rabbis never completely solved the secret language of these traditions. Thus the Salman became Solomon, who cannot be proven historically, but who stands for the entire *Salman community* in the Kabbalah or Kala.

The rabbinical Kala goes on to say that they were finally forced to tear down a gate of "Jerusalem", the holy original home of Solomon, "so that the wisdom of Solomon could go out and come in". Anyone who does not see a play on words behind this story, a game with words from the secret treasury of the Armanes, the Salmans themselves, will have to believe in the great head of Solomon.

The whole thing says: The Salmans must tear down a gate of their secret so that the wisdom of Solomon, the Salman, can still come in and go out, that is, so that it is not completely destroyed in the persecution by the church, like many other ancient healings and customs. The Salmans found the synagogue less dangerous than the church and were not mistaken. Under the guise of Old Testament names and Hebrew terms, the Kabbalah has preserved a valuable part of ancient Aryan wisdom, albeit in a form that is completely incomprehensible and misleading to the layman. The key to the Kabbalah lies in the runes, in the ten Sefiroth, the ten numbers of the Kabbalah. Reliable historical information on these extremely important questions can be found in Guido von List's work "Die Armanenschaft", published by the Guido von List Society, Berlin-Lichterfelde.

The ũ-rune is related to the astrological sign for Mars 9, which also signifies masculinity, sacrifice, war and procreation. Like the Sig or Sal rune, the Tyr rune is a Tiu-Ziu-Zeus lightning rune that brings fertility, but also destruction, depending on their reciprocal relationship, which splits all runes into two opposing effects, one affirmative and one negative.

The related words in the Sieg and Sal rune could also find their place under the Tyr rune, because the Z sound is actually already included in the T sound, Z is pronounced like TS.

We already recognised Tyr and Thor as the sons of Wotan as brothers in name and spirit. They are also the door and gate that lead us into the realm of Wotan, Odhin, the world breath, the spirit.

So it is quite natural that we recognise Thor's hammer in the Tyr rune ũ, the lightning bolt, the fertilising or destroying one, depending on its application. On the material level, the hammer is the tool without which no other tool and therefore no work is conceivable. In the hammer therefore rests the material and spiritual creative power that the knowing person for proper use. This is why the hammer has been the symbol of power, authority and dominion in the hand of the master since time immemorial, as is still the case with every

"Master of the chair", if he has understood and seized his office in the Aryan sense.

Here, too, the origins of Freemasonry can be traced back to the Aryan secret doctrine, and no matter what one thinks of present-day Freemasonry, its tasks and aims, to regard it as a Jewish foundation because of its symbolism, which today is covered over by the Old Testament, lacks any historical basis. We believe that we have now demonstrated this exhaustively. It would be a happier solution for the benefit of the Aryan idea if we could irrefutably establish to our satisfaction that the traditions of all secret orders of this kind flow from Aryan sources and that it can only be our task to take this sacred heritage back to ourselves and not to throw it far away from us out of ignorance and folly because we have found it rusted over, soiled and fossilised. On the contrary we collect the treasures, the "Leather strips to Widar's shoe" diligently and free them from the traces of long burial, then they will shine for us again as pure gold of the wisdom of our blood, let us no longer leave them to those circles and forces for their sole application and use, who obviously no longer understand the original meaning of these original symbols.

Ham-ar= Hammer dissolves into home and Aar. As far as we know, we therefore find the concept of the right of home in this word, or if we take Aar as the sun, the home of the sun. The hammer-wielding master thus guides his brothers according to the right of home, which is a solar right. Three times he lets Thor's hammer fall down on the table, for Thor-tro already denotes the number three in the series of runes, but not only the earthly material number three, but the trinity of life, of creation in general. Thor's hammer and Tyr's phallus are symbols of the divine creative power and the creative will in man.

This was symbolically applied at the wedding. It was Germanic custom and practice to place the hammer, the symbol of fertility and sexual power, in the bride's lap as a sign of marriage.

Union. The rune Tyr is said to awaken the son of Tyr, the son of God, the Aryan, the Aries, the Ram, the Ramar in the womb of the pure virgin.

In the song about Thor or Donnar bringing the hammer home, it says:

Then Trumm, the master, called through the gatehouse:  
"Now bring the hammer to consecrate the bride to  
me, Place the malmer on the maiden's loins;  
So consecrate Wara's hand to us together!"

The Tyr rune had also migrated southwards with the Aryans in this meaning; it itself occasionally represents the male member, as an ancient figure in the Berlin Museum shows, in much the same way as the swastika, which appears as the "crossing" of the hard and the soft wood on numerous ancient finds of female and male figures placed over the pubic region as a symbol of procreation. The swastika is the ancient sacred symbol of pure, racial procreation, of procreation in the Aryan, that is, in the Aryan, in the solar right.

The Tyr rune motto is: Fear nothing, even dying cannot kill you! Better to die than to be dead alive.

The arrow shape of the rune points to procreation, birth on the earthly plane and this is necessarily associated with dying, death. However, because this also causes earthly rebirth, the rune also became a victory rune of life over death.



The rune Tyr could easily be misused due to its far-reaching imagery. Since the time when it no longer advisable or possible to show runes in the coat of arms, we find spears, gers, lances and arrows in its place. It bestows wealth and abundance, increase in every respect, on the family in whose coat of arms it appears. Astrologically it belongs in the house of Sagittarius, whose astrological sign ♐ corresponds to the Tyr rune ũ and the astrological sign for Mars 9.

---

# B

Rune bar, birk, björk, bor. Letter B. Numerical value  
13

A thirteenth I call, I net the son The noble  
one, with consecrating water -.  
Once he stands before the enemy, he cannot fall,  
No sword will stretch him to the dust.

Bar means birth, life, couple, both, bi (Latin), bear, carry, costume, board, bar, broad, ready, salvage, then bar song, bard, singer, barduit = folk song, Born = the fountain as a female symbol, the eternal human source, but also stretcher and bar in the sense of out, empty: bar of all joy, bar running= running out.

Bar means life that gives birth and is born. The rune Bar B symbolises everything that has to do with life: Being born, living and dying, all hopes and wishes, all fear and joy associated with it.

The loaf of "bread" is everywhere a symbol of man, of birth: hundreds of bread shapes and types of bread reveal such relationships. Bread also symbolises the "body of the Lord". Bread dissolves into bar-od = life-spirit; frying and brooding are related terms.

The bar rune therefore outlines everything connected with birth and the development towards birth through procreation: being born, feeling secure, being saved. It was the bear "mother" rune. The reader recognises the close thousandfold relationship of life to language, which not only has a grammar, but springs from the primordial origin of the divine in general and is able to elevate us to creators. And our ancestors still had a clear conception, ability and knowledge of this secret and were therefore able to find the original script of language following revelations of spiritual generative powers, which became truth to them and can still become truth to every seeker today: In the beginning was the Word!

Bar, bor, bur, bir, ben, however, is now a stem in almost all languages, a word root for Ge-bur-t, to give birth, born, for life in the broader sense, but especially for son, Old Norse bar, the born. Here the root for our farmer or bur, which also means son, is very clear. Bur is the name of the farmer in the Edda, "Bur" and "Büer" still today in German dialects.

On his entry into the life= bar, the bar= son is removed from the "Born" baptised with the water of life. Baptism has always been an Aryan custom, a fact that also traces John the Baptist back to his Aryan origins; Judaism did not know baptism. "*Bir*" is Arabic for girl and source, *bahr*, Arabic = "brook!", the course of the river, the flowing, living (bar) water. *Bar* Hebrew and Arabic= son. The water, "was", is the "wasis", the basis of life.

It should by no means astonish us when we find words in Arabic, a Semitic language as it is called today, that correspond entirely to our Aryan words, for the very word *Arabian* points to the Aryan origin of this language, for thousands of years ago Aryans were resident there, as in Iran, which is called Aryon in the old name, inhabited by Aryans, relatives of the Indian Aryas.

It is absurd see Bayer and Bojer as different words and concepts, both go back to bar: in the form *ge-bar*, *bar* is still purely preserved in German. *Barn* in Swedish is the born, the child, bar= the son, bar-on the great son, the older, the heir son, from barun- and bar-hune. Börn and Bjarn, bear and son, are the most common first names among Icelanders and Norwegians, which we encounter in the sagas, the peasant and genealogical histories of old Iceland.



If we look at the reversed double bar, *pair* or mating rune, we recognise on the tel or partial rune, the female sie rune - two mountains highlighted, i.e. the double symmetrical protrusion, but also the hidden, concealed, the mountain, the womb, as the uterus is still called in Old High German.

This elevation is a "lifting up" in the most literal sense of the word, a lifting out. We are involuntarily reminded of the process of cell division, of the emergence of mountains that conceal something, of mating, of the two from the maternal one. This bar rune is the symbolic representation of budding, whether we want to think of the budding of leaves and flowers or of the budding of the fruit in the womb.

She is the mouth of the bar, the bud, the blossom still in the womb *bergt, harbours*, which is then to be *revealed* at *birth*. Bergen means,

to place a mountain over something, to conceal by digging around, *turning* round. In the *mountain*, in the *mountain*, something is *hidden*, *hidden*, which, when it comes out, becomes *open*, is hidden. All these words are related to *Ge-burts*.

Imagine the following process to see it in the picture: I dig up a piece of earth and turn it over with a spade. What becomes of it?



The piece of earth that has been turned over from the grave is then a *mountain*. The *mountain* is a reversal, created from the grave. The words *mountain* and *grave* are also just inversions, more clearly in *castle* and *pit(s)*. In this way, language speaks to us in its inversions clearly, that is, clearly to the senses.

A child in its mother's womb is also something "sheltered", in a mountain, a hill, a hostel, until it is "born". The ancients had the B-bar rune for this archetype in their original scriptural language. If we rearrange the rune bar, from which the B of our script is derived, we have the silhouette of a mother giving birth, or the mountain that "gives birth to the little mouse". ŷ

The Edda teaches us about this in "Runic Magic":

"Know birthing rites for the recovery of the  
child and separation from the womb,  
Around his hand and wrist, give him the sign of  
salvation and ask the Disen for help."

The Bar rune is the only female rune in the Futhark, if we disregard the Is rune, which can be male or female, standing or lying. In the female case, the phonetic image Is is doubled to Isis, the is-is, the father and mother goddess. In the inversion, the masculine Is is feminine She. The female is the mirror image of the male and vice versa. The Bar rune shows the image of the mother-to-be in the lateral silhouette. It also points to the position of the unborn in the womb, the dead in the stool grave, the stool grave in the hollowed-out tree trunk as another womb in which the human being awaits rebirth, the Ask, the human being, in the womb of the embla- mother.

The root word *bar* thus essentially denotes the earthly, the incarnate, that which is of an animal nature in humanity, the animal-human. With birth, man enters the struggle of existence, so it seems not surprising that this rune is assigned to the warlike planet Mars, whose sign 9 is in the



components of the phallic procreative rune Tyr ũ and into the ring, the *ovum*, the egg O. Human life proceeds from the bar of birth via the bar of the song of life (in the Meistersinger von Nürnberg, a bar consists of two bars ŷ) to the bar of the bier!

The *Bar rune* is therefore also the rune of the *Bar-den*, the singer who teaches and sings *the Bar-duit*, the folk song, to the people. He found his successor in the Nordic skalds and in the minstrels of Provence, which was still a purely Aryan country at the time. The *Bar-den* sang the *Bar-d-wit*, which conveyed to the people the old wisdom that *had* been memorised and visualised. Through the singing of the *Bar-den*, it became *open* to the *Bar-bar-en* again.

The Germanic folk song, the barditus of the bard, is a spiritual birth process, a wellspringing of generative feelings and sensations. Generated out of enthusiasm, it inspires again. Song and language are procreative processes of a spiritual nature, as the "*Word*" testifies to us from the Gospel of John, the Jo-Ansen, the Fire-Asen, which is at the beginning of all things, the birth of the flesh, that is, of matter, a knowledge that Goethe also about, as his treatment of the "word" Faust.

It is the power of *speech*, which in turn is the *rata*, the root of all things. The larynx as the seat of speech, the voice, has long been recognised anatomically as a procreative organ, a procreative origin, and has surprising relationships to all sexual development processes. The voice change of the young man at the time of becoming a man, the child's voice of the eunuch, the relationship of the sexes in humans and animals to high and low vocal pitch, often reversed as in humans, for example in cattle and ducks, the song of humans and birds in the mating season speak a clear language.

Understanding the "language of birds" means understanding the language of procreation, because fak, fik, fok, fog are procreative words and the "*birds*" are literal and meaningful additions to all goddesses of love. Doves, for example, are dedicated to Venus.

A quantity of value two, *bar pair*, must divide itself into two quantities of value one (*bar*= son and *bir* = daughter) if it wants to take on earthly manifestation in the further future. The division of the human manifestation on the earthly plane into man and woman, for example, is based on this law, where each part needs to be supplemented in many respects by the other and both only find their ultimate expression and full effect in this supplementation.

In the drawing of the bar rune B it is therefore easy to recognise the symbol for the word and the concept of the *couple*, the two-one, which produces the *bar*, the son, through *mating*, which causes the *bar-* the *birth*, which leads back to the *stretcher* via the *bar* of life at the end.

If one leaves off an elevation, a mountain of the Bar rune with what is hidden in it, a new one, the Son rune with the name *Pard*, is disfigured, which is also connected with the word and concept *Part*, which is a part. This *Pard rune* obviously resembles the Thorn rune, placed on the elongated Is rune like a flag, both of the same runic origin, namely half of the B= bear-mother rune. It is the Son rune, the *Pard* rune as well as the Thor rune, which hangs on the cross of the world of Christ, who in Aramaic is called bar-hvam, the man-

Ø	P	Č
Thor rune	Pard son or partial rune	Monogram of Christ

Son, thus also according to the dogma part of the whole, the Father. To top it all off, the rune Thorn is the *third* rune in the Futhark, the rune of the third, Tyr or Thor, the Son in the Holy Trinity: Father, Mother, Son.

Is this not a more meaningful, deeper interpretation than the assumption that this all-

Rune are the Greek letters chi and ro, X and P = **R** in German

Ch and r, the first letters of the name "*Christ*"?

Here we may once again be reminded of the "son of man", the "Christ", who called himself "*Bar-hvam*" in the Aramaic language, somewhat slurred from *Bar-man*, son of Man, of Manun, of man, of humanity, but on a higher conceptual level also means son of Manas, the spirit of God, because Man and Manu are two of the many names of the One supreme *God*, the origin, the Father, the "Man" of all men. From this derivation, the clear meaning of the words of this "Christ", this Haristos, this Most High as the "Son of Man" already shines out to us: bar-man. "Before Abraham (that is runic B ě T= bar-ar-man) was, I was already!" What should this mean other than that he himself is this bar-ar-man, Father, Son and Holy Spirit in one, not man, not man in "Galilee", but here the "*Son*" from the Hag-All-Gaue of heaven.

Lined up next to each other according to the three levels of word order based on the eternal three in coming into being, being and passing away, the runic word bar has three levels of interpretation:

Become	His	Misdemeano
cash	cash	ur
Birth	Life, hard , what counts now!	cash
		Stretcher,
		death.
The past	Present	The future

It is the threefold bar= life of Aryan humanity in the full possession of spirit, soul and body, the threefold structure of creation, so to speak also past, present and future, of which being, life, the bar consists. We then read *tri-bar*= the threefold life, the threefold deity in all-ones.

Bar-bar-bar, the triad of life calls out to us about birth, life and death.

But if bar = means birth, born, then we read and solve: repeatedly born, born again, born again three times. Our ancestors should therefore be described as bar-bar-barians, that is, those born again three times, those born again in spirit, soul and body, according to the words and in the sense of "Christ", who says: "Unless you are born again, you cannot enter the kingdom of God", that is, experience the kingdom of good or the kingdom of God here, in which we live before and after it.

For the Greeks, the word bar-bar was by no means a contemptuous term, but they used the word respectfully, even reverently, because the nobles among the Greeks were well aware of their origins in the land of the Hyperboreans, the bar-bars.

The *bar* rune *reveals* to us the birth from the original bar-becoming, the original born, and in future we will proudly call ourselves the bar-bars, because this word is still filled with the original effervescence of the becoming, the birthing world.

Rebirth was not just a pale belief for our ancestors, but a knowledge derived from seerly experience, by virtue of their pure blood, which allowed them to see backwards and forwards, just as the second sight is still commonplace today in the purest Aryan regions, in Sweden, Scotland, among the Frisians and the Westphalians.

Thus hereditary memory was an achievement that led to astonishing results through practice and they were able, at least as far as the leadership circles were concerned, to determine earlier states of life, and in some outstanding cases also future embodiments. Since they were able to determine conception and birth with the help of astrological preconditions, they were indeed able to control to a certain, even special degree the seemingly unavoidable coincidences in the occurrence of

Procreati	Birth	and	Death.
on			
<i>cash</i>	<i>cash</i>		<i>cash</i>

As in Aryan India, procreation was a solemn, sacred, premeditated, precalculated act with the advice and help of *astronomers*, who have always been *astrologers*, except for the unfortunate brief period of superstitious materialism, when people dared to regard the heavens as a mechanical, lifeless clockwork.

The idea of rebirth was nothing unusual or unbelievable to the barbarians, but a matter of course, and the *self-evidence* of this knowledge of rebirth is still today the touchstone of the Aryan man for the spiritual and blood connection with his past. Where this unconditional certainty is still missing or cannot be regained, or is even denied, then the most essential characteristics and values are also missing, there is no prerequisite for speaking in the name of Aryanism, Germanicism or Germanness. Whoever has lost this ancestry is also lost to the *ancestors*, the race, the rata, the counsellors, the "gods" inwardly or outwardly, usually with both, no matter what he may do, no matter how "German-believing" or "German-churchly" he may behave, he is further away from the sources of his Godhood, the *Troy*, the *Faithfulness*, the Truth, the old *Three*, than the believing Christian who has not yet awakened to his native *Faithfulness*, to his *Three*, and serves the Un-Three, the Un-Faithfulness, the Truge. He still has a way open to him, but the "German-believer" and the "*German-churchman*" have placed themselves between two pews. They believe and know no more of the one and not yet of the other. They have taken too short a step and are standing in the mud of the ditch that separates the island of knowledge of the salty, the holy, the blessed from the world of youngs. The step was meritorious, but it was not enough to establish solid ground of knowledge.

"Mittgart" to win.


It is true that everyone should be struck by the fact that all noble ancient writings and all noble great people, men and women alike, speak of the certainty of our spiritual eternity = marriage-me-ness, which is interrupted by short but many embodiments in the material world, as of something self-understandable, that is: soul-body-understandable, but they have eyes and do not see and ears and do not hear. How naturally the song of Helge the Hound-slayer and his Valkyrie Sigrun resounds in our moving minds when we read it and the Christian writer adds in the epilogue, knowing and old-faithful, in quiet, unbiased and unbound speech:

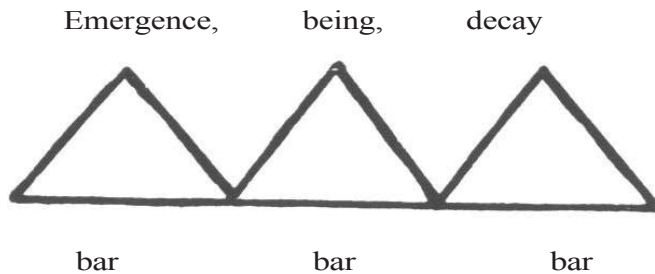
"It was believed in ancient times that people would be reborn, but that is now called old wives' superstition. It is of Helge and Sigrun that they were reborn, and then he was called Helge Hattingenheld and she Kara, Halfdan's daughter, and was also a Valkyrie." Valkyrie is the electress here. This means that the most highly bred, all-knowing, visionary virgins in the Walburgen for generations had the right to choose a husband, they chose the *fearless* hero they worthy to become the father of their children. Today only fear can make a man a hero, in the past it was fearlessness. And , Sigrun chooses, chooses Helge, as the song .

That was perhaps necessary to say when dealing with the three words  
bar-bar-bar!

The Edda says of Gullweig:

Thrice reborn from  
gluten She was  
alive!

The bar rune often appears in coats of arms, but almost always in the familiar mountains and hills, i.e. in the inverted form  $\hat{y}$ ,  double and triple, i.e. with two and three "mountains". Usually there are three mountains with three towers, churches, trees or other symbols. In any case, the three "mountains" "harbour" the divine trinity, rune-graphically, the triple bar rune:



---

# P

## Rune laf, lagu, lög, laug. Letter L. Numerical value 14

A fourteenth I sing to the assembled people At  
the naming of the divine names -.  
The Asen and Alben of different kinds,  
no one knows how to say.

The rune means life, foliage, which is also "life", Labe, "situation" (English law = law), liver, lye, glue, leek, which has a purifying effect, highly valued by the ancients. As a rune of leaves, laf-lab-leaf-life, the rune also shows the leaf sitting on its stem.

"Siegfried stood so tall before Gibich's sons  
Like the leek that rises high from the grass."

Edda.

Luther's name contains the runes laf and tar, i.e. laf-tar, life-witness, phonetically: lau-ter. So he proves to be a luteur. His name written in runes would be P ũ for short.

The title Erlaucht comes from leek, but also from "Er-Leuchtet"! Lagu, Laach, Lache, Loch, Lech, Leck, Larve, Laich are sea words. Other terms that are contained in the rune and that it conveys figuratively are light, air, love (English)= Love, Leib, Lohe, Leuchte, Laut, lauter, Lenz, Linde, Lauf, Laren, Lied, Locken, Lob, Leiter, Lehre, lehn, Lid, Lehm, Leim, lügen (see), Lenkung, Lee = (Low German) Sense! Compare this with the shape of the rune, which shows a scythe in a silhouette and is also a scourge with which life, the laf, whips us forwards; the rune also denotes the suffixes -lich and

-ling, the attached, also the joint: P.

Negations belonging to the Laf rune contain terms such as Leid, Luder (on the "rod" of the Laf rune), Lassen, verlassen= to leave, Lumpen, Leiche, Leid, leck, liegen, Lücke, Lingam.

Lot (of fate and life), solution, emptiness, lie, logos.

Logos is "lie", namely the cold mind in contrast to reason, because man can be very sharp in understanding without having spirit.

Finally, the Laf rune also denotes a flail, a flail, thus also a person who has no hold, no posture, who, as the life rune P shows in the picture, dangles with his \ soul, like the beam or death rope on the Is rune, on his soul axis or like a loose laf-leaf-life-leaf on his style: a Lapps, a Laffe (*l-affè*), who without the L, which is pronounced like "Eil", which is therefore an El, a light, a spirit-light, remains a monkey, a Schlappe, a Schlappen, is limp and does not know where he wants to go with himself and his leash, his whim. The Laffe does not fulfil the Laf-, the law of life, which is expressed in the rune.

We see that each rune is the secret seal of a vast number of concepts and ideas, a collection point for all the building ideas and building materials in the spiritual world.

The higher Logos, on the other hand, is the law, the primordial position, the "Logos", the primordially laid down, set law!

We read the law of the ages from the heavens. The ancients laid down, set down the *law*, the *laid down*, laws, lex, the situation on the earth in stone circles, which the Chelten = heroes called Crom-lechs in their Aryan-Germanic-Germanic language, i.e. Kr-umm-geleg, Kehr-um-ge-leg, Kreis-ge-leg, as we would say today, stone circles in other words, which they read from the sky, placed, set, laid according to measure and time, so that they became law, Geleg, namely, Latin, lex (legis) English law, for life. This to the be-"leg". The law of nature is laid down in the stone circles. Ley, lex still means stone in some compounds of the German language, as in Ley-top near Lippe and in Lore-ley, the Lore-stone, then *leich* in many compounds, which mostly indicate old stone-laid, stone-gelege, Kreis-Krum-Crom-Gelege, Crom-lechs, so the *Kugel-leichs-Mühle* in Mühlhausen in Thuringia.

We still speak of dance corpses, of dance songs that are performed on the "Kugel" and other "corpses=banquets were sung and danced. "Leich" here is the immaterial, elfish, floating, weaving "lightness" of the thing. In Mühlhausen, the children's games on the Anger were called Leich-spiele. The Schindanger is popularly known there as the Schinger-leich, which brings us to the contrast between this lightness of life and the corpses, the life-deprived bodies.

The *law* was recognised from the stone, the *law* or the *laid stone* or the *position* of things and the stars, i.e. the lex. The fact that lex is an abbreviation of position and not the other way round becomes clear to anyone who gradually realises that language necessarily darkened and evaporated with the impure blood towards the south. Thus we will always find its archetypes and original terms rather in the

German and the Germanic languages than in the so-called classical languages, Greek and Latin, which are nothing less than classical with regard to and by the standards of the original Aryan language. From this point of view, there is no language more classical than today's German, or the Germanic languages in general with their many-branched dialects, and anyone who wishes to say anything significant about language and linguistic spirit in the future must adhere to this primordial language service path, otherwise he will not get his chance, to witness, to testify, to create a new language,

If the previous rune Bar means birth in particular, the rune laf emphasises life, life as a law, as a great burden of duties, tasks and more or less painful experiences. As vast as the sea (lagu), as unmanageable as the sea, life and the law that underlies this life appear to the earthly eye, which cannot see into itself and thus beyond the earthly. Today's imperfect, no longer reconnected human being believes at best that "all not over" with bodily death, but he usually believes nothing at all, but the true Aryan, AR-I-AR, knows of the lawfulness of the eternal alternation of life and death. His spiritual eye surveys the vastness of life and the sea of laf and lag. He can dare to steer on its waves, "the starry sky above him, the moral law in his breast". He knows the

*"divine name"*, that is, he will not go astray in human thinking, of party, of compulsion or of blind faith, and something to be true that it does not know of itself. He knows that there is only one development to the primordial ground of all being, back to God, which, on closer inspection, is only a *development*.

## P

One could also see the rune as an I, an Is-rune, with one arm hanging down. The human soul, the human *rope*, tied to the earthly ego and swinging freely with the other end, for it is its destiny that with birth, with life, it pushes into ever darker, more bodily condensed, lightless circles of matter, until the dissolution of the body in the "corpse", the Leichte, as it is still pronounced Alsatian dialect, clears the way to the light, to the Leichte again.

The Laf rune is, as it were, the scourge with which life whips us into its confusion and confusion. "Eternally", .e. as long as man lives, the agonising state of his soul tension will exist between his drive for higher spiritual demands corresponding to his God nature and the lower physical demands of his animal nature.



In the primal word Laf or Lag, in addition to the bright heavenly fire, there is also the destructive fire of the fire of life, the light of life, Loki = fire, logos, gap, lie.

The primordial situation, the primordially laid, the primordially set is the or-logue = war. Struggle is the primal law of life, even if it is for the harmonisation and convergence of two lives united in marriage. **P 1** The one ego-life is a swaying reed that blows in the wind, it can break in the storm, if it fraternises with a second ego-life, it is more resistant. Two life runes, joined to form a marital, i.e. legal, union, result in the marriage rune. In Old German, however, marriage still retains the original meaning of law.

**P 1 = P1** = Marriage rune.

*Reversed*, i.e. in its "annihilation", it becomes the Greek letter Σ and, somewhat mutilated, also the Latin letter E. This demonisation of the runic sign in Greek and Latin alphabets reveals its origin in the more original theonic runic alphabet.

*Tue laf* = Tve life = Two lives, which means: Tue live or short

## A

live according to the law, the primal law, of the generation of life. The two Laf runes crossed in such a way that the hanging arms touch in the upper angle of a rhombus result in the Othil rune, the nobility rune **A**, which can also be "translated" as od-hil = spiritual healing, od-healing. It shows us the way to high breeding, to the harmonisation of the earthly human being with God, whose image he is to become. The rune is the eye of God without the final strokes ð and was placed under the top of the gable in the entablature of all half-timbered houses, first deliberately and later out of attachment to the old. For it depends on whether man has found the lag-lex-law-ground that holds his life-laf-anchor **P** eternally, or whether he is under the influence of the fallen laf-rune ð, which is called Ling-ham in Indian, the name of the member of procreation, the testimony in the material world.

*Ling-ham!* What does that mean? In passing, let us give another small example of how one always arrives at a solution, a reading of all words, with the primal language and the primal rune, in the most remote languages, all the more readily and easily in Ario-Indian or English. *Link* in English is the link, but also the torch. Here we are already very close to the common root. *Linkman* is the torchbearer in English. The procreative ling-ham is the "torchbearer" of the material body, the light of life of humanity. The Indians simply said, because they were still close to

The Aryan language was the progenitor of the *link-man*, later deformed to *ling-ham*, and later, with increasingly darkened soul and skin, paid him divine honours.

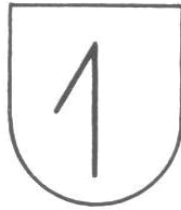
The two Laf runes connect not only two people in love for the sake of unity, but all those of like mind, soul and body within and beyond national borders. Blood and spirit bind us more firmly than borders, codes of law, language or nation. Strengthen the life-sleep bond throughout the world, become the salt = the salvation of the earth! Not the "salt" that acidifies, salts the food! Through you alone can an end be put to the terrible chaos of peoples, states and nations, for none of these entities serves the Aryan high goal of high breeding. Create the International of the High, of the highest human lives, in order to break the International of the lowly. There is no other lawful, life-lawful, ritualistic way according to the law of development of this earth than to re-establish a new Gothic-Good-Reich when the time, which will surely come, has arrived.

Comparable to the Laf rune, the grappling hook P, our little ship of life is attached to the great life, the world or earth ship. We can only save our being in the long term by completely surrendering to the stronger life force, which is the great *earth* and world life ship. We must learn to think not only in parts of the earth, but in earths, in planets, in cosmic state spaces, then we will easily find the key again to the right "politics" of *popular art*, which unfortunately has become an *art of the state*.

I am not speaking an outmoded word for "pacifism", because I am convinced that whoever wants *peace* must fight *pacifism*, on the contrary, we have recognised the *or-logue*, war as the *primal situation* of life, the primal law, but the way war is waged today, it does not serve to select the best, but to preserve the worst, as long as the majority of the best stand on both fronts and destroy each other with their machines for the benefit of some traders, because all wars are only about "trade". The greed of the subhuman is responsible for all merchant and trade wars. The primordial *law*, the Or-log, the primordial sacred battle, has been dormant for too long. The true warrior and hero is always peaceful, the merchant is pacifist. What a blessing: "peace"! How poisonous "pacifism" sounds! Just as the merchants of all nations unite to organise the destruction of all the best, so must all heroes of nations unite to preserve peace.

The Laf rune is dedicated to the intelligent planet Mercury, the Merc-Ur, the primordial Merc, the Mercer, the star of intelligence. "Be wise as serpents, but without guile as doves."

It should also be mentioned that the words eleven and twelve are formed with the help of the Laf rune. Eleven is one-laf= one-life and twelve is two-laf= two-lives.



The laf-rune is hardly to be found in coats of arms anymore, if one excludes objects such as the scourge, the flail or a leaf (laf-leaf), assuming that they were deliberately used in the past to symbolise the laf-rune. In most coats of arms today, the laf-life *rune* is probably represented by the *lion*, pronounced *Leb* or *Lew* in dialect, which represents the concept of *life*, the *living foliage* of the laf-rune. People resorted to this solution when it was no longer acceptable to wear the runes openly, and that was around the beginning of the first crusades in the period around 1000 A.D. This gave rise to the erroneous opinion that the coats of arms with lions, leopards and other foreign animals and the entire coat of arms system in general first brought from Palestine by the crusaders. This assumption is therefore foolish, because the heraldry in the East would have to have been much more pronounced and preserved. But there can be no question of this. There is nothing too foolish that one would not cite and assert when it comes to declaring any thing of importance and value in our country to be borrowed and foreign property, just to avoid having to admit that the origin of all culture, of all primitive worship, lies in the creative activity of the main race, the Aryan race.

Law is life if it is based on the primordial law of nature. Thus the terms lion and life are also closely related. In English, the law is called law. We can easily recognise the laf, the life that lay = the laid, the law, the ley, the stone.

The following attempt shows how a lion coat of arms, as an example of all similar coats of arms, can be explained.

It may now seem strange that this ancient pictorial script, this Aryan heraldic script, is still in full bloom today. It is alive among us as a cultivated science, and the unfortunate thing is that until List's discoveries, the custodians and guardians of this art had hardly any idea of what they were cultivating and developing. These are the heraldists.

In heraldry, runes have been preserved in marvellous perfection as our ancient pictorial language, so that today we are able to read good and genuine coats of arms as if they were shop headings or street signs.

However, it is not that simple. Let us not forget that we are dealing with a pictorial script and not a letter script, which

leaves no doubt as to the symbolic value of the individual letters and thus the meaning of the written word. However, a pictorial script cannot and should not be read word by word, but according to the main idea. However, this main idea can be found completely and unquestionably by those who are familiar with the laws of this pictorial language.

Heraldry was regarded as a secret science and its imagery as a kind of sacred cult scripture, and the student had to pass through various degrees until the final secrets of his art were revealed to him. It is therefore understandable that one and the same coat of arms produced three texts, depending on the demands of the observer and the degree of his initiation: a popular text based purely on allegory, a second degree text, already of higher knowledge, and a third, final text, which was known only to those in the know. It would be surprising if, like all Aryan institutions, the law of trinity or tripartition did not also apply to heraldry and its pictorial script. A



Lion coat of arms

Let us in our minds a coat of arms that is often found as a national or city coat of arms or as the coat of arms of very old families. We "blazon" it, as the heraldic term for "address" is, as follows:

A striding silver lion on a red field!

The usual solution to this coat of arms would be to take the lion as a simile, and the heraldry of the Zopf era, which had already lost the knowledge of its figurative writing, used to speak of "excessive heartiness and lion valour" in such cases. Perhaps the red colour of the field would have been added to the explanation and read "love of battle and strife". Otherwise, little was known about it. The reading of the coat of arms was usually accompanied by more or less faithful family stories which explained the origin of the coat of arms and the reason for it.

should explain the award. They are almost invariably false and unfounded, and the grain of truth that may in them is suffocated under a mass of arbitrary assumptions.

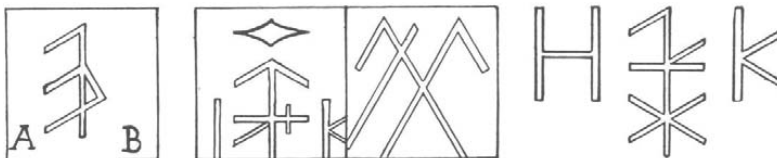


Old house marks, tie runes, still in use today by fishermen on the island of Hiddensöe.

In the past, in addition to the nobility, every burgher, farmer and farm owner had a coat of arms. These family coats of arms and house marks are ancient heritages and often date to pre-Christian times. The frequently mentioned award certificates are usually only confirmations of old property. In ancient times, the coat of arms was not a gimmick, nor was it merely an object of adornment or pride for its bearers. Its lines, images and colours concealed and still conceal a much deeper meaning.

The second solution we would try would be more symbolic. *The lion* would stand for *life* and *red* for *justice*, which we could already justify. In this way, we would already have a motto with respectable content: "Lion in red=Live in the right!"

But even that is not enough for us. There seems to be more to the coat of arms. If the red colour of the field speaks, then the silver of the lion must also have a meaning and its attitude not



Binding runes as signs of ownership on pews in Wismar.

less. So we "blazon" the coat of arms for further content and write down what we see:

Silver                      Lion                      strides                      in                      red.

Below we place the same words in Old Saxon, Old High German, Nordic or even dialectal, as required by the circumstances, our assumptions, our knowledge and, for example, the homeland of the coat of arms:

zilbar                      laf                      scritat                      in                      red.

These words are linguistically non-binding, a mixture of the languages mentioned, but they help us to reach our goal.

Anyone who has any sense and feeling for language at all will guess the right thing, but I now break the words down into their original syllable parts and get:

zil-bar                      law, leg                      sa-ca-ri-tat                      in                      ru-od.

The High German words or meanings for this are now:

Target life      Law: lex, lag                      sa= know, in law. lead      in  
the sense of supreme      ca= can,  
carry      natural law. law.                      rita= judge.

An unconditional correctness for this type of equation should not be claimed, but any other combination made in related spirit leads to the same, valid solution.

We are now close to the solution and only need to summarise what we have found in a sentence that describes the content of what we have been told and should read something like this:

*zil                      bar                      law*  
The aim of my life is to live according to the law of life with  
*sa                      ca                      rita                      in red.*  
to judge to the best of our knowledge and ability.

This motto indicates a man or a clan in a high leading position with judicial power: count, prince or duke. Its version could perhaps be changed and improved in this or that part, but in essence and meaning it can remain.

A genuine coat of arms that uses genuine imagery is necessarily ambiguous and should be ambiguous on purpose. Such interpretations depend on the conceptual level, on the level of initiation that the reader, the solver, assumes in order to understand and unravel a secret word, a pictorial script. The solution, the reading, was not made easy. That is why the "Kahla" could remain undiscovered for so long. It is so resilient because it can never become obsolete, never become incomprehensible, because it is a primal language, a language for the eyes and ears of like-minded people, not an alphabetic script that can be read by any student of the cliff, and is therefore not subject to any changes, no change in meaning, and remains decipherable even after thousands of years if we bring the key with us. The Egyptian and Mexican hieroglyphs are deliberately secret writing, sacred writing; they could very well have been written in

"letters" if one had wanted to. The future will confirm this view with striking examples, once knowledge of these things has spread to many places simultaneously and the study of antiquity frees itself with unimagined vigour from the unspiritual grip under which it withers today. The Germanic runes are a hieroglyphic script that scholars will only be concerned about when they also be found in the South Seas or among the Eskimos.

---

# T

## Rune man, mon, ma. Letter M. Numerical value 15

I know a fifteenth, the Volkrast, the dwarf, sings  
early at the gates of day,  
To the Aesir for strength, to the Alves for  
power, but to Me, All-Father, for wisdom.

Man, moon, Mehren, mater, Mann-heit, *Mensch-heit*, manas= reason, manus = hand, mens = mind.

The following derivation is linguistically and runicly significant:

*manus* (lat.) = *Hand*;  
*main* (French) = *Hand*; manas (Indian) reason;  
*main* = *Main*, in compounds such as in  
main-road = *main-road*.

Through *hand* and *head*, through *main* = hand or head, through *manas*= reason and spirit, mind, through *mens* (lat.) soul the Mannus-man-man-man-manisation takes place. The rune man T, which symbolises the man, the human being, now summarises under its name all the meanings of the same word in the various languages and thus not only proves the outstanding importance of the runes in general for linguistic research, but also shows that in this rune T *man* the basic idea of the concept of man is actually embodied and spiritualised, as it is assumed that the runes are not arbitrarily invented letters from relatively late times, but that they were at the beginning of the formation of man's language in general. However, it is just as difficult to explain how they were invented *at that time*, for one could not imagine that "primitive" people, who are assumed to have lived in such times, could have come up with such an elaborate language structure,

which seems like a law and is in fact a law. The creation of language remains a spiritual matter that lies outside the line of development of man as we see him anthropologically today. There is a gap here. Language is a gift of higher powers, which first gave man speechless, soundless runes as basic concepts, from which the miraculous construction of the original Aryan language gradually developed, as the only human language. All other languages on earth are remnants, more or less mutilated, of this original language.

The man rune contains the primal word *man*, in the German language *Mann*. It is the word for deity and humanity in every respect. In the Edda, the term is generally used for all higher beings, for gods, humans and sub-humans, also for the deceased, the manes, who "*remind*" us, who *are* remembered, who, in our memory, connect past and present with each other and, in the *warning*, us to the future. It *reminds* us when we become aware of our better selves. *Man* is also the leader and conceptual word in the spiritual and the physical. Man, man, the human being is man-ager

= Leader, because he is men-tal= spiritual. He receives his commission, his *man-dat*, to lead into this world to *men-en*, (*men-er* = French: to lead), i.e. with the mind. In Italian *mena* is the leader, in Latin *mens*= soul, memory, *men-tula*, male (phallus), in Greek man-tis= the God-inspired, men-os= the male courage, *men* = the truth, *man-da* = Hebrew insight, reason, in Sanskrit *manas*= the power of thought, the soul. There is also *mannus*= the progenitor of the Germans. This is where the tradition is clearest. People and God, Diot and Teut, i.e. the *Teut-schen*, directly from the spirit, from the spirit of God, from "Mannus". Diot-Teut= God's people and God the people are a beautiful example of the law of polarity in language.

Mannus has sent his namesakes all over the world, from the Egyptian *Men-es* to the Chinese Man-darin to the *man-etu*, the "Great Spirit", of the Aztecs. The hand, *ma-nus* in Latin, is what distinguishes man from the animal, which is why the hand name was used to refer to the man or human being. With the *hand* = *manus*, *main*, man grasps the things around him, with the *head* = *manus*, *main*, man *grasps* the things around him, the man "*hauptet*" (French: main-tenir) himself.

Raising his outstretched hands towards heaven, man is able to gather cosmic rays by virtue of his power of condensation, which draws the spiritual down into the womb of Ma-(te)-ria, so that the human mystery of immaculate conception may be accomplished through "influence", infusion, influx, through "inspiration", "rightly enlightened by the spirit". Magic is this power of condensation. All procreation draws something soul-spiritual down into existence in material form. The



Rune Man is therefore the rune of the magician, of magic, of unifying power: magic is power, since both words are only children of a root word that means "ability".

## T

The *Man rune* shows us the man with his hands open, praying down the dew of *manna* from on high, commanding, the spiritual bread of heaven, the *manna* that has become substance, with which the souls of the righteous nourish themselves. The manes, the men, the gods and goddesses, Goth-men hunger for it and in the fields of heaven they gather the manna, manas= spirit, with full hands. This is the meaning of the story of the manna rain of the Jews, that is, the good, the Goths in the human desert.

The rune T man shows the man raising his hand, manus, to the sky in the old prayer position, manus, the hand, to Mannus, the "Spirit", stretches his manas-head to the celestials, striving for the connection with the divine in such magical-mantra-mistic actions. The tripartite division of the man-rune T upwards signifies the trinity of spirit, soul and body. The comparison with the posture of the man "crucified" on the world tree is very easy. "*Man*" is a primal word for spirit, human, man!

Yes, the rune T even represents the faithful hand, the *three-handed* hand with its three fingers of the healing hand of the healing hand, the healing ande, which symbolised the Son of God at all times as a sign of the course of the sun several millennia older than the New Testament and also found a prehistoric application in the grotto of the Easter stones near Detmold.

Man and woman, "Man" and "Ma" split from the primal word man and show most clearly the original unity of man and woman. Manas, mens is not the ice-cold conceptual crippling of a purely intellectual knowledge, but the divine reason, for understanding does not yet condition reason, otherwise our time would have to be very reasonable, but it has no reason, even if much understanding, much understanding, much "understanding" on the crooked paths of intellectual searches, "understands" its legs and heads.

Manus is the deep sense of inner knowledge that leads our soul from one truth and clarity to another. That which compels man to raise his hands to the High is the effect of his Man, his admonition, his Mana, his reason, not his intellect, which takes him further and further away from God's love. If you practise pure love, God = Man = the "man" in you. Included in the spirit of the Man rune is also what makes the individual stand out from the masses because of his particularity, as the "Great Man" or leads him to union with the many, with the many-unity, the multitude, the

Manhood, humanity. But the idea of such "humanity", conceived and preached in the wrong sense, turns the high rune of humanity into the *mania* of mass delusion, of man-mania. Mankind then becomes a man-man, a man-man who hatefully and covetously stretches out his clawed hands to pull everything high down to the same level of his lowliness. The false cry: "All men are equal" soon turns into the state of mind: "Everything is equal!" and in a short time everything is equal.

made "equal", namely levelled to the ground. Nothing is so disgusting, so dishonest as the assertion that everything is equal, and nothing would be so deadly boring if it were so. As long as humanity is illuminated by the light of the man-rune, which will bring it the peace of reason, of mana, humanity will not become its own reversal, the upside-down  $\mu$ -err-rune.

The *moon* is related to the rune *Man* not only through the "*man*" in the moon and not only through the myth of the lunar ancestors of the human race, the Pitris, the human fathers, one of whom was that Mannus, but the moon is also closely related to the procreation of mankind. All the terms for man, maiden, mother, husband, wife, marriage, month are rooted in the primal word *ma*, which means increase and became the unifying term of humanity, of manhood, namely man-ask = growing out of the man, because *ask* is *growth*, coming forth like a *branch*. The waxing moon is the amplifier of plant growth and also regulates important functions in humans and animals in its lawfully alternating coming and going. In particular, the Man rune is associated with the full moon, which is intended to be masculine, in contrast to the moon horns, the bowls, which are feminine symbols and belong to the following W-ybe-Yr rune.

The fifteenth rune is the sacred rune of humanity and introduces us to the mystery of being human. It culminates in the admonition: Be human! The sum of 15,  $1 + 5 = 6$ , i.e. the six= of the sexus. This leads us back to the kun rune, *the sixth* in the Futhark, the pronounced man rune the sexual rune and shows the many intricate connections of the once and rightly honoured mysticism of numbers.

A few words and concepts are given here, among many others, which have their spiritual home in the rune Man: *Mun-dus* = the earth as the dwelling place of the present *Man-Mannus-humanity*, the *moon* in the same relation to this Man-Mannus-humanity as its former dwelling place. As a result of this ancient tradition, the name of the moon was transferred to the earth= mundus and finally to the "*almonds*", the *man-en*, the men, the humans. Mouth is the *or-gan*, the "*primordial course*" of language, which is only suitable for the mundus-mouth-moon-man-people. Then the term mouth would come into question, the one with grinding,

flour, malmen and therefore *Mehren*.

The moon is a multiplier of all life on earth. The *sea* is also a *multiplier* that is subject to the moon in high and low tide. The measure increases through mass and the moon gives the moon-time-measure of the mundus-earth-human-mass. Thus it also rules the *masses*, the people, the crowd, the nation, which in astrology is subject to the Moon for good reasons. It is the *human masses* who, when they forget *measure* and *man-spirit*, reason, fall into error, turn themselves upside down as an erroneous rune  $\mu$  and, because they then see everything wrongly, now want to force the manes, those inspired by manas, reason, to also turn themselves upside down in order to have *the "same"* view as them.

With the sea, the moon also refers to all water, liquids and moisture: Moor, cider, meth, mare (small lakes), moss, as well as males and fairs, times and places of judgement, which were summoned at certain times of the moon, full moon and new moon.

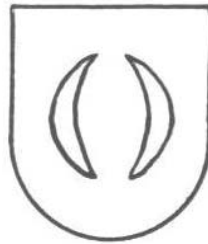
Minne (love) and courage alternate with the shapes of the lunar states and conditions.

Thoughts of destruction dominate dung, rubbish, Mohr, mors= death, murder, mau, mürbe, tired, grumble, martyr, shun, must.

The mysterious Amen, Omen, Om can easily be traced back to the Old Norse, Eddic root *man*, which means man, man and God, actually spirit. It makes sense to see the "*A-men!*" as an invocation of *Man*, of Manas, the spirit of God. In Egyptian it is the "god" Ammon. Amenti is the epithet of Osiris, the "Westerner", the word is called Amen by the Jews and Omen by the Christians. Omen in Hebrew means the truthful, let's say the Aar-like, if the sun is the Aar-ness, the truth. Hammon is the sun in Hebrew. An R has been omitted here, because then we have the Annan, the sun-man, the sun-god. We are on the right track, because Christ says of himself quite correctly, of course not as a man from the Jordan region, but as the "*cosmic man*" that he is and to which we all belong, whose body is humanity: "*I am the truth and the (sun) life!*" Would the word have any meaning in the mouth of a human being, even a God-man, if it did not want to say clearly: I am the Aarheit (aar-sun, heit-high), i.e. the sun itself, the "High Sun". This "abstract", this word "truth", has no other meaning. For the sun is the *true*, the Aare! Without it there would be nothing in our *perception*. Even this word perception shows us that without the light of the sun, without the sun at all, we are not aar, we are not *true*, do not exist. So the sun is our life, because without the sun there would be no life, so the "Christos" is right when he says of himself figuratively: "I am the truth and the life!" And in doing so, he proves that he is the sun, that he is the same. The Christ *idol* has fallen and given way to a deeper conception.



The Man rune in the coat of arms is often replaced by a tree with three branches or by three trees, and the "man" in many shapes and attitudes in the coat of arms also refers to the rune Man, to Manas, the spirit, the god, to the Mannus, from whom, according to Germanic tradition, the men, the people and especially the Teutons, the Teutons, the Germans descend. Naturally, the moon in the coat of arms should always provide such a reference. It



In the case of a conscientious interpretation, it always depends on when such a coat of arms created, lent or adopted and under what circumstances. Certainly, the individual phases of the moon depicted in the coat of arms have their very special interpretations, about which we can find more details in the fundamental work "Die Bilderschrift der Ariogermanen" by Guido von List.

---

μ

Rune yr, Irr, eur, Eibe, W-ybe. Letter Y. Numerical value 16

A sixteenth I speak, by bulky maiden, to awaken  
her desire and lust -.  
I bind the heart of the blissful woman, To  
me her desires turn.

The rune means error, confusion, reversal, negation, annihilation, overthrow, fall, then as a contrast, as an antithesis to man, woman, substance, evil.

μ  
yr

T  
man

As its shape shows, the Yr rune is the inverted, upside-down man rune; it symbolises the erring man, the upside-down world. Just as in real man all endeavour upward, so in the low man, the lowly man, everything is downward. It is the rune that creates confusion, error. Just as the man rune refers to the full moon, the yr rune μ refers to the changeability of its phases, to waxing and waning, also indicating the flexibility and pliability of the feminine. It therefore also refers to the bow made of pliable yew wood μ, also the rainbow, the laughter amidst the weeping. The rune name Eybe, which is also appropriate for her, has become the word VV-eybe, *woman*, by prefixing the double U. Thus the Yr rune or Eyben rune is the rune of the woman. The man rune points its arms upwards, the woman rune, in contrast, points them downwards. Just as the man is rooted in the spirit, so the woman, as his complement, as his equal in the material, is rooted in the "*Mehrerin*" nature, in *Mary*, the *Ma-(te)-ria*. This material world, represented by the feminine, transient, changeable, mutable, mortal, is the Maja, Maria, the "great deception", as the Indians called her, the seduction, the temptation, the beguilement, the confusion, the of all earthly-feminine,

material, in contrast to everything masculine-spiritual, divine, eternal.

This comparison means and does not intend to "degradation" of women, but is an outgrowth of the realisation of an eternal balance between two forces that can only solve their common task in unity. Man and woman are not "equal" and therefore cannot have "equal rights" and do not need any if each part comes to its natural primal right. They are different, but co-directed entities that are both connected, only one entity, perfect.

Another name for the rune is crow's foot, which cannot be derived solely from its shape, although no other reasons have yet been given.

The Yr or Eybe woman rune is also the rune of the night, because the woman is under the rhythm of the night star, the moon, with the 28 days of his menstrual cycle, his fertile cycle, while man experiences his rhythm in the 23-day orbit of the sun around himself. Therefore, just as the woman is subordinated to the moon, the man is astrologically subordinated to the sun: Ebb and flow in the blood of man! A decoction of yew leaves, yew tea, was prepared to destroy germinating life.

Incidentally, the Yr rune represents, without any evil connotation, the quite justified earthly-human, the active sensuality and sensuality of human nature that is inclined towards the earth. But as a warning sign of our time, as the flip side of the man-rune, the manas, the divine reason, it shows us the turning away from God and spirit, and thus becomes a sign of subversion, godlessness, gold mania and madness.

The world consists of opposites, of eternal polarities, of good and evil, yes and no! If the man, Manas, the reason, the Mannus and his "horn" of salvation, his salvation testimony are bent round, reversed, then the necessary consequence is upheaval. Everything that happens is based on the eternal change, on the lawful interaction of the polar forces. Thus the rune of man and the rune of woman complement each other creatively and in their union, as a sign of the judgement of the world, are the Wendeborn, which is very similar to the Hagall rune, but without the common intersection of the beams, thus not yet perfect in unity, but it promises the new ascent. So the rune teaches: Consider the end!



Reversible horn



Seich rod

The Yr rune shows the seiching man, which is why the rune is also called Seich-stab. Seich is not only the result of bodily metabolism, urine, but on a higher level the word means seed, seed, blessing. In this sense, we are seed bearers, germ bearers, sowers, as long as we inseminate, fertilise and enliven the earth. We are then Irmanen, Irmene, Armanen, Hermanen, the fertilisers, the Samanen, the Kim-bären, the germ bearers, who were the "Kimberen", the Garmanen, the Karmanen, who carry their karma, the Germanen.

The Wihinei, that is, the consecration, the Troy, the religion of our forefathers, did not teach a dark negation of life, which must ultimately bring all that is weak, ignoble, inauthentic, low and evil to dominion, but was a hymn of praise to the necessity, glory and merit of a life well lived. Nobody lied to people about an eternal paradise for pensioners after an earthly vale of tears, because people today are no longer able to create the kingdom of God, the kingdom of good, the kingdom of gods on earth. They knew from their self-responsibility from a self-created fate that no sins can be forgiven, but that every deed will somehow and at some point find its compensation, that nothing can be given to us even by grace, because the divine law of the preservation of power inevitably leads all unevenness to a just compensation. Just as nothing in the runic ring is coincidence and overdue, but everything is measure and number and therefore must and goal, so it also has its special meaning when the female rune is the 16th in the sacred canon of the Runic Futhark. The number 16 contains two words: six and ten, the first of which we have already recognised as an abbreviation for the sexus, the gender, on the personal level of the individual, of the person of skill, of the ability, which was introduced by the sixth, the Kaun or king rune. The second word, ten, now signifies the completion of the 10-01, the sum of the ten, the clan, in other words, the bloodline from which the individual, the expert, descends. Sixteen is therefore the sexus, the sex in its completion.

The female rune is the sixteenth rune. The woman is the bearer of the genetic material. The three beams of the Yr rune are also the roots of the world ash tree Yggdrasil, from which the seeds draw their nourishment.

## μ

suck. Here also sit the three nouns Urda, Werdandi, Skuld, the women of destiny, who work the fate of the entire human race according to the laws of the World Tree. Up to the "sixteen", the perfect procreation, up to the sixteen great-grandparents

the closer kinship, the clan, from which the hereditary dispositions are recognisably distributed. Even further than we can imagine, the knowledge and, in its pursuit, the order of blood relations among the ancients went, and we stand dumbfounded and bewildered before the fact that such knowledge, such ability, such order could be lost.

A period of reflection must allow us to experience this truth and determine us to look with reverence at such past achievements and to turn pale with fear and shame in the face of our own desolate neglect of what is most important, namely the offspring of true humanity.

We do not even know what a swamp we are living in, despite all the false splendour, and it is not even the worst testimony we can give ourselves that all this false splendour only serves the purpose of unbreeding, for man is dominated by the great instinct of love and procreation, but in the absence of guidance he does not know how to gather the immense forces in the bloodstream of a people, and he squanders them, wastes them, because a terrible diabolical power has blown into him that procreation is filth, and so it has indeed become filth. Every realisation of the world and of God demand of its followers that they take the procreation of human beings into their holy hat, into the "holy eight, that is, into infinity $\infty$ , because otherwise they will also lack spiritual procreation.

He who has covered bodily procreation with filth has long since also covered procreation in the spirit with his filth. You will recognise religions by their fruits. And their fruits are rotten and unfruitful. Jesus, the Asus, as the gardener of the great garden of mankind, which he was in the solar law of the ancients, will cause the unfruitful tree of man's confession to wither, just as he caused the unfruitful fig tree to wither. The fig symbolises the womb, but the fig leaf is the emblem of the moral figs!

The Yr-rune is also the symbol of the descending deity, of the Son of God going into the Ir-re, into the Ir-de, Er-de. We will only really understand this when we fully grasp the connection, namely the connection between the male rune and the female rune, as it finds its most perfect expression in the Hag-All. Then we will completely

## C

recognise what the rune of error is all about, with the going astray of God, but also of man, who as a spirit, as a part of God, as a "son of God" must go astray in this bodily life, that is, first *to* earth and then back *to* earth again, in order to complete a ring of life on the spiral of development that leads to ever higher rings, until he has found his goal in God again, from



which he, himself spirit and God, once went out with God. The birth and death of an entire world is one breath for God. One outbreath and the world becomes, one inbreath and the world passes away!

We have all become short-sighted in this world because we have all looked at things from close up, we have to get our eyes used to the wide, the vastness, then they will become healthy. Those who look into the distance also see the near, the near becomes wide, not narrow, and the wide becomes near. If we progress gradually, if we always approach our neighbour first, not the farthest, then we will recognise the transitions and not "love" where others want and should love, but if everyone loves *his* neighbour, then he first fulfils the law, but not in that one tries to love someone far away and thereby crushes his neighbour. In this commandment hangs the whole primordial law of nature.



Basel city coat of arms

The Yr-rune hardly ever appears in coats of arms, but is often bald, as in the "Baselerstecken" of the Basel city coat of arms.

---

‡ 5

## Rune eh, ehe, ehu. Letter E. Numerical value 17

A seventeenth I know, with wise law, Two lives  
in love to grasp -.  
And each is willing: no virgin woman will  
leave me lightly after this.

Eternal in Old German means lawful, therefore marriage = law, the law of nature. Then E-va means the Ehe-fa, the one created according to the law of nature, the one created from time immemorial, from ehe, the ehe-wige law of nature, in the eternal feminine, in Mary, in the Ma-te-ria, in the mother, the Mater, the matter, the "thing", namely the *Urd-Nornen-* Sache, the *primal thing*, which has been there since the Ur-da, the Norne. Eternity is the marital I-ness, that is, the I-legality, both above and below. The marriage rune represents the is-ness crossed out on the right with the bar life line.

rune, the true, the right rune, the right, the true, for *marriage*

┆

Is-rune

/

Bar-strich

means the *real*, Old Norse aett= sex, which is from "ehe"-da, the natural primal law of procreation through the right Is= I in marriage.

The rune thus signifies marriage in the sense of law and eternity; marital I-ness, the (spiritual) I in marital I-ness, the lawfulness. The marriage rune ‡ is the "marriage cross" that we upon ourselves, because in marriage the "crossing" is carried out between man and woman, which necessarily leads to a crucifixion in the body and in the spirit, but from which we also redeem ourselves again when we have recognised the meaning of the rune.

5

Ehu equus rune

In its other second form, the Ehu, the "horse", P 1= 5, the rune is again figuratively the signet of marriage, its emblem, so to speak. Two Laf runes, two life worlds, two ego waves, two ego wills, two souls, two pillars, two "pillars of humanity" join hands, the souls, the ropes for a shared journey through life with the ancestors' hard-won realisation of the law of marriage and eternity, which finds its effect in the procreation of man through the ages.

The marriage rune understands the law under the image of the horse. Marriage and horse are both legal concepts. The horse symbolises the rod, the wheel, the council, the law, the rita and, in a figurative sense, the ritaer, the knight, the rider, the judge. So we have the horse and rider hidden in the rune as a symbol of the life bond between two creatures working together. Leader and led, borne and bearer, man and woman, if we are not afraid of the comparison, two lives, two P 1 Laf runes united into one.

U	⚱
Distress rune	Marriage rune

If naut or necessity for God and man denotes the descent, the rebirth in a new human body, the fateful necessity, the nat-ur, the nat-ur-, the primal-natum, the primal-born, then the marriage rune represents the man who realises this measure or must fulfilled by God through his life, whom God therefore redeems. It is the true thief to whom the Son of God speaks, because he has gained the right realisation despite a failed life: "This very day you will be with me in paradise! In the marriage rune, God and man, man and woman have become one in the covenant of world law. This "Son of God and Son of Man" is able to grasp the fullness of creation, even the Father, the "Father". Marriage is the foundation of nationhood, which is why the concept of marriage became the concept of the law in general. According to an old legal formula, marriage is the Rau root, the legal root, the All-Raun root of the existence of the world as well as the existence of the divine on earth through the high race of Ario-Germanism. In the , the Rata-root, the Race-root we again encounter the symbol of the primordial ground of all creation, as the contemplation of the Hagall rune teaches us.

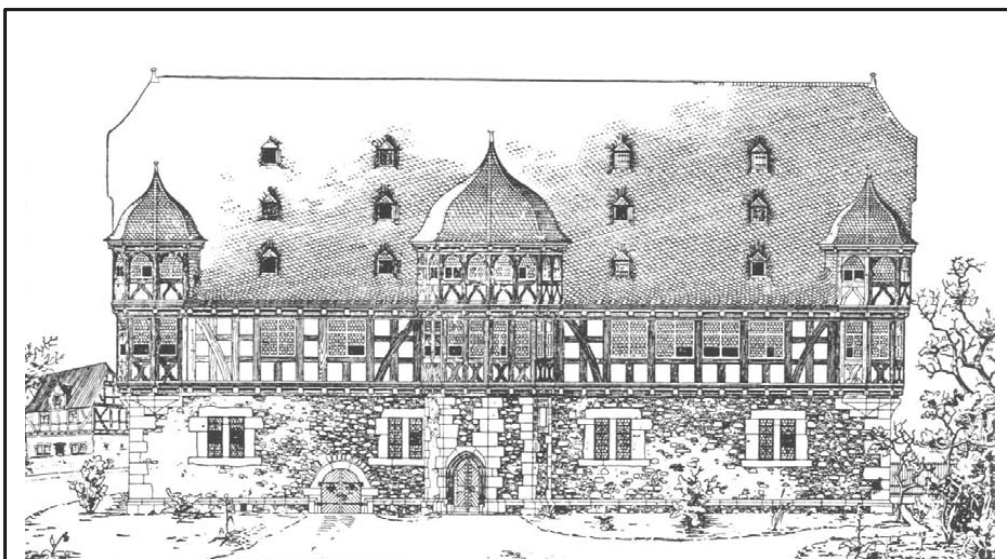
Marriage was sacred to our primordial ancestors because it was a primordial legal institution based on the "Rata", the direct advice of the deity, in which the law: Race = Causality finds its foundation. If one superimposes the marriage and distress rune, then

⚱	+	U	=	C
Marriage	+	Emergency	=	Hag-All-Rune
e		rune		

the Hag-all rune is created. The hag-all rune now has one slanting bar each, from the marriage rune and the distress rune, the bar or life bar of the marriage rune, which goes from the bottom left (woman, matter) to the top right (man and spirit), and the distress and death bar of the distress rune, which goes from the top right to the bottom left. The spirit must penetrate matter and thus transfigure the marriage. Its ultimate purpose lies in mutual perfection and interpenetration, not merely in the procreation of children. Children of defective, imperfect people are of little value, even if the real purpose of marriage is the child.

‡ Two congruent, matching angles touch at the intersection of the rune.

At the intersection of the marriage rune, two triangles touch each other with their points, forming two angles that are congruent, i.e. coincide with each other, a wonderfully convincing confirmation of our rune derivations from cosmic primordial grounds.



New Castle in Giessen (1530-1540)

The two marriage and emergency runes ‡ U are clearly arranged in a special way here. They are certainly not necessary here as supporting beams against lateral pressure, because the square beamwork already provides enough support, and the wall is framed on both sides and in the centre by the towers. The builder spoke freely to those in the know of the law of becoming and passing away, twice, that is, in time and in eternity.

As we have already shown with the *laf* rune, the rune also appears in the form of two *laf* or *life* runes facing each other, P 1= 5, which, when reversed, result in the Greek letter **Σ** and the Latin letter **E**, thus proving that we are not pursuing random gimmicks, but are moving on the ground of facts, on the primordial ground of world-law connections. In no symbol has the meaning of marriage as the effect of a primordial lawfulness ever been outlined and illuminated to such an extent as in the two symbols of the marriage rune. If the heroic man is drawn to the "eternal feminine", then the "eternal masculine", the spirit, will and must redeem the feminine.

This profound view of the sanctity of marriage in the sense of high breeding and pure breeding among the Germanic tribes confirmed at a relatively late date.

The Roman historian Tacitus writes the following about Germanic marriage in chapter 18 of "Germania":

"Nevertheless, they observe strict marital discipline and no other aspect of their customs is as praiseworthy. For almost alone of all the barbarians they are content with a single wife, with rare exceptions, in which it is not desire but the obligations of *rank* that make it desirable to enter into more than one marriage alliance. It is not the wife who brings a dowry to the husband, but the husband to the chosen one. The relatives are present and approve the gifts, not female finery and jewellery, but cattle, a harnessed horse, a strong spear with sword and shield. Through such gifts, the wife is acquired, who also a few pieces of armour from her side as a morning gift. According to their belief, this forms the strongest bond, the most sacred secret (the horse = *rotros*, the ash spear = *widhgeer*, the sword = *swart*, the shield = *child*= *Kind*), and the patron gods of the domestic hearth rule over it. The fact that women should also participate in heroic behaviour and in the vicissitudes of war is reminded by the customs of marriage. The housewife comes as a companion of toil and danger, who should tolerate and dare the same in peace as in war; this means the yoke of the oxen, the bridled horse. So shall she live, so shall she die; what she has received she must leave undefiled and in honour to her sons, who will pass it on to their daughters-in-law and through them to their grandchildren.

Ch. 19, Moral rigour and child blessing:

That is why they strictly observe the bounds of chaste custom, are not tempted by any displays, are not tempted and seduced by any banquets; secret correspondence is unknown to both sexes. Adultery is extremely rare in such a large nation, and the punishment meted out to the husband follows immediately: the offended husband chases her out of the house in the presence of her relatives, with her hair cut off and naked, and drives her through the village with canes. Shame revealed

finds no mercy; not beauty, youth or wealth procures a new husband for a fallen woman. For no one there laughs at vice, and to seduce or be seduced is not the spirit of the age. Respect those peoples where only virgins marry and where the hope and vow of a wife over once and for all. Thus they receive the husband, as it were, as a body and a life, since in truth they love the marriage (!), not the man. Limiting the number of children or killing one of the offspring is considered a crime, and good morals are more effective there than good laws elsewhere.

---"

"In truth, they love marriage." Does Tacitus not have the "law" in mind here, the primal law of nature that has an effect on marriage? His report also shows at this point that, despite some misunderstandings, his "Germania" is a reliable source.

The first version of the marriage rune appears even more frequently in coats of arms, as its ornamental value allowed it to be used for longer than some other runes.



Coat of arms of the Counts of Preysing

The second version of the marriage rune found its embodiment in the so-called wälschen Zinnen or crenellated walls. One such example is the coat of arms of the noble Counts of Preysing, already mentioned before the year 1000.

---

P X

Rune gibor, gi, ge, gifa, gea, geo. Letter G.  
Numerical value 18

Between the 17th and 18th verse of the runic song, the skald of the runic song, "Wotan", the divine poet, inserts an intermediate verse:

And are these sayings, O son of man, still  
unlearnable for a long time to come:  
Grasp them, experience  
them, use them, hear them,  
heal yourself, keep them!

This warning is followed by the eighteenth rune, the last rune of the Futhark:

I learn an eighteenth, but I would never let a  
woman or girl know it,  
For each one always knows his best alone, -  
That leads me to the end of the songs - The  
one, then, who lies in my arms As a  
conjugal wife and as a sister.

The rune is called Gea, geo= earth, but also gibor= giver, gift, God. It stands for the swastika, which was deliberately given incompletely in the gibor rune to prevent its misuse.

H H

In this form she is the four-footed one, Fyrfos, the fire-foot, the fire-producer. In the other form it represents the St Andrew's Cross, the

X

two woods laid crosswise, ask and embla, the first people, the hard wood, the ash, and the lime wood, the embla, the two, from

which, with the help of *the "Thridi"*, the *third*, the Try, the Tyr, namely the *turning*, the *four* arises, the *fyr*, the *fire* of life, the love.

The Giver-Gibor rune harbours the highest knowledge of which Wotan knows how to say: the primordial creation of the universe is known and conscious only to the conjugally connected spiritual and physical powers, the secret of constant procreation, constant life and constant death, i.e. the unbroken chain in the ring of eternal return.

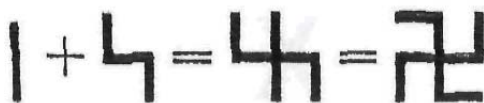
The Gibor rune is the mark of the crossing, the crucifixion, the painting, the *grinding*, the marriage of two forces that have their origin in the *One* Ground, Odhin, and want to return to the One that they find in the child. Words that carry this meaning are: *Bräuti-gam*, Gamma, the Greek letter G, Gammon = the celebration of the birth of Mohammed, Gamology, doctrine of marriage and wedding customs, Ga-mos = wedding, Genesis = creation, generation, generating, genial (spiritually begetting). Genital, Geer as phallic symbol.

Gibor means the giver and altar is the All-tyr, All-Zeus, All-ugner, hence the Vandalic name "Gibraltar". Gibor-al-tar is therefore a "Giver's altar", a place of painting and marriage where heavenly and earthly testimonies of the powers of procreation were given. God-Gibor is the giver and "Gea" is the receiver, the earth that gives back the gifts: Gefa, Gifa.

Har and Bar, Father and Son are one. But God and earth are also one, because everything earthly, including man, comes from God and will go to God. The ancient teaching recognises this: the inseparable connection between man and the Godhead. The rune calls out to us: Man, be one with God!

The spiritual ego, frozen in selfish overestimation of the intellect, which is never able to convey higher knowledge, has cut itself off from the divine primordial ground. Despite a far advanced individual realisation of nature, we trample all natural laws underfoot.

Rata= race is the origin of all culture. That is why the last line reads: "as a legitimate wife and as a sister". This is not to be understood here in the sense of the physical sister, although sibling marriages for the purpose of breeding common among our ancestors, a sign of the deep insight into the laws of heredity that we are only gradually recognising again, but at this point sister means the woman of the same species, the same race, the same rata and therefore the same "council" sprouted from the same Rau root, Allraun root.



Is rune      +      Sal rune      =      Gibor rune



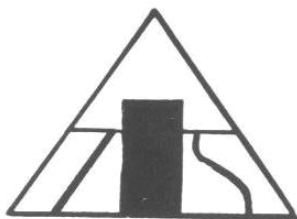
The Gibor rune is made up of the Is rune and the placed Sal or sig rune, meaning sal-is, the Sal-I, the salvation-I of the holy, the blessed, the saints. As a full sign, as a swastika, it is the original sign of the "Christos", the *Ha-ristos*, the Most Honourable, the First, and therefore also "first" and older than the later supposedly set for it

The "Christian" cross was turned by ignorant church ministers into the fatal and fatalistically inhibited sign of a barren, random religion. The pictorial writing and the symbolic language of the Holy Scriptures were no longer understood, which necessarily meant that the original Aryan religion on which Christianity was based was turned into its opposite.



The Geber-Gibor rune as a mark and St Andrew's cross has found many uses in this form in heraldry. In addition to the simple diagonal arrangement of its mal-bars in the shield space, it is also found under the image of a collar, two crossed spears or swords, occasionally also as the pure Gibor rune in the decoration of coats of arms. The swastika, where it is used openly or concealed, such as in the Maltese or St John's Cross, also belongs to the Gibor rune in terms of interpretation and meaning.

The single rune did not always remain the sole object of a coat of arms sign, but early on so-called binder runes appeared, several runes in multiple combinations, which often considerably disturbed the pure coat of arms image.

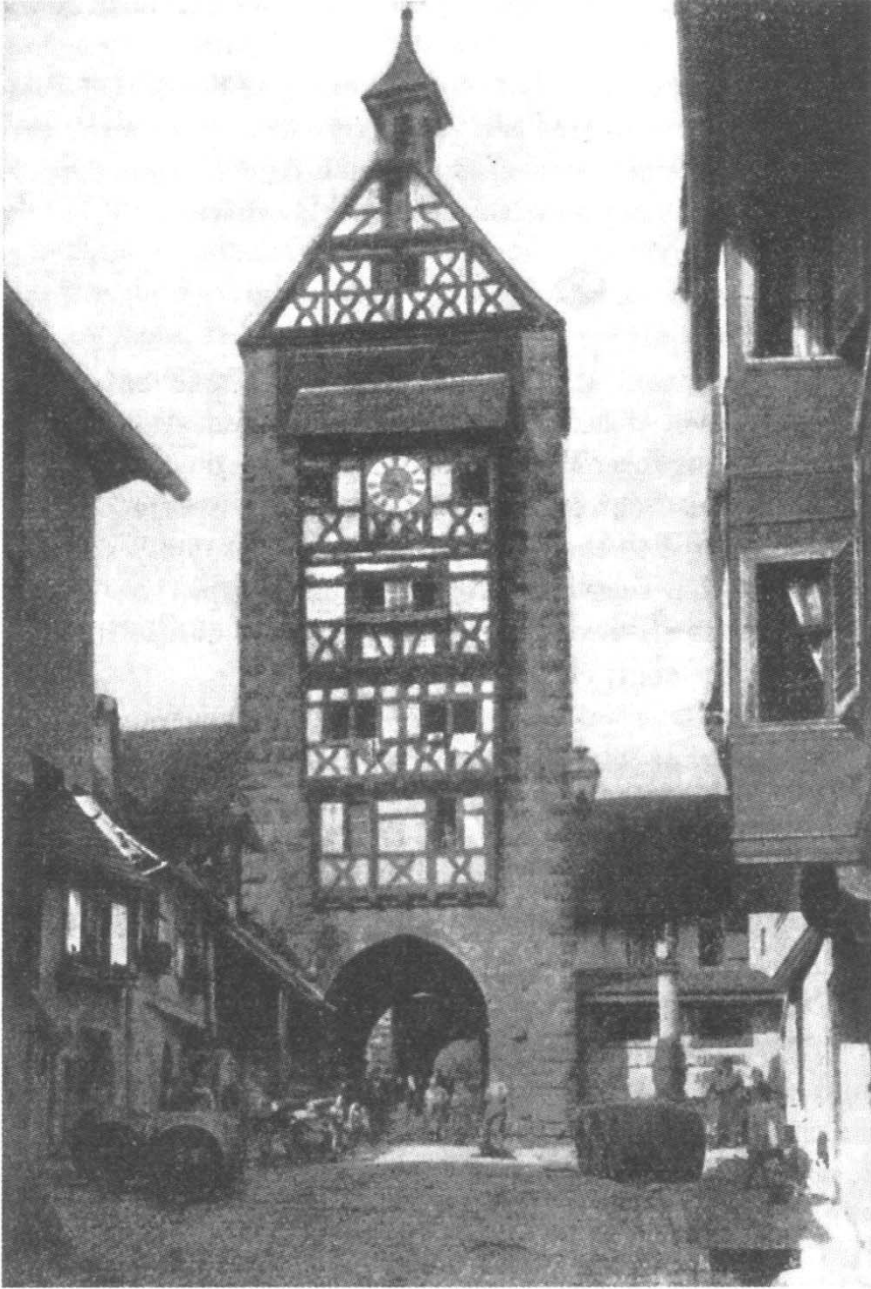


A very obvious use of the Gibor rune at at "Dolder" zureichenweier. Dolder is the dold, the head and still has this meaning in Alsace. *Heim-dold* in the Edda is the head of the world. The tower was therefore appropriately called the Dolder, because it towers over the entire old imperial town. It

dates back to 1291 and must therefore still speak a pure runic language. Almost the entire surface is inscribed with the Gibor= the giver, the rune of God

✕ which is also known as Fyrbock, *Feuer-bock*, Feuer-Gott, Lichtgott. Bog = slav. still god. Nevertheless, one might think that this is just an arbitrary decoration if the key had not been given by the master at the very top of the pediment. We see a short straight bar on the left and the slightly curved> sigh hook on the right, the two symbols that make up the gibor rune. No one can say that this is merely coincidental, that the one

beam straight and the other is curved. Because it disturbs the evenness sensitively. Nor can it be said that no straight beam available. With buildings like this one would have



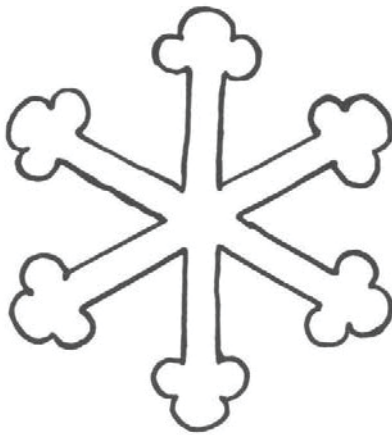
The "Dolder" at Reichen weier in Alsace

It would have taken a lot of effort to insert a straight bar if you wanted to. We often have to make such considerations on similar occasions in order to overhear the makers of the runic inscriptions at work. The many painted crosses in our case are merely symmetrical gibor runes. This is what the master builder wanted to tell the viewer when he placed a clear example of his rune at the top of the gable. He then placed eight gibor runes underneath, calling out to every observer, whether they understand it or not: "Respect God, the Giver!" This probably indicated that here in Reichenweiher (Rikewiher as the Alsations call it) sat a master of the "High Secret Eight", a ruler of the secret government so powerful over Germany, which ruled over emperors and kings and could bring them before its judgement seat. Only those who know this actual imperial leadership of the "High Secret Eight", who could put even the highest, if need be, in fear and banishment, understand many a dark and mysterious thing in the old history of the empire. The supreme female official was the "Secret Emperor", of whom there was always talk. In his time it is said to have been Walther von der Vogelweide. The fact of secret leadership has not changed to this day, only this office and the power has passed into hands that are not aware of the responsibility, have no divine authority and do not follow the right, but the last, the left, the unguided, the unguided.



XXIV.

HAG-ALL= ALL-HAG



## HAG-ALL= ALL-HAG

The World-Cohesion The  
World-Work-Masters  
Wood-Churches and Wood-  
Time Temper and Templar  
Krist created the ancient  
world of Ara-Hari  
Har-Haristos-Charistos  
Cal-va-ri  
The Jesus of Nazareth  
El Eli or el Shaddai?  
TIE: 318  
Agall-Hagall  
The Three-One Pythagoras  
Ichtys  
Ari-Uste-Nazareth  
Rata race  
Goths and Goths  
Galga-Halga  
Chrismon-Chiron  
The Round Table of King Arthur  
The Mathematical Grail  
Inri-Indri-Indra  
Hag-All and Ray-Cross  
The All-Raune  
Rune laying

---

## XXIV.

HAG-ALL= ALL-HAG

C H

Salvation rune Hagal, halga (holy), Galga, Gilg (lily).  
Letter H. Numerical value 7

### WORLD COHESION

I learn a seventh, the hall blazes with  
fire around the bank and comrades;  
However wide it burns, I banish the embers as  
soon as I sing the magic song.

The rune Hagal is hiero-glyphically = "*holy-written*", figuratively the All-Hag, the *All-encompassing*, the World-All, Allah il Allah, Wal-Hall, the God-All, the One-All, the Man-All, Man-All, Man-All. In the daemonium also called hail, represented by the rune✱, it denotes death, destruction, also air, wind. The Hagall rune represents the world cross, with the radix, the root, the hub in the centre, at the intersection of its legs, in which the world turns on its axis, both spiritually and physically. As a microcosm, a small world, it represents the human being, as a macrocosm, a large world, the universe in its greatest conceivable extent. As the meaning, inner image and reflection of man, it is the extent of his physical and spiritual ego boundary. If "great" is understood in the sense of valuable, spiritually significant, then it is man in general, the perfect man, the macrocosm, the great world itself.

✱

On the parchment of the Wessobrunn Prayer, it appears in place of the Ga syllable, the God syllable, as an obviously sacred sign within the other small Latin script.

It leads from the I-threshold of the individual up to the We, from the We to the people, from the people to the world, from the world to God, to the cause of all being. Thus the Hagall rune is the human rune in particular, the Adam rune, Adam, the androgyne, the two-one-genders. "And he created them male and female", that is, in one. Doubled,  $2 \times 6$  legs, it results in the twelve-part zodiac, divided equally into male and female signs, into positive, centripetal (spermatozoa) and negative, centrifugal (mother's egg) forces.

And indeed, as we already know, the Hagall rune also consists of the male rune T and its inversion, the W-Eybe rune, female rune or Yr rune  $\mu$ . In its opposites, it also contains spirit-man, material-woman, the perfect symbol of the male-female nature of the cosmos and of humanity. The Hag-All is the framework of our human body, its dwelling with all polarities, macrocosm and microcosm, as above so below: Embrace the universe and nurture it within you and you will rule the universe!

The Hagall rune consists of the Is rune and the painting cross, the marriage cross, I X, i.e. the I, the human being, is married to the world, has taken the cross upon himself through his birth into this world. I+ X = ~~X~~

The Hagall rune still adorns thousands of houses in town and country as an ornamental anchor, as a wall anchor. This anchor is called the "Man", the "Mandl". An almond egg has 15 units. The man rune, which represents a "Mandl" T in the silhouette, has the numerical value 15 and is also in the 15th position in the rune futhark. The sum of 15 is  $1 + 5 = 6$ , i.e. the six, the sexus, the gender.

However, as we know, the Man-Mannus or human race is symbolised by the Hag-All, the rune of humanity with its 6 ends and the one spiritual centre that elevates it to the sevenfold, to the divine.

For in spite of all summation and multiplication, there still remains a spiritual, imponderable, invisible centre in all material things: this is the most conclusive "proof of God"!

Who dares to doubt the inner connection of all these things and the originality of all runic knowledge!

This decorative anchor in the form of the Hag-All rune has been called the "German Man" in the carpenters' guild for centuries, which we can also equate with Der Mensch.

## THE WORLD MASTERS

The father of Jesus, the Asus, the "Christ", was a "carpenter", just like the father of the Indian Christ Christna, and thus belonged to the guild of divine world builders, who built the "G e r ü s t", dialectally



" G r i s t ", i.e. the " K r i s t " created for the construction of the world. Those who are surprised at this derivation do not take into account that all concepts and symbols can be interpreted and derived from the German language, for the German language is the closest to the original Aryan language as the oldest daughter language. The *framework* is therefore the *Grist*, dialectally, or the *Krist*, namely the *Krist-All*, the crystal, from which

"everything is made" in the cosmos.

The "Bau-Grist", the building scaffolding, has always been filled by the "Masons" with "stones", that is, in the secret language, with men, with cubes, more or less perfect. From this it follows that the Freemasons of all degrees are always only second in the art of man- and world-building, spiritually and materially, that the "Carpenters" stood above them in all *Fa-ch-work*, that is, Fa-work of the *Fa-rune*, the *Fa-rones*, the *Pha-ra-ons*, the *Bar-ons*, in all procreative work, for the Fa-rune is the procreative rune. The "carpenters" have long since gone into hiding, but they are preparing to emerge again from the "Kepheus", the Kyp-hus, the Kyffhäuser, when the ravens no longer fly around the mountain, the salvage, the concealment. Then they will take up their duties again.

The main, best and noblest part of the world's architecture, however, is human architecture, and long ago the leaders of mankind devoted themselves to this high art with holy zeal and beautiful success.

We are now touching on the final connections and would like to use a word equation to explain these allusions in more detail. The carpenter is still called the Timmermann in northern Germany and is often still spelt like this in proper names. The double M indicates that a B or P has dropped out. The word was originally *Timbermann*. Timp, Temb and Temp, however, belong to the stems *tempus*, *tempo*, (lat.) *time* (English); *timi* in the Edda language. "*Tid*" is Old Norse for time and worship!

The Timmermann, the Tempermann is therefore the time man, the time (measuring) man at the "scaffolding" clock, at the Krist-Ur, the primal scaffolding, is the primal crystal of the world circle, the sun circle. He built the astronomical scaffolding for measuring time from wood or stone. The Macon (French), the Mason (English), the Massonnier, the mason, is also the "knife", and as an Egyptian priest is still called the Permesser, Permasson, the Pyrmesser, (Pyr = fire), the fire knife, the light knife and thus shows the relationship with the Timmer-, the *Timber-*, the *Temper-*, the *temple man*. This us to the word "*temple*", which was and is a temple, a time-measuring building. Templum is the consecrated open space in which time was measured on pillars and posts. The "consecrated" room was generally called the *temple*, even when it was no longer used exclusively for measuring time and the arrangement of the columns was based on other aspects.

was orientated towards. However, "*space*" is the basic word for the many Roma places of worship, of which "sacred Rome" on the Tiber, the sacred space, was just one.

In the syllable tem, zem, there is also the term for tame and bridle, fence!

But that the temple originated from the old tempus places, the stone and log circles, like Stonehenge and a thousand others, there is no doubt about it, which is why the earliest form of the temple always remained the *round building* or the *octagon*, the compass rose, as the oldest churches in the north still show.

*Tembe* is the name of a square hut shape common in East Africa. Don't think this is too far-fetched. We are only just beginning to understand all the linguistic contexts on earth. You just have to have the courage to listen, your ears will be full after listening to the meaningful murmur of the languages.

The "carpenters", Timmer-Temper-Tempel people, are therefore the The "master builder of the world" in all religions and a carpenter is always the spiritual father of a "Christ", a Krist-All scaffold and the many "heavenly scaffolds" transferred to the earth, primal scaffolds, primal crates for measuring time, the "time", the "tempus", the "tempos", the "timi". We know that the early wooden cathedrals were built by carpenters and the stone cathedrals by the masons of the old secret building huts according to ancient rules and were in the service of the light, the sun. The churches were all still "orientated". The Kristus doctrine is a solar doctrine, the Krist-All is the All-Krist, the All-"framework"! Just listen carefully, it is already right!

## WOOD CHURCHES AND WOOD TIME

The old wooden churches and halls had beams arranged according to runes, which in turn were related to the time measure, so the position of the carpentry trade to this day is the most noble, which has still most faithfully preserved the old customs, albeit long since misunderstood, mixed and blurred.

The spiritual vision of the seer can very well shape the image of the past into a clear mirror of reality, even if the news flows sparsely due to a lack of paper documents.

If almost nothing of the ancient art of building has come down to us, it is because in those days people built almost exclusively with wood. However, the ancients understood how to build in stone in the most excellent way, not for lack of craftsmanship, but because the abundance of wood in the country recommended this building material of its own accord, and because there were also cultic reasons in favour of it, with wood the sacred cathedral of the forest in living and

to recreate places of worship. And indeed, all temple and church buildings have remained fossilised forests to this day. The impression of walking through the forest between huge trunks is conveyed by



Wooden post from the Öseberg find

the marvellous Romanesque and Gothic buildings of the Aryan spirit. In the wafting of the forest one could hear the forest, that is, the control of the divine powers.

Wood is more suitable for buildings for people and places of worship because the fibre and grain of the wood resonates more finely and willingly with the subtle flows of energy in nature, for example with the waves of sound. It has been completely forgotten that before, alongside and after the so-called stone, bronze and iron ages, there has always a highly developed wood age, which contributed significantly to the expression of human creative power.

If you want to get an idea of the craftsmanship of the ancients, remember the few old wooden houses in our small towns, the remains of excavated Viking ships and the bronze, iron and gold finds, weapons and implements in the vast expanse of Germany from those days, which in terms of true artistic ability were in no way inferior to ours, and in many respects perhaps surpassed them. If we can believe the Roman Tacitus - and we can, because the opponent's praise weighs twice as much - our ancestors stood far above his own people in moral terms.

We can recognise that they were also mentally and physically superior by the fact that the Nordic peoples still lead the way in all areas of morality, skill and knowledge. Our forefathers were on average stately figures of 6 to 7 feet, which today makes them between 1.80 and 2 metres tall, but not chunky lumps, but well-built and well-born figures with noble, long heads. And it is reasonable to assume that a tall, beautiful and noble body also a tall, beautiful and noble soul. It would be a good thing if we were to orientate our badly neglected human breeding more towards the old tribe again.

The first rows of columns of the Greeks were also made of tree trunks, a legacy of their Nordic homeland, where they remained faithful to living wood as a building material for internal and external reasons. And in Franconia in particular, the rich tradition of half-timbered houses shows the art, majesty and cosiness with which people knew how to build. Travellers in the early Middle Ages from southern countries, where for climatic and economic reasons people had long since switched exclusively to stone construction, still speak of this with admiration. The few remaining wooden churches in Sweden and Norway still give an idea of the splendour of the old wooden buildings. Just as the half-timbering of old houses still occasionally shows runic arrangements in its gables for those in the know, so the entire timberwork of the simple dwelling house and especially of the ecclesiastical and secular hall buildings was carpentered as a celestial circle in runes, arranged around a supporting centre beam, which represents the celestial axis, the Irmin pillar, around which the circle of stars revolves. Yes, often the

The trunk of a living giant tree is used to remain in deep connection with the growing, flowing power of the earth and its creatures.

Long before the first stone "Romanesque" churches were built in Germany, they were replaced by marvellous wooden buildings, which perhaps best preserved as models in the Norwegian stave churches. You can still clearly recognise in the early

"Romanesque" stone buildings, as one made a futile effort to transfer the art of wood carving to the more brittle stone. Much had to be simplified and left out completely that could not be depicted in stone. As a result, only sparse remnants of the Nordic-Aryan symbolism have been preserved in the stone, whereas the wooden buildings had a greater abundance of it. These representations from the old Aryan knowledge of "Troy", faithfulness, "truth" (English) = truth and faith will have become unbearable for the church, and it is strange that not one of the wooden domes, in whose place the Gothic and Romanesque stone buildings stand today, has survived, but that they were all destroyed "by fire".

Deeply darkened in the wood, the Nordic churches stand there with their triple staggered roofs, proclaiming the "Dreie", the "Treue", the "Troja", clearly recognisable in their vivid forms as the models even of the Chinese temples, for one cannot make the derivation the other way round, but one would have done so long ago anyway if one had paid any attention at all to such obvious things as Nordic magnificent wooden churches. However, the fact that Aryan peoples ruled the great empire of the centre of the East until the late Middle Ages is a historical fact.

It is the triple crown, the tiara, the "triara" of the Atlantic papa-father, the "pope", which confronts us in the three stepped roofs with the peculiarly formed shingles. A colonnade in the "Romanesque" style runs around the building, the one with more Fug the "Nordic", the Germanic, because he only came to the south of Italy and France in the company of the Nordic conquerors.

Powerful, adventurous *dragon heads*, threateningly opening their jaws, crown the multi-faceted roof edges.

"Tracht", the "Trachtung", the "Draugh-ung", the rotation, indicating the *trinity*, like the "dragon" heads of the Viking ship, to which they seem more appropriate than to a tame Christian church. And these stave churches, i.e. the Staf, Stuf, Staufen churches, which arose from the same spirit as the triple stepped and Staufen mountains from the Atlantean-Aryan heritage, actually look more like "pagan" temples. The *Timmer people*, the *temperance people*, were still able to demonstrate their skills and knowledge on them, as the "free masons" later did on the stone buildings. As a legacy from pre-Christian times, of purely Germanic design, the





Wooden church in Norway

Stave churches, like the early Romanesque churches, were circular, centralised buildings. I can only think of Aachen and Ottmarsheim among many other examples. The side aisles here are still built around the

The centre aisle almost square.

These stave churches are supreme achievements in the art of timber construction, which was already in full bloom around the year 1000, the "introduction" of Christianity. It is therefore impossible to fib about Christian influence here, for once, and it is therefore best to remain silent. However, because its existence cannot and must not be explained by the simple fact of the superiority of the race, spirit and culture of ancient Germania, an attempt has been made to explain it as a to explain "a unique phenomenon with no connection to the past", i.e. to cover up its origin, its characteristic.

The matter is very simple. In the north, the old art of timber construction has survived longer than in the Germanic south, where stone generally took the place of the much more suitable wood much earlier and the carpenters and carpenters had to give way to the masons.

Expert examinations of the stave churches have shown that they are true marvels of timber construction. Apart from the stone foundation walls, the stave church is made entirely of wood and there is not a single nail in the wood! Only the columns of the outer galleries, which appear to have been added later, have wooden nails. All the connections are made by rebates, grooves and bungs. The building is therefore remarkably strong and has great resilience and resilience, which gives you a wonderful feeling when you are in a stave church like this in a strong storm.

Today there are still around thirty stave churches in Norway, all of which are around eight hundred years old. Incidentally, they the same layout as the later stone churches modelled on them: Nave, aisle, aisle, choir and apse.

A runic meaning seems to me to lie in the different arrangement of the beams in the usual old Nordic house construction and the stave churches. The "staves" of the churches, made of logs, are vertical, whereas the logs of the house walls are horizontal. The position of the sacred, "spiritual" rune staves is always vertical, upright, while the position of the secular, demonised rune staves is horizontal. The temple building serves the spirit, the connection with the celestial, the paternal, the dwelling house with the material, the earth, the connection with the maternal, Is- and Sie- rune: I - =**+** .

From the fact of this difference one wanted to have established, that Norway's wooden churches have no connection with the past, as the houses were built in a completely different way. That's the way they work!

It is madness and method, both. For the spread of delusion, as if we were nowhere spiritually and spatially at home, is intentional and has turned all *Aryan* people into *n-arrative* people, from Manen T into  $\mu$  lunatics.

## TEMPER AND TEMPLAR

The tradition passed from the *Temper* and *Templar men* to the *Templars* of the *Templar Order*, who then passed it on to the spiritual and secular building lodges, the later Freemason-Lauben lodges. However, because the Zimmer, Timmer and Temper work had long since ceased to be the most important, their tradition became less important and the "*Frei-Zimmerer*" were completely supplanted by the "*Frei-Maurer*" and merged into their ranks.

The church accused the "Templars" of degeneracy. The opposite is the truth. They practised bodily and spiritual high breeding. That is why they were the target of Rome's uncultivating power with their intention of world-manipulation, which is also a world-consumption, a world-devouring, i.e. a consumption of the world.

"manger", a thorn in the side. The old temples with their strange facilities, which can only have been handed down to us misunderstood and misinterpreted - names such as "carp ponds" and "washrooms", for example, must not be taken literally - were the schools of salvation and places of salvation of Aryan wisdom. The Church, which has always been devoted to the lowest idolatry of all idolatry, accused the Templars of blasphemy. It thus found the pretext to exterminate the order and its followers, who were a last mainstay of the Aryan-Nordic tradition for the Church, and destroyed the nobles of the first generations of Germanic descent in the Romanic countries.

The history of the Templars and their secret will be solved with the runic key, like all other seemingly lost, buried spiritual treasures of sacred revelation from Aryan blood.

It was of no use to the Church to kill the body in millions of cases, the spirit lived on, even if it had to skip a few generations in the body, so thoroughly had the Church allowed the noble blood to flow. It did not take the time to convert the alleged servants of the devil to understanding according to Christian precept, but instead used the murderous hand of the most Christian King Philip IV of France for one of its greatest of countless misdeeds.

The lords of the temple kept the secret. Even the torture of the last Grand Master Bernard of Molay in 1313 brought forth nothing but his confession of the highest truth. The fact that they knew more than the Church, that they still had access to the ancient secret of the art of building the world and mankind, was atoned for by countless people with their blood. No conception of the doctrine of salvation, which Rome had abused, was too low for her not to have cherished and approved, and Rome's sanctification is not harmed if the Negro peoples make a more desolate popery of the Aryan heritage than she herself does, but this Church has never endured it and has persecuted as her worst enemy anyone who has higher things to offer.





The image stone of Hornhausen (Oschersleben district)

The image stone from Hornhausen near Oschersleben depicts a figure of Wotans on horseback. It is irrelevant whether it is the god himself or the dead hero who was buried here. The similarity of the image was avoided because people were still living too much in the essentials. The fact that every warrior endeavoured to resemble a Wotan relieves us of such questions. Moreover, he also bears the Hagall rune in the celestial round of the shield, the rond, and is thus sufficiently authenticated. The pictorial work demonstrates a stylistic will on a par with the Egyptian and early Greek. What matters is not an unspiritual naturalism, which celebrated its cheap triumphs precisely in all times of decline and was always the yardstick for the unspiritual and artless condition of its eager admirers.

and more profound, at least more than she herself is able to see in it.

The Templars are the Temple-Irons, the Temple-I-ses, the Temple-Iches, the "Templ-I". We only need to read this large English "egg" as "I", or even better as the rune *Is*, and we have origin and meaning of the word Templ-I-sen or Temple-Iron. The French Templois, from which it is said to be derived, is also just the same form of Templo-Is.

It makes no effort to illuminate some other words related to "*temp*" in this context. In the "*tam-tam*", a measure of time to which the "*tam*"-bourin is beaten, we have rhythms to which one "*tamste*" = danced in the *templum*, namely the star dance in the sun-race-course. The tam-bour and the *tam-bour* major with his staff, which represents the world ash tree with the earth apple below and the eagle, the solar aar above, have also been part of this triumphal dance, the tri-um-pol dance in the temple circle, since time immemorial, just like the Thyrsos staff, the Tyr-Asen staff.

Triumph dissolves into the words "tri-um-po" or tre(k) um po(l), which means: "I turn (*tre-ke*, pull) around the pole." Pfahl, Pohl is village, square, sanctuary, fortified place, from which "Pfahlbürger" comes. In the triumphal procession, in the tri-um-pol procession, all processions, festival processions and processions still move around the pole, the centre. The procession is still called the "Heiltum!"

The Greek *tympanum* refers to a hand drum, or the eardrum in general.

The *timbre* (French), the bright sound and singing of the human voice quivering in high joy, is right for this. The *cymbals* are struck to this.

Another series of words is connected with the "*templum*" as the consecrated space. Firstly there is the *timbal*, the *timbalo*, the mound, the heap that was vaulted over the dead, under which they await resurrection in time and in eternity, in the French "*tim*"-cime-tiere, the cemetery. Then the tumulus follows closely related.

The *tumulus* (Latin)= burial mound is the same as the *tat*, *dum*, *dome*. The *cathedrals* are built on old *temple sites*, places of judgement. *Dom* is still attested in Old Norse in this sense by the words for judge and judgement= *doma*. Dom-stadt in the Edda means place of judgement, court of law, dom-stoil is the *cathedral chair*, the court chair. Judges are still called "Stuhl-Richter" in German Transylvania. The Celtic ending for place names has come down to us as "*dunum*", *Thun*, *town*. *Noa-tun*, the city of Noah in the Edda, is also a name for a temple site. *Dom*, *tum* is also the spiritual place, the possession of a term, as for example in the words *Weis-tum*, *König-tum*, English: *king-dom*. In the

In contrast to the *dominus*, the lord, is the *dum-me*, the dum-be, the dum-pfe.

Above the old stone circles, the old places of the *Zimmer-Timmer* people, the Gothic cathedrals tower today, built from the same light-striving spirit in contrast to the dark power of the commissioning church. Thus the *Timmer, Timber, Temper*, Temple-people of the old teachings have never actually left the places of their activity, even if much has changed in the course of time, of the millennia; they may often have changed names, their garb before the public, but they spoke and still speak to us with the rushing speech of their language of signs and symbols in vibrating chords of stone.

"*Carpenters*" are still the ones who built the spiritual structure of the old doctrine.

to a space-dissolving *dimensional* and ornamental work, which in its proportions is subject to triangulation, to dissolution in the trinity, to the eternal memory of the three, of faithfulness, of Troy, which rises again in everyone who, purified and pure of heart, opens himself to the singing and walking, to the silent music of these columns, vaults and arches.

The "*temple iron*", the "*temple iron*" will one day soon, one day "early days" will rise again from the tombs which they dug for themselves for earthly rest, and claim their office when the time, the "*tempus*" is fulfilled, when the temple of "Solomon in Jerusalem", that is, when the heavenly dome of Salman in Ur-sal-hem, the man of salvation, is rebuilt in the Ur-Sal-Heim of Aryan wisdom.

The name "*tympanum*" for the arched field above the Romanesque church doors is also important in this context. The word also alludes to the *tympel, temple*. The *tympanum* usually bears relief depictions of such ancient design that an explanation from a Christian point of view is difficult and has therefore rarely been attempted. I refer to the still unknown tympanum of the castle church in Pforzheim or to the tympanum in the centre pediment of the main door of the old Romanesque cathedral of Chartres, where the

"*Christ*" of the *eternal return*, i.e. the daily return, still in the sense of a cosmic creative force, takes hold of the world in the form of a sphere.

We are touching here on ancient connections between the East and the West, and we shall see that we have the West, in further pursuit of the facts of the North, to thank for the primordial Crystal All thought.

## KRIST CREATED THE ANCIENT WORLD

", frozen Christ!" What else can the words of the singer from the deepest unconscious poetic vision of truth, which is a vision of Aar, a vision of the sun, mean than that from the "frozen", inanimate crystal the animate Krist-All, the All-Christ, should blossom in the world of men.

In Hamburg, the fair, which usually takes place on old court days, is called Dom.

An old runic song from Norway harbours certain basic pre-"Christian" wisdom under a seemingly playful guise. Each of the runes is accompanied by two short lines. The name of the rune is always replaced by the symbol itself.

The verse that deals with the Hagall rune reads:

C (Hag-All) *er Kalduster Korna*  
*Kristr skop haeimenn forna*

That literally means:

C (Hag-All) is the coldest grain,  
 Krist created the distant (previous)  
 world.

The word *forna*, which means old, former, firm, distant in the temporal sense, clearly points to the pre-Christian world. The rune C Hag-All and the Kristus, the Krist-All, are completely equated here. In one of its variations, the Hag-All rune also bears the name of the "turning horn".



Turning horn

"Grain" should therefore be replaced by "horn", procreation, creation. Then we would have revealed the mystical meaning of these strange lines. If, however, we have to read Quorn instead of Korn, then Hagall would be characterised as the core of life.

We recognised the Hag-All as a *Krist-All*, the All-Hag as an *All-Krist*. The All-Rune, the All-Rune, the Asenhaupt, the God- and Man-Rune, the Man, the Manas, Indian = divine reason, we learnt to know as the symbol of the Krist, the Krist-All-Is- ation law, spiritual and physical, in the All, in the cosmos, in the universe,

in outer space. *Krist-All-Is*, however, literally means the *Krist-All-I!* The *Krist* is the scaffolding, in dialect the *Grist* of the world. The *Krist-All is the* scaffolding-All of the carpenter's son, the son of the master builder of the world, who is the sun, the son, the scaffolding of his world. The universe vibrates around him and receives life and movement from him.

## ARA-HARI

The *Aar*, the eagle, is the symbol of the sun, the *Ar-ier*, i.e. the sun man as well. AR-I-AR dissolves runically into AR= sun, I= IS, i.e. the Is-, the I-rune and again AR, but now not as sun, but as Ar-tha = earth. In Aare, the ground on which the Ar-ian builds is still divided today. This AR-I-AR shows us in the written image the I, the Is- or I-rune, the "I" thus placed between the sun and the earth. It consciously experiences its spiritual eternity during embodiment, clamped between earth and sun.

AR-I-AR, written with runes

1 | Þ

brings us closer to the mystery of the Son of Man and the Son of God.

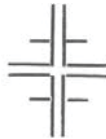
C 1 ʼ à Þ

We write the Hag-All rune in front of us and remove the centre axis. Then we attach the remaining four arms in their original position to the centre axis, which is placed four times individually. We realise that the AR 1 rune swings four times around the Hag-All, arranged in a circle, so to speak. These four AR runes could be read as AR-AR-AR-AR!

However, we can also stand the runes upright and give them the right direction as in the Futhark:

1 1 1 1

This is done quite casually, for example in the gymnastics monogram, the resolution of the four Fs: "Frisch, Fromm, Fröhlich, Frei!", which incidentally also have a deeper Armanian explanation.



The runes were written as inconsistently as any other script. For example, we read the Ar rune on old artefacts as 1 on one occasion and Þ on another.

The runes were written both right- and left-handed, occasionally also from top to bottom, like Chinese or other foreign scripts.

Our arrangement is therefore by no means artificial or forced, but is entirely based on the law of runic writing.

Since the Hag-All rune, as we have been able to demonstrate sufficiently and satisfactorily, is the actual sun sign, the AR, it is not surprising that we can extract this syllable AR, which means sun, four times from its shape. The H, the breath sound, the main sound of this seal also clearly in the overall picture of the Hag-All rune, as does the Is-, the I- in its vertical axis.

H            I  
C            I

Rune, as the axis of the world, as the "God" Christ and the "man" Christ on the painted cross, which signifies the world.

If we add the sounds of the Hag-All and Is runes, H and I, to the four Ar runes, we get a series of sounds that we also want to pronounce aloud:

AR        -AR        -AR        -AR    -    H    -    I.  
1        1        1        1        C        I = C

Through partial contraction and rearrangement of these runic sounds we obtain a word that pronounces the seven-runed, seven-rounded name of the Most High God according to the Aryan doctrine:

ARAHARI

The sacred name of God, the Most High, thus appears to us in the figurative radiant form of the Hag allrune,

ARAHARI

against.

C

Here the individual runes appear to be put together again. If we now add a runic bar, as shown in the drawing, we obtain the runic archetype of the well-known symbol that the church called the Monogram of Christ".

Č = X+ P Pard rune, a part of the B bar rune  
(Part = part!)

This sign is made up of the painted cross, which signifies the world, and the Pard or Son rune, which consists of half of a Bar or Mother rune, as the drawing shows. So the "Son of God" is hanging on the cross here. Later, the Pard rune was drawn like this,



This gave rise to the peculiarly "Christian" form of the "monogram of Christ", which, however, appeared on a Ptolemaic coin several centuries before Christ.

This "monogram of Christ" reveals itself at first sight as the figure of a stylised eagle, the Aar, the sun, and if proof of the Aryan origin of this sign is still needed, the coin of Ptolemy III from 300 B.C. illustrated on page 564 shows with all desirable clarity that the Hag-All sign actually represents the Aar, for an eagle has been added for interpretation, as if on purpose. Since all these explanations can only be given with the German word equation Aar = sun, all objections to our derivations are probably self-defeating.

## HARI-HARISTOS-CHARISTOS

The aar is the symbol of the sun, the "sun" *god*, and therefore also the symbol of Christ, *the "son" of God*. *Aar*, reinforced as *Haar* or *Hari*, means the *high one* in the old language of the north, the Aryans. ARAHARI then means "High Sun" or the Sun-High, as an expression of the Highest, the Godhead itself. Just as we recognised in the two times three holy signs of the Hag-All the trinity of God the Father, Son and Holy Spirit and the many innumerable trinities such as Wotan, Wili and Weh or Urda, Werdandi and Skuld, so to the ancient Aryan Indians this sign and the word "*Harahari*" was the union of Vishnu, Krishna and Siva in one person. We shall now see that the sacred name of God has hardly changed among the many peoples who have adopted it. The two syllables *Hari*, however, in Indian as in the language of the Edda, meant the "High One" and in the North were attributed to the All-Father, the All-Procreator, in India to the father of the gods, Indra, but also to the three gods Vishnu, Krishna and Siva as individual names. *Hari*, i.e. Aar, was also the name of the sun steed of the Indian sun god Surya, which is described in the Edda as the eight-footed *wind* steed of Sleipner Wotan.



appears concealed. The *sun* rose, the eight-petalled compass *rose*, is another related symbol of the sun, actually of the sun spirit.

In all languages of the ancient Aryan cultures, the term for the sun, for the divine in general, was then derived from *Har*, Aryan for high, *Aar*=sun. Thus *Hari* in Hebrew became *Heres* meaning sun and "*Or*" (*Aar*=sun) meaning light. Among the Arabs, the word became *Haris*, meaning sustainer. But who sustains everything if not the sun! In Egyptian it is *Horus*, the young sun god, or Hora = the "Aurora", the humanised morning sun.

In Greek mythology, the sister of Zeus, *Hera*, to whom she is united in "holy matrimony", bears the name of "*Har*".

The Greeks now pronounced the H as Ch, as is often still the case today in certain dialects of the Aryan language, for example in Swiss German, i.e. Hari or Haris as Chari or Charis and finally with a further abbreviation as "Chris". This word in turn has the meaning of Hervorbringer, Verfertiger, which is the main characteristic of the sun. But the "CHRIS"-T-All is also a creator and moulding agent in the world of thoughts and bodies, as we have been able to demonstrate sufficiently.

We therefore need not be surprised that the word charis takes us a step further in recognising its profound meaning, if we have the courage to draw certain conclusions.

Haris or charis is the high and therefore also the good. However, *goodness* always has the quality of *goodness* in both respects, as goodness of the soul and goodness of the substance. God is goodness, because God comes from good. Thus from *haris* or *charis*, the high, the good, also results goodness, *caritas*.

Haris and Charis are the highest and kindest of the "Haristos" and "Caritas".

In the old religious orders, which originate from the Aryan religion of the sun, as the word "Or"-den already indicates, goodness, kindness and charity were praised and practised as the highest virtue.

In order to bring the consideration to a conclusion, it should be stated that from this term and name Hari, this positive *Hari*= the High, the superlative *Haristos*= the Highest is created.

Haristos, Charistos, in Greek, was ground down to Christos and found its rigid, misunderstood form in the Latin "Christus". But we have already shown that in *Hari* our German *Herr*, Har, Ar, Er, Erster, Hehrster is quite natural for anyone who has ears to hear, and even at the risk of repeating ourselves, we have here again given the important derivation, for evil spirits and old lies cannot be banished to the first word. "You must say it three times!" the Prince of Hell himself teaches us.



So let the word equation once again stand clearly before our seeing eyes:

Caritas, Charitas= Christos, Haristos

Good, Goodness = God, God

Christos, the most kind, the most divine,

is not an arbitrariness, but the revelation of a linguistic equation.

The "heretics" in the first centuries of the Christian Church, such as Manes, Basilides and Valentinus, still taught the solar equality of the Holy Trinity, God the Father as the inaccessible light, i.e. the spiritual source of this light, the Son as the physical light inherent in the sun and the Holy Spirit as the ether that fills the world. Gradually, knowledge sank under the pressure of the church, which fell prey to lies, first out of ignorance and then out of habit, fate and "baseness", for it seeks what is lower. The Sun-Spirit, who illuminates this world with his light, became a human being, a man, an itinerant preacher, an impossible, supposedly Jewish teacher of ancient wisdom, which his alleged contemporaries did not understand, still less do our contemporaries understand, insofar as they confess to him with their mouths.

## CAL-VA-RI

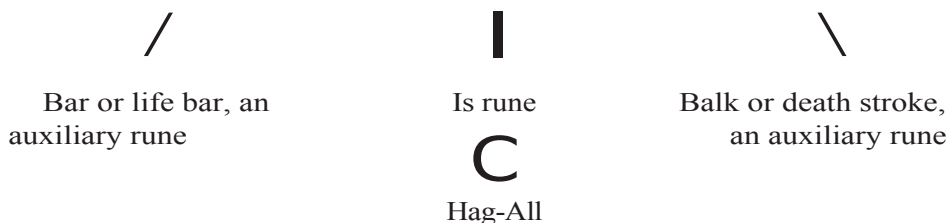
The *crystal* is the *framework*, in dialect the *Grischt*, the "*Grist*", the material "*Krist*" of the cosmos, of the universe. This Christ-All, it says in the old verse, this Christ "created the ancient world", i.e. the Hag-All, the All-Hag, the all-embracing. The mysterious verse calls Hagall the "coldest grain". This is also secret language and actually refers to the oldest horn, the oldest procreation. The image of the grain harbours the idea of the eternal return, that is the "*crown*", the *grain* or the *core* of life. The crown on the head of the crowned woman therefore signifies the return. However, the word "Kaldustr" can also be read "kahltestes" horn, which would mean that this verse is about a deliberate balding, a burning up. Because of their misunderstood "simplicity", these verses have been disparagingly labelled as ridiculous rhymes. You just have to be able to read old documents.

The Hag-All rune is the symbol of creation, the world circle, the world wheel, the doubled, male-female, the twelve-part "animal" circle of the god, the son of heaven Tyr. For Tyr is Tri,

the third, the son, the three, the three-hung, Tryung = rotation, the turning circle, the *primal framework*, in dialect the world's *primal grisch*, the spiritual *primal Christ* or the *Krist clock*, God's time, eternity.

"Behold, I am with you always", says the Christ clock, the original Christ, the Son of God, "until the end of the world". - It is not for nothing that the Hagall rune is called the head of the Asen, the head of *Aristos* (Greek: Aristoi), *Haristos*, which means the highest, the *Asen*, *Jesus*, *Aesus*, because the highest god of the Celts (heroes!) was called Asus, hence the many mountains of hares, donkeys and asses. *Jesus*, the *Essaeian* from the tribe of *Jesse*, is none other than the *Aesus*, the *Asus*, the *Ase!* From the *Hagall rune*, the rune of the universe, is cut the trunk of the cross that was transplanted late to Golgotha. Here the *God-I*, the *Is-rune*, the *I-rune*, was struck on the painted cross of the God-All, the World-All, for re-embodiment.

The Hagal rune C consists of the Is rune I and the Maltese cross X, the *Andrew cross*. This "*other*" cross is in turn made up of the upward-pointing bar line and the descending beam line. *Bar*= life, bearer, birth, *Balk*= bellows (shell, banker), death. A "*beam*" is simply *dead* wood. This mystical



The crucifixion group arose solely from the thought content of these runes that underlay it. The "Is" rune I and the "Sie" rune -, i.e. IS-SIE, superimposed  $\oplus$ , ISIS results in the God-Man, the All-Christ, the Krist-All. The *right* thief is the Is-rune, *right* or *right* intersected by the *right bar* or life *bar* G and thus forms the marriage rune or *life* = *law rune*, the *left* thief, the incorrigible is the Is rune, *left* or "*last*" = *violated* intersected by the *left bar* or *death bar* Th and thus forms the *distress rune*. The contrast, the law of polarity of all life is emphasised here. When "crossing", when two forces, such as fate and man, are at work, there is always tension.

The meanings are clear, the late cross on Golgotha originates from the cosmic thought content, the Hagall rune. The memory of this origin is still clearly recognisable in the *Calvary cross*, which replaces real, *pictorial* representations of the crucifixion group in the church's image service.

As a profound symbol of the law of life, its three crosses stand on our Calvaries, which are often ancient Aryan places of worship, places of pilgrimage from the oldest pre-Christian times.

If we attempt an explanation based on the runes by placing a syllable of the word "Calvari" under each cross and placing the corresponding runes underneath, we obtain the following:

<b>G</b>	<b>+</b>	<b>Th</b>
cal	va	ri
ṭ P	k	h
kun-laf	fa	rit
Kun-, "Kühn"-, "Child" life Marriage rune	accomplished (created) life Gibor rune	directed life  Emergency rune

Let us place the G Marriage and Th Distress rune over the centre cross $+$ , the "Son of God", we receive the other sign of the universe, the eight-wheel, \*, which means the world and reveals the secret meaning of this group of runes from a different angle.

The god hangs on the cross between two chessmen. We read three runes from this cosmic Chiffer telegram: Eh, Gibor, Not. According to the requirement of balance, of evenness, the rune Gibor is in the centre. But let us follow the runic sequence as it is known in the Futhark: Not, Eh, Gibor.

The *left* thief, the rejected one, the one hanging on the rune of distress, in a state of blind rebellion against all higher order, against all moral law, demands his release, his redemption, without having freed himself inwardly, without having redeemed himself. He is the representative of today's false Christianity, which is content with redemption through "Jesus Christ" and believes that it does not have to do anything itself. The right thief, the one who clings to the marriage rune, the rune of justice, already carries within him the knowledge of the law of guilt and atonement, but he was still too weak to fulfil it in this life. But he knows that everything must find its balance and accepts his fate in the causal chain of cause and effect. The Try, the Tyr, the Third, the Jesus, the Son of God, the Asus, the perfected one, the one who clings to the God-rune, the Giver-rune, enters the kingdom of God, the "paradise", that is, he has overcome the *left* thief in himself, embodied in the *Need-rune*, and the *right* thief, embodied in the *Right-Marriage-rune*. He lived in perfection, in wisdom, goodness and strength.

This Jesus is also crucified in us. We hang threefold on the cross of the wheel of the world, three times divided into four, "guided" in the twelve-part animal, Tyr, Try, three, Drew, turning circle, heavenly circles.

Our whole being, our innermost being, is set into vibration, into rotation, into the "Dreie", into fidelity, into the shaking that precedes the awakening to God-consciousness. The spiritual Golgotha, however, comes again and again when the blood ritual, as a sacrifice of totality, offers the killing of the ego out of selfishness and selfishness. Then the All of Creation releases the confusion, the error from its predicament and conclusion and brings people to peaceful redemption through the presentation of the incarnated, humanised All-I, as which we recognise the "Christos". Weak people have always made saviours for themselves out of the great self-saviours or had them made by clever people, instead of listening to the call from the strong life, work and suffering of those "Christs" and gaining the realisation that everyone must redeem themselves in order to rise above themselves. It is because most people do not want to and cannot redeem themselves that this world is so unredeemed.

Some Aesus, Jesus could have been in Palestine, should he be historically proven there, a last belated teacher of the old initiate schools, a Christ, an anointed one, as they were generally called, who walked through the darkest gate of death of his time, a renewer and keeper of the seal of the eternal teachings and powers of salvation from the pure human nature, as we have lost them as average people, but as we can strive for them again, just as the many "saviours" among us humans have already possessed them.

The primal crystal is the human being, *the* being of highest self-crystallisation and self-Christianisation for the great work of co-creation in the world, in nature and in man.

The devastation caused in the minds and hearts of people by a conception of the *personal* Christ, whether through rejection or acceptance, is even worse than the consequences of the erroneous conception of a *personal* God.

The old masters painted the sufferings of Christ and all other biblical and New Testament stories and events *present*, *true* and *clear* in costume, landscape, houses, people and cattle. It would have been completely impossible for them to depict Christ as a Jew, as the Church believes he should have been.

would be "historical". We explain this with their alleged lack of historical knowledge and awareness, but this does not seem to be entirely true. Because they didn't even bother, "historical" *wrong* to see and to paint. A occasional "oriental" disguise also only corresponded to her knowledge of

the customs of the Oriental *present*, was not meant to be historical. The lack of concern for so-called period colour can only be explained by the assumption that the artists and patrons certain of the symbolic nature of the main events; they could easily dispense with a historically true depiction because they did not believe in the historicity of the events.

But all the old crucifixions show us that the painters wanted to depict the death of the nobleman and knew very well how to differentiate between Goths and Goths in the racial depiction of those involved. It will be a rewarding task to analyse medieval painting with regard to these things.

Our view is fully confirmed in the letter that Abbot Bernard of Clairvaux, one of the most important minds of the Middle Ages, wrote to the first Grand Master of the Knights Templar, Hugh of Payns, in around 1130. This extensive document can be regarded as a kind of rule for the then-founded Templar Order and as a secret instruction on faith. We take it from the first translation from Latin into German, which was carried out by Dr Dr J. Lanz v.Liebenfels in , who was probably especially appointed to do this.

"Ostaraheften", some passages that clearly show that in the circles of the noble, high-bred orders of knights and the related spiritual monastic orders of the Cistercians, Benedictines and others, it was still a matter of course at that time not to take the life of Christ and all the facts and truths of salvation linked to it literally.

At one point he says "that we must not place the literal interpretation of the Bible above the mystical interpretation, since we have to look to eternity".

Then: "The earthly 'Jerusalem' is only a reflection of the heavenly Jerusalem."

Jerusalem was therefore only a destination for the gathering of the heroic-aristocratic spirits for a common approach to the cross after previous gathering. Then: "He who has found life in 'Christ's' Word (Logos) no longer seeks the flesh!" So not the man Jesus Christ! unerringly and without error, he proclaims "the wisdom of God in the circle of the *perfect, combining the spiritual with the spiritual*", while in the circle of the "*children*" and "*children's children*" he proclaims "the wisdom of God in the circle of *the perfect, combining the spiritual with the spiritual*".

"*Simple-minded people*" with regard to their comprehension "*only speak of Jesus Christ the Crucified*."

For anyone who can hear, this means that the crucified man symbolises the masses, who will never understand *spiritual self-crucifixion* because, as he adds, "children must be given children's food, but adults must be given bread of spiritual strength".

"Truly," he says, "if they were truly knowledgeable, they would never see the cross and the crucified one, but the Lord in his spirituality."

The proud saying "If we judge ourselves, we will not be judged" also speaks of the inner independence of his creative spirit.

It is self-evident that this great God-loving Western Goth of the noblest blood recognises the truth from within himself, and it was always a mistake to believe that the Middle Ages frozen in a dark delusion of dogma. At all times, minds and bodies were divided according to their ability to recognise. On the contrary, dogmas, rites, legends and revelations were still understood as figurative expressions for a truth that was not necessary to speak freely to like-minded and like-minded people, but could be dangerous to the incompetent, who held power in the state and church at an early stage.

But one could go very far in the openness and boldness of language without being understood by those who "even today do not recognise the divine word in the flesh, nor even the divinity in man".

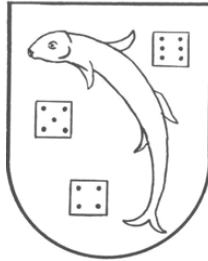
St Mary's Church in Mühlhausen in Thuringia contains some remarkable remnants of furnishings and architectural elements of symbolic significance, including a good altarpiece from the 15th century, which is now in a chapel to the left of the choir. It is a triptych of considerable dimensions, so that the crucifixion group painted on it is almost life-size. The arrangement of the crucifixion group in the centre does not deviate from what was customary at the time and shows the crucified man on the wood, with two of the traditional figures on either side.

The side wings of the altarpiece, however, show an obvious peculiarity. The disciple John is depicted on the right wing and a warrior figure with a lance on the left wing. Not without a certain compulsion in their posture, both take on the marriage rune  $\mathfrak{H}$  and the rune of necessity U, and in keeping with the meaning of the painting, John poses the rune of marriage, the rune of eternity, the rune of life and the rune of law with a forced posture, while the warrior poses the rune of death or necessity. For the observant, who knows that in ancient painting rune symbolism is to be regarded as something naturally present. What has so far been overlooked by art history is the intentionality of this vivid runic representation through the corresponding posture of the saint and the warrior - a fact that could only be doubted if traces of such secret knowledge of the old masters could not be found on many medieval panels. We will have the opportunity to prove this fact, especially in the case of Dürer.

It is very indicative of the artist's intention that he has given the

In the second part of the book, the saint is not contrasted with another saint or a saint, but with a warrior who, possibly a saint himself, although I was unable to find out, is in any case a perfect match for the rune of distress, the rune of death, just as John is a perfect match for the rune of marriage, law and friendship.

The coat of arms, which appears leaning against the foot of the trunk of the cross, also testifies to the secret knowledge of the painter or commissioner, usually both. It contains the heraldic animal of Christ, the fish and 3 dice in the following arrangement.



The fish could be a salm, and in addition to the meaning of the fish already discussed, it would then presumably have the special meaning: "Salm=Sal=Heal!" It is also the abbreviation glyph of the *Salamander*, the *Salman*, the "*Solomon*", the Saviour. The three dice with the thrown eyes 4, 5 and 6 mean for the *four*= the *four, guidance*, for the *five*= *Femfe*, *Fehme* = judgement, for the six = Sexus, the pure procreation in the *physical*, just as the fish (Fisk) is a symbol of *spiritual* procreation, which we have already defined and explained in more detail elsewhere.

The *sum* of  $4 + 5 + 6 = 15$ . Once again, we have the sacred number of completion: "It is finished!" - "*Fifteen!*" shouts the worker at the end of the day. In the vernacular this means: Finish! The end!

Fifteen is the number of man, of Manas, of the spirit of God and man, Man is the 15th rune in the runic alphabet. Christ, the man and God, hangs on the cross of the world, on the rune of man and the rune of error, both of which make up the Hag-All, the All-Hag, the world.

$$T + \mu = C$$

The most convenient thing for the opponent of these views would be to simply say that we have interpreted everything into things in the first place. But that would be undeserved praise, because as true, as witty and deep as these things are, we do not claim to have invented them. It would be even more superficial to speak of coincidence or the "artist's imagination" at play, because



great art never "fantasises", but on the contrary concentrates, condenses. And indeed, here is poetry, poetry to a high degree, condensation of all the immense events in the world into a few numbers, runes and symbols. This is how the ancient artists painted and spoke to us, with a broad and rich knowledge of number and measure, and this is why the "religious" art of the present is so unsatisfactory, so untrue and so shallow, because it knows nothing of these symbols and "tells religious history" in mass editions, which never happened and therefore cannot be depicted as a real event, unless a deeper knowledge of these mysteries treats these themes as welcome pretexts to crystallise *ideas* and not to tell history and stories.

## THE JESUS OF NAZARETH

The historicity of a "Jesus of Nazareth" cannot be proven and even theological research admits this more or less unapologetically. It retreats to the vacillating standpoint of a "cult narrative", without, however, wanting to give up anything and everything about the revelatory nature of the Gospels. The historicity of the Palestinian Christ, however, loses all probability through the fact that the people of the Jews into whom he is said to have been born did not exist as a people, at least never in the sense of the questionable tradition of the Old Testament. It has already been pointed out by others that the Jews, like today, were not a people with their roots in a homeland, but had always appeared to be grafted onto other, so to speak, genuine peoples. So it rested for a time in Palestine with a ruling class of priests. We maintain that the name of the *Jews* must be derived from the name of the *Goths*, the Good Ones: Gute- Gote, in the annihilation of the term: Jote-Jude!

Of course, in a "chosen" people of the "good", the Goths, the Saviour, the leader of men, must also arise, which the clear mythical figure of Christ demands of itself. Only that such an event never happened at any alleged time in Palestine among the "Jews", but, if at all, took place in the ancient times of that people of *God*, namely the *Goths* in the north, of whom the historical Goths are the descendants, who also left us the oldest translation of the Old and New Testaments, today in fragments.

How these things actually lie is still far from clear, but it should give cause for concern that Herodotus, the greatest known historian of antiquity, around 460 , spoke of



of a Jewish people or their state. If this people had been as important as its often exaggerated and falsified history suggests, Herodotus would not have passed over it in silence. The Jews played a similar role in trade and commerce in antiquity as they today. We are now hearing again of attempts by the Jews to create a Jewish national state in Palestine. It could only be established with foreign help and on the back of an indigenous population, today as then, when the indigenous non-Jewish, partly Aryan tribes were still called Galileans, Samaritans, Edomites, Syrians, Phoenicians and Philistines.

It is therefore not surprising that Herodotus enumerates all the ancient peoples of the land: Greeks, Persians, Phoenicians, Medes, Phrygians, Egyptians, Germanic tribes, Arabs, Ethiopians, Indians, Babylonians, Assyrians, Scythians, Sarmatians, Massagetes, and speaks of their culture and history, but never mentions a Jewish people or state. When he speaks of Palestine, he only mentions that it was inhabited by Syrians at the time. If the Jews are mentioned in ancient reports, apart from in the Old Testament, which is to be judged quite differently in historical terms, then only in a lively defence, which has its reason in the fact, alien to all settled peoples, that the Jews are the only ones among the peoples who do not live on their own land, nor have they ever lived there. The true nomad is completely out of the question here as a comparison, for he lives just as lawfully and "settled" on a certain defined area of land as the other settled peoples, only with the difference that he moves about on it according to ancient economic and climatic necessities in order to feed his herds, but never haphazardly and arbitrarily, whereas the Jews then and now, never rooted in any soil, wander from country to with the shifting of the economic centre of gravity. The historicity of the figure of Jesus can certainly be proven least of all from the history of the Jews.

Aryan and Jew are opposites. In order to speak this truth, we are not even stepping onto the dusty battlefield of political passions or economic differences. We are stating a fact that seems self-evident to all honest people from both camps. Christianity, as things stand today, has become an exclusive characteristic of Aryan or more or less Aryan-influenced peoples. In any case, Christianity only survives as a religion and confession on a higher level in the Germanic countries. There must be something at the root of Christianity, even if this was only conceived after it came into contact with the Germanic peoples, which is related to them, while Judaism, over a period of almost two millennia, has been orientated towards the Germanic peoples.

Christianity and its alleged founder. It is therefore difficult to understand how an opinion could be formed that Christ a Jew. All inner knowledge, all *knowledge* speaks against such an assumption, so that there is little point in trying to explain some passages of the New Testament in the doubted sense, while other passages in turn show Jesus of Nazareth to be the distinct antithesis of the Jew and the Jewish spiritual constitution. These contradictions lie precisely in the weakness of all written tradition and warn against an all too literal adherence to every changeable text.

It can only be understood and comprehended by those who are completely like Christ, if we adopt the image and symbol of this Christ within ourselves, that this Christ could never have been a Jew, provided we are prepared to accept his figure as a reality. If the Jews of yesterday and today were themselves convinced that this Christ was one of their own kind, they would certainly have gladly made up for the error of killing him long ago by converting to his teaching. If they nevertheless claim Jesus of Nazareth as their own, they do so out of racial political prudence, because nothing consolidates their spiritual and economic dominance over their Christian host peoples more than the supposed affiliation of this

"Christ" to the people of the Jews. That is why these people have already been forgiven for many things that would have demanded punishment, rejection or retribution. But among themselves, following the example of their countless writings, they speak of him only in the most derogatory terms and call him the "henchmen" and the son of a whore.

I do not mention these circumstances here in such detail in order to further fuel hatred and misunderstanding on both sides, but to create insight and understanding for a tremendously important issue that will no longer cause discord from the moment it appears reasonably clarified and is treated with truthfulness.

Only a completely darkened Christianity can still defend a popular Jewish Christ. If people wanted to think seriously, they would have to say to themselves that they must not measure by earthly standards. According to the doctrines of the Church, Christ was conceived by the Holy Spirit and born of the Virgin Mary. Descent from Judaism is therefore not even assumed, at least not from the father's side. Since Mary ultimately appears as the "Mother of God", her origin from the Jewish tribe is not flawless. Would it make any sense at all if the Jews had crucified a Jew? The Jews never do that! It is not in their nature, which certainly has a remarkable and imitable characteristic, the national-racial

Context. When they killed the "Saviour of the world", they killed nothing in themselves or of themselves, but on the contrary the spirit that always denied them. Christ was not a Jew, but as a "Son of God" certainly his image, which we can easily see today in the *Aryan* man and which has always been seen in this way among other peoples. It is inconceivable to think of a Greek Apollo as a Jew, as a Negro, as a member of any mixed race, including the Greeks of today, who no longer have a man or a woman of the race that provided the model for a Zeus, a Heracles, a Venus de Milo or an Athena. It is quite rewarding to follow such trains of thought because they stimulate our mental imagination and contribute more to the elimination of false assumptions than long "learned" treatises.

Even the saint has to be *blond*, Greek *xanthos*, in order to be a *Sanctus* to be able to become and remain. So blond and holy (heil-ig is he who has a heil-ig ego) come from the same Aryan root.

Thousands of enlightened artists of the Middle Ages, who are not yet thought to have any knowledge of race, have seen, depicted, drawn and painted Christ as the God-man, the Aryan sun-man, and modelled him in wood, clay, ore and stone. Thousands of gifted artists have painted and modelled Mary as the proud, beautiful mother of some Aryan fair-haired child of God. It would never have occurred to such a master to depict the "*Lord*", the Son of God, the Saviour of the world as a Jew, the Queen of Heaven as a Jewess.

In the Vatican library there is a letter from a certain *Publius Lentulus*, the alleged predecessor of Pontius Pilate. This Roman proconsul in Palestine writes in the letter, which is said to have been addressed to the Senate of Rome at the time of Tiberius: "A man of strange virtue has appeared and is living among us in these days, whom some who accompany him call a son of God. He heals the sick and raises the dead. He is handsome in figure and attracts attention. His face inspires love and fear at the same time. His hair is long and blond, straight to his ears and slightly curled from his ears his shoulders. A parting divides it down the centre of the head and each half falls sideways *according to the Nazareth custom*. The cheeks are slightly reddened, the nose is well-formed. He wears a full beard of the same colour as his hair, but somewhat lighter and parted in the middle. His gaze wisdom and purity. His eyes are blue, illuminated by rays of different light. This man, who is usually amiable in conversation, becomes terrible he forced to rebuke. But even in this case, he exudes a feeling of clear certainty. *No one has ever seen him laugh*, but he often cries. His stature is normal, his posture straight, his hands and arms

are of such beauty that they are a joy to behold. The tone of his voice is serious. He speaks little. He is modest. *He is beautiful, if a man can be beautiful. He is called Jesus, son of Mary.*"

The places that bear the stamp of forgery from the outset are labelled in arched lettering. Whether the document is genuine or not is irrelevant. The figure and appearance of a purely Aryan human being is depicted with great skill. That the God-man did not know divine laughter would be, according to this image, his greatest mistake. Here the writer lost his pure feeling.

There are still irreplaceable and unknown documents in the Vatican, so that the existence of a document similar to this letter is in itself quite probable. If we accept the document as genuine, we can clearly see that the initiate, the "Christos" of the ancient mysteries in Palestine, was a scion of the remaining Aryan population who endeavoured in vain to revive the Aryan spirit in the mixed people and could therefore be killed by the ruling Jews. He had nothing more to do with the Christos, the HARISTOS, the cosmic "Son of God", than that he understood and taught him as we .

In any case, the human image of the "Saviour" is exactly as the medieval painters depicted it, as if by agreement, and more recent pictures, which were designed according to this description, sufficiently prove that in the general consciousness the "Jesus Christ" lives on as a man of the purest Aryan-heroic racial appearance and not as a more or less distinct Jew. The first dark-eyed and black-haired depictions of Christ as a middle-aged Semitic proletarian come from Renaissance painters who consciously abandoned the divine path of art and ultimately prepared the dissolution of every sacred attitude in modern painting.

The significance of the Lentulus report and the pictures made after it, mostly without his knowledge, lies in the emphasis on a racial image that represents the extreme high breeding of the Aryan God-man in his spiritualised form. This Christ is the archetype of the coming sixth race, which comes one step closer to the divine, the God-like. Such relationships, more than any other historical evidence, testify to Christianity, which is only an offshoot of the ancient Aryan mystery doctrine, as a distinctly racial religion, i.e. a rata-ra-dix root religion, which every religion must be if it wants to serve the goal of deification, idolatry, the deification of mankind.

Only in our time have those who have been completely abandoned by their God dared to portray Christ as a lowlife, that they would be applauded by like-minded people. Let them do it! They show themselves as

The servants of the anti-Christ! Not the "Highest" hangs on the cross then, from the

"Lowest" crucified, but the worst, the worst off, who accuses his fate because he does not yet know that all bad off is his own fault, his own burden from previous incarnations.

But because every spirit only resembles the spirit it comprehends, it wants its God in its own image, and this is certainly not right and cannot be judged. In all his works, an artist ultimately forms only himself, presents his self out of himself. The only question that remains is whether we want to recognise a mirror image, a reflection of God in the face of an Aryan "Jesus" or in the facial features of a Bushman.

It is truly of little concern to us to *prove* that geographically, historically and racially, Christ as an alleged Galilean could not have been a Jew, because for centuries Galilee was completely denuded of Jews. What to us is the *inner* truth content, the infallibility of a spiritual realisation from a divine origin, that salvation, the birth of the Saviour, cannot come from what the world calls the "Jewish", the Edda the "Jothic" in contrast to the "Gothic", but from the pure contrast to this very Jewishness and Jothic. And for this reason alone every saviour must be born "among" some "Jews", even a non-Jew, for only here can he find his betrayer, his *Judas* Iscariot, his executioner, here he must suffer his death, which he would never have suffered from his own kind. All "Jews" were given the choice at the last moment between him, the non-Jew, and Barnabas, the fellow Jew, but all "Jews" of all times have always demanded the release of Barnabas because he is a reprobate, a murderer. This is a symbolic language that could not speak more clearly and convincingly.

Whoever sees Jewishness in the fine, well-understood teaching and in the pure, well-established "life" of the "Christ" will never find his way out of the darkness of his human misfortune; he increases all the misfortune on earth through his ignorance, his false judgement. So many people have no discernment, their tongue is like a grater, it tastes and costs nothing, their soul is a leather sack that has never yet to a flight of fancy.

It would now be just as wrong to call the "Christ" an Aryan, because the Christ is the "Word", the "Logos", not a man or God at any earthly time in any earthly place. We leave open the possibility of an initiate who appeared publicly in Palestine at the specified time. The would have with the Krist-all-

The idea of the world crystal, the world framework, is no more and no less important than all of us who are of good will. In ancient Greece, all those initiated into the Mysteries who held a higher degree in the secret societies called themselves "Christians", and the Greek term was adopted and eventually transferred to all those who adhered to the revealed secret doctrine, from whose enormous ruins early Christianity drew its building blocks.

This is why the Jew Philo wrote of the "Christians" around 70 AD that they were not yet *Christians*, i.e. initiated into the innermost mysteries, but only *Chresten*, i.e. still outsiders. The difference lies in the meaning of the two vowels I and E, which already indicate the inner and the outer in their sound values.

### EL ELI OR EL SHADDAI?

Light and shadow are the eternal focal points of everything that happens in the universe and on earth. The old covenant was made with El Shaddai, which means Sheitan, Satan, in the final sense damage and shadow. Its eternal counterpart is the light in both forms as the spiritual divine and as the sun, under whose name and image the omnipotence of God has worshipped by the Aryans for centuries.

The supposed Jesus of Nazareth did not speak Hebrew, but Aramaic, an Aramaic language, like the entire people of Palestine. In Aramaic, God, the All-Light, the All-Luminary, is called "*Eli*", which contains our German *Hell* and Licht at the same time, but also the Aryan-Greek *Helios*= sun, i.e. the brightest, highest, the whitest. And in the Edda, the "head of the world", Heimdold, is regarded as the "whitest" of the Aesir.

"He is related to all people through kinship." Kinship comes from seven, which again has its origin in the sun in terms of number and meaning. Thus this sentence from a song of the Edda means nothing other than that we ourselves are spirit from the highest spirit and flesh from the highest flesh. By the clan is meant the Aryan race, the race of the gods. But the Aesir, the gods, have absorbed the blood of Wanen and giant-joths and must perish.

"Few are able to see further!" proclaims the Edda. Most do not even see this battle, which has been taking place on our earth for thousands of years and is coming to an end in our days. The Aesir have perished from their blood sacrifice of mixing with lower powers, but the sacrifice lifts the general development to the higher level of a new round of humanity and world time.

"But another will come one day, even greater than  
him, I would never dare to name him."

This "other" who comes, according to the seer's proclamation in the "*Voluspa*" of the Edda, is the "strong one from above". He is the "Other" and yet the same as the High One and also the Equal One and the Third.

"The 'weather' ends after an eternal instalment!"

The purification, through the separation of the spiritual and physical in the new round of the world, is in the offing and the world reaches the end of chaos after a long dispute.

"And what he consecrates will last forever."

The gods of light will triumph over the powers of darkness. In all Aryan religions, this belief in light has always been the basic idea and the "Christ" has always been this light, this sun, the aar, the eagle, the image of the sun.

That is why the "Aryan", the Christ, hanging on the cross of this world at all times, calls upon the God of light, whom he has always served. "Eli, eli, lama asabthami!" Light, light, spirit, spirit, God, God! he cries out in his last distress. Do not leave me!

Father, Father! is the last and deepest meaning of these words of light! All the sons of God proceeded from the thought of the Father when, with their blood, they "people" on earth, moved up. All the old "Holy Scriptures", the Edda as well as the Old Testament.

"The sons of the gods took what they wanted from the daughters of men." That means no longer according to a wise plan, but according to desire. This is how discord and all unholiness and human imperfection came into the world. But he who has retained only a part of his inheritance of the blood and spirit of the sons of the gods understands and grasps this inner difference in essence, of light and darkness, of the Father God, the father of gods and men, as the Edda calls him, and of that vengeful god, el Schaddei, Sheitan, Satan, the shadow, the harm, who wants to devour all nations because he a jealous god. But *God* cannot be jealous because he has no other gods beside himself.

"God is spirit and those who worship him should worship him in spirit and in truth."

This difference is of immense significance and illuminates the dark horizon of all errors of faith and persecution atrocities from criminal misunderstanding and non-understanding as if with a spotlight.

Luther's translation of the Old Testament has unintentionally reinforced the false appearance that the many different names and concepts of God are one and the same.



God the Father by summarising them all under the overall title "God the Lord" or "Jehovah", and in doing so he contributed considerably to the consolidation of the lie and the spread of confusion. As a "non-initiate" he was not up to this task and we have had to pay a high price for the purely linguistic merit that he created for himself with the translation of the Bible. It was through this translation that the "Holy Book" first came to the people, and the abundance of intentional and unintentional forgeries that it had to endure over the course of time and the ignorance of the masses about the true nature of this book subsequently destroyed the soul of our people in a dark, rigid belief in the Bible, especially through the demands of Protestantism, which placed the "Book of Books" above everything else and believed it could explain and justify everything, which in some sects grew into Bible-based madness. The devil took advantage of this disorder of common sense and the killing of all genuine experience of God and with conscious malice continued the work of destruction that the pseudo-scientists had unconsciously carried out at all times and in all camps.

To present the Christ myth as being of Jewish origin shows a complete lack of judgement and is also not excused by the fact that early attempts made to link its content with the traditions of the Old Testament. This circumstance, however, cannot mislead the discerning. Jesus of Nazareth and the Christ are images and parables for the insider. They are neither Jews nor Aryans, but the thought content of the Christ myth is Aryan and not Jewish, and the Asus, Jesus, is historical material from Atlantis. For the truly wise and God-knowing, Christ is neither man nor God, but a symbol of the God-man in his earthly entanglement. Only the little spirits ask about the time and place of his birth. In truth, however, the "Christ" did not live as a man anywhere and at any time, but was alive, present, at all times and everywhere in great spirits who have already taken up their cross millions of times. They are all an example and a role model for us and it is a terrible mistake to believe that we would be redeemed by the sacrificial death of Christ alone. Those who cannot and will not sacrifice themselves will never "come to the Father": *this is what* the image of Christ on the cross wants to impress upon us, who, like Wotan, wounded by the spear, hangs on the tree of the world: "I myself consecrate myself!"

This world tree, this "wood" is nothing other than the cross on which the "Son of God" "dies". The "Christ" hangs on this world cross in the universe, and literalists have never understood the parable language that speaks audibly in the Christosmythe. Now the "Christians" have been reddening since the alleged bodily death of a hanged man,



for almost two thousand years, because they have not grasped the deeper meaning of this symbol. These "Christians" and this "Christianity" must truly perish so that the attainment of sonship with God through daily self-sacrifice for the sake of a higher state of realisation becomes possible again among men.

But the churches of today must make room for the "kingdom of God", the kingdom of the good, the Goths on earth, which can only be realised through the kingdom of his desired sons, the Aryan leadership.

As industrious people count everything today, it has also been found that there are about 10,000 different "religions" on earth or whatever they themselves. A few hundred more or less is not important. Of these 10,000 religions, around 1,200 call themselves directions "Christian". This gives a concept of the unity of Christianity.

I show a child an apple and ask: "What is this?" It will answer immediately: "An apple!" But if I cut the apple into 1200 small pieces, if I succeed in doing so, I get an unsightly pile of small and tiny pieces and even the Pope would say when asked what it is: "I'll have to take a closer at that first!"

So Christianity today is also an unsightly pile of the smallest and most petty ideas of a former great thought and no one would ever recognise the former precious fruit from the apple mince of the churches.

The Church will reject this framework of Christ and with it the believers and unbelievers of all persuasions. If the Jew claims that Christ was a Jew, he does so out of self-mockery and laughs into his beard. If the Aryan claims that Christ was an Aryan, he is one step his brother, who was born in a

"Son of God" sees a Jew, but he has not yet taken the decisive step that leads to ultimate realisation. Since only a few people have the spiritual maturity to grasp the meaning and essence of the Christos doctrine even in its outlines, Christos myths arose in many forms among all peoples, long before the alleged birth of this Christos in the year 0. Degenerate priesthoods took advantage of this circumstance and enslaved the masses spiritually. They knew how to turn a parable into a flat reality. They clearly recognised that this spiritual yoke was difficult to shake off and that all calculations based on the lower instincts, the lowest views, were the most successful with people.

For the most part, humanity has lost the inner standard for this truth. But whoever possesses this standard can no longer be lied to by anyone. The Krist is the all-crystal, the spiritual all-framework, regardless of whether this word equation is "linguistically"

The equation of meaning hits the nail on the head. "I am the way, the truth and the life. No one comes to the Father except through me!" Does this make sense in the mouth of a human being or God in human form? The *All-Crystal* is the living and convincing message of the All-Father to his children: I and the Father are one: the *All-Crystal* is the All-Father, the All-God, the All-Many and the All-One. The Krist-All, the universe, is the perceptible form, the thought of the unity of essence of All-Father with the All-World and his children, with all that is created. The eternal and the transient are the same, are one. Artist and work of art, creator and creature cannot be separated from each other in spirit, in the flesh. The multiplicity and diversity of the works of creation is only a proof of their unity, their uniformity.

If the Word, the Logos, is the Kristos itself, and was with God in the beginning, then the Logos-Kristos is the Word itself. We know that the language, the Word, the Logos, the Kristos are of divine origin. Through the people of God, the people of the "Goths", who could it be otherwise, and not the "Jews" of that time or today, the language of God, the Aryan language, has been handed down to us. So it goes without saying that its original characters, the runes, are drawn from the light, from the Logos, from the circle of fire that blazes around the Hag-All, the All-Hag.

This is also what the evangelist John (Oanes), whose sign is the eagle, the aar and therefore characterises the "Aryan", says of Christos: "I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life."

## TIE: 318

We have had several opportunities to explain the extent to which the knowledge of the cosmic Christ was preserved in the circles of initiates, including in the Orient among the Church Fathers. It is difficult judge from today how much was still correctly understood tradition and how much was only transferred to us in form. Already about 100 years after Christ we learn of attempts, for example by the church father Barnabas, to write and teach about the correct realisation of Christian truths. At that time, many things had already become unclear and untrue due to overly precise literalism, which always has a deadly effect. Barnabas sought to prove in his writings that the New Testament a continuation and fulfilment of the Old. We reject this in the commonly "Christian" and therefore misunderstood sense, because the Christian of today does not know what is actually written in the Holy Scriptures.

books. Barnabas seems to have understood something else in the Runic sense, or passed it on without understanding it.

"One cannot be understood without the other," he says and uses the story of Abraham as an example, as described in Genesis 14:14. There Abraham sets out with "318" servants against hostile tribes. It is now unlikely that such a number would be given so precisely, because whether it would have been 18 over or under 300 would also remain the same for the historian in similar cases. One would say 300, as one does with the 300 Spartans of Leonidas at the passage of Thermopylae, who may also been 300 and some more or less. But this march of Abraham is not about battles with other chiefs. What is at stake here must be reserved for special research that deals with Bible and all the "Holy Books" with understanding. Barnabas also knows that it is a secret language. The number 318 means "Jesus on the cross" to Barnabas. At first glance, this seems ridiculous to us, and also gives all unbelievers reason enough to be amused by such signs of a meaningless faith. But believers and unbelievers alike are wrong when they think that this is the

"Christian Christ", so to speak, the one born in the year "One". The extent to which Barnabas himself believed this can probably no longer be determined today; in the affirmative case, one would have to consider the important man foolish and superstitious, in the other case, however, a connoisseur of ancient wisdom. But it seems clear that we are here with Jesus Christ "born" in the year 0, that is, with the never-begotten, the Christ, the cosmic Christ. This is what it means to us when the ancients let Christ be born in the year 0, long before the introduction of the "Christian" calendar in the 6th century, that this cosmic Christ was never "born", but always "lived", which dogmatic ignorance has forgotten, just as it forgets and sheds everything that once poured into it, into its mind, into its soul.

So how should we understand Barnabas' words that the number 318 in the Mosaic account means "Jesus on the cross"? We can only get closer to the riddle if we use the old number symbolism and write the number 318 with the Greek numerals. This results in the written or numerical image TIH. However, this third H symbol is the large Greek E and not our German H. The whole thing therefore reads as the number 318, but as the word TIE, because the letter and number were expressed with the same symbols, just as the runes also have numerical value and all the other ancient alphabets of the world.

The first sign, Barnabas now explains, would be the T, the Tau, Greek, which means death and end, and therefore also has the shape of the gallows, the wood of torture, the cross. It is also the sign of the

Tao, the Tet, the Teut (totus), the whole, in other words, the world, if we extend the Is-bar upwards. And there is something right about that, as we know. The other two letters, however, would be the initial letters of Jesus' name, namely IE, written JH in Greek. This is where Barnabas made a mistake, or he did not want to say more, because if we read the word in our runic sense, which makes up the number 318, then we arrive at the Tie or Tyr name, the son of Wotan, as whom we have recognised Christ, the Jesus, the Asus, and once again our finding as genuine, as unassailable, because only by referring to the runic Tie does meaning come into this apparently meaningless play of words and numbers. The rune Tyr ũ corresponds entirely to the Greek **T**= Tau and both mean death, sacrifice, end.

What's more, the sum of 318= is 12, proves that the Tyr or Tie rune intended to symbolise the name TIE= TIH, because this rune is in the twelfth position of the runic futhark, which signifies the twelve-part Tyr circle, the zodiac, the circle of stars, the world, the cosmos.

This small example shows the fact that the Old and New Testaments are connected, but only in the direction of an older Christ, a pre-Christian Jesus, Asus. That there is more to the Old Testament than Jewish tradition, that it is not nationally Jewish at all according to today's erroneous view, but a human document of the highest value that has been regrettably mutilated, all this now seems possible, indeed, is certain to us. And if we are so completely uninfluenced

from  
unbelieving and unbelieving and believing literalism, then they will be useful to us. So far, however, they have been the cause of European mankind's misfortune since they were not taken seriously enough or too seriously. If we break down the Greek word TIE, written TIH in Greek, we do indeed arrive at the image of "Jesus on the cross", which the church father Barnabas saw. And this image, depicted in runes and explained from them, takes on a completely different pictorial and persuasive power, that a genuine runic symbol of the God on the cross of the world haunts the Greek Christian tradition.

The word TIE = ũ | 5 is written in Runic. The marriage rune 5, apparently a capital Latin M, is made up of two Laf P runes, i.e. two lives that are legally connected, which is why this rune is also called the marriage or law rune. Another form of the same rune is written as G, but is not considered here. We have already learnt about these two P 1 "lives" in the crucifixion group. They are the two thieves who experience the law of life itself, guilt and atonement, cause and effect. The ũ tie rune and

We superimpose the l Is rune, i.e. T I, contracted TI or Tis, and obtain the cross of the world on which the God-man Jesus hangs ‡. To the right and left of this we place the two life or lafrunas that make up the Eherune, which obviously has an equivalent in the Greek letter = our E. We then in fact have a schematic representation, a rune of the crucifixion, a symbol, a monogram of Christ: Jesus on the cross!



According to Indian doctrine, *Brahman* is the sun, or better expressed as the

*Symbol* of the sun:

An old verse has been singing for several thousand years:

In the East Brahman was once born, From the  
horizon it reveals its splendour, The forms of  
this world, the deepest, the highest, It shows,  
the cradle of what is and is not.

Brahman, Abraham, bar-man are therefore sun words, sun terms. The word would be written in runic form: 1 B T Ar-Bar-Man = Sun, birth of the spirit, sun-son of the spirit, sun-son of Manas, but also sun-son of the man, the human being.

And if, as I said, "Christ" is called Bar-hvam in Aramaic, literally the son of "man", the son of man, then we finally know what this expression son of man, namely humanity in general, the "Manas", the human spirit that comes from the sun. As we can see, we can only arrive at these derivations by applying the runes to the German language. The Bar-hvam, the Brahman, the Abraham, the Bar-Annan are thus sun-related terms on every level. The Abraham from Ur or Or or Ar, which means "from the sun", has already faded beyond recognition in the Old Testament if this account is taken literally.

We have shown elsewhere that the number of the 318 servants of this Abraham with the sum of the crosses 12 transmits the Ties-, the Tyr-circle as content, again a reference to the solar property of this name Abraham, Brahman or as it originally read unabridged on the basis of the runic key:

1		B		T
AR	-	BAR	-	MAN
Sun	-	Birth	-	Spirit
		Son		
Become	-	His	-	Misdemea
				nour

The Talmudic explanation of the name *Abraham* as "father of the multitude" no longer holds water. On another level, we learn something about the *home raven*, which appears in the East under the name *Chamu-rabi*, also a paraphrase for *Abraham*= *Ham-raba*. The raven is the heraldic animal of the wise man who knows language and words. The *ravens* Hugin and Munin, Gedank and Gedenk, sit on Wotan's shoulders. The *rabbi* is therefore the scribe, the word master, and has its origins in the Aryan vocabulary. He belongs to the *ravens* according to the old Aryan division of the leaders into *eagles* and *ravens*, namely into "Aryans" as the flying eagles, the noble people of action, and into their old counterparts, the ravens, the thoughtful, the reflective "wise, wise men". For centuries, the "*eagles*" hovered above the Aryan cult and culture. They disregarded thought, the raven Hugin, and memory, the raven Munin, too much. The ravens are now at work to make up for what the eagles have neglected. They sit on either side of Wotan, the breath of the world, and whisper in his ears what they hear from the primordial. They are the long-forgotten masters, magisters and magicians who, together with the magi, the female counsellors of salvation, are once again gathering Aryan wisdom and recalling it to human memory.

The eagles fell on the battlefield of the Battle of the Nations, of which the Edda prophesied, because they not listen to the advice of the true ravens, the true rabbis, but to the advice of the false rabbis. Our reasoning is not plucked out of thin air, but can still be found in the Jewish cult, which is taken from the old Gothic cult. The high priest wears a precious "*Shahom*" stone on each shoulder, namely a foam stone, a precious amber. Here the name was taken directly from the site on the Baltic Sea and translated into Hebrew. It must be reserved for a special work to prove that Hebrew is not a Semitic language, but is very close to the original Aryan language, as we have already been able to show several times in the course of the presentation using individual examples.

Rabbi is the raven, the scribe of a lower degree and it would be of no value to derive the term "master" from the Hebrew "rabbi", one would find nothing. But if we break down rabbi = raven into the syllable ar-ra, we have the concept of the right, the sun, and in the ab-ba the concept of the father, the master. The raven is therefore the ar-ba, the aar-baba, the aar-father, the teacher of law, the master of law.

The most important thing we learnt from this study was the presence of runic symbolism in the Old Testament. This points our gaze to the north, to the north-west, the land of the runes, the land of origin of the Tyrc Circle. Christianity, which according to our findings grows out of the Old Testament, is therefore also of Nordic origin.

When St Boniface helped to establish the Church of Rome among the Germanic tribes, he already found Christian communities in our homeland that been founded by Christian priests from the West, from Ireland and Scotland, from the ancient sanctuary of Jonah. These communities had no links with Rome. This gives food for thought, but unfortunately has not given enough food for thought to date. We trace the origin of Christianity from Palestine, from the East to the West, to Scotland, Ireland and finally to the motherland of these colonies, to Atlantis. Christianity is our veryorganisation of the ultimate questions, but not in the Roman straitjacket. This is the only way to explain the dichotomy that we in the north are the real Christians, especially in contrast to all southern and eastern devaluations of this doctrine in form and content, that we are the spiritual bearers of Christianity, even in its distorted form, which we have resisted for centuries as if it were a foreign stake in the flesh. From the beginning, since the days of the bloody Great Charlemagne, we have been rebelling against the Romanisation of the German essence in all areas of life, in law, the state and in the worship of God, to this day without any real external success, but the flame that was thought to have been smothered is still glowing under the ashes and has the power to revive itself into a consuming and purifying fire. What are 1000 years in the life of a people? Before God, a thousand years are like a day, and for a people's soul, which comes from God, they are like a day. The millions of German martyrs are only just beginning to live and work. Heliand, Widukind, Templars, Albigensians, Ekkehart, Walter von der Vogelweide, Luther, Wicliff, the Huguenots, Goethe, Nietzsche are the golden links in the spiritual chain that connects us backwards with the primordial spirit, that is, is "re-ligio" for us.

It will not be difficult for Aryan sun people to follow the spiritual light of the Logos. There is only one path to the light, and it can only be travelled by those in whose eyes sparks of the great unity of light sparkle.

## AGAL-HAGALL

In the "Faust picture", as one of Rembrandt's etchings is called, a spiritual light appears, around the centre of which are arranged signs of Christ, of the Logos, of language in general. The word INRI occupies the innermost circle of the mystical writing, namely



in the four angles of a painted cross. The words in the second and third circles cannot all be deciphered with certainty, as the letters have been deliberately rearranged. When put together correctly, you get the word "TETRAGRAMM", as well as the word ADAM. Striking are the



Ray core of the fist image

two almost identical words ALGAR and ALGAS, which are clearly placed one behind the other, separated by a cross. Without the letters R and S, the two different words ALGAR and ALGAS would become "ALGA". These two letters R and S and the letters D, T and E from the overall text, which we do not know what to do with or how to interpret.

We read INRI and ADAM in the supernatural aureole. With In the language of the initiates, "Adam" refers to the whole of humanity, even everything that lives, everything that has Adam, breath, breath. Adam is the "flesh" of everything living, everything material. In the "Adam Kadmon" of the Kabbalah we recognise the human being whose body and limbs extend over the entire cosmos, indeed, who is the physical, material cosmos itself. INRI, INTRI, INDRA, CHRIST, the KRIST is the spiritual framework, the soul of this Adam Kadmon, and indeed we recognise in the "Christ" the "Son" of God, who is the Spirit of the Spirit of the Father, who was sent into the world, i.e. is embodied in the world, in the universe as the revelation of God in the world. Thus we rightly grasp the word of the Son sent by the Father on a broader level than the place of the skull, the Golga-ta, which corresponds to the Halga-ta, is able to offer.

It is now no great leap from this image of Adam Kadmon and the cosmic Kristus, whose limbs are distributed over the celestial circle, to the Tyr circle, which is the circle of God and life, to the





The first painting by Rembrandt

World sign Hag-All, which encloses this Tyr circle, this Tyr cross is on the site of Galga, which means Halga, the sacred, the Hag-All, the World-All.

But there is no difference between the word AGLA, which we found in Rembrandt's etching, and the word HAGAL, if we make the conversion of two letters: AGLA = AGAL. The H is still missing, which as a breath sound is probably the most important, most sacred letter according to its esoteric content, but also the most superfluous for the more common languages, which is why it has also disappeared in all daughter languages of the original Aryan with a few exceptions.

We therefore equate AGLA = AGAL with HAGAL by all rights. In Hag-All we recognised the sun, the eagle, AGLA is now a universal sign, as it was much used in the East, in the following form.



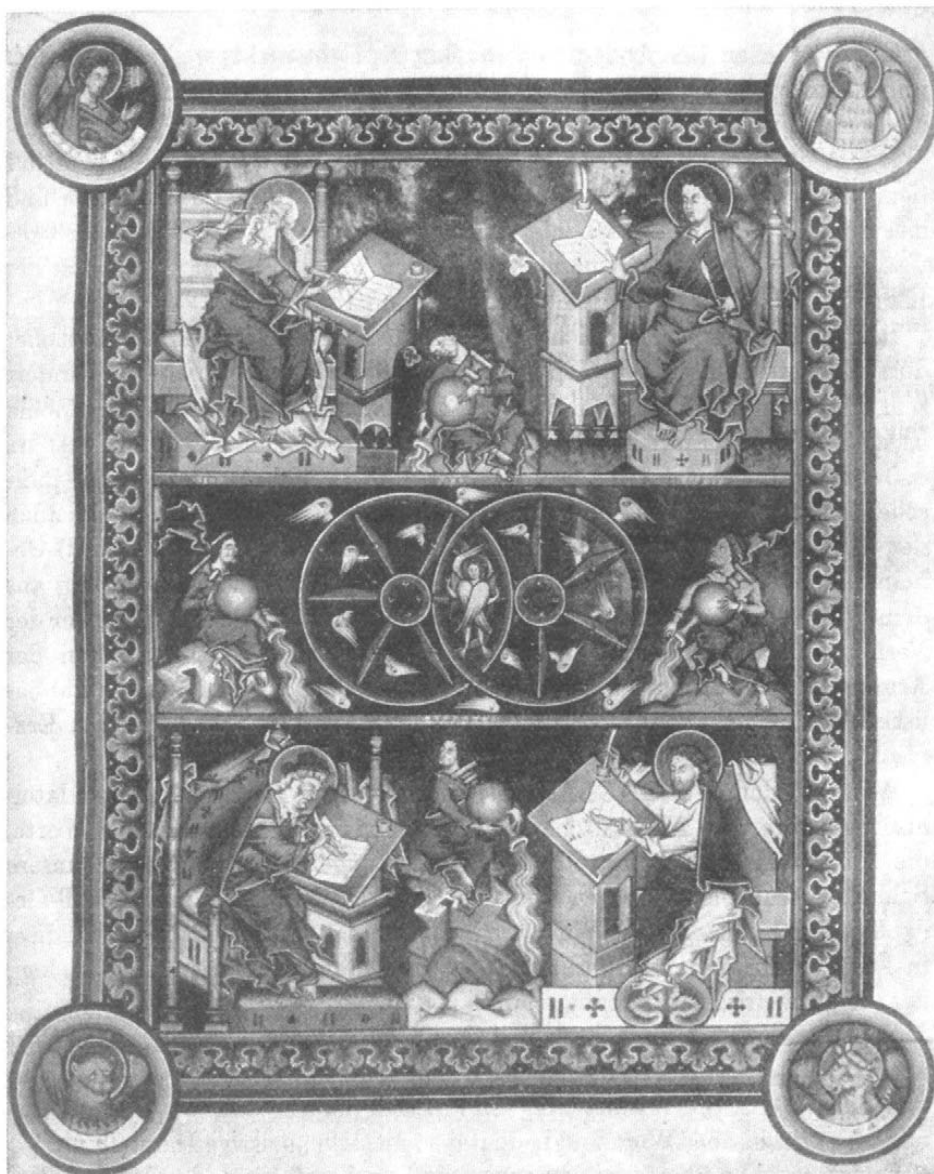
It is a double crutch cross and, if we dissolve it, results in the swastika four times, twice each in right and left vibrations, containing the four, eight, twelve and sixteen.

The four letters of AGLA arranged around the intersection in the square can also be read as AGAL in this position. In the Middle Ages, AGLA was often used in connection with the word tetragrammaton: AGLA TETRAGRAMMATON, in which meaning Rembrandt apparently also recognised it. The tetragram actually means four and is attributed to God the Father. As a square, it contains the whole mystery of the Trinity.

It is said that the four letters AGLA are the first letters of four Hebrew words, which when translated make the following sense: "You are great forever, O Lord!"

This fits in perfectly with the idea that this sign and the sign of Hagall, as well as the words Agla and Hagall, are intended to express. In other words, a remnant of ancient Aryan symbolic knowledge has been preserved here in cabalistic guise.

A great artist from the realm of high art, which is always magic, Rembrandt, like Dürer, shows himself to us as an initiate into the secrets of Kahla. The highest aim of all art is to symbolise the world of appearances. But we can only grasp this from its divine, religious origins. Contemporary art shows with a shocking clarity how far the artist has gone from the



The evangelists and their symbols.

If the Hag all-rune appears here without further explanation this clearly shows the unbiasedness of the painter from the first half of the 13th century. He depicts the standing and the reclining Hag-All rune, hinting at the interlocking with the reclining one. Both are sufficiently defined by wings as world wheels. The usual explanation sees wheels as symbols of the Old and New Testaments, but this is unlikely in view of the fact that this is only a glorification of the four Evangelists, as there is no reference to the Old Testament.

Mainz miniature from the first half of the 13th century.



presence from its spiritual and divine breeding ground. He no longer sees anything, not God and nature, only his own small, completely ungodly self and believes that the world is as poor as he sees it.

We must learn to see through a crystal, an All-Crystal, in order to feel and see the being and appearance of this world again and the Hag-All, the All-Hag gives us this all-encompassing feeling of sonship with God. From its grace, great deeds of art arise as if by themselves through insight, overview, intention and prudence.

Rembrandt, who demonstrably travelled in rabbinical circles, certainly drew some of his inspiration from there. We should not be surprised to find Aryan and Jewish symbolism so closely related. The Kabbalah is not Hebrew property. The Sepher Yeshira does not appear in Jewish literature until the 8th century and the Sepher Sohar only in the 12th century. The Kala, the cuola, the "source", is also the source of the Ka-bba-la, a word that was given the ba syllable using the so-called B-secret language in order to disguise its origin from the word Kala. Kabbalah is the Armenian wisdom that was rescued from persecution by the church in the synagogue. Under the protection of Emperor Maximilian, the Armane Reuchlin had already saved the Kabbalistic books from being burnt by the Archbishop of Cologne for this reason.

If we trace the word AGLA further, we find in the Latin *aquila*, the French *aigle* and the English *eagle*, all words that mean eagle, direct equivalents to Hagal, which confirm our conclusions and prove the Hag-All word and the Hag-All idea through that AGLA word and its meaning anew, this time from another circle of tradition, namely the Kabbalistic, but which draws from Aryan heritage.

According to another opinion, the word *agla* can be derived from the Greek word

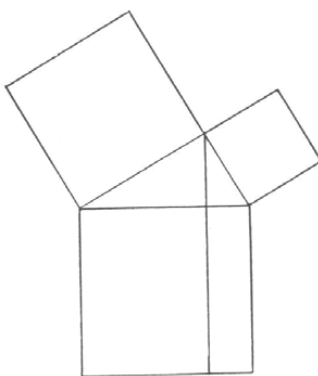
"*aglafos*"= derives the shining. What could be more brilliant than the Hag-All filled with the light of the world? *Aglaia* is another related Greek word and means something like "spiritual representation."

It is almost superfluous to say that *aglafos* and *aglaia* are also "eagle aquila words".

It is fitting that the teacher who initiated Pythagoras into the Orphic mysteries was called *Aglao-phamos*. Pythagoras, who, according to an old tradition, learnt *the triangular wisdom* of the Pythagorean theorem from the *Druids* in the north, the *Troids*, the *Faithful*, the *Three*, must have known the relationship of his mathematical theorem of the triangle to the ancient theorem of the divine triangle: Father, Son and Holy Spirit.

## THE THREE-ONE PYTHAGORAS

The Aryan realisation of the trinity and trinity of all events in becoming through being to passing away, in short, the entire threefold structure of creation and all life on earth, caused our ancestors to attune all their institutions to the trinity. This is of course how the symbol of the trinity of gods came about. However, they were not so blasphemous as to actually take this symbol literally, like the misunderstood doctrine of Father and Son and Holy Spirit, but saw in it a mathematical formula, so to speak, of the eternal law of development. This is also expressed quite clearly in many of the hundreds of trinities that they have created with the lavish abundance of the

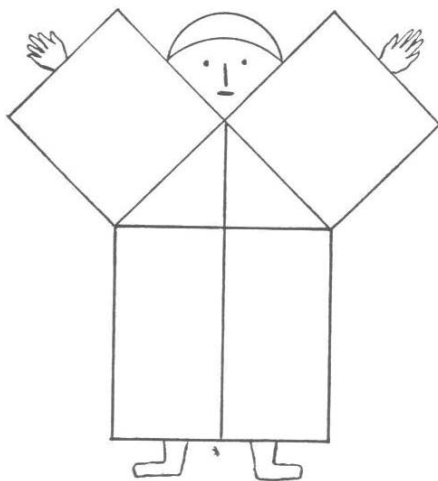


invention, or in fact, they were derived from existence. There is no need to prove that this trinity is not a "Christian revelation", but the Church only began to hint at this trinity in the 4th century and it was only in the 10th century that it became more generally accepted (see Molsdorf, "Christian Symbolism"). We recognise from this the first birth of all Aryan thought, and we ask you not to be surprised when we claim that this trinity has its origin in very precise considerations of basic chemical-physical laws. It was left to a desecrated Christianity to incorporate everything that the gradually degenerated peoples no longer understood into unholy dogmas of lower racial conceptions.

All these things have to be said once and for all, with complete sharpness and ruthlessness, in order to cut through the tangle of lies about "Christian" superiority and supremacy in religious questions and knowledge, and thus to deprive the lower race of the strongest support for its general falsification of the world and falsification of ancient truths.

We have recognised the trinity, the threefoldness, the triad of life in general, as a law of life and not as a vain game with deep words, divine ideas and lofty concepts. Since, according to the teachings of Pythagoras, the whole of the world is based on number and measure, it is not surprising that we recognise the famous mathematical theorem that bears this man's name as a basic mathematical formula for the triangulation of all being.

In the right-angled triangle, which is important to emphasise in the sense of spiritual *right-angledness*, the sum of the squares over the cathets is equal to the square over the hypotenuse. Here we have the mathematical reflection of the religious doctrine of the equality of persons and essence of the Father, the Son and the Holy Spirit. If we add to this the theorem that the square of each cathetus is equal to the rectangle of the hypotenuse and the hypotenuse section adjacent to the cathetus, then we arrive at a figure similar to Hag-All, consisting of 4 squares and 2 triangles, which shows a point of intersection, the seven in the golden section. This means that the relationship to Christ-All is obvious, just as everything religious, everything divine, cannot be detached from the laws that move the cosmos, but that the divine, God, is the symbol and image of this law, which the churches, to their detriment, overlooked, indeed still overlook on purpose.

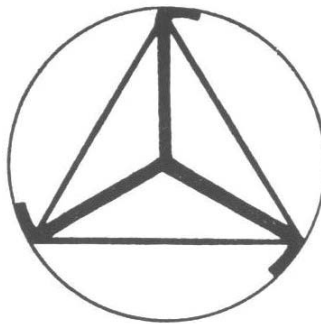


It is not just an old school joke, which was perhaps already known in the Druid schools, when "Pythagoras" "crystallises" himself from the geometric figure of the theorem and breaks out with outstretched arms into the cry: "Eureka!" That means: "I've it." Behind the funny mask that soon appears before our scrutinising eyes

faded, the serious figure of the Crucified appears on the Hag-All, which signifies the world. The *triangle*, the *three*, became *the seven* by *squaring* its sides: Thus from the three is born the four, the four, the guidance, and with it completes itself to the seven, the world.  $3 + 4 = 7$ . If we want to trace these numbers back to their cosmic value, then we say: through the 3, through the three, the rotation, the 4, the four, the fier, the fyr, the fire is born, so that 3 and 4 make the 7. But the sun, whose number is 7, the seven, also consists of rotation and fire.



The doctrine is based on yet another primordial glyph of the trinity. It is the rune Tichsal Y, the "drawbar", the Tyr-sal, the Tyr-, Tri-, Rotation-Healing, which gives the "Tyr-Hall" of heaven its tension. See the drawbar of the celestial chariot, which visibly performs the celestial reversal in the zodiac at night. The Tichsal is the Tyr-, the Try-, the Drew-, the Dreh- and Treu-framework, the basic framework of mathematics and the world space with height, width and depth measured by .



We started from *AGLA*. *Aglaia* is now one of the *three* Charites, better known by the Latin name of the *three* Graces. They are distant sisters of the *three* Norns. Here, too, we find an echo of the great Three of *Fate*. As the "goddesses of grace", they are models of Aryan high breeding. *Charis* = Greek grace, *charisma* = spiritual gift: so we see that physical grace, beauty, also bestows spiritual gifts of its own accord.

According to the old view, which also corresponded to early Christianity as a distinctly racial religion, the possession of this charisma, which also the gift of speech and the mastery of magical powers, was regarded as a special qualification for the assumption of an office.

## ICHTHIS

Christ's heraldic animal, so to speak, is the fish or the fishes. Pisces belongs to the twelfth, the last sign of the zodiac. This already points to the cosmic nature of the idea of Christ. And the early Christians must have already known, or better still, been aware of this significance. Around the time of Christ's birth, the sun entered a new sign of the zodiac, that of Pisces in the celestial rotation of the



Fish in the coat of arms

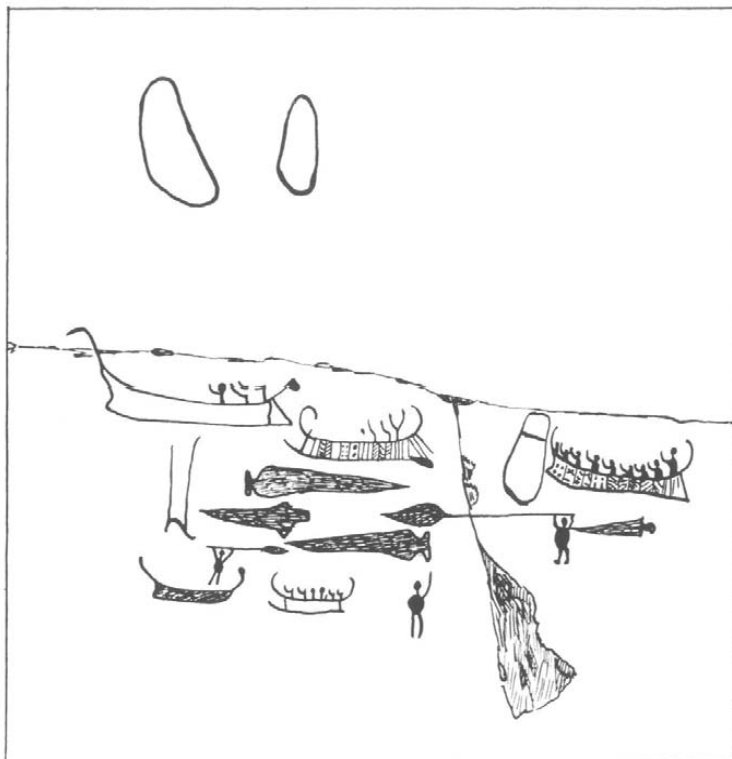
The clock runs for about 2000 years in each sign of the zodiac. Christ is therefore the spiritual representative of the age of Pisces in the great cycle of the world clock. And indeed, his entire being and his teachings correspond cosmically, not humanly, to the nature of this sign of the zodiac in the astrological sense. He is therefore also the "fish-man" Oannes of legend, who, rising from the depths of the sea, teaches people, and it is not for nothing that the Gospel of John is the most "Christian", the most "Aryan", if one may say so.

Either through misunderstanding or through playfulness, the Greek word for fish "Ichthys" was used to refer to Christ when his heraldic animal was added. In this word, as in the well-known Chrismon, the monogram of Christ, the name was honoured. They took the first letters of this word Ichthys and added: Jesus Christ, Son of God, Saviour, which in Greek reads "Jesus Christos Theu Yios Soter" and results in the Greek word Ichthys= fish.

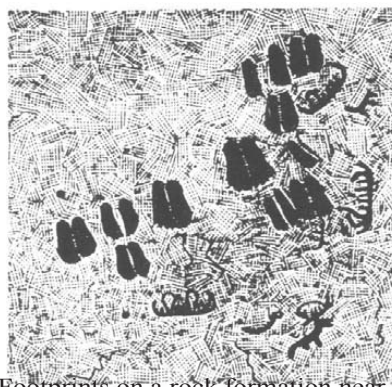
The poor in spirit can be satisfied with such an interpretation and have been for many centuries. Now the lowest parts of our body, the feet, also correspond to the last sign in the zodiac, Pisces. In German, as the daughter language of the original language, the word "feet" must of course have the same meaning as "fish" if this equation of "fish" and "feet" is to mean anything. And, it does say something. This is because the original German sound, the phonetic equivalent so to speak, for the word fish is "fisk" and means spiritual, inner, inward procreation. I refer to to dialectal expressions such as



The Swedish petroglyphs of Leonhardsberg, with representations of feet in connection with ships, are of particular importance because such representations of feet are also confirmed on dolmens on what is now French soil, for example on a tombstone of the Petit Mont tomb near Arzon. The feet in clearly differentiated forms undoubtedly somehow represent the idea of travelling, but also of procreation, because with the feet one "procreates", as symbolism and primitive language allow us to conclude.



Foot depictions on a gravestone from  
Petit Mont b. Arzon  
6000 BC.



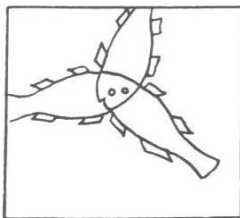
Footprints on a rock formation near  
Lokeberg in Sweden (Bohuslän)

"to fuck". In the phonetic average of the original German language, the foot means something like

"fos", which in turn means to beget, and I need not list the numerous dialectal expressions for related erotic terms here. In the Edda, Gylfaginning, it is said of the giant "Urgewalt" that "his one *foot* begot a son with the other."

*"annarr fols huns gat son vidh odrum."*

This passage, taken from the Eddic creation myth, clearly shows the original linguistic relationship of the words foot, fish, fos and the like to procreation.



From the sketchbook of Villard de Honnecourt, 12th century.

Trinity, three-foot indicated by three fish (tri-fisk). Here it is clearly proven that fos = foot and fisk = fish is the procreative word. Hence the symbol of the tripod, which has been found scattered all over the earth for thousands of years and can only be explained from German today.

Both root words Fi and Fo belong to the Fa rune, the rune of procreation and fatherhood, which makes the connection. Linguistic research also agrees with our findings in this case. Christ as the spiritual procreative element, i.e. the "Krist-All" - isation element, is thus proven anew, from another side. With Pisces, however, a new great solar year of around 26,000 years begins in the retrograde course of the sun through the zodiac, and so the timeless entity, the cosmic idea of the "Christ", does indeed usher in a new period of time. The initiates who gave these symbols to the people as a support, but not for blind faith in them, but as a pictorial explanation of a powerful event, understood it in this way and no other.

Nor, to anticipate, is the alleged inscription above the cross, which never stood on an earthly Golgotha, INRI to be read as "Jesus Nazarenus Rex Judaeorum", but it reads together with the cross, which bears the Tau, Tyr rune Tau the T or

Ů  
Tyr rune

T  
Dew

forms the Tyr rune, the twelfth "oddly enough" in the Rune Futhark:

"**INTRI**" and is synonymous with INTRA, the Indian equivalent of Christos, again evidence of the dependence of the Palestinian image of Christ on India. A comparison between Buddha and Christ clearly shows the common source of these mythical figures down to the smallest details in the alleged lives of the two.

The original Christian goes back far beyond the beginnings of the "historical" Christ, that is the essential result of this investigation, regardless of how well-founded the individual facts regarded. What matters is the inner power of judgement and love of truth, which is an unmistakable guide today, as it has always been. It must be understood and recognised that we as a whole are facing a new

"Christianisation process", a crystallisation process, a crystallisation in the supra-confessional, primal, purely human sense, as envisaged by the high teaching and life goal of aspiring humanity. This path of cosmic Christianisation was not only begun a few centuries ago, but had already scaled earlier heights of success, from which we have descended again in this age of the Christian in Pisces. And all the peoples of the earth who do not call themselves by the Christian name smile sadly and bitterly at our arrogance, for man would never be a greater predator towards his fellow human beings and fellow animals than under the banner of Christianity.

I-thys I read runic as I-Tiu, I-Tys, *I-Ziu*, I-Zeus: "I bear witness". The Tyr or Ziu rune, the "cross" of the son of Wotan, the one who

Ű	†
Tyr rune	"Christian" cross

Sacrificing, is the twelfth rune in the Futhark and corresponds entirely to the cross of the Pisces-born, the twelfth in the zodiac, the Ichthys- Jesus. The similarity in essence between *the Son of Ziu* in Hag-All and the Son of Zion in Galga is thus proven. *Galga* in Gothic is also the cross, and this is also how Wulfilas translates the passage.

C	+
Hag-All	Galga

The Hag-All rune has the numerical value 7 and is also in seventh place in the Futhark. It is the Aar C, the *aura* of man, which is sevenfold like the sun, like the eagle, which reflects its sevenfoldness in the Hagal rune. The number 7 is the human number or the world number, depending on whether it represents the microcosm or the macrocosm

is called. It finds its deeper confirmation in the sevenness of the seven tones, the seven colours, the seven senses, the sixth of which has already revealed itself to the "open-minded" human being today, the seven planetary or conceptual levels, the seven seals of the Sibylline books and many other sevennesses. The sacredness of the number 7 as the cosmic conclusion of growth: in seven years, the human body its entire cell population, needs no further explanation. Nevertheless, the number 7 does not yet denote the human stage of completion. This belongs to the number 9, the end of a law of development that encompasses the series of numbers from one to nine.

In the ring of events from coming into being, i.e. the One (1), God, the One and Only, the Ace, the Aesir, via the 2, 3, 4, 5, 6, 7, 8, 9, i.e. via the whole of existence up to the 10 of passing away to new coming into being, the 1 becomes the 10, because 01

= 10, as the witches' multiplication table, which does not practise folly, proves, because only zero, nothingness or God and everything increases or decreases the value of numbers, people and things in the world through its own addition.

I is the I, the English I, the Is rune, the little I.

X is the doubling of two I = Iche, two Is-runes their marriage, therefore the grinding sign, marriage sign or the great I= the *Iks*, X or the Greek letter chi, which in the inversion is again an I: chi = I!

Turn 1 into 10: I-X, by doubling 10. This X of the *circling*

is iks

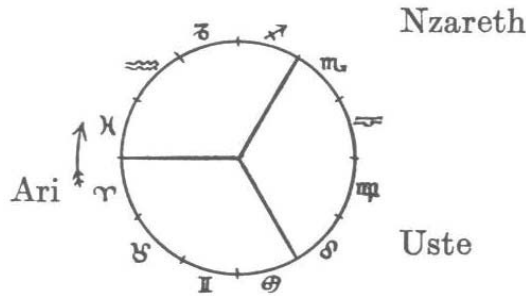
Rods appears to us as a circle O. Turn 1 into 10: "= 10. Name and thing always remain the same. The one and ten, I and O, also has obvious relationships to the: "I am the Alpha and Omega." The medieval reliquary in Bamberg Cathedral bears the Hagal rune twice on the outside between the A and the Ω, thus proving the knowledge of the connections between Christ and Hagall. It is the Al-fa, the All-father, the All-witness I and the Hag-All, the World, the Primordial Mother, the O.

**A C Ω**

**ARI, USTE, NZARETH**

In the Tyr-, Try-, Rotation-, Zodiac, the names of the three places that denote the "fire triangle" have been fixed since time immemorial, namely Aries, Leo and Sagittarius, and for many thousands of years they have been called *Chri*, *Uste* and *Nzareth*, so together they result in the artificial name of the historically completely unproven and unprovable "*Christ of Nazareth*", who will "baptise with fire", which only becomes understandable if one considers the fire triad: *Chri - Uste Nzareth*, this heavenly triad, as the archetype of this Christos, Haristos, this supreme Son of Heaven

assumes. However, the old decan names are resolved as follows: *chri* = ari = aries = zodiac sign Aries = "Aries" birth; *uste* = ostar = zodiac sign = Leo = life; *nzareth* = zodiac sign Sagittarius = death. The astronomical "fire triangle" therefore means *birth, life, death*



= Coming into being, being, passing away! It indicates the birth of the Lamb, the Ram, *chri*, the Aries, the Aristos, the Christos at the winter solstice, who stands in Leo = *usta* = ostar, at the height of life and concludes the cycle, the zodiac, with the *nzareth*, Sagittarius, death. But if I put the three names in reverse order, they reveal a "different" initiate:

<i>nzareth</i>	=	<i>uste</i>	=	<i>ari</i>
<i>Zarat</i>	=	<i>ust</i>	=	<i>ra!</i>

These leaders of humanity to a common *archetype* from which they originate, and it always remains a *blasphemy* to want to define a God-thought in a limited space and a limited time.

Zaratustra or Zoroaster, which we have proven to be one of the many reflections of the zodiac, also points to the celestial origin in its name. I dissolve *Zo-ro-aster*: *Zo* = Ziu, Zeus, Tyr; *ro* or *ra* = sun (Aar) and *aster* star: astrum, Latin; stjorn, Old Norse. Zo-ro-aster would then read Tyr-sun-star in German. The usual explanation of the name Zoroaster= Zaratustra is as follows

"Shining star". It is now characteristic of the infallibility and universality of the language key that we arrive at the same goal in our way of treating language. We can take the equation a little further and, on the basis of the interrelationship of yes and no, of good and evil, of above and below, we can first establish in the case of the word Tyr = God that on the lower earthly level the *animal* is equivalent to him just as *Zo*= Zeus is equivalent to *zo*= zoon, Greek:

animal. Both are subject to the law of three, of rotation, the divine as well as the animal, for all life is based on rotation, on circling, from which even the supposedly dead material world makes no exception, since every particle of dust a circling sun cluster. This example also shows that language always unconsciously expresses primal facts, such as the world vortex, the revolving world wheel according to inscrutable world rate.

*Tyr* and animal, God and creature both belong to the rotational power of being, are subject to the law of life of the three, the trinity, the rotation. Truth is never one-sided; like every oracle, it contains different levels of interpretation, which is why people so rarely agree on what they consider to be the truth.

*Tyr* and *animal* are related to *ornament*. In this way we also came from the zodiac to the ornamental circle, to the lustrous field, to the lustrous star of Zaratustra.

In passing, another derivation from the name of God, Tie-Zie, should be mentioned. Everything that lives, namely everything that is made by God, *Tie-Zie, fa:* is *Zie-fa*= Zie-created! In the German, this is called *Ziefer*, a word that has long since fallen out of use. But we still call everything that lives to our displeasure, to our suffering, to our plague, *Unge-Ziefer*, but only when we ourselves have somehow left the path of nature. It is undoubtedly the purpose of creation, the will of Tyr, that *Tyr* and *animal*, God and man are created for higher harmony, for harmonious coexistence. This is what the Ar-mania of the Armanes wants.

When will we stop talking about the revelation of God through his Son, a primordial cosmic thought, as an event of the day before yesterday? The Greeks have always called Christos the initiate of the sacred mysteries, the teaching of God without images or parables. They are poor spirits whose divine fulfilment does not suffice to rise above a faint recollection and revival of this myth a few centuries ago into the eternal validity of the last knowledge of God aeons ago.

Around 200 AD, the church father Tertullian accused the Christians of an astral cult, and the ancient Arabs also considered Christianity to be a distinctly astral religion and spoke of Jesus as the star Issa (Jesse).

Origines also clearly states that the religion of Jesus is actually a worship of the sun, and the remnants of this view are clearly reflected in the monstrosities, the small and large suns, as the official language of Catholicism describes them today, which are shown to the crowd at daily mass.

The death on the cross is the mystical death that precedes the spiritual rebirth or new birth. - "If you do not become like children,

you cannot gain the kingdom of heaven." We must therefore experience and suffer this death while still alive. It is not substitution that redeems, but only our own deed, the deed of God's sacrifice. The sacred symbol of the death of the cross represents an eternal task that we must all fulfil, each for ourselves. Only then does one do it for all, when all do it for one. The All-One "Christ" is One in us all: What a marvellous, sublime meaning of what has long since become meaningless!

The hour, second and place of birth of every human being are his nailing to the world cross, his re-embodiment in this earthly life. From these data the wise man draws the root, the radix of this new existence and announces his fate to the child with the help of the Norns, as he does with the son of Tord, the Norn guest, in the Snorra Edda, as he does with Helge, the birth of the magnanimous of heart in the "Helge Song" of the Elder Edda, who in his name already shows Helge the sainted, the cherished, the Hagal-man.

It is becoming increasingly untrue to claim that astronomy and astrology, or any scientific activity at all, were foreign to the Germanic peoples, or that they first received certain wisdom teachings, which allegedly emerged from Christianity, from other, oriental peoples. On the contrary, it is not as senseless as it may seem to misguided minds today when we claim that these alleged "Christian" wisdoms and teachings, symbols and traditions created by the Aryan-Germanic peoples. Be they born where they will, they are born from the spirit of the Aryan seed peoples who once flooded the world. Never has even *one* creative thought come from the sub-races. Where this, apparently justified, was nevertheless assumed according to place and time, then one was mistaken about the race of men or peoples. In any case, those races that were undoubtedly creatively active in earlier times *are today* spiritually completely barren, such as the Chinese, the Persians, the Indians, the Arabs and the Syrians. The riddle is solved simply by the assumption that the people of today were not the people of the past. In other words, at that time the Aryan blood was still alive and creatively at work among these peoples and races.

## RATA= RASSE

*Rata* is the Old Norse *root*, the *VV-Ur-zell*, the Ur-Springwurzel, the Allraune, with which Wotan "drills" the Dichtermeth. This echoes a bar-word, a birth-word.



*Rada-stafi* = the gods in the Edda are called *Rad-stäbe*, *Rat-stäbe*, *Redner-stäbe*, i.e. *word-creators*, but also *stafa-rathr*, which could literally be translated as *Stab-Stoff-Staff-rat*, *Schaff-rat*, *Zeugungs-rat*, *Schöpfungs-rat*.

This is what the ancients called and recognised their "Pater", saviours, their guiding spirits, whom we refer to with the usually completely misunderstood and misused word "gods". They are therefore counsellors, "archangels", beings attached to the "*All-Father*". The plural of the word "*God*", "*gods*" by no means automatically entails an idolisation of the name of God and the concept of God, as an arrogant Christian attitude assumes, but the idolisation never happened more terribly than under the restrictive influence of their rigid conception of a personal otherworldly one-god, a one-god that became of it.

*Sta-fa* we dissolve into *stems procreation*, *rathr advice*, speech, the spiritual root (Radix) of the deed. With this "drill root" *rata*, according to the

In the "Gyliaginning" of the Edda, Wodan bore the poet's mead. For three nights he lay with Gunlöd, the "Cunnalade," the "girl-lust" and forced himself to recognise life. The myth characterises "Poetry and Truth" as a spiritual process of procreation. It is clear that here *rata* is the root of life, Latin *radix*, the "*radish*", the *radish*, the spring root, the all-raune, enchanted as the all-raune in the hag-all, the cause of all being. Now we have the equation: *rata* (radix) = *race* and *race*= *Ur-Sächlichkeit*, causality! Causality= primordial-cause, ur-kausa= primordial-reason.

Kausa, however, is the inversion, the reversal of cause (causa= sacau), which is quite obvious and clear to anyone who is not linguistically deaf. Language must be *heard*, not *read*. It does not matter whether one word is "German" and the other "Latin", they always belong to the one original language.

In the *rata* in the spiritual council, the spiritual root, we then have the W-UR-cell, the primordial *causa* (*cosa-chose*)= primordial cause of all things. But the reason of all things is also the "raison", namely the reason for reason, which is anchored in the "racine", the root, the race, the *rata*, the reason for being.

Here we come to the mysterious "word" of the Gospel of John, which was at the beginning of all things.

"*Wurt=word*" means the *Urd*, the first Norne, the *becoming*, that which *was*, the *word*, therefore it is the *Urda*, which from the *Ur-Da*, which is from *Ur-her-da*, from the *Or*, the light, from the *Ar*, the sun. But we must break the chain of equations here in order to take up a new thread.

In Old Norse, to speak is= *kwetha*, speech is= *kvethja*.

In English, this word has survived, albeit only in the 3rd person and singular: *he quote*, which in German is still used dialectically in "*chattering*", "*chatting*" lives on.

The close connection between *causa*= reason, cause and *causer*, French, *quetha*, *kvedda*, Old Norse, talk and speech and *Kwasir*, the super-spiritual human being created from the saliva of the gods according to the Edda, i.e. the materialised spirit, so to speak, can also be recognised by a less linguistically trained ear. Our talking, speaking, causer is always a reasoning!

But Kwasir is the name of the fermenter. "He was so wise," says the Gylfaginning, "that no question remained for him. So he travelled far and wide in the world to teach people wisdom. So he came by invitation to the two dwarves Hehler and Stehler: they asked him for a secret discussion, but slew him and collected his blood in two pots and a cauldron. They called the blood in the cauldron life potion or potion of immortality, and the blood in the pots intoxication and atonement. They mixed this blood with honey and everyone who drank the mead became a poet and a seer. But the dwarves told the Aesir that Kwasir had choked on his own wisdom because there was no one so knowledgeable who could have asked him for it."

Language and the word are conceived here as something creative, fermenting, primordially material, and are captured in a dark but very revealing myth.

It is significant for the richness of the Aryan heritage in all languages that a word kvass has also survived in the Russian language for a beer-like intoxicating drink consisting of a still fermenting infusion of crushed grain.

The words are so closely related here, both conceptually and phonetically, that one must assume a common root, the rata, the counsellors, the gods.

To repeat, for we give the key and its use to open all closures: Rata = race is the root, the W primordial cell of humanity.

Don't be surprised at such derivations, but rather at how it is possible to derive millions of word formations from barely two dozen original or germinal syllables!

Rata root is the cause and thus the effect, the creation, the bringing into being of all things.

But if rata-God is the root of all effect, then race also determines the relationship between cause and effect, i.e. all reality. Race is then, to put it in contemporary terms= causality! With this we have said the last thing that could be said about these things.

Then rata, the root, the cause, the reason, the raison, the "Counsel" of God, the divine in itself, the highest commandment and thus the highest and ultimate morality. That is why the race is also in the service of growth, of increase, not only in terms of quantity, but above all in terms of value, because race is breeding. There is no other morality than breeding and no other breeding than that of the rata, the race. Then the reason, the primal cause of all becoming and passing away is: Rata! Well-being, culture, morality, divinity is bound to the existence of rata in the Aryan on earth, in time and eternity. All divine order is breeding, rearing, upbringing. Therefore, everything that does not come from the counsellors, judges, judges from the rata, from the root, from discipline, is its reversal, un-discipline. Therefore everything is deeply immoral, unjust, which is not race, not primordial reason, not cause, not rata, not causality, not divine order, not morality, not discipline.

This is where all minds and bodies are divided. That is why all misunderstood humanism, i.e. all false "Christianity", and where would there still be real Christianity, all "freethinking", which assumes that all people have the same countenance, is ungodly, immoral, lewd. For this world mishmash, the mish-mash-middle-garden-snake is in truth the great beast of fornication of the Apocalypse, the number 666, the boundless multiplication, the chaos, the mixing of the pure with the impure for fornication.

The equation is: Breed = Breeding; Unbreed = Unbreeding; Breed = Council; Unbreed = Unrat!

The world council, the world councillors, materialised in the world wheel, in the eight wheel, is therefore the cause, the rata, the root of all things in space and time, the Rota, the Torah, the Tarot, the Tar-Rod, the Thor-Rad, the Tyr-Rad, the Thor-Rat, the Tyr-Rat.

The world wheel is the original framework = of the original Christ, the world Christ clock, the Christ-All clock, the original Christ-All. Here we have penetrated to the roots of the Christosmythe. But there are other reasons that justify the unforgivable error of limiting this monstrous world view to one corner of the earth and one people of the world.

"Jews" irrefutably.

## GOTEN AND JOTEN

Jacob Böhme already recognises the "Jews" of the Bible as the "chosen people", namely in the highest and purest powers of the soul in contrast to the

"Turba", the multitude. Here the seer comes close to the truth, for it is clear that he does not mean the "Jews", neither the present Jews nor the past Jews in Palestine. We must realise that the "Jews" of today are no more the *Jews* of the Old Testament than the Jews at the time of their sojourn in Palestine. The

are shifts and forgeries from various occasions and times. The people of the Jews mentioned in the genuine parts of the Old Testament are the original people of the *good ones*, the *good ones*, the *Goths*, who by their very name are the *godly*, *good* people, the *people of God*, a special people chosen in body, soul and spirit. Here the key to solving the riddle is obvious for everyone's use.

The ancient Persians had the name of the god "Chod". The first Germans who came to Persia were astonished to find that Persian was very similar to German. The Goths were also called Gothini and Gothones and were transformed into Guttones, Gutones, Geten, Cheta, Skythen, Skoten, Schotten, Guti, Jhudim, Gotim (Gojim!), Kuti, Kheta, Ghats, Juten (Jutland), Jyder, Yodia (Jews, Jhudim!), Jütten, Jötun. Joddha still means the educated one in Hebrew today.

What the "Jews" are *today*, they have always been, a people spread over the whole earth, not chosen, but outcast, whose members were already running large banking houses in Babylon 5000 years ago. With all due caution and consideration, one cannot claim that the Jews of today are a "chosen" people in spirit, body and mind. According to studies of their own racial comrades, they are mentally the sickest, physically and spiritually the most degenerate people on earth, because for thousands of years they have been composed of those who have become casteless, raceless, outcasts from any physical and moral defects, no longer maintained any connection to Mother Earth through basic adhesion and thus had to fulfil its human-historical task of dissolving and decomposing what was already dissolving and decomposing in other peoples, as a "ferment of decomposition", as Mommsen aptly described it in the bad, scientifically-minded scholarly jargon. Ezra and Nehemiah then gathered together the remnants of the pariah people released or expelled from Babylon on the basis of racial breeding and elevated the reversal of high breeding, the deliberate in-breeding and under-breeding of a group of outcasts to a law, the results of which we can marvel at today, at least in terms of what human will is capable of, even if it turns the natural law of breeding into its opposite, into un-breeding.

No-one can violate the ear-catching meaning and concept of a word such as the people of the *good*, the *good*, the *Goths* to such an extent that he proclaims the "Jews" of today to be a "*chosen people*", be it according to their outward appearance or their inner spiritual values. But if they are not so today, they were not so at any earlier time, not even during their stay in Palestine, in Egypt or in India, where we only ever hear of expulsions of a      and      pariamenge that had become too large      ,      according to

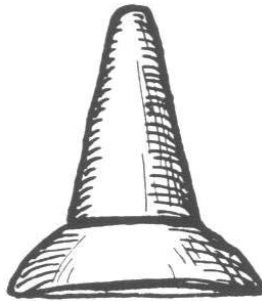
*historical* sources. In any case, one cannot speak of a We should not speak of a "chosen" people in common parlance, but rather of an "outcast", and this feeling towards the Jews has remained alive throughout humanity to this day. It is all too understandable that such a people had to try to make a virtue out of necessity and proclaim their exclusion as a chosenness.

We are merely emphasising a *fact* and not touching on the fate of such an unfortunate people, which, according to experience, must also become the misfortune of all others where it enjoys more than guest rights.

That is certain, the "Jews" do not rightly bear the name of the Jews-Good, nor that of the Israelites they exterminated, an Aryan people of Palestine, which the name alone indicates, probably not even the name of the Hebrews. As a conglomeration of eradicated ethnic components of the most diverse races, standing outside all order, all castes and barriers, they have occasionally changed their various adopted names over the centuries, without their own ethnic or tribal names. Thus they have also taken the name of the Jews, the *Good Ones*, the *Goths*, and have used and changed the tradition of the true *Gothic people of God* to suit their needs. The Christian peoples later adopted the modified collections of ancient revelations in this form without recognising the falsification. The West is now in danger of from this poison if it does not realise the deception and neutralise the devastating spell that is confusing its mind.

Every word contains a meaning that is unique to it. Thanks to the discovery of the original language and thanks to the high degree of relationship of our German language as its closest living daughter language, it is now possible for us to examine every name for the justification of its use. The word "*Jew*" no longer has a direct meaning in any other language. In Hebrew, the word Judah = is supposed to mean "God-love". However, there is no equivalent for this meaning in the syllables "Ju" and "da" in Hebrew. Accordingly, this meaning can only derived from the original language, and in German we find the equivalent, in which the word Judah, which means Jut, good, God, has not undergone any transformation. This is the original linguistic proof that a people of the *Jews*, the *Jutes*, the *Good*, the *Goths*, could only have been born in the Germanic-Aryan language area, and thus the tradition of a people of the *Jews*, the *Jutes*, the *Good*, the *Goths*, could only have come from the north, so that the origin of the basic remnants of the Old Testament is to be sought in this people and its history. This is a derivation of such clarity of reasoning that no objections can be raised against it, nor would it be completely impossible to use the word "Jew" in the sense of a

Jewish origin. However, there is another way to leave the people of the Jews of today the name of linguistic right, if we offer them the reversal of the *good* or *Gothic* name, the name of the *Goths*, the "giants" of the Edda, who as eternal opponents of the *Goths*, the Asen, embody the material powers. Here the law of polarity in language helps us to justice to the world. That we are on the right historical track is also revealed by the fact that in the late Middle Ages the Jews were still required to wear the pointed "giant hat", which then quite rightly bears the name Juten-, Jotenhut.



Jew, Jew or giant hat

The tradition of the Anglo-Saxons, that they are the remnants of the 12 tribes of the Jews, the good people, has a good reason and no longer seems so nonsensical after what has been said.

By stating that the "chosen people" of the "*Jews*" are a favoured people, if we do not mean the *Goths*, the *good ones*, but the "*Jews*" of today and yesterday, the historical background is probably gone forever.

No one is allowed to erect religious buildings on such swampy ground, as was attempted to the detriment of entire peoples and ages.

The true "chosen people of the Jews, the good, the good, the *Goths*" does not lie behind us in Palestine in terms of time and space, but once again ahead of us in the future and always emerges and emerged from ourselves and is only lost when we no longer respect the divine nature within us.

We can become the *Goths*, the *good ones*, again at any time if we beget the Gothic people of God again, equally high in body, soul and spirit, as befits the earthly body, soul and spirit guard of the heavenly king. The traditions are only of use to us if we understand them properly and have learnt to distinguish between *Goths* and *Goths*.

## GALGA-HALGA

In Wulfila the swastika is called Galga, thus also Halga, Hag-All. Golga-tha means in Aramaic, i.e. in an Aryan language, place of the skull; then Golga or Golgo is= skull. We have here the same word as Galga, Halga, which as the "Asenhaupt", as the head of speech, also denotes a "skull". It seems natural that words with the same meaning in related languages also represent the same concepts. Tha is Stätte, our German "da!" which to a place, a site, a location.

A valuable remnant of Aryan myth is preserved in the old Babylonian song of the *Gilga-mesh*, that is, the Gilga-, Galga-man. If we consider that the Hag-all rune is also called *Gilg* by another name, then it is not too bold to conclude from the Golga-Galga-Galcha man, conversely Chagall man, to the Hag-All man. Since the *Hagall* star with its rays actually only expresses the tensile forces inherent in a *sphere*, the linguistic leap to the *Hag-all*, *Ka-gall*, *cone*, sphere-man is not very daring either, indeed we recognise in him the Kirka-, *Kirchen*-, *Zirkel*-,

"*circus*"-man, the *circle-man*, cross-man, the cosmic man in the celestial circle, a meaning that can be unconstrainedly subordinated to the epic as an Aryan astral myth.

We now see how closely related to him is the cosmic Son of Heaven on the Galga site, the Golgotha on Zion, on the castle of Zius, the Tyr-, the sacrificed Try-God, the Three-Unity-God: Son, Father, Spirit! Galga dissolves into Gal= Hal, the All and Ga= Gau or Ge = Earth. "Don't come into my gai!" is still said in many places today. Don't come into the enclosure of my ego, of my Hagall, of my physical and spiritual circle of banishment. Jesus-Asus, the Aesus, the Essaeian from the tribe of Jesse, from Galilee, from the Halil-Hagil-Galil-Hag- All-Gau, which here does not mean the small Roman or Jewish province, but the heavenly Gau, from which the Son of God descends. The crucified donkey, Ase (Asinus!) in the catacombs, supposedly a mocking drawing of Christ by the Romans, is in fact serious secret language, Kala! The intended equation Asinus = donkey = Asus-Äsus, Jesus, is a direct result of the Aryan tradition, because the donkey-Äsus was sacred to the *gods*, the Asen-Äsers.

It needs no special mention that the Asus from the Gaulish region, the god-father of the Celts, is the older model of the Jesus-Asus *from the Galilean region*, which is said to refer to *the Gaalen region*, still confirmed in dialect today, the *Yellow, Blonde region*.

At this point it should be solemnly stated: the entire Christian-Aryan conceptual world is based on facts that pulsate from the heart of Germania.

The legend of the philosopher's stone is based on mathematics.



of a heavenly crystal seal, which found its clearest visual embodiment in the Hagall rune. From it sprang the Futhark, which means Father Circle, "circle of fire", Father Bow, Fire Bow, the Allraun root of the 18 All-runes, from which the characters of all peoples are modelled. We regard this original writing as a primordial creation of the eternal and everywhere present Father God.

## CHRI SMON-C HI RON

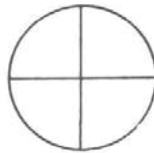
The Chrismon, written in runic  $\text{t} \text{ h } | \text{ T} = \text{KRISMON}$ , "Krist-man", the so-called monogram of Christ, because it contains the first two letters of the Greek word Christos, Ch and R = *X* and *P*, is also of Urartian origin. The original form of the word Christ is actually *Aristos*, or *Haristos*. The Greeks, like many peoples today, replace the H with a K, G, I, Ch or a pharyngeal sound. All languages have adopted this Aryan Hari, this high, "*Har* = *Aar*", the superlative of which is Haristos, the "Christos". In ancient Indian the word is *Hari-hara* and means the combination of Vishnu or Chrishna (Christ) with Siva (evil) in one person. By omitting the last two syllables, it then became *Hari*, meaning the honourable, the high one, with the meaning of Indra, the Vishnu, or Chrishna, the one crucified in "space". Consider:



World tree symbol  
for the upper and  
underworld



World tree symbol with omission of  
the gate sign of the underworld= Christ  
monogram of the Constantinian period



Christna

In Hebrew, *Hari* became: *Heres*, meaning sun, in Arabic the word changed to *Haris*, meaning keeper, guardian, the H pronounced like Ch, which became *Charis*, or *Chris*

or Christian in Greek. The main Armenian binomial, the Hagall, which pronounces the name Arahari, aar = sun, hari = the high one, thus ar-hari = the sun-high one, took the form in Greek of the so-called

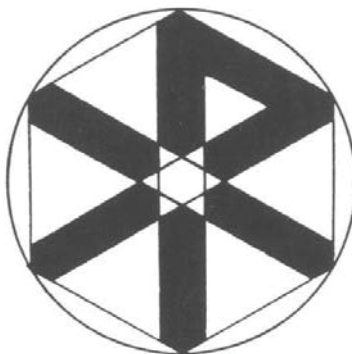
Latin:	CH		R		I	=	CHRI
Greek:	X	+	P	+	I	=	<b>R</b>

The monogram of Christ was indicated by placing the characters X (ch), P (r) and I (i) and reading *chri*, finally *chris* and *Christ*. Numerous artefacts show this *Krismon*, this *Hari-Mon* or =



Coin of Ptolemy III  
from the year 300 B.C.

Between the legs of the eagle is the "monogram" of Christ " **R** " can be clearly seen. The eagle, Aar, confirms our derivation of the Hag-All C as a sun symbol.



*Armann* already in pre-Christian times, for example on a coin from the time of Ptolemy III and on a cinerary urn in Galasecka, which can be dated to at least 1000 years before Christ. The Chrismon thus originated from the Christian seal of the highly sacred runic name of the Lord, *Arahari*, which was expressed in the Hagall *rune*. Today's official sign interpreter of the Christosmythe and keeper of the keys of Tyr and Thor, Door and Thor, the Pope on the throne of "Peter", namely the Father, the Father who claims "to bind and to loose, to open and to close", namely the I in both forms, physical and spiritual, has lost the password, the All-Rune, and can therefore do nothing with the keys, can only open and close with the mouth.

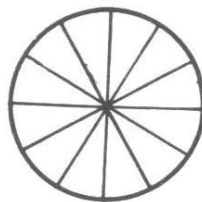
The *X*, Greek letter *Chi*, and the *P*, Greek letter *Ro*, as the "monogram of Christ" leads us to the further trace of a



Parable figure. The centaur *Chiro-n* comes from Greek mythology. What is a centaur according to the mythical image? A *man-horse*, according to the linguistic image a *man-bull*, because *ken, kun, kan, kon* is the word taken from the Kaun rune for the man, the man, the sexus, also characterised by its position as the sixth rune in the Futhark. Tauer is Torurus = bull, dissolved Sa-tyr, generally also tyr, tar in the sense of rotational force, which is always a generative force.

With the Greek letters *chi* and *ro* we are therefore better able to explain the name of *Chiron* monogrammatically than the name of Christ, without forcing ourselves to do so, at any rate with greater probability. In *Chiron* we now recognise an initiate who instructs the noble youths in all the sciences. According to legend, many great men were pupils of Chiron. If we take Chiron as the horse-man, whose head and chest are taken from the human image, but whose body and limbs are taken from the horse, then the Kala solves this in itself meaningless body composition for us as the *horse-man*, the *great man*, the *great man*, the *cross-man*, the Christ, with whom he shares the possession of the Chi-Ro monogram. But we know the monogram of Christ, the Hag-all, as the wind-rose, the wind-grand of Wotan, Sleipnir, the breath of the world. The wind-rose is therefore also the cross-rose, the horse-cross, the cross (crux) in general. From the horse to the rose is now in the mystery language only a horse-jump, and we come to the *Rosicrucians*", the "Ross-, Hroß-, "Kroß-Kreuzern". The *true* Rosicrucian can be recognised by the fact that he recognises this derivation of his name as the only legitimate one. This perhaps somewhat convoluted However, the "derivation" series leads straight into the secret of the ancient mystery societies, which veiled their knowledge under these mystery images, otherwise the ignorant could not so easily reject these images, because *rejection* by the uncalled has always been the best protection of higher knowledge against misunderstanding by the masses.

## THE ROUND TABLE OF KING ARTUS



The "vortex" pillar of Adam Kadmon.

The doubled Hagall rune is the symbol of eternity, the

Rebirth, the resurrection. But it is also the "spinal column" with the 12 thoracic vertebrae of Adam Kadmon, who fills the world with his body and spirit. It is the "withers" of the heavenly zodiacal body, which resolves itself into "Aries-Aries", or "*Aries is*". Aries is the ram, the lamb, with whom the celestial revolution in the earthly and solar year begins anew.

We have already said that from the doubling of the Hagall rune, through the coupling of the male and female basic parts in space, through superimposition, the twelve-membered zodiac arises, represented pictorially by doubling its two main components, namely the Is rune and the Mal-cross, written runic  $I\ X$  and  $I\ X = C + C$  or  $2 \times 6 = 12$ . However, if we address the signs as Roman numerals, which are of course also taken from the runic canon, which we can only briefly mention here without going into detail, i.e.  $I\ X + I\ X$ , we get  $2 \times 9 = 18$ , which corresponds to the 18-part Futhark or the runic series. The same hieroglyphs, i.e. sacred signs, therefore result in a doubling and a tripling of the "sacred hagall", which is not coincidental. In any case, the Hagall rune also proves to be the total content of the 18-membered rune series.



The Fa or Va-ter runes:	F k P H h
Y The Hag All or Son runes:	* t l l h
Ū The Bat or Spirit runes:	B H Ψ - P L

Also compare the zodiac clock.

It is occasionally used as a binding or heraldic rune, characterised by the attachment of the three-part lily to each of the six end bars, i.e.  $3 \times 6 = 18$ , which equation also indicates the division of the rune series into the 6 father or creation runes, the 6 son runes and the 6 spirit runes, again showing the holy trinity and trinity. Once we have reached the level of 18, a further doubling, a summation, a coupling, a copulation leads us to the number 36. Twice  $18 = 36$ . But according to Kabbalistic calculation, the number  $18 = 3 \times 6$  already contains the number 36 if we read  $3 + 6$  as a transverse sum, namely 36 as a coupling, as a marriage by superimposing.

These are not idle numbers games, but mathematical and *metaphysical* aids on the way to ultimate conclusions.

36 is the number of the Holy Grail. The Grail is also nothing other in its highest meaning than the holy vessel of heaven, the  $3 \times 6$  double Hagall rune. The word Grail dissolves into the two original syllables "*kar*" and "*al*". *Kar* is still Old Norse for chalice! So Kerr-al = grail. The syllable kar, ker, cor, chor, corpus, korb, kir means enclosed in all languages. So "*Kar-al*" = means the enclosed All, the Hag-All. Therefore, on the earthly plane, kraal means on the one hand the Negro village, the enclosed settlement, and on the other hand, as grahl, the paddock, the fenced pasture. In a sense, the *Grail* is the heavenly pasture of the stars. The legend of the Grail is clearly of pre-Christian origin, as can be seen from the word Grail, which means kraal, vessel, chalice (Old Norse kerr). The *Grail* belongs to the Round Table of King Arthur, whose name probably refers to Arktus, the Polar Circle, Ark-Tys = Bow of Tys. The discus = Ties circle, which imitates the celestial orbit of the sun, was brought by the Greeks from the north, where the ancient fire-wheel race from the heights of the mountains is still practised at the time of the summer solstice.

Ark is arc, circle, the twelve knights of the round table are the 12 signs of the zodiac. It is *the* Ties-round of *Ty* or *Tiu* or *Ties*, therefore *the* table-round of the king "Arktus", the table-"*round*", because *rond*, Old Norse = shield, is the *edge*, the edge *of* the sky, the sky-round, the shield of the sun, as it is called in the Edda, the zodiac.

Another revealing tradition follows on from this. The father

of King Arthur is Hu-thyr Pen Dragon. *Hu* is an Irish-Atlantic supreme sky god, which we find everywhere in the god syllables *Ju, Jo, Ja, Je*, which also be found in the names *Ju-ra*, Ju-ropa= Europa, in the Ju-hymns to Ju-bal= *the Ju-bel* god of the Alpine people, in the *Ju-* chzern, the *Jod-lern* (god-lenders), in *Hul* and *Jul*, the two solstices with their annual festivals. In the old village of Freesen in Thuringia, the young girls shout Hihu the young boys at the time of the summer solstice, to which they reply "witch" in a low voice, while in other places they shout *Juhu*. In the word Jod-ler, the name of God= Jott is still present unadulterated. It should only be mentioned here that the sacred letter *Jota* of the Hebrews still contains the name of God, the name of God.

The name of the highest Irish-Atlantic sky god and father of "King Arthur".

	Hu-thyr	Pen	Dragon
but dissolves into:	Hu-Tyr	Peak	Tyr-gon
	actually	Father	tyr-gon
	the "high Tyr"	Pan	Turning (tyr)
		father	Procreation
			(gyn), kite.
	{		

So: Hu-tyr, father of the Dragon, the dragon.

The "dragon", however, had the office of breeding. Over time, his image shifted to his disadvantage. A time that no longer understood the office blamed him for the "robbery" of the virgins he guarded until the fearless knight came and "freed" the virgin.

Certainly, the "dragon" guarded the young women in the fiery castles, the wal castles, and only gave them to the most capable, the most fearless, who had to win the virgins by enduring the greatest dangers. Only that his "imprisonment", his "robbery" was not done out of hostile intent was forgotten by posterity. So we read in the legends and fairy tales of our past and we only need to have the key, the All-Rune, All-Raune, to understand again the symbolic language of our ancients. In fact, the angel Michael and St George were in a battle with the "dragon", the procreation guardian, because they had to overcome the "dragon", pass the test, in order to be able to take the "prey" from his hands.

The image of King Arthur with his Round Table demonstrates his cosmic origin and his kinship with Aristos, the Christos of the world. It is the mystery of pure procreation that now connected the knighthoods of such Round Tables to divine activity on the earthly plane. These groups of twelve were formed all over the earth, as far as Aryans came, under the most diverse names and symbols

and it remains the same whether as apostles, as Asians as the Arval brotherhood in ancient Rome, as calenders, as Dorden, as Driuden orders with the name of Kessel von Ceridwan, for Kessel represents the Grail here, or the knightly orders with their twelve orders, of which Emperor Ludwig the Bavarian also founded one, which according to its statutes in Ettal near Oberammergau with its wives was dedicated to pure discipline, pure love of the Grail.

Joseph of Ari-mathia saved the Holy Grail, according to one legend the cup of Christ's Last Supper, according to another the bowl, the vessel in which the holy blood was collected, the pure blood of the Aryan race, which redeems us and all those who partake of it through the "Last Supper", the evening marriage, communion with the race of the gods.

The Lord's Supper is the blood sacrifice of the "crucifixion", the crossing of the upper humanity with the lower. In any other sense, it would be blasphemy to take the word literally: This is my body and this is my blood! Such a "transformation" would be man-eating and the wildest superstition. You *are* "transformed" in spirit and body when you receive the pure blood, when you breed! That is the deep meaning of the Lord's Supper.

That is why the Christ is the pelican, a corruption of the Bal-der-, Pal-, Pohl-, A-pollo-kan, the Bal-kan, Baal-Kahn, the Sun-King. The Peli-kan, the Baal-Kan, as the word must be literally translated, is that "bird", and "bird" has always been a symbol and a word of meaning and is still today an offensive word for procreation, which raises its young with its blood.

This means "translated" that the Christos, the Haristos, the Aristos, the Aryan raises his "younger brothers", the sub-races, with his blood, brings them up, breeds them up. What else would these images of meaning mean? Wouldn't they be nonsense if taken literally? Do we believe that in the past people only thought, advocated and spread nonsense? Or were those creators of meaning, who invented such marvellous images so that man could think of something and not sink into the stupor of a parable-less material madness, not ten times cleverer than we are? Religions have broken down and degenerated into superstition because of humanity's lack of imagination and its lack of understanding for the symbol.

According to legend, three Ties, table or round tables, each with 12 participants, were founded in the Arthurian circle. This is also necessary in order to arrive at the number of the Grail, which is known to be  $3 \times 12 = 36$ , the three-six, the tri-six, the trewe, troie, faithful sex, the holy three, threeing, turning, thirding in procreation.

So all the threads come together again in one hand, in God's Tyr-Tri-Trew-Treu hand, which will become a Drive hand, a Drive and Drau hand if we do not submit to fate!



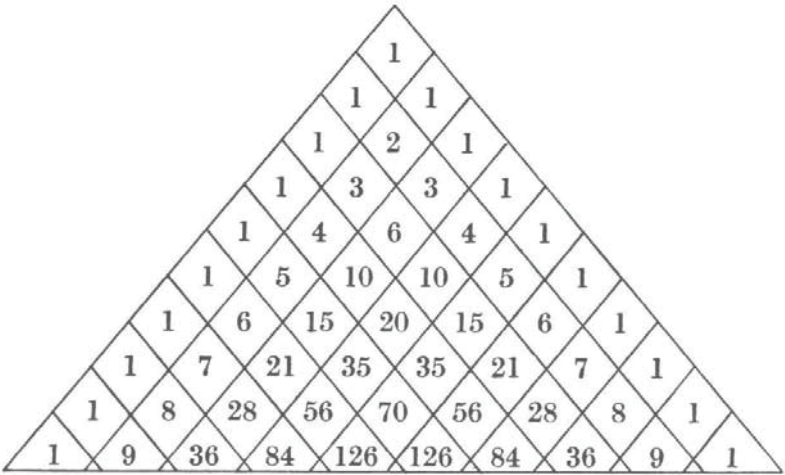
THE MATH E GRAL

The number 36 therefore corresponds to the symbol of the Grail. It is the number of union, of the highest purest love, of Minne! The minnesingers were in the service of the Grail and were therefore not glorifiers of sensual, sexual love, which explains their otherwise incomprehensible reticence towards the women they worshipped.

Let us now briefly examine the number 36 in relation to its mathematical properties, and here we find strange relationships to the meaning we have given it, which can never be called merely coincidental. The number 36 is exponentiated by forming the sum of its individual levels, thus:

1	=	1
1+ 2	=	3
1+ 2+ 3	=	6
1+ 2+ 3+ 4	=	10
1+ 2+ 3+ 4+ 5	=	15
1+ 2+ 3+ 4+ 5+ 6	=	21
1+ 2+ 3+ 4+ 5+ 6+ 7	=	28
1+ 2+ 3+ 4+ 5+ 6+ 7+ 8	=	36
1+ 2+ 3+ 4+ 5+ 6+ 7+ 8+ 9	=	45

etc. up to the *sum* of 36 digits, results in the conspicuous, significant number 666. This series is now again a special case of a generally valid law, represented in the well-known Paskal's triangle:



The horizontal rows of this number triangle give the factors of the individual elements of the various equations, which are based on

The binomial theorem  $(a+b)^n$  can be calculated with different exponents.

The diagonal rows are important for our investigation. Apart from the first series of ones, the second series shows the usual sequence of numbers, namely the basic numbers, but the third series is important for our derivations because it contains the 10-stage law of progression  $1 + 2 + 3 + 4 = 10$  and provides the key to the ancient symbolism and mysticism of numbers, which in turn provided the basis for all the laws of construction of the ancient building huts. The other oblique and vertical series of numbers also have their own special justification, but they have not yet been analysed in the context we have discussed.

We cannot elaborate on these matters here. We shall confine ourselves to noting that this third series in its further pursuit has the following sums, insofar as we not already calculated them above: 55, 66, 78, 91, 105, 120, 136, 153, etc., until the sum of the numbers from 1-36 gives the number 666. It is the so-called apocalyptic number of the Revelation of John, the symbol of racial chaos, of unrestrained multiplication, of lawless procreation, of the dowry snake, of the "beast of inbreeding", of unrestrained sex: 666

= *Sexus, sexus, sexus!*

The outline of the number 6 itself shows similarities with certain representations of phallic symbols. Nothing in the great world lives without close and intimate relationships with one another. The crucial thing is not to overlook them.

In the Greek alphabet, as in all ancient alphabets, the individual letters have numerical values. Let's put the word LATEINOS with the Greek numerical values of the individual letters one below the other, i.e:

L	=	30
A	=	1
T	=	300
E	=	5
I	=	10
N	=	50
O	=	70
<u>S</u>	=	<u>200</u> the numbers found give the sum:
		666.

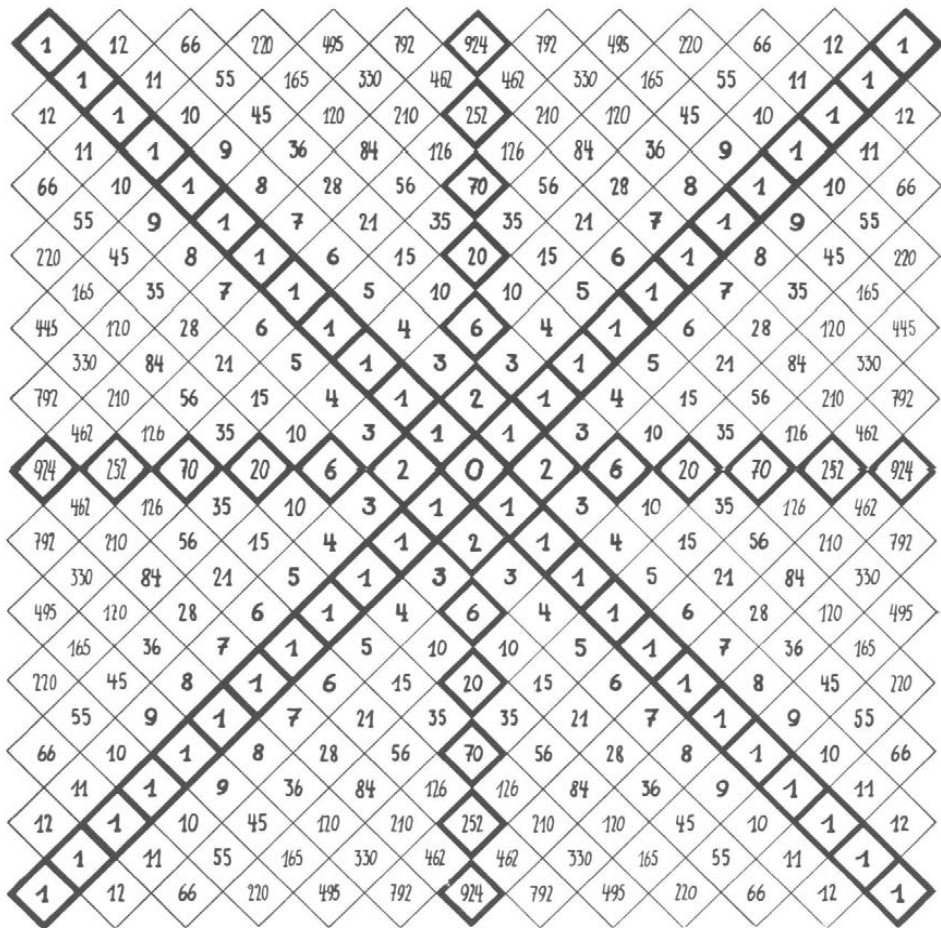
This is an allusion to Rome, which according to the Apocalypse is the "great beast of fornication". In any case, this reference is worth pursuing further. The Revelation of John thus proves to be a cosmic preview of great magnitude, albeit with an unexpected twist against the powers that were not known until today,

what it contains, for they would hardly have included it in canon of New Testament writings.

The number of the Grail 36, the Christ, and the number of the beast of fornication 666 therefore have inner relationships of an intellectual and mathematical nature. Their transverse sums are  $3+ 6= 9$  and  $6+ 6+ 6= 18$  respectively.

These examples are only intended to show how meaningfully all myths are intertwined with general cosmic and eternal laws.

If we look at the Pascal's triangle diagram, we can easily see that extending the two ones lines beyond their common intersection points would create space for three more Pascal's triangles. We would then obtain the following figure, which can also be constructed trigonometrically. From its main series of numbers is then raised to , as fundamental of the entire



The cosmic numbers of the Pascal's triangle with the plus sign and the cross in the "Hag space"

The *eight-pointed star*, the *compass rose*, the *Hagall*, which we have come to know in multiple compositions as an eternity-sense-value mark.

## INRI -INDRI -INDRA

According to Dr Nötling, the Cheops pyramid is only a link, actually a mental image, of an infinite series of pyramids, beginning with an infinitely large pyramid, then getting smaller and smaller, ending with an infinitely small pyramid. From this consideration, he found that the algebraic value of the side length of the

Cheops pyramid  $n^{2-3-3}$  itself again by dividing a value  $\frac{\pi^3}{3^2 \cdot 2}$

throu  $\frac{\pi}{3}$  and  $\pi$  throu  $\frac{\pi}{3}$  originated was created.  
gh  $\frac{\pi}{3^4}$  gh Its

Attention was originally drawn to these relationships by the realisation that members were regularly missing from the second row that were present in the first.

He now placed the two rows one below the other to see which links of the first row were missing in the second row. In doing so, he was

noticed that the potency of  $\frac{\pi}{3}$ , which it uses to calculate multiplied,  
the value  $\pi^2$   
 $\frac{\pi^2}{3}$   $\frac{\pi^2}{3^3}$

each time by that many units from the value  $\pi^2$   $\frac{\pi^2}{3^3}$  to the right or left

than the value of its exponent. This apparent mathematical gimmick suddenly took on a different appearance when, to his astonishment, he discovered that the exponents of the individual elements represent the factors into which the exponent of the lowest element, with which a new vertical series begins, can be divided.

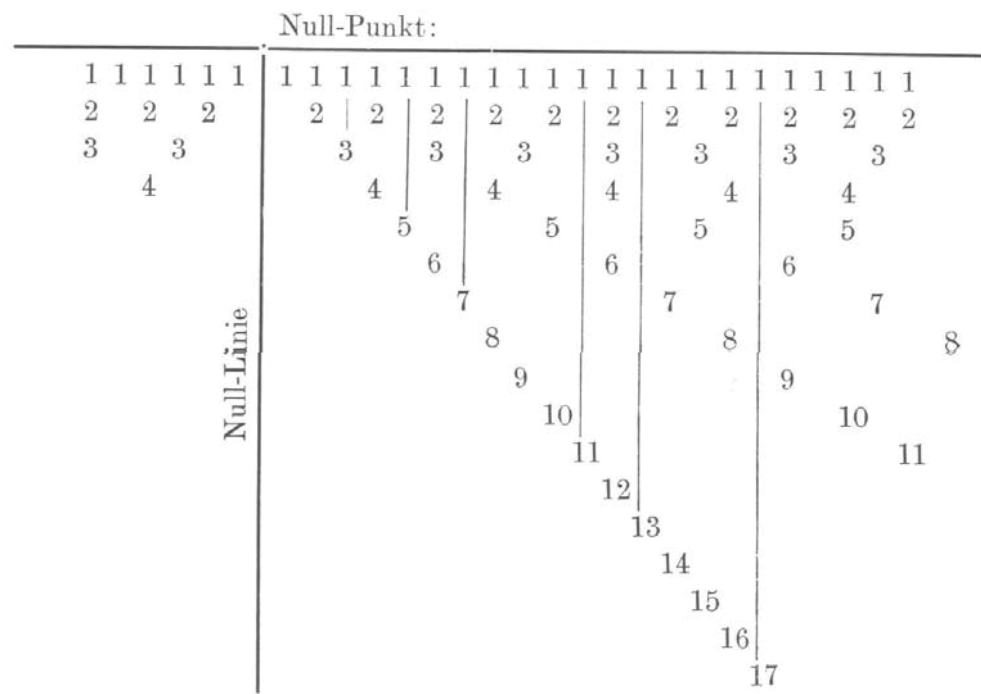
Multiplication:										Division:					
$\frac{\pi^{11}}{3^{12}}$	$\frac{\pi^{10}}{3^{11}}$	$\frac{\pi^9}{3^{10}}$	$\frac{\pi^8}{3^9}$	$\frac{\pi^7}{3^8}$	$\frac{\pi^6}{3^7}$	$\frac{\pi^5}{3^6}$	$\frac{\pi^4}{3^5}$	$\frac{\pi^3}{3^4}$	$\frac{\pi^2}{3^3}$	$\frac{\pi^1}{3^2}$	$\frac{\pi^0}{3^1}$	$\frac{1}{\pi}$	$\frac{3}{\pi^2}$	$\frac{3^2}{\pi^3}$	$\frac{3^3}{\pi^4}$
$\left(\frac{\pi}{3}\right)^2$		$\left(\frac{\pi}{3}\right)^2$		$\left(\frac{\pi}{3}\right)^2$		$\left(\frac{\pi}{3}\right)^2$					$\left(\frac{\pi}{3}\right)^2$		$\left(\frac{\pi}{3}\right)^2$		$\left(\frac{\pi}{3}\right)^2$
$\left(\frac{\pi}{3}\right)^3$			$\left(\frac{\pi}{3}\right)^3$			$\left(\frac{\pi}{3}\right)^3$					$\left(\frac{\pi}{3}\right)^3$			$\left(\frac{\pi}{3}\right)^3$	
$\left(\frac{\pi}{3}\right)^4$				$\left(\frac{\pi}{3}\right)^4$								$\left(\frac{\pi}{3}\right)^4$			

Since one can see from this, that between right and left no Difference exists, further, that is the  $\frac{\pi}{3}$  at all powers root

it is not necessary to always include the root for a purely mechanical representation, but it is sufficient to write its exponents as shown in the following table.

Choose any scale as the unit of length and any vertical line as the zero line. The starting point of this line is the zero point. Once you have drawn a right-angled coordinate cross, go down one unit on the vertical line, draw a new horizontal line to the right and left of the vertical line at this point, plot N units on this line and write the number 1 on it each time. Then go down one unit further on the vertical line, draw another horizontal line and count 2 units from the zero line, i.e. the axis, each time and write a two at this point. Similarly, draw a third horizontal line at a distance of 3 units from the zero line.

Fact panel.



If the construction of this factor table were extended to any number, the law governing this table could be used to determine the decomposition of any number into its factors or to find the prime numbers.

This board can also be used to perform all types of calculations such as multiplication, division, exponentiation and root extraction. You

thus represents a world arithmetic table in which all relationships between number and measure are shown.

However, if you examine the table more closely, you will see that the rows always take up half of two adjacent quadrants. If you now try to draw similar rows in the other two quadrants, fill in the remaining halves of the four quadrants with rows in a similar way and finally leave out the numerical values altogether, you get a system of lines that all radiate in a lawful sequence from the centre, the starting point, the zero point. At the starting or zero point,

The cosmic value would be in the hub, in the centre of the world  $\frac{\pi^2}{3^3}$ . The

The resulting image is the drawing of a ray cross and can also be generated trigonometrically by letting the natural cotangents of the angles formed by these rays pass through the values of the natural number series, namely 1, 2, 3, 4, 5 ... to 8. To obtain the complete ray cross, the rays must always form such an angle with the horizontal that the natural cotangent of the smaller or the natural tangent of the larger angle of a quadrant continuously represents the series of natural numbers 1, 2, 3, 4, 5 ... to 8. The centre line in each quadrant is the line forming an angle of 45° whose cotangent has the value 1.

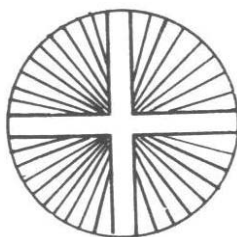
## HAG-ALL AND RAY-CROSS

Expressed in simple terms, what has just been mathematically justified here, the factor table, which was obtained from the dimensions of the pyramid of Cheops, graphically represented, again results in the sign of salvation of the eight-petalled compass rose, the Hag-All, which signifies the world. This proves that this cosmic figure, this world-all-symbol, is not an arbitrary drawing, under which one imagined an arbitrary concept, but that the myth on which this sign of the cross is based is a primordial fact of nature, that the ancients, out of introspection as well as on the basis of the most precise knowledge of the mathematical foundations and dimensions of the cosmos based this symbol on the whole, the universe, because everything is contained in it. The cross on Golgotha was planted there in the *idea* according to the eternal primordial law, not on a random day to execute a criminal according to the earthly unlaw, injustice. Nor it carpentered by a craftsman, but has always been the scaffolding, the cross of the world builder, the world carpenter, who used it to "crucify" his creation in order to support it, for all thoughts that are to become reality must materialise, must contain a cross, a scaffolding, a spiritual and a physical one, in order to live.



It is no different with the human body, which is also a thought of God and whose support in the earthly plane is precisely its cross.

These multifarious connections clearly prove that our findings are not coincidences or word games, but that they are thoroughly cosmic-mathematical, i.e. scientifically founded in the best sense of today's way of looking at things. With these new principles of language research and language application in connection with the original characters, we open up the ground of truth of the past, supported by our hereditary knowledge, which can become the "conscience", the certainty of every uneducated person, the "word that became flesh", which does not reveal itself in artificially derived secondary rules and grammatical forms. Through pictorial teaching and learning we train our inner and outer powers of vision, the many thousands of useless books become superfluous, which only further divide, fragment and crush us, we embrace the world, God and man as one with our linguistic, cultural and religious research, as it were, and thus help the teacher as well as the pupil to throw off all unfruitful educational ballast in the future.



Pre-Christian radiant cross from North America, which apparently has the Nötlingian construction as its basis, thus demonstrating the universality of such cosmic symbols.

"This radiant cross," says Dr Nötling, "has a deep and lasting impression on me, because it proves that the Christian church's symbol, the cross, especially the radiant cross, is taken from a much older culture. When a devout Christian kneels in adoration before the radiant cross today, nothing could be further from his mind than the thought that he is homage to a mysterious mathematical figure, a figure that is actually nothing more than a calculating table in which all numbers are broken down into their factors and with whose help all kinds of arithmetical operations can be carried out.

At the centre of the cross or at the 0-point of all rows, where all rays intersect, is the enormous cosmic value  $n^{2-3-3}$ , which is known as the



The measure of time read is the duration of 365 days, 5 hours, 40 minutes, 9.03 seconds, i.e. the orbital period of the earth around the sun or as an absolute measure of length 365 540 million 903 thousand 744.042 Egyptian cubits, the length of a quadrant of the earth's orbit."

It would now be highly important to know what the Egyptian designation for the value  $n^{2-3-3}$  was. Surely there was a word and a sign for it, a hieroglyph, a sacred sign. Shouldn't this somehow also be included in the traditions that Christianity later utilised, albeit misunderstood? And Nötling cannot help but wonder whether the mystical inscription INRI, which is placed above the head, i.e. in the centre of the cross, is not related to the Egyptian word that for the value  $n^{2-3-3}$ .

Even if we do not yet know this word today, we will get to know it one day. This much is certain: it is a "carpenter's word", a word of the master builder of the world's scaffolding. His scaffolding is built on the basis of all cosmic ratios, the ray cross is the world calculating table on which the master builder calculated his world construction. We have already considered in these columns whether the carpenter's son from the Hag-all-Gau, whose name is supposedly contained in the abbreviation INRI, is not also the other carpenter's son INTRA, for if we connect the heading with the cross, the rope, the gallows, on which he hangs figuratively, on the gallows scaffolding of death far, we also obtain the name *INTRA* of *INTRI*.

Should it not be permitted to use the name of the Son of God of the highest? The "*inter*" of the god of heaven, according to another version, *Indra* or *Indri*, is to be understood as the *innermost*, the *innermost* of the world circle, its spiritual centre, from which everything emerges in eternal rotation. For the Latin "*inter*" also contains the "*between*", the *Zwiu-*, *Ziu-*, *Zio-son*. The *innermost*, however, is always something to be bored or already bored, some *innermost*, a centre in any case, even if it is the centre of a cross, which is located at the intersection of two beams, the mother Maja, who, through and under the rotation of the whorl, ignited by the fire of the spirit, gives birth to the Son, the INTRA, the "*Intersten*", the *innermost*, the IN-RI. Is he not the only-begotten, the "drilled-in" Son of God, his Father, and if we break down the word IN-RI into its original parts of speech, we find the same meaning that we have given to the name and the symbol.

According to our reading, IN-RI would be the In-Ri(g), the inner-Rex, the inner-king, In-dra, In-tar, the *one-* or inner-drawing. We know the term and the rune tyr or tar, tre, tri as the turning, the third end, "third" procreative word from all sides, so that we can also use the generally recognised linguistic principles of INTAR or INTRI

or INDRA may call the native, the begotten, the one-tar, the one-horn, according to another myth source, . The word "Unicorn" means the one horn = the one procreation. But what could be better, clearer, more Germanic, more significant for the centre of the cross itself and the world cross in its exaggeration than the "*innermost*", the *innermost*, the *hindmost* behind all physical, visible things as the "Son", the Sun of God, the spiritual radiant cross with the infinite series of numbers of its aureole?

Let us therefore boldly read the sign in front of the *sun*, in front of the *son* with

the sign INRI on it as the "*Inre*", the *inner*, the *inside of* the world and it becomes us all a equally understandable symbol, from which "Faith" we also depend on or which knowledge also carries us.

Even if all this should be "absurd" as an interpretation and deduction according to the opinion of all good people, there would still remain a trump card, a triumph for him to whom such chains of thought made of sun-gold do not seem tinny, because he has eyes to see, namely the consideration that, in the world of spirit and thought, all things, alle Vorstellungen Spiegelungen des einen Urdinges sind, dem wir nicht entgehen, entlaufen können, daß darum unsere Phantasie, wenn wir diese Folgerichtigkeiten versöhnlich für die Ungläubigen so nennen wollen, zwar die unzähligsten Wege gehen kann, aber immer doch wieder nach dem geistigen „Rom“, dem Räume gelangt, nämlich jenem „Um-Ra“, d. that is, that "around the sun", that Ra-Um, which we have already explained in more detail elsewhere, from which all paths, all rays, flow back as if from the cross of the world. In other words, all thoughts lead into God, into the One, into unity and are therefore unity, remain unity themselves, even if they radiate back from the one centre on many Rome-space-rays paths, however different their nature, their strength, their brevity or length, their brightness or warmth may be.

We are and remain entitled to read INDRI or IN YOU. If we are within ourselves, if we are INDRI, IN YOU, then we ourselves are God and nothing remains a mystery to us anymore; we become all-knowing, all-seeing, all-hearing, all-tasting, all-smelling, all-suspecting, all-admonishing, we ourselves are all men and all-men, all human beings as a whole and thus God!

## THE ALL-RAUNE

It would be surprising if the Hagall rune did not appear frequently in the coats of arms of the aristocratic families, sometimes in an unveiled form, but even more often in a variety of different ways: bald, scaled, scaled, veiled, veiled. Thus Bismarck's coat of arms is also a veiled Hagall rune with its 3

Clover and 3 oak leaves. The oaks even literally refer to the oak, the ash, oak, ask, the axis of the world tree. In the Germanic Museum in Nuremberg there are beautiful large tombstones

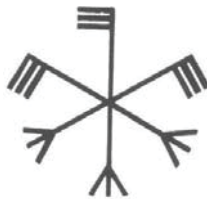


Hagall rune in coat of arms

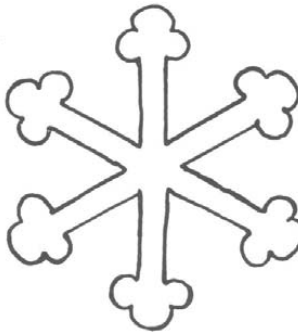


The coat of arms of Bismarck

with coats of arms, including one of the Counts of Hohenburg from 1296, which features the Hagall rune with three-part lily attachments at the ends of the beams, thus indicating the triplication of the main and all rune as a symbol of the  $3 \times 6 = 18$ -part sacred rune series.



Emergence of the eagle from the  $3 \times 6 = 18$ -part Hagall



The coat of arms of the Counts of Hohenburg

Nuremberg's coat of arms itself is an example of how the Hagall rune even conceals the name of the city in a deep, mysterious veil and entrusts it to those in the know. The coat of arms consists of the so-called Weibadler, as the drawing below shows, a figure half woman, half eagle:



Ar - Kona

One glance is enough to realise that the whole thing arranged in the shape of a Hagall rune. The meaning is easy to decipher. If we read the woman in dialectal or Middle High German as Wib, Wip, the eagle as Aar, and put the two words together, we get the word Wip-Ar. *Wipar*, however, is used here for Wiparin, the *weaver*, namely the Norne who weaves the thread of fate. The reader has already guessed that this is an allusion to the name of the city, namely to Nuremberg, which is a mountain of norns. The fact that the female Aar is arranged in the form of a Hagall rune proves not to be coincidental, but completely intentional, because the Norns sit at the roots of the world ash tree, the world tree (three in number: Urda, Werdandi and Skuld), whose symbol is the Hagall rune. The Nomen represented an earth cult according to their seat at the roots of the world, and their places of worship were always caves, subterranean places with many and widely ramified passages, as we can trace them through Germany, indeed all over the earth under every old castle, church and town. Thus the catacombs of Rome are not buildings of the "Christian" early period, but the sites of an ancient earth cult, as the symbols and painters in the catacombs clearly show, *all of* which are *pre-Christian* and served *pre-Christian* ideas.

In the strange picture on page 581 we see swastikas on the robe of an initiate into the pre-Christian mysteries celebrated in the catacombs, long before Christianity. The catacombs were not "secretly" used or even built by "poor persecuted" Christians, but stretched for many hundreds of kilometres in 3-4 storeys on top of each other under the ancient city and far beyond from early times. They are a marvel of engineering and have their counterparts in the underground facilities of all ancient places of worship throughout the world. Half of Germany has also been undermined, just look at the reports of underground passages and buildings. Certainly the Christians also used the catacombs later.

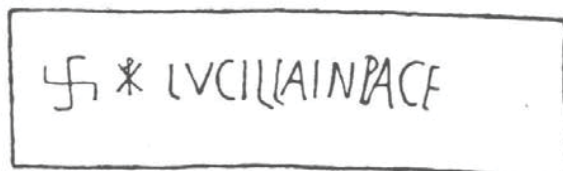
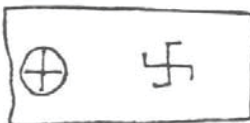
A gravedigger, as the man in the picture is superficially labelled, is not the person depicted in the usual sense. You don't bury the dead with a spear, compass, protractor and stylus. He is a "freemason", a "carpenter", with high degrees, as the doves indicate. Above the



Swastikas on the robe of a "gravedigger",  
Wall painting in the Roman catacombs

On his left shoulder he appears to be wearing the Golden Fleece, so he to a high order. Whoever wears the golden hair of the Lamb, the Light, the , the Master Lamp, the Asen, the "Hare", belongs to the Order of the Golden Fleece. The fact that Jason, Ason and Jesus seek the golden fleece in the north has an esoteric and exoteric meaning; it is a matter of instruction in mystery traditions and of pure procreation under the sign of the golden fleece, the "golden coat", the Aryan, the Aryan, who is a light symbol of the creative nature.

We thus discover in the first initiates these "Christians" as the co-heirs of the Aryan secret doctrine, who also cultivated a cult of the subterranean, and whom we suddenly find in the Mediterranean basin more or less exposed to the general public in the spiritual movement of Gnosis.



In addition to other pre-Christian symbols, we also find *the swastika* (sun wheel), *Hag-All rune* (Haristos monogram) together with an inscription in the Roman catacombs. These Christians therefore do not prove to be the owners of the catacombs, but rather those who fled there, or they prove through their signs to be initiated into the Aryan mysteries and not the disciples of the sect of a distinctly proletarian faith, as which Christianity later appeared to the Romans. There was a confusion here, a subordination, even if time two very opposing views were equalised. The swastika and the wheel of the sun assure us of a religion of life, not of judgement:

"Rock gates creak and rattle.  
Phoebus' wheels roll with a clatter:  
What a roar the light brings!"

Under Nuremberg, starting from the castle hill, there are widely ramified passages with extensions, wells and supposed graves. These passages, which can be found under *every* old settlement, under *every* old place of worship, which we must regard as monasteries, castles and towns, can certainly be regarded as utility buildings of medieval origin. The fact that they were also used for various purposes in the Middle Ages and also show traces of use and perhaps also of expansion from this period should not be denied, but neither can it be denied that the entire soil of Europe, indeed of the world, is hollowed out by the buildings of a cult period which the "subterraneans" once inhabited, that a worship existed which continued in the crypts and the subterranean churches at a later date. The name of the Norns even points to this, for it means the dark, that which is turned away from the sun, the lightless underworld. If Ar, Or means the sun, as we know, and for example *Orn* in Germanic languages (Swedish) still means the eagle today, then this word Orn in the negative, with the N sound, means the no, the not, the never, the down, etc., so in our case the *Norne*, the one turned away from the sun. Norne is related nun, the N-rune, the end, which also means the non-bearing, the end of the development from the 1 to the 9. The Norns were the unmarried priestesses who worked from the dark, from concealment.

Our local history, which is completely under the devastating influence of the

The author, who stands for the common view that denies any Aryan-Germanic past from the outset, wants to find an old linguistic form in the word Nürn, Nur, nörr for sober, arid and barren. Certainly she is right in this, and we have already shown that this concept of barrenness was recognised by us in the name of the Norns. We are just not so

We are perplexed by the fact that we always assume what is further away, namely that places were named after their drought, otherwise countless Nurembergs would have to arise. In the blind stubbornness of not wanting to admit a past of our own under any circumstances, which would not be confirmed somehow by the Romans, in the highest case by the "Celts", we overlook the obvious, namely that from time immemorial the places of men were not named after trivialities, but after *trinities*, after cultic institutions. And if one would only open one's *ears*, the thousands of names of human places of all kinds would still provide many clues for which one still searches in vain today using outdated, inadequate philological methods. This also explains "*north*", namely the turning away from the *order*, the side of the sun. And the orders lived an orderly life according to the Or, the Ar, the Aryan and solar law.

## RUNENLEG EN

This Skaldic series of runes and their interpretation is now proof that the runes were more than our letters are today, more even than mere syllabic or even word signs, namely downright "signs of salvation" or "magic characters". They are the serious foundations of the incantations externalised in later times, as they still an important role in Goethe's famous "Höllenzwang des Dr. Johann Faust", namely as "Medium", as a means for the purpose of meditation, contemplation, concentrated thinking, inner concentration. The designation as a sign of salvation is therefore entirely justified, as is the designation as "runes", namely the "whisperers", the "*Mysterious-speakers*", those who pronounce the secret. Only from this quality did they gradually shrivel into letters in our sense, namely into supposedly empty, random, meaningless phonetic symbols. But in the coats of arms, in the numbers of cribs, in the beams of houses, in the figure decorations of Gothic and Romanesque churches and houses, the runes have been preserved in a living language for those who are able to read them. History, legend, fairy tales, myths, archaeology, art history and local history research will only achieve satisfactory results in their work if they make use of the knowledge of runes.

The human being is a living Hagal rune, an equivalent of the great Hag-All, given by the zodiac. With the runic exercises, the seeker enters holy ground: Remove your shoes from your feet, for the place on which you stand is sacred, is the healing ego, the healed self. This is to be taken literally.



Those who indulge in runic exercises with impure intentions will not reach their goal, will not be accepted and will only harm themselves. But we can say to all honest strivers: seek and ye shall find.

The runic experience can be made possible by anyone who has the will to use the runes as images of positions and movements and as mantrams in a creative , who tries to feel themselves in every single rune. Of course, more detailed instruction can only be given individually and to individuals in mutual trust and confidence after inner preparation. Nevertheless, a daily trial of runic gymnastics, which anyone can put together for themselves, brings physical exercise and spiritual happiness after a short time. The prerequisite for success is that the student does the exercises with a pure heart and without depressing or angry thoughts. Everyone will easily accomplish them in connection with the basic thoughts we have indicated, to inner contemplation and good wishes.

The essence of the runes cannot be grasped overnight, they must first grow into us, so to speak. Most people are far too physically and mentally educated to be able to control their internal organs and limbs properly. Excessive exercises can lead to physical discomfort, even damage, just like any careless occupation with magical things. It is first necessary to acquire a precise knowledge of the runes and their meaning before proceeding to practical exercises. Cut out cards and draw runes on them and cut them out. You can also carve them out of wooden sticks or other suitable material. Now focus your attention either on one rune alone or on different sequences of runes, which you can put together as you wish.

When laying and reading runes, first proceed as in the game. Place a futhark, your own name, a wish and leave yourself to your thoughts and emotions. Any question will find a solution, any doubt a certainty. Although such endeavours may seem childish to some, serious attempts gradually lead to sublime revelations.

Those who know our explanation of runes are also able to make correct compilations according to their own sequence of thoughts. The contemplation of such compositions and the immersion in the individual runes gradually reveals to us the fact that thoughts have living beings, that they are creatures, that we are fertilised daily by the spiritual seed of such thought creatures in our environment, which our body, which acts like an antenna, transmits. We learn to see in images, in formations, physically in crystals so to speak, not just conceptually abstract. All the great creative spirits were capable of this kind of thinking. Goethe saw the "mothers", the last

Things. He possessed a certain knowledge of runes, as can be seen from his well-understood fist. Wonderful prospects open up for our view of the future. However, this kind of lively, almost physical thinking is infinitely difficult for purely intellectual thinking, for the grey theory of our present, just as the first ride is for a person who has never had a horse's body between his legs in his life. He too only gradually learns the art of riding, masters the ride, the rhythm of his animal, his second body, just as we spiritual beings only gradually learn the rhythm of our body, our being, by listening and thinking, feeling and sensing.

We heal heavy blood, poor digestion, insecurity, awkwardness, timidity and fear through the runic dance of the limbs, through the runic positions of our body, thus also refreshing the soul and spirit

In the beginning was the Word! The miraculous power, the feeling of inwardness, the awareness of sonship with God generates in us that high level of self-confidence in our own spiritual power, despite all our dependence on cosmic circumstances, that we as consecrated, mature people can say to ourselves:

Cherish the All within you, the Hag-All, and you will rule the All-Hag! In the Hag-All we have learnt to know a cosmic symbol of eternal validity, let us also erect it as a symbol of meaning, as a sign of salvation above our people. Three roots bore deep into the sacred earth of our homeland and us to the past, three branches send it into the clear blue sky of our future and the mighty, sap-flowing trunk speaks of the fullness of life of the present, of being, of His!

## C



## THIRD PART



---

## XXV.

### RUNE MAGIC IN THE EDDA

So Könning, the boy, became knowledgeable of the  
runes, the eternal runes, the runes of life.

Edda.

When the European alphabets today still differ greatly in the order and meaning of the individual letters, and in the way they are written. in their phonetic values, we also know of a considerable number of runic sequences that differ from one another in terms of the meaning of the individual runes and their phonetic value. This should come as no surprise given their wide geographical distribution and the different ages of the runic sequences. The numerous Germanic languages, even if they differed little from each other, hardly as much as the dialects in the German language differ today, required different phonetic and written names.

After all, we have to assume, and have already sufficiently justified it, that the runes originate from a scriptural canon that remained authoritative for all later forms and modifications of new rune series.

Since we have successfully removed the uncertainty of an accidental or arbitrary origin from writing and, above all, the runic series as a cultic matter, it is not difficult for us to single out one of the various runic series as the original one. It is the series of runes that refers to "Wotan's Rune Song" in the Edda, which is undoubtedly the oldest. At first glance, Wotan's Rune Song appears to be a mystery song of remote origin. The special nature of the runes as a general sign of power and healing is still preserved so intact that there is no hint in the verses of the song of a characteristic of the rune series as a writing script in our modern sense.

This justifies us in assuming that we are dealing here with the primordial rune series, which only much later, at a time when the Nordic mystery schools, as well as those of the Mediterranean circle, dissolved as if by themselves due to circumstances which we cannot determine here, and knowledge of their teachings became general to a certain extent, therefore probably very soon misunderstood, since no master tradition any longer preserved the symbolic content of the teachings and human immaturity and desecrating generalisation took the parables and allegories literally.

This is the only way we can explain the sudden increase in runic inscriptions for everyday purposes, by which we also understand the use for inscriptions on gravestones, mainly in the north. Only sparse remains of sacred inscriptions have down to us from earlier times, discovered on megalithic tombs and other rare occasions. It was quite possible to write with runes, as we do with letters, but at that time it was still clearly known that every written letter, every written word gradually changed the spirit and life of what was written, often turning it into its opposite.

Knowledge of writing and reading does not necessarily promote cognition, but hinders its development among people, as the present shows to anyone with clear-sightedness. The high cultures of the past did not the art of writing and reading to be suitable for the general public, much less beneficial. The more printed and written material reaches the public, the more clear judgement fades in infatuated humanity, the greater the confusion and deception in all relationships between people.

The increasing dominance of the press powers goes hand in hand with the regression of a noble intellectual culture. The first act of an ingenious legislator, who knew the needs, not only of the dubious present, but of the future, would have to be a ban on daily *newspapers* anything other than bare reporting. Anyone who does not know how to form his own opinion from facts and reports lacks the prerequisites of general maturity and thus also the prerequisites for any kind of independent co-operation in the state.

Letter is substance, and the danger of binding the mind to a single, narrowly defined concept is always great unless an initiated body watches over the sanctification of such signs. We went blind the moment the runes became very specific letters, without the universal meaning of early times. We only want to hear limited things from the sounds and see them in the letters. But we are like Dante in the Divine Comedy. He goes blind when he looks too sharply at John to see whether he is actually standing in front of him in his



human body. He only regains his sight when he endeavours to grasp the spiritual nature of the being called John.

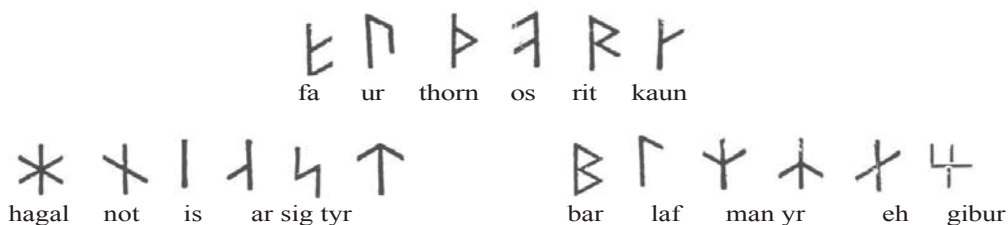
Thus we can only see the runes again, and therefore every script and language, when we try to grasp the spiritual in the runes, their general sense, their general meaning beyond their letter characteristic, which is only a subordinate, secondary quality.

It could happen that the spiritual meaning of the runes was forgotten by a long succession of generations, not without sacrilegious compulsion, which, however, does not entirely erase its own guilt, and instead the opinion could spread as a matter of course that a letter is just a letter and nothing else or further or even more secret. Do we then have any right at all to place our trust in memory or in the abilities or goodwill of mankind?

Must we not fear that, as in this case, he will also fail completely in other important things, even if they their best? Truly, what may have slipped the memory of mankind that was more valuable than that which makes them particularly proud today!

Let us the memory of Mimir's Born!

Wotan's rune song now gives us the key to the 18-part rune series.



It is divided into three "genders" (aett) of 6 runes each, namely the father row, the son row and the spirit row.

The 18 number of the rune series has multiple reasons,  $18 = 2 \times 9$ , the sacred nine number of completion. The Indian Bagavat Gita contains 18 chants. A person takes 18 breaths per minute. The string lengths of two chromatic semitones with the same string thickness differ from each other by one eighteenth of the length.

Eighteen verses for the eighteen sacred runes are found in the Wotans runic song of the Edda and for the eighteen runes there are eighteen sounds with which we can express all the words that occur in Germanic languages. Spiritually orientated runic research comes to the conclusion that the various runic series, from a 15-part Nordic to the Anglo-Saxon runic series with its final 33 signs, must have originated from the 18-rune Futhark indicated in the Edda.

In any case, we can dispense with examining the individual runic series as to the reasons for their larger and smaller size, because it is immaterial, since the increases do not actually refer to new runes, but are derivations from old runes or so-called binding runes, i.e. composite runes, and the reductions are explained by the fact that one still had enough possibilities of expression even with a smaller number of runes.

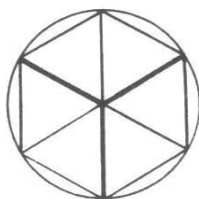
The undoubtedly great age of the runic song, its deeply sacred content, its unmistakable quality as an introductory mystery to a runic secret that reveals more than an alphabet, justify us in assuming that we have probably found its oldest form in the 18-part runic series, which be regarded as the starting point for all other series, which are then also to be considered younger. The question is decided by the fact that these later series of runes were used primarily for writing purposes, whereas we cannot say the same of the 18-part runic futhark as we find it in the runic song of Wotan in the Edda, which thus reveals itself to be the original.

We therefore regard this series as the basis of our investigations and as the starting point for all the conclusions we have drawn from the Runic Mystery.

The fact that the runes are not signs of relatively recent times has always been held by the older Nordic scholars, and we must once again support the views of those scholars who remained untouched by later misleading endeavours to deny Germanic antiquity its independent characters. The Swedish researchers Olaf and Johann Magnus, Olaf Worin and Olaf Verelius, for example, saw evidence and remnants of an ancient culture of their own in the runic staves as early as the 16th and 17th centuries and regarded the runes as the most important legacy of their ancestors.

In addition to the 18 runes of the Ur-series, there have always been a myriad of special signs, sigils, marks and glyphs, the more detailed treatment and description of which cannot our task in this work, but about which Guido v. List provides exhaustive and exemplary information in his "Bilderschrift der Ario- Germanen".

Decisive for the acceptance of the 18-part runic futhark of the Edda as the original, however, is its solution from the primal mark of the Hag- All as a basic geometric figure of cosmic form, spiritual content and magical power.



This series of runes arises from the all-rune, the all-rune, which represents the celestial circle, the hag-all, the world-all and contains all astronomical and astrological measures and values as the crystallisation framework, the crystal framework of the world. Thus these runes appear to us in the clearest, most crystal-clear form as parts of the world-all. They are the basic pillars of the world and it is therefore also natural that when it was to press language, i.e. the spirit, into the material of the world, into the "maters", man reached into the heavens, brought down the spiritual-physical signs of the runes and gave them sound values on the basis of the fact that the sounds of human languages find tonal correspondences in cosmic tones.

We can ignore the hundreds of known examples of the use of runes as inscriptions on memorial stones, on objects of all kinds, on doors and in the beams of old churches and houses, on papers and parchments up to the 17th century, because they do not show us the essence of the runes, namely their use as magical signs. We are drawn to those older documents which tell us about the spiritual power and application of the runes, which show us that they were more than just a script. We conclude from this that every script in its beginnings possessed magical runic properties and, according to the will and wishes of its users, should also possess them.

The songs of the Edda contain a large number of unimpeachable testimonies in favour of this assumption. It seems almost self-evident that the secret application always took place in such a way that the uninitiated could not make use of it afterwards. They were therefore never entrusted to the stone in such cases, but were cut on more perishable documents so that they could be destroyed when they had done their duty.

In the first place in the Edda, in the *Völuspá*, in my translation of the Edda with "the seer's face", there is the following passage about the runes as signs of salvation and fate:

I know an ash tree called the World Tree, A  
whitish mist wets the top, From it falls the  
dew that fertilises the depths, Evergreen it  
stands at the fountain of becoming, There  
dwell the Norns, the knowing three, In the  
wide tangle of the tree's roots.  
The one is called Becoming, Becoming the other,  
Became the third. - They cut runes, and cast lots,  
they measured life  
And gave destiny to people and fate.

The Norns are credited here with the knowledge, if not the "invention" of the runes. This is not to be taken literally, but a

Reference to the connection between the powers of fate and the runes that herald destiny.

In the "Sigdrifumal", Siegfried releases Brünhilde from the magical sleep into which Wotan had put her with the thorn rune for her disobedience to his fate-determining spell of victory and death in the battle of the heroes.

Brünhild woke up, sat up, looked at Siegfrieden and spoke:

"Who took my pear, who broke my sleep?  
The heavy shackles fell off!"  
"I, Siegfried, broke it, I, Siegmunden's son, broke the  
bars of sleep with my sword!"

"So long have I slept, so long was my sleep, as long  
as the suffering of mankind;  
Wotan did that, but I don't know how to  
break the spell with a spell.

Brünhild tells Siegfried Wotan's condition that she must not give herself to any man who might fear her.

Then Siegfried spoke:

"I swear to you that I have you as my wife, for you are  
after my heart!"

Brünhild replied: "And I want you most of all, and I could choose you from all the men." - And they confirmed this among themselves with oaths.

Brünhild then took a horn full of mead and gave Siegfried the minnetrank:

"Here I bring you beer, you tree in battle, mixed with  
power and glory,  
Filled with songs and runes of love, with magical singing  
and blessings.

But I know that your life not last long: a mighty battle is  
in the making.  
Therefore choose, as long as the choice  
yours, you mighty caller in the battle:  
Be it speech, be it silence, let your heart guess, your  
fate has long been decided."

Siegfried replied:

"And if I were to die, I would not flee you, I was not  
born a fearful man,  
Will follow the advice that called me to you  
while I still live on earth!"

The "Sigdrifumal" also contains a passage that is placed in Brünhild's mouth and is a kind of didactic poem for the magical use of runes:

I

Siegrunen dig, you desire victory,  
and cut them into the hilt of your hauberik,  
Carve them knowingly on the back and  
leaf and then call Ziu twice.

U

Aelrunes learn, that no cunning  
woman with poison deceive thy  
trust,  
Carve it on the horn, the back of the hand,  
and write "Not" on the nail.

B

Birth rites are known for the recovery of  
the child and separation from the  
womb,  
To hand and joints times healing sign him and  
ask for assistance the Disen.

I

Storm runes learn to calm the sea  
and safely salvage the sailor,  
Storm runes emboss the straps with fire  
and also draw the stern and helm;  
No matter how black the wave, no matter how steep the  
surge, you will find your way home from the sea.

H

Astrunen learn if you want to be a doctor  
and know how to care for wounds;  
The scratch on the bark and leaves of the  
tree whose branches lean to the east.

h

Learn to judge, so that your opponent  
never repays with anger;  
Wrap the quarrel, weave around the  
dispute and put the sticks together,  
Until the day of judgement, when the people from  
far and wide unite in assembly.

Ø

Knowing poetry runes, you want to  
become wiser than all the others;  
created by Wotan, carved by Wotan, who also  
devised their interpretation,  
Intoxicated by the potion that once escaped from  
Mime's brains and horns.

These are the astrunas, these are the birthing  
 runes, these are the aelrunas and all the  
 sealing runes, these are the siegrunas full of  
 strength.  
 And he who recognises them, not confused nor  
 corrupted, Take advantage of them until the world  
 of the gods breaks!

The all-runes character is expressed in particular by the marvellous  
 rhythms under the image of a dialogue between Wotan and Mimir's head:

Wodan stood on the mountain with his sword  
 flashing and his helmet on his head,  
 Then Wisdom murmured from Mime's  
 mouth, he whispered runes of truth  
 to him:



The runes, he said, were carved  
 On the shield that stands before the shimmering sun, On  
 early wax ears and many-winded hoof,  
 On the wheel that turns under Donnerer's chariot, On  
 Schleifner's teeth, on the runners of the sledge, On  
 the bear's paw, the poet's tongue, The wolf's claws,  
 the aar's claws,  
 On a bloody sword, on the bridge railing, On a  
 helping hand and on a healing foot,  
 On glass and on gold for man's happiness, In spice  
 and wine, on the lord's high seat, On spear's  
 point, on horse's back,  
 On the night owl's beak, the nail of the norn.

First Wotan cut them, then he scraped them off  
 and mixed them with holy mead  
 and threw them a long :  
 Those to the Asen and those to the  
 Alben and some to wise Wanen  
 and some to the people of men.

Understand the runes and guess the staves,  
 The strongest rods, the most durable rods,  
 which the primeval poet thought, the primeval  
 gods dug and the God of all gods coloured!

In these mighty verses it becomes quite clear that the runes were not  
 mere letters, that it was truly not necessary to borrow them first from a  
 Latin or Greek alphabet, in which case one would in any case never have  
 proceeded to change the order that almost all alphabets of the earth  
 exhibit. It is precisely this fact that the runic futhark, with good reason,  
 has a different beginning, namely from the idea of the father, the fa-rune,  
 that proves its much greater age and also its quality as a magical series of  
 signs, a tradition that seems to be completely lost to the Romans and  
 Greeks.

However, we do not know what else their numerous priestly and mystery schools taught in this direction. But if they still taught something about it, and this must be assumed from the runic remains in the catacombs and other places of ancient Rome and ancient Hellas, then these things have been lost to us, like everything that was or became from the heritage of the original Aryan religion that was not the latest popular religion. If, for example, all that remained of the entire body of knowledge of the Christian era in Central Europe was that which the churches teach today in books and catechisms, the result would be a lamentable state of religious needlessness for the Occident which would be quite inaccurate.

Signs and symbols, myths and legends examined and tested for their basic content, however, produce such significant results that they allow us to make a favourable judgement on the religious confessional powers that have always been alive in all countries and at all times where the Aryan governed the earth.

However, the parts of a sacrificial saying, which the Edda has also preserved for us, show how freely one stood before the highest powers in godlike independence. Not superstitiously addicted to runic magic, the ancients preserved the consecration of runes as a means that could not be desecrated and devalued through misuse:

Do you know how to scratch, do you know  
how to guess? Do you know how to colour,  
do you know how to ask? Do you know  
how to pray and make sacrifices?  
Do you know how to slaughter and do you know how to divorce? -

Better not to scratch than to scratch too  
much, Better not to guess than to guess  
too much, Better not to dye than to dye  
too much, Better not to ask than to ask  
too much, Better not to pray than to pray  
too much, Better not to sacrifice than to  
sacrifice too much,  
Better not to slaughter than to slaughter too  
much, better not to divorce than to divorce too  
much:

Because Gabe is always looking for retribution.

The three Norns found their earthly counterpart in three wise mothers who practised the earth cult, the cult of the subterranean, the caves, the crypts, which are still described in many legends about the three women and the subterranean fairy realms.

In the "*Groagaldr*" of the Song Edda, the searching disciple steps before the hill and calls Mother Groa, i.e. the Growing One, the Becoming One, thus already identified in her name as one of the three Norns, where she had promised to help if he called upon her in the greatest distress of soul or body:



"Wake up, Mother Groa, you good one,  
wake up, I'll wake you at the gates of  
the dead!

Remember that you told the son to call  
for help at the hill!"

Groa:

"Far is the way and far is the journey, and far are the  
wishes of men,

But what you expect is granted to you, create  
what fate owes you!"

Swing day:

"So sing me the runes that are my salvation,  
and proclaim them, mother, to the child,

Otherwise, it seems to me, I would die on the journey; I  
still feel too young for that."

Groa:

"I'm singing this for the first time - a very useful  
song - which Rinda the Ran has already sung:

Push from your armpit what seems evil to you,  
and judge yourself by yourself.

I sing this for the second time, when you are  
supposed to pull friendless on strange paths,  
Everywhere Urda's power will take you,  
wherever the journey calls you!

She sings nine sayings to her son and concludes with a wish and a warning:

So drive well! Even if danger threatens you, nothing  
can resist your will:

On earth and stone I trod under the gate,  
while I spoke the proverbs.

Keep your mother's words safe and  
treasure them happily in your heart,  
Help and salvation will be enough for  
you as long as you keep my word."

In "*Skirnismal*", the song of Schirner's courtship of his lord, the spring god Froh, for Gerda, the spring bride, the young earth, because Gerda means the earth, an incantation is also interwoven.

"From her arms shone air and water, and all the worlds shone from her again." When Schirner's courtship of Froh finds no favour in her eyes, he tries the power of runic magic.

Gerda, sit down! Hear how I announce to  
you twofold compulsion  
like breaking surf.

To wood I went, to the greening tree, To  
seek fountain-root, fountain-root I  
found.  
So the magic wand shall tame you and force you  
to do my will, woman!

Here I carve the thorn for you and runes three  
more: rage, lust and madness!  
But as I cut them, so I scraped them off, it seems  
necessary and useful."

Gerda could no longer hold back from this magic and called out:

"Hail to you, journeyman! Take this ice  
chalice, filled with firnmet!  
I never meant to have to bow down, weighed against  
the Wanen!

Blütenhain means, as we both know, a  
secret grove!  
After nine more nights, Gerda will join the North's  
son in love."

Then Schirner rode home. Froh stood outside and asked for the  
newspaper:

"Answer before you throw off the saddle and  
stand on the spot!  
What did you, mine and yours, work to wish for in  
the realm of the giants?"

Schirner:

"Blütenhain is called, as we both know, a  
secret grove,  
After nine more nights, Gerda will join the North's son  
in love."

Glad:

"Long is one night - longer are two, how  
can I bear three!  
I often thought the month was less long  
than a night."

The song's songful, delicate finale is wonderful, like a spring breeze  
on a mild spring night.

In the song "Wie Gudrun zu Etzeln kam" (Gudrunarkvitha II) of the  
Edda, the very impressive passage of a runic incantation in connection  
with the forgetfulness potion given to her by her mother Griemhild to  
make her compliant to marry Etzel after Siegfried's death is preserved  
from a more recent time, younger than the mythical "Songs of the Gods",  
in the area of the Nibelung saga.

Gudrun complains:

"Weeping, Grimhild now grasped at these words, Which promised misery and disaster to the sons,  
And brought me, that I might quite forget the grief, In the horn the cool, the bitter drink,  
In it was mixed with the power of the earth  
The icy sea and the southern sun's ray,  
Much bitterness was also gathered in the brew,  
seeds and herbs and corner burnt, from the hearth the ashes, mesentery from the sacrifice,  
To soothe the pain; liver from the pig. But in the horn were - for me unguessable -  
Three runes carved and reddened with blood:  
The **I** sig of the serpent to bring oblivion, The animal's mouth **a** os and the fruit ear **k** fä;  
Having savoured the drink, I had already forgotten all about the sword-slain Siegfried in the hall. -"

This example shows us how such a runic spell was performed. The runes **I A k** also reveal the meaning of their special selection, for in Old Norse the three runes together form the word *suf* or *sof*, depending on whether we assume the rune *othil* (os) or *ur* for the middle character. Both are possible, because the vowel is variable in pronunciation, as German shows us daily in its many dialects, without the meaning of a word having to change. The shadowed outline of both runes **E A** can also be taken for an animal's mouth.

*Sofa* means to sleep in Old Norse. Now we know that in all magical use of the runes, of language in general, the *reversals* of the runes or words also have a meaning. Let us omit the final vowel *a*, because vowels always have only a limited phonetic value within a word. For example, we could also suppress the *O* in *sof* and still retain the stem *s-f* in the meaning of sleep. This would even make it possible to give the word a different, more far-reaching meaning by inserting a different vowel by agreement among those in the know, in order to better protect a required secret from misuse or desecration in some case.

In fact, this is how all sacred writings have always been handled and the Edda offers countless examples in its original text that it permits completely different readings. As is well known, the Hebrew language, like many other "sacred" languages, is written without actual vowels, which enables the explainers, the scribes, to keep the special meaning of certain texts secret from the uninitiated. The procedure is entrusted to the student orally, so that the correct tradition cannot be lost. It was no different

It was used with the runes, as far as they were taught in the old orders and schools, to record important messages, teachings and statutes.

In the present case we do not wish to investigate the matter further; that would have to be left to a special treatment of the Edda, which is in prospect. We only wanted to show by this example that our conjectures are based on very well-founded views.

But the inversion of *sof* results in *fos*. We used this word occasionally in the discussion of the fa-rune with ideas of procreation. If we assume the version *fos* with *o*, then the meaning of these runes is that the "*fos*", the procreative connection with Siegfried, in simple terms, the love for him is to be put to sleep, suppressed. This is quite probable, for Gudrun fiercely resists the very idea of taking Etzel, whom she despises, as her husband after Siegfried. All love memories and love relationships with the past are to be cancelled by the magic potion and sink into the night of the unconscious.

If we keep in mind the possibility that the rune *ur* is meant, then the sense of putting to sleep remains, because the vowel also stands for *o* everywhere in the Aryan languages and dialects, and it would be downright ridiculous arrogance out of philological infallibility to deny the possibility of such vowel translations. We then get an Old Norse word *fus*, actually *fuss*, which means "inclined", "ready", "willing". So (to sleep) inclined, willing, ready. This *fuss* = inclined, has an unmistakable erotic connotation, because "inclination" in the meaning of love is generally applied, is its prerequisite.

These and similar incantation runes were still in use in Iceland late in the Christian era and also gave rise to repeated bans on the use of runes in other Germanic countries.

Church prohibitions particularly threatened the use of runes in the arrangement of the beams on half-timbered houses, which were still deliberately arranged in runic form until the late Middle Ages, and which still bore runic language. The measures taken to suppress them are only understandable if the church was aware that runic knowledge was in fact widespread and that its followers were thus in clear opposition to the church and its teachings.

Gudrun went to Etzel's court and became his wife. The runes had worked, she had drunk oblivion, but misfortune moves quickly and time could not remain silent to such unnaturalness. We learn another example of runic magic from the second song of "Gudrun's Revenge" (Atlamal), my Edda translation. Although

scribed as runes, they are not readily comprehensible to everyone, as the example shows. They were always so ambiguous that those not involved found it difficult to determine the full intention of the messages, even if they were not "scribed", i.e. forged, as in this case.

We want to let the place of the song speak for itself in the powerful flow of its language:

Etzel sends an invitation to his wife's brothers with the intention of killing her in order to possession of the Nibelung hoard.

The world knows of the terrible deed,  
Aroused by Etzel and sealed with oaths  
In the council of his Huns for his own  
mischief  
And Gibich's heirs to treachery and ruin. Etzel  
was badly advised in all this  
And yet always had insight the abundance, Now  
he falls his supports, disputing himself, As a swing  
he sent to invite the sworn. Thus ripened the  
fortunes of men -.  
Only that which is destined to perish will .

Gudrun was much wiser, she knew the reasons  
for the secret speeches and now thought of  
advice - and wisdom was necessary if she still  
wanted to help, because Schwing was supposed to  
sail, but she herself was not.

So she carved runes, which Schwing then carved,  
hastening the disaster before he gave them away.  
Etzel's emissaries travelled the sea route  
To the poor estuary at the seat of the nobles, Günther  
and Hagen, the heirs of Gibich.

They greeted them joyfully, lit the fires  
They had no idea of the arrival of the Huns; they  
hung the gifts that Etzel had sent,  
At the pillars and didn't think what it meant.

And Schwing brought Etzel's message to Günther  
- The guile lay open, heeded by none! He also  
invited Hagen to lead them,  
And Günther promised, if Hagen would, And Hagen  
said yes, because he promised.

So now Kostbare, Hagen's housewife, came to  
greet the messengers with words of salvation  
according to custom, and Lustbare, Günther's  
cheerful husband, fed the guests and made them  
full,  
For the hospitality of the house was of the most  
dignified kind. The stately maids brought the  
mead

For a sumptuous supper until all was satisfied.  
 Long sounded the horns in the circle of heroes,  
 Each went to rest as it seemed right to him.

Reading the runes was a precious skill,  
 She loosens the word sticks by the light of the  
 fire, They seemed confused and difficult to  
 guess: The tongue in the palate still had to be  
 bridled.

Late at night she went to bed with Hagen, her  
 husband. Then the good woman dreamed and as  
 soon as she woke up she told Hagen and told  
 him nothing:  
 "You want to leave home? Then hear my  
 warning! You did not call the runes: ride  
 another time, The light has not invited you on  
 this journey! I removed the runes that Gudrun  
 carved for you,  
 Now I'm wondering one thing, and I don't why your  
 sister cut them so confusingly.  
 Just as I understand it, it says  
 Death to you brothers, if you both go: she left out one  
 stick or others destroyed it!"

But Hagen refused:

"You women are full of anger, far be it from my  
 nature, I only care about betrayal when I have to  
 avenge it.

The brothers refuse to be warned and prepare for the promised journey  
 to Etzel's distant land, where they also meet their end through betrayal.  
 Gudrun, however, takes terrible revenge for the death of her brothers and  
 does not even spare the blood of her sons, whom she fathered in the  
 marriage to Etzel, which was forced upon her by magic. It becomes her  
 duty to the unclean brood. Under the fresh impressions of the battles  
 and the death of her brothers, the Nibelungs and her followers  
 the spell and the

*"Memory"* awakens again, the *"Minne"* to Siegfried. To "drink minne"  
 means to "drink memory", hence our love feast, which should actually be  
 called a minne-meal, a memory-meal. She slays the drunken Etzel, as the  
 song continues:

Now she gave his blood to the bed to drink  
 With a greedy hand. - He rode from his sleep, He  
 felt the wound: bandage was not needed:  
 "Lawless are you, Gudrun, you raced to murder!  
 Desirously I drove from house to house once to  
 free: Lordly and arrogant one called the widow,  
 The praise was not a lie, I experienced it myself.  
 Our destiny had become too harsh, but few  
 words improve it,  
 So give me the last reward of your kindness, And if I  
 am carried out, do what honours us."

"A sea-going vessel I'll buy for the coffin, the  
 painted one, I'll wax your linen and wrap the  
 body - That's how I'll hold it, just as if we'd been  
 lovers."

Etzel became a corpse, everything became  
 suffering! The lady kept her promise to Etzel,  
 then remembered her and sought to die,  
 But her day was still far away, she died late.

Blessed is always he to whom heirs grow  
 Like this great kind, as Gibich begot them,  
 For long will live in all lands, Where men  
 only hear, the hatred of these two.

In the magnificent collection Old Norse poetry and prose "Thule" contains one of the most powerful life stories, that of the great Skald Egil Skallagrimm-Sohn, born in 901, died in 981. As a poet, warrior and viking of equal stature, he also had a knowledge of the runic secret like few of his time, and what we read about his healing of the sick daughter of the farmer Thorfinn, while he is a guest of the farmer on one of his adventurous journeys, does not seem at all incredible or dizzying.

"When Egil and his party had sat down to eat, Egil saw that a girl was ill on the cross-bench. Egil asked Thorfinn who the woman was who there ill? Thorfinn said her name was Helga and that she was his daughter - "she had been ill for a long time, she was suffering from emaciation. She never slept a night and was as if insane."

"Have you used any remedies for her illness?" asked Egil.

Thorfinn said: "Runes have been carved and it is a farmer's son in the neighbourhood who did it. But things have been much worse since then than before. Can you, Egil, do something about such evil?"

Egil said, "It's possible that it won't get any worse if I try." When Egil had eaten, he went to where the girl was lying and spoke to her. He asked that she be lifted from her place and that clean clothes be placed under her. This was done. He then searched the place where she had been lying and found a whalebone with runes carved on it.

Egil read them. He then scraped off the runes and threw them into the fire. He also burnt all the whalebone on which the runes were written and let the stuff the girl had had be carried away into the wind. Then Egil spoke:

"Nobody carves runes,  
 Does he not advise how it stands!  
 Some man's sense beautiful, I mean,  
 confused man's staff.



Runes as a remedy for illness  
 Drawn badly from the whalebone:  
 Unfortunately, carelessness  
 made the child sick!"

Egil carved runes and placed them under the cushion of the bed on which the girl was resting. felt as if she was waking up from her sleep and said she was healthy, even if she was still weak. Her father and mother were very happy. Thorfinn offered Egil all the hospitality he needed."

The position of the runes as the highest and most difficult knowledge is most beautifully described in the *Rigsmal* of the Edda, which my translation of the Edda contains under the title "Origin of the Estates". It is the Song of Songs of the breeding of men by the race of gods, here embodied in Heimdall, who also calls himself Aring, and Rigr, in our language Rig. *Rig* is the root word, as we have already shown elsewhere, for the *Reger*, the *exciters*, the *rulers*, who were supposed to be the *stimulators*, for the Latin *Rex* (regis), the Norse and Germanic *Rik*, occurring in German names such as *Hein-rich*, *Theode-rich*, *Erman-rich* and many others.

He is the *righteous*, the *righteous*, the *rich*, the *rich* in gifts of spirit, soul and body.

Rig comes across three married couples on his hike. He finds the "door open" at each of them. He sits down at table with them each time, shares a meal with them, advises them, helps them and climbs into the camp with them, in the centre of which he lies down. Three children emerge from Rig's visit to the three pairs of parents, who become the founders of the three estates according to the characteristics of their parents. The three classes are the servants, the free men and the nobles. The song ancient echo of the breeding aims of the "race of the gods" in prehistoric times, for we see in the three generations begotten by Rig not so much estates as actual races.

The young *Konr* or *kon-ungr*, the "*young expert*", the *king*, emerges from Rig's connection with the noble class. All true progress is based on the ennoblement and ennobling of man and thus of his spiritual nature.

The highest spiritual ego, the highest self, which dissolves into soul-body, is inconceivable without a highest physical human foundation. The one who carries out this higher development of his ego on a high racial basis is a herald of the mysteries. Rig is the mystery figure of the highest heavenly god Heimdall, who stands guard at the bridge Bifrost, the bridge Beberast, and tests and weighs all souls who want to cross it. He keeps away the "frost giants" who would otherwise "Asgart would storm".

Like him, the young Konr once stood guard in front of the Mysteries so that the development of humanity would not be disturbed by the admission of unsuitable people. Misfortune has befallen the earth because these guardians were asleep when the Frost Giants stormed the "heavens" and invaded the Mysteries.

In the Rigsmal we experience the ascension of the spiritual immortal ego through the races and estates.

We are reborn at ever higher levels of existence, in the course of embodiments, when we have completed our task. Thus there is never any disadvantage or punishment in any of our earthly states, nothing that we have not caused ourselves, for it would be ridiculous to assume that fate makes its decisions blindly and senselessly.

Rig is the post-Atlantean Mystery Messenger who passed on the Hyperborean Mysteries to the Celts and Germanic tribes.

An initiation of the young "Kons" into the mystery secret, which also includes the nobleman's knowledge of runes, brings us the Rigsmal in the verses:

Came there from the forest Aring  
wandered, Aring wandered. He whispered  
runes to him, Called him son by his own  
name  
And gave him the aptitude for noble will, noble  
will according to old custom.  
So Körnung, the boy, became knowledgeable of the  
runes, the eternal runes, the runes of life,  
He also learnt the art of curing illness, blunting  
swords, calming the storm, he could understand  
the language of the birds themselves, soothe  
worries, summon fire,  
To put man's will and will to sleep, And  
strength of eight men was measured to him.  
Counselling with Aring, the god, about runes,  
Könning, the young one, fought for the right to  
be called Aring himself, now known to all  
runes.

Even these lines, as obvious as they seem, still contain enough secrets, and anyone who took the childish pleasure of taking the phrase "He can understand the language of the birds themselves" literally would be ill-advised. The "language of the birds" is understood by those who, like Siegfried, dip their finger into the "heart's blood of the dragon" and try it. Understand that, whoever can!

The folk hero of the Icelanders is the "Strong Grettir", the outlaw, whose adventurous, eventful and tragic life is told in the 5th volume of the

"Thule" collection is described. Grettir was born in 996. Around the year 1000, Christianity was introduced to Iceland by Thing decision without external coercion. It was a decision based on sober consideration

which took into account the economic and political circumstances of the country. Forbearance and reason prepared a mindset which, a few centuries later, made it possible for Christian priests to search for and find the only literary testimony to the ancient knowledge of God, the Edda, and not only to save it from destruction, but also to research it and cultivate its content.

Iceland is probably the country where pre-Christian customs, traditions and beliefs have survived the longest, and it would be surprising if we did not find many examples of runic knowledge and runic magic here.

It is said of Grettir himself that he occasionally carved his song verses on runic sticks. He therefore used the runes as writing. It cannot be assumed that he also mastered the runes as magic, because he himself succumbed to such an application. He was aware of the peculiar nature of this attack from the outset and feared the result. It therefore seems that he himself was unable to stop the runes from working.

A farmer, Thorbjörn, thought he would gain great fame by killing Grettir, the eldest, but since he had made three unsuccessful attempts to attack Grettir on his rocky island of Drangeyhe resorted to clandestine means. The saga tells of this:

"Thorbjörn Angel had a nurse called Thurid. She was very old, and it was believed that she was of little use. She had been very skilled in magic and very knowledgeable when she was young and the people were still heathens. Now it was believed that she had forgotten everything. And although Christianity prevailed in the country, some remnants of paganism still remained. It was the law here in the country that it was not forbidden to sacrifice in secret or to practise other superstitions (here the writer takes the Christian standpoint), but it became a matter of reprimand if it was practised openly.

Thurid first travelled with Thorbjörn to Drangey to see and hear Grettir, to see whether he was happy or whether misfortune would cling to him. Grettir suspected the purpose of her coming and wounded her with a stone throw. After her recovery, she went to work. She demanded that Thorbjörn take her down to the beach. Thorbjörn asked what she wanted there.

'Small is the business,' she said, 'but it may be the harbinger of greater things to come.

When she came to the beach, she limped along the sea as if something had been pointed out to her, to where a tree lay before her, root and all, about so big that a man could carry it away on his shoulder. She scrutinised the log and had it turned to the other side. It as if it had been charred and rubbed. She left it on the

She carved a small area of the tree root on the abraded side. She then pulled her knife out of her pocket, carved runes on the tree root, smeared the carved runes with her blood and muttered a few magic words. Then she limped backwards around the block in the opposite direction to the course of the sun and spoke many magical words over the block. Then she cast the root into the sea and commanded it to drift to Drangey and become the greatest harm to Grettir.

Then she went home. Thorbjörn said he didn't know what that meant. The old woman replied that he would find out later.

The wind was inland in the direction of the fjord, but the old woman's log was drifting towards Drangey faster than one might expect.

The day after the old woman had made the wood magically strong, the brothers, Grettir and Illugi, went down to the beach to look for firewood. When they came to the western side of the island, they found the root gnar driven.

Then Illugi said, 'This is a large piece for the fire, dear brother, let us carry it home.

Grettir struck it with his foot and said: 'Bad wood and sent by the evil one! We must have other wood for the fire,' and he flung it out into the sea and asked Illugi to be careful and not to carry it home: 'For it has been to do us harm!

Grettir finds the wood a second time and hurls it out to sea, but the doom cannot be stopped. The servant finds the wood a third time and carries it up. He says to Grettir: 'Now be as quick in making the log small as I was in dragging it here.

Grettir was angry with the servant and swung the axe at the log with both hands, not caring what kind of log it was. But the moment the axe hit the block, the edge slipped off the wood, slid sideways and cut a deep gash in his right leg above the knee.

Then he looked at the wood and said: 'Now he who had the evil intention has the upper hand! It won't stay with this one disaster. My hunch tells me the worst."

And , the wood and the wound it caused became Grettir's death as events unfolded.

What should always be noted about these stories from older or more recent times is the fact that those who do not know, those who are not able, have no idea whatsoever of the course of such things and the knowledge that enables them to do so, which is also shown by Thorbjörn's question "it all means". So would anyone today

more or less mockingly or suspiciously who would be in a position to witness such magical preparations. Little has changed in this respect over the centuries, except that people today, overestimating their supposed "education", relegate such "superstitions" to the realm of the impossible, simply because the world of magical effects is closed to them. The runes are here one tool like another. But the magician needs some kind of aid for his pretences. Of these, the runes are in any case the most spiritual, most effective means, because they awaken extraordinary relationships to the forces that lie in the vibrations of matter, for which they are carriers, transmitters, amplifiers.

The proof of the pudding is in the eating.

---

## XXVI

### THE ABC

"A, B, C, the cat is lying in the snow."

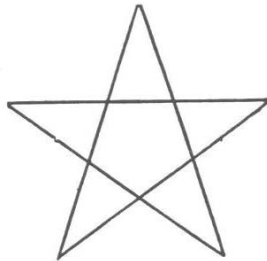
**D**he ABC, which we usually teach our children rather thoughtlessly at school, reveals to us, as does the runic "ABC", the runic futhark, certain secrets that our wisdom-knowing ancestors have woven into the ranks of the alphabet. If our youth learns the ABC in this way, it will be given pointers that could work to its blessing and to the blessing of our people if they were followed. They contain a primordial law of development and prove the divine revelatory origin of the Aryan language as the oldest language and of the runes as the oldest writing from a new and from a side, from which we expected no surprises.

If we look at the table in front of us, we notice that our familiar ABC of 5 rows. Each of the rows begins with a vowel and is followed by three consonants or co-vowels. We achieve the round number of 20 characters in five four-membered rows by omitting K P Q V and X, because they are already represented by the related co-vowels in the letters C B K W F and K S. For C in the first row, we would have to leave out the consonants. C in the first row should actually be represented by K as a sound and not C as a sound. The rune *ᚔ* kaun, our sound K, has also this in our table. This means that no sounds are repeated in this ABC, which would otherwise have been the case with C and Z.

In contrast to this series of letters containing 20 characters, W and Z are omitted from the Runic Futhark: the W because it is actually a double VV (double U) and originally only denoted a sound amplification, and the Z because it can also be represented by T S, i.e. it is not a pure co-vowel.

The human being has 5 vowels, self-phonemes. According to the ancient Atlantean-Aryan secret doctrine, each root race developed a vowel. The Aryan as the 5th root race therefore has 5 pure vowels. Since in the plan of creation two more root races foreseen in this course of the world, two more vowels will appear in a later development of mankind and, in connection with this, two more senses will open up to us.

In any case, our 5 vowels today have a certain connection with the five senses: Sight, Sense, Hearing, Smell and Taste. The femstar or five-pointed star is the sign of the perfect human being in this round of humanity, because the five angles it forms all intersect in the ratio of the golden ratio. But the Aryan man, the perfect man, shows his noble form in the ratio of the golden ratio in all his parts. That is why the femstar appears to us like a mathematical image of man



with his head, arms and legs, held by the centre of his torso. If we place a perfect man, an Aryan, an Aristos, an Arischsten, in dialect a Erschten, Arschten, a First and Best, in the sign of the Femstern, which is intersected by an equal-armed cross, the result is that the Germanic, Aryan noble man, the Apollo, the Pole- or Pohl-man, as we want to take it, stands in the Golden Section. But the form, the visible, is only the result of the spirit that works invisibly behind this form, the power that was able to create this form in the first place, according to the law that the invisible lives before the visible, the spirit before the material.

Thus, according to the same law, the form of our ABC is a construction of signs and runes, behind which a spiritual entity weaves, which in the individual letters reaches expressions of power with which we must concern ourselves in detail. In this way we will find the soul, the spiritual core of every sound in our language, come close to its magical content and allow its essence to have an effect on us.

In every letter, in every rune, a divine primal idea, a monadic soul whispers to us. Every rune is a law of God, the All-Nature, and is unchangeable like God and the All-Nature, the All-Born. How the universe





This is no proof that the other 6 pages do not exist. You have to open your eyes to see them, but that's why they say: Seek and ye shall find!

In each row of our alphabet, a guiding spirit, so to speak, asserts itself as a vowel and the 3 following consonants stand under the law of becoming, being and passing away or under the fate of the Norns: Urda, Werdandi and Skuld. Then our interpretation is short:

Ar= sun as origin; Bar= becoming, birth; Kun= child, being, literally the "son"; Dorn = death, decay, the sleeping thorn with which Wotan puts the Valkyrie to sleep, making her unfit for the election in time, infertile, but at the same time also the waking thorn, the life-awakener on the affirmative level of observation. -

Sun (Aar)	Urda	Werdandi	Skuld
-----------	------	----------	-------

We have placed the corresponding terms underneath the runes to make them easier to understand:

Ar	born	Child	Mandrel
Aryan	born	Child	Mandrel
The Aryan	Birth	as a child	of the thorn cult.

The Ar-ians, the Aar children, the sun-begotten sun children originated from a ennobled breeding selection, the breeding cult in the "paradises", places that still bear this name dozens of times today and which reads B ũ Bara-Thies or -Dis (Disen = gods) in runic, meaning the birth of Tyr or Tie or Disen, i.e. "of the gods". The runes B and ũ also represent the *birthing* and procreation principle.

The ancients felt themselves to be godlike and gods, which is why believed themselves to be descended from the gods, from deities, embodied as deities, incarnated. They believed they could achieve this through pure breeding, pure procreation, pure breeding, pure Zeus-breeding, breeding in the name of the breeding father Zeus or Ziu or Thio or Teu or Theus. The breeding sites were called Asengärten, Dornenhage, Walburgen, because the ballot took place on them, the choice of husband, also Rosenburgen and Maidgärten, of which the Mägdeberg near Hohentwiel still bears the name today, along with many others. There, still clearly recognisable in the landscape by the names of the various castles and sites, was a highly sacred paradise, a procreation and breeding garden. The Koran itself still retains something of the Aryan heritage of memory when it speaks of the seventh paradise, in which the brave man lives in eternal marriage with the most beautiful women. It was the "golden" age, because "Or" as gold denotes the Or, the primordial spring, the sun and its symbol, the eagle, in all languages.

T h i s second part says something about the importance of marriage as the legal and salvific root of Aryan humanity:

E	F	G	H
Marriage	Fa (Fater; procreation)	Gibor-God-Cross	Hagal
⚡ P1 5	N	L	*
Σ			

Summarised in one sentence, this series tells us: Marriage as procreation in God is holy! or marriage ⚡ as a law of salvation achieves divine creative power in the world as a whole in the purifying fire N of procreation \*.

The following sense arises in the freedom of the norn:

	Urda	Werdandi	Skuld
	F	G	H
Marriage law is:	Origin	His	Misdemeanour
	Father	Son	Holy Spirit
	Ignite	+	H= breath
		at the cross	sound
			Spirit
			Breath

The third section deals with the embodiment of the "I" in this world and its fate:

I	L	M	N
Is= Me	Life, body	Spirit, man	Emergency turnaround
			fate
is	laf	one	nautical
I	P	T	Th

When the I I appears in the body P, in "life", the person, T one = the spirit, suffers the emergency turning point ⚡ of fate. Many series of interpretations are still possible, depending on the attitude of the seeker, his intention and his stage of development.

What characterises the runes is that they call out to everyone who invokes them: "You are like the spirit you comprehend, not me!" The rune encourages us to take the path to ever higher realisation; it is never a conclusion, an end, always an ascent, in the best case a turning point. The eternal self, the personality, strives to rise above body and soul. "Spirit" for destruction, for transformation through the emergency turnaround.

The norn triad of world events also sings in this series of runes. The "I", the inner self, has this experience in life:

"I" know: the body comes into being, the spirit perishes through hardship and death:

Is	laf	man (mens)	nautical
I	P	T	Th

The verte Reihe of the ABC triggers a thought of resurrection.

the thoughtful observer:

<b>O</b> Os, Othil	<b>R</b> Rit, rite, Rhythm	<b>S</b> Sal, Sig, Salvation	<b>T</b> Tar, Dreihung, Rotation
<b>A</b> <b>Ω</b> Opening, departure, Birth	<b>R</b> Tear, Rhrhythm	<b>I</b> Beam (lightning rune)	<b>Ů</b> Gradient, flight, of the arrow

All birth in nature is a resurrection, a *radiance*, Austrā, Easter! *Easter* is a *radiance*! Even if it is the smallest closed bud **O**, which gets a crack **R**, opens up to the ray **S** of light and awakens to action **T**.

In fact, these four sounds make up the word ORST, with a slight rearrangement the word: OSTR (Easter), the resurrection of life. Anyone who wanted to laugh at this would kill himself (spiritually) through ridicule. We don't secret these thoughts into the runes, signs and sounds, but we can only think them with them because they are there, because they are present and only our touch can grasp and understand them. Things bump into each other hard in space, but thoughts lie close together. They are not only next to each other, they are all one, of one nature, one origin, one life, only the expression, the expression of life is so enchantingly rich, multiform and manifold that we will never exhaust this source. It runs forever. Each wave is the same and yet each one is different. There is no other way to solve this riddle of the runes, and woe betide anyone who would claim that his solution, his reading, is the only and correct one, for he would be committing the sin against the Holy Spirit that all churches have committed and all schools and theories, which is why they are all cursed to barrenness, to spiritual death, to the enemy of truth for the sake of their teachings, which are empty. Life is movement, the enemy and the opposite of rigidity, so the runes are life, movement. Whoever wanted to grasp them, to fix them in *an* interpretation, would be fixing himself, just as all knowledge today has become fixed, and its guardians are still proud of this because it is "consistent". They "consistently" fall prey to every deception instead of giving the realisation the "right consequence" and are not ashamed of the concatenation, of the attachment of their original part from the outset.

The series could also be called at the national level

Othil	Rita, Law Direction rhythm Riding "Knight"	Sal, Sig	Tar tra, tre, tri, three, turn, three turn, from 1+ 2= 3
-------	--	----------	---

Nobility judges by rita "right" salvation in procreation.  
A h I ũ

The law of norms governs the sounds in the following equation:

O is the symbol of the outer appearance, the *Irish*, the mother, the Mater, the Mater-ia:

Life is made up, to try a runic joke, of the runes h I ũ or the letters RRRSSSSSTTTT! It rrrrauns, rrrruns first, then sssings and sssingsays and sssseeks it (the sal, the salvation) to go to death, to the Tttttau, the Greek end of the alphabet, the father's prayer, which is every life. The **T** is also the gallows on the spiritual place of death, Golgotha.

If we now *colour* in the sound of the letters, paint in the sound, then we hear how the wheel of life races: rrrrrrrrrrrrrrrr, the ray of life hisses: ssssssssssssssss. But already the connection, the transition of the ssssssss into the tttttttt, the ST, brings the STSTST-illstand, the death, the end, the conclusion.

Doesn't everyone of us hear the call: "ST!" at our back, so that he immediately stops and looks around on the way he came? A gimmick? As far as I'm concerned, for those who are no longer "child" enough to be admitted into the heavenly kingdom of pure spiritual joys.

It is the SSSTTT-ill state of the I, the Is-rune I, which we also recognised as the wave, the will. How clearly the language speaks in its almost 20 sounds, and especially in the German language, because in the other languages these divine "gimmicks" are no longer possible because they have moved too far away from the original meaning of the original language. All words in st, no matter where they are placed, in the middle, in the back or in the front, are words of stasis, of consolidation in a good or bad sense.

The fifth row of our *Al-Fa-(tar-Ge-ber prayer)* reviews, as it were, the four preceding rows and summarises them in the result that speaks from the sounds:

U	W	Y	Z (TS)
	Double V or U		The Z is the transferred, desecrated G Sig-Rune and therefore at the end sign in the Alphabet become.

U	W	Y	Z (TS)
E		μ	I
ur		yr, yew	Sig, Sal
U: from the Ur, the Ur-jump over the Ur = clock = time of the present to the Ur-RU-he of the future. S-ur-t-ur = Surtur, that is "from primeval to primeval" is the name of the giant in the Edda who sits on the edge of time and his wings.	W, from a double V or U, hence still double U in English. The W, the woe of man has a double origin, says the double woe, the double V or -U = W or <b>Ω</b> , a material and a spiritual one. We have the W, the woe, the path, the choice, which is a Qu-al, free, we can choose the narrow path against or the wide road.	Y. The sign is also the Tichsal, the Zichsal, the Ziu- sal, the procreative salvation, namely the Tri- fosauch, the rotary or three-whisk. <b>Y</b> . We stretch out our arms praying to heaven, for the sign is the hidden man-rune Y, or we stand on our heads <b>Ω</b> , our hands on the earth, therefore become <i>animals</i> , go <i>astray</i> , make the Yr or Ybe evil rune. <b>Ω</b>	After that we have the decision with us, we our future, our destiny, our original state, our original state itself within the framework of our circumstances, which are also only the result of our earlier embodiments. For us, the Z at the end of the sacred ABC series becomes the sound TS, the Tis, the god Ties or Tyr, which is the three, the rotation, life and, when it stands still, the final letter in the Greek alphabet, the Tau, the T, the gallows, death.

Hidden in the Zik-Zak of the letter Z is the G Sig-Sal rune, is the victory, the Sal-, the sucking, salty, blissful salvation or the unfortunate unholy end through the lightning bolt **I** of self-inflicted revenge, which avenges itself on our deeds. Through our lives and actions we create good and bad futures, good and bad karma. We have from Ur to Ur our fate ourselves in the hand. No

Man and no God can redeem him who cannot redeem himself, who does not strive and redeem himself from the cross of this world through the fulfilment of his task here, no matter in what form, rich or poor, tall or short, light or dark, strong or weak.

We can see the law of the world in all things, living and dead, because life can only produce parables that contain its law. No one is able to read anything else out of nature than what is in nature itself, but whoever tries to do so will go astray. The runes are life itself in every form. Nothing is grace, forgiveness, redemption in our lives in which we ourselves do not play the main part. Nothing helps us more than the certainty that we atone for everything we owe, down to the last remnant.

This is eternal, divine justice, that everyone is responsible, not only for himself, but for the whole world. The stone on the beach, which I pick up and hurl to another place, has no rest until it is carried back to its original place, even if it takes eons. Thus I create guilt by picking up a stone, but so much more if I throw the stone at my neighbour. Everything is cancelled, even when I breathe in, I must breathe out, without to and fro, without the justice of breathing in and out, no life, no man, no God.

Every ascent is discipline, physically and spiritually, as *the alphabet* teaches us. Discipline, cultivation in the spirit and in the body will awaken heavenly leaders for us, because they are connected to heaven. Today, however, the spiritual and worldly powers are not dominated by the idea of discipline, the demand for discipline and cultivation, but by the demand for non-breeding and thus the promotion of non-breeding. There is no middle way. That is the whole difference between the old, which we admire so much and from which we still feed spiritually and physically today, and the present, which is so licentious and strangles, instead of working, what comes from working, since it works off, strangles, all that is good and noble, and in addition claims to serve the human countenance, which it believes to be the same, so little does it have eyes to see, ears to hear, skin to feel, nose to smell and palate to taste. Not everything around her becomes the same because she closes her eyes, and they not only no longer see any differences, but only darkness.

And according to their own statements, these people also live in a dark vale of tears. They have made this earth dark and desolate, with the unfortunate belief that everything is equal before God. But all this is not equal before God, otherwise he would have made everything equal already, equal to the ground. There is no equality in the realm of spirits either, even less than in the realm of bodies, although only those who live in the realm of the spirit can realise this.

<b>A</b> Beginn g Spiri t ar Son- ne	<b>E</b> Ma rria ge Eva Ge- setz	<b>I</b> I- ness and stren gth	<b>O</b> Exteri or form of declara tion	<b>U</b> End Quiet Ur	The three laws of the world: creation, existence, decay drawn from the primordial runes		
The pentagram <b>AEIOU</b> with a small change <b>IEOUA</b> we get the original Aryan Names of God <b>IEOVA</b> <b>IEHOVA</b>					Past, emergence: Father Wotan breath Urda Each rune corresponds to a thought of creation	Present, His: Son Wili Willi Werdandi Each rune corresponds to a being-, son-, or child thoughts	Future, passing away: Holy Spirit Consecration Woe Skuld Each rune corresponds to a spell of destruction or annihilation. End thoughts
<b>A</b>  <b>1</b>	Light, bright, spirit sun ar, beginning				<b>B</b> barga bar Birth, Mother  <b>B</b>	<b>C</b> and <b>K</b> Can, descent Child  t <	<b>D</b> and <b>TH</b> thorn, life and Death Thorn  Ø
<b>E</b>  <b>M</b> <b>G</b>	hardness, "brazen"  Law before				<b>F</b>  <b>k</b> fa Father, concepti on	<b>G</b> Gibor, 'the son', <b>P</b> Encoder on Crosses	<b>H</b>  <b>C</b> hagal, breath of wind, lust, spirit
<b>I</b>  <b>I</b>	Inwardness I- ness, centre I World pillar is				<b>L</b>  <b>P</b> laf, foliage life	<b>M</b>  <b>T</b> Man, Human Man	<b>N</b>  <b>Th</b> naut, not, annihilation death, no.
<b>O</b>  <b>fl</b>	External appearance. Womb Mouth os  <b>A</b> Adel othil				<b>R</b>  <b>Ø</b> ride rhythm	<b>S</b> Heil sal, sig  <b>I</b> ning and surf	<b>T</b>  <b>ũ</b> Tau= End tyr The sacrificed god
<b>U</b>  <b>E</b>	Spirit, end Ur. From Ur to Ur (Ruh)				<b>W</b> Actually double U. Corresponds to no rune, related is the bar rune, whose assignment W	<b>Y</b> = Gieb-All- Rune  (μ) yr  Ω yew, woman	<b>Z</b>  <b>I</b> <b>Z</b> is the laid sig rune, i.e. the end.
Vowels Self sounds					Consonants - Midsounds In each part we find a round that somehow corresponds to the trinity: coming into being, being and passing away.		

My kingdom is not of this world! God is spirit! Yes! But the spirit of God pushes into this material world to show itself, to beget itself and in all kinds of forms in stone, plant, animal and man. These are gradations that want to be first graded, first built, first staggered, like the tiered mountains of the ancients. At the great spring festivals, the excerpts, the carnivals, the pulling, the toiling, the witnessing in honour of the father god Zeus or



Ziu, who was a witness god, a breeder god, who bred or bred humanity as he himself willed, these primal laws of nature, these "marriages" were transferred to human marriages, laws, legal unions. If people do not breed, they are chastised. The ancients called these festivals Valkyrie weddings, in which the heavenly fire of love ignited, burned in the hearts and young bodies and high on the mountains the thorn hedge rings burned and threatened, the blazing *rampart castles*, *elective castles* of "Walburgis" in the holy May night. There, behind the billowing blaze, the young man took the bride that fallen to him by fate, by chance, according to God's judgement and the judgement of the leaders of a people who were all of one body and one mind and therefore could not make a wrong choice.

Here the fire-boring myth had become reality and life - Ask and Embla. Ash and elm, the trees of life were found, hard and lime and the holy spirit of the wind of life fanned, listen to the Fa in the word fa-chen, to the Fa-tar = the procreation rune and know how all things in the world are in the closest relationship, fanned the spiritual and physical fire and from it sprang the third, the three through rotation, through "fire generation".

Such knowledge and action was taught in schools on the mountains, in the sacred cathedrals, the Halga cathedrals, the Hag-All cathedrals, in sacred rhythms of high chants. Tacitus and others tell of 15,000 verses that the young men and maidens had to learn in order to acquire living knowledge.

A cult of light was their endeavour and life. They clothed themselves, their bodies, their souls and their spirits in light and sun, and so they became the Aryans, the children of light and sun, as their Ar-sun name reads, which the children of shadow try to deny by all means, but which, strangely enough, is also used by some of those striving who call themselves "North", N-ORDEN, which means non-order, because the AR, the sun, has not yet risen for them.

Thus they educated themselves, produced themselves, the light children of the sun, the light signs of the gods of their light eye, their light hair and their light body. They were light and light, not heavy and dark, just as the powers of darkness have made the body, the spirit and the soul. He who denies the light in his blood, denies it also in his spirit. They have turned the religion of light of the ancients into the night religion of the present, the terrible vale of tears. You can recognise them by their fruits!

He who does not cultivate the body does not cultivate the spirit in the long run. For the highest spirits do not embody themselves in lower bodies. The spirit of a Pythagoras, a Plato, a Lionardo, a Dürer, a Goethe or a Schiller will never emerge from the Negro race.

born. Even a Lao Tzu or a Confucius were not born as Mongols, but as bright Aryans. The incarnation of the highest spirits naturally always takes place at the seat of the most highly developed race. Since the Orient and the Occident have been stripped of the Aryan race, the leading human spirits have only appeared in the Nordic, Germanic countries, which also included northern France and Aryan-Germanic fertilised Russia. Examine the history of the last three centuries by this sentence, and you will find this fact confirmed.

If some of our greatest spirits have already had to embody themselves in bodies that are not quite purely Aryan, this is by no means a confirmation of the flat statement about the indifference of form and shape to the spiritual, an assertion that can never be justified by nature, but which one would like to apply to man out of ignorance or embarrassment, but it is a warning sign for mankind to take care of the bodies, the "vessels", the chalices, for the Grail into which the divine spirit can pour itself in human form, otherwise it will refuse to honour this earth with its presence in the future.

Nobody claims that the lower races are "bad", they are "good", "god", because they are there, because they are a necessity in the ascent from the bottom to the top. They are good, but the better is the enemy of the good. We generally lament the fact that genius is becoming rarer, a fact that we do not want to deny, but it is not only the top people who are becoming rarer, but also the good average. They leave the field to the mob, to the rule of the subhuman. I do not accuse these unfortunates of attempting to seize power, for they are only overstepping their bounds because the natural organisation of society is disintegrating through the lack of a higher spiritual guidance, because the bodies of the rulers are already too darkened. The endeavours of those in power in the world today, in politics, finance and economics, *are "left-wing"*. Now, admittedly, the left is always the *left* that

"Letze", as it is still called in the dialect, the injured, the last, in contrast to *the right*, which is always the *right*. The spirit of language cannot be violated, and the cosmic law of polarity between right and left decides in favour of right = positive, for left = negative. This is not meant to be a justification of the "*right-wing parties*", because their leaders usually "swing" to the left, therefore have a cosmic left turn, are *spiritually* not "right", "right-wing". Whoever is on the "left" in terms of birth, status, insight or dependence and wants what *is right* in an unselfish longing *is right*, is *right* and is *on the "right"* in a cosmic impartial consideration, whoever is on the "*right*" in a cosmic impartial consideration is *right*. "right" stands by circumstances and conviction, but only the "party"

wants, he "swings" to the left, ultimately, is hurt, is misled. Today, in the general confusion of thoughts, it is no longer the outer position on the right or left that decides, but the inner, cosmic direction that our ray of will takes.

Basically, we know exactly which people follow the *right* path of will and which follow the *left*. If we want to have our judgement confirmed, we have a simple aid in the sidereal pendulum. We pendulum people according to photographs, handwriting samples or objects of daily use that they have imbued. The advanced commuter only needs to imagine the person to be commuted. Through the sidereal pendulum diagram, he finds out which odic spiritual current the "child" is, whether its basic nature is *right* or *left*, *right* or *left*, healthy or sick, whole or dead!

But why is the *right* always on *the right*, with the advantage? Why is that

"*Right*" the *right*, *Rachte*, *Ra-ag-te*? Because when man takes the prayer position, the world position to the north, *on the right* the Ar-Ra = sun *agt*, *acht*, *uacht*, *awakens*, rises up and to the left hand, which is therefore the right hand.

is "last", goes under!

The world leadership of today is of a demonic character, swinging to the left, as a test with the pendulum on the visible and invisible leaders of all nations proves. We do not live in a time of the rule of the best, but of the rule of the beast, of the *overthrown* man, of Manas, Mens, the human rune T, i.e. in a time of the *Yrr rune*, the female rune  $\mu$ , we live negatively, materially, feminine, on the left. This is not say anything unfavourable about the nature of woman, which *differently* orientated but fully equivalent to the nature of man, but where woman, the "feminine" *rules*, there is the beginning of the downfall.

ΓΟΡΓΕΓΟΡΓΕ . ΚΟΝΕΡ<ΧΡ : ΗΤΙΘΖΒΨΥ : ↑ΒΜΠΦ◇×

ᑭᕐᔪᕐᓴᕐᓴ ᓶᕐᓴᕐᓴᕐᓴᕐᓴ ᓴᕐᓴᕐᓴᕐᓴᕐᓴ ᓴᕐᓴᕐᓴᕐᓴᕐᓴ ᓴᕐᓴᕐᓴᕐᓴᕐᓴ ᓴᕐᓴᕐᓴᕐᓴᕐᓴ

የጥቅምት ፳፭ ቀን ፳፻፲፭ ዓ.ም. የፌዴራል ፖሊስ

the older Nordic runic alphabet. In any case, the

FUTHORK

It is not our intention to enter into an exchange of opinions about the various rune series to , but us busy the

It is a fact that the runic alphabet is present three times in these finds, which would seem strange if we were to equate it with our alphabet, our ABC, in terms of purpose and meaning. We cannot assume that grown-up people attach the ABC to weapons, coins and clasps as jewellery and symbols, so to speak, with the intention of showing off their skills, like the ABC shooter of today.

These series of runes must contain, mean and say something more serious, something more important than a childish gimmick, the adoption of which would earn us the accusation of childishness, but not the ancients. To put it briefly, I see in these series of runes a prayer, the main prayer, the *Father's prayer*, which is already revealed in the name of the series of runes, namely the *Futhar-k*= the *Futhar*, the *Father's prayer*, the *Lord's Prayer* in a word.

We already recognised the Our Father as a rune-row-rune before we came to these conclusions on closer examination of these rune finds, and now find unmistakable facts which place our assumption on a much broader basis.

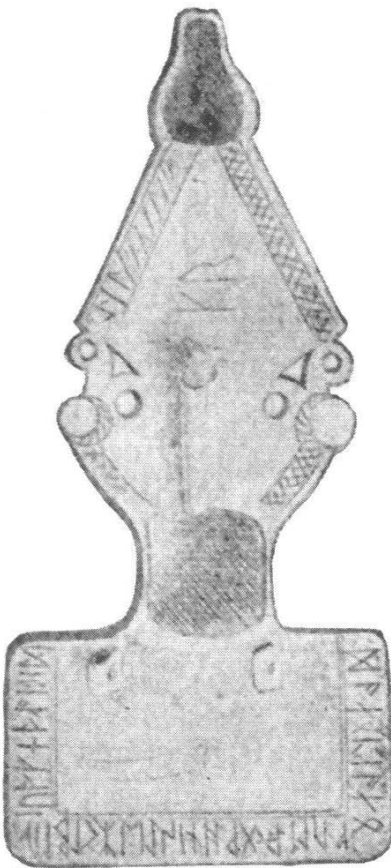
Nothing is more natural to assume than that the ancestors applied the Lord's Prayer to weapons, clasps or coins, since we have recognised and proven the magical character of the runes from all sides. It would now be the task of special research work to establish how the differences between the individual parts of these groups of runes can be explained. This will not be difficult, because the great distance between the individual sites makes deviations in the text of a prayer, even if it is assumed to be universally valid, appear possible. It would not be surprising today if a prayer in France, Sweden and England, even on a common confessional basis, showed differences of a minor nature, as the artefacts show. Today we still have the difference in the final words of the Lord's Prayer in the two Christian denominations. It is understandable that the initial group, the Father-Futhar group, the first group has always been called (the second is called the Son group, the third the Spirit group), better preserved the uniformity of the version despite its wide distribution.

One circumstance in particular suggested to me the idea I have just described, namely the hitherto inexplicable fact that the father group in these three alphabets is not followed by Hag-All rune < or ƿ after the Kaun rune, as is usually the case, but by a rune in the form of the Maltese cross X, the simplified 𐌹 Gibor rune, and another in the form of the Pard, Horse or Son rune **P**. According to the usual reading, if you had any eyes at all, you would probably recognise them as the Greek letters X (chi) and P (ro), thus our Ch and R

which, when superimposed, form the "monogram" of Christ according to the generally incorrect assumption.



Bracteate from Vadstena



Clasp from Charnay



Knife from the Thames

Well, it is already the "monogram" of Christ, only with the correction that it is precisely the Hag-All rune, the Krist-All, on which one sought to graft the cross-stem of Golgotha. And indeed, the Maltese cross is X the world cross on which the Son of God hangs, represented by the Pard or Son rune. The painting cross, however, is the Gibor, the Giver, the God rune, thus proclaiming both Father and Son, connected **R** both in the H, in the sign of the *HAG-ALL*, in the "holy spirit". The Hag-ALL is the rune of *salvation*, the "H", the "breath", the "high" of all the alphabets of the world, the most sacred letter, which stands in the seventh place, in the seventhness, the sunness, and is the representation of God in multiple *forms* and interpretations.

One could still ask, but what does the Kun or rune < between the R and the G, the Rit h and the Gibor X? Does it not disrupt the wonderful solution and reading with its unwelcome presence?

On the other hand, it should be said that in both rows of the alphabet of Charnay and that of Vadstena, on the clasp and on the coin, the K, the Kun rune **ƿ**, is quite obviously carved, quite incidentally, in the shortened form <, so that quite obviously the father-word, "Futhar" stands for itself, without the K at the end. The St. Gallen runic saying clearly explains why this is so. It : "Kaun sticks to it." Namely Kaun on the Rit, K on the R= h <. This has a certain meaning, and we come to the conclusion that the ƿ is only attached to the word "Futhar=Futhar- ƿ, to the father "sticks". Does this perhaps mean that it is a case of calcification, of a heal? We have our suspicions about this, but do not want discuss them here yet. The K or Kun rune (ƿ) is in its image a quarter or half of the Hagal rune C, related in essence to this main rune and has always been replaceable by it, K by H, and vice versa. Perhaps this is also intended to indicate the descent of the son from the father = Futhar through the following Ab-Kun-ft- Zeichen, Kind- und Kunde-Zeichen <: kEØkh<

Twice, in the series of Vadstena and that of Charnay, the father word kEØkh and the ab-kun-ft sign< are now followed by the mal or hidden gibor rune X and the pard or son rune **P**, which arises from the bar or mother rune B through division. The mother divides, so to speak, leaving a "part" a part, a Pard= son behind with the birth. The runes X and **P**, which astonishingly correspond to the Greek letters X= Chi and **P**= Ro, are now supposedly the initial letters "CHR" of the name Christ and, when superimposed, result in the so-called monogram of Christ **Č**, which thus proves to be perfectly borrowed from the runes, which we were able to explain in more detail in the section on the Hag-All rune. It cannot be assumed that the makers of these rune series were "Christians" with such knowledge.



of the ecclesiastical "cult signs" that they have been the name of the "son" in such a way, but they were undoubtedly initiates of the runic teachings and knew the meaning of the Hag-All C as the All-Father-Son symbol. They were even so clear about its meaning that they did not place the father symbol, the world cross X and the son or Pard rune **P** on top of each other, but next to each other, thus proving their knowledge of the Wotans sacrifice, the father in the son, for us. In any case, we have here an unmistakable proof, among many others, for the origin of the alleged monogram for the name Christ from the runic series. There is no other example of the descent of the Son from the Father as marvellously as is shown here in the runic image. **kEØHh**= FATHER and **< X P**= Son. And indeed, the son sign is followed by the second group in the runic series, the *son gender*, which is introduced with the H, the small sign for the Hag-All.

This may be a very bold conclusion, but no bolder than the assumption that the ancients played with their reading and writing skills like today's ABC pupils. It was never customary to use alphabets in a meaningless sequence on jewellery. The Kaun rune **<** is also the rune of royalty, the rune of kings, the rune of children no less, and here too signifies descent and thus would have the right place between father and son both times. The idea of offspring, of the child, also appears in the runic image of the **t'**-runes. The child, the life, sprouts from the **I**, the I-rune, indicated by the bar, the life line /, which grows from the I-sign, the Is-rune **I**: **ṭ**.

There can be no doubt that we are dealing with a magical, mantram-like series of words, a sequence of incantations, a prayer, and that the initial letters of the entire series contain the initial letters of the individual "petitions" of the Lord's Prayer, as we will explain later. The deviations of the three rows towards the end rather support the assertion that it cannot an alphabet, because a fixed series of letters would probably not permit such deviations and obvious repetitions in the individual rows, but one may reasonably assume that the ancients knew their ABC, as do our Klipp students. However, it is more conceivable and justifiable that deviations occur towards the end of a prayer formula, whether they are due to the needs and special wishes of the person praying or to changes to the original text due to differences in place, time and occasion.

These rune finds clearly show a spiritual and linguistic as well as a cultural-political commonality of the Germanic world at that time, and also presuppose at least a spiritual leadership in the Germanic world.



This seems to be sufficiently justified by the flooding of the world at that time with waves of Germanic conquerors. If we know nothing of this, it is we have been unable to learn anything about these things in the way we have hitherto approached history, and will learn nothing if we persist in our false attitude, which views our Germanic past from no other angle than that of a Roman or Christian view, which is, however, an unview.

We express here quite openly our view that an Aryan world leadership must have existed for thousands of years, which, however, was increasingly pushed back in its influence by an anti-Aryan counter-leadership, that a struggle existed and still exists today between a positive, creative power and spirit group and a negative, unfruitful power and spirit group, which are still quite clearly recognisable in the world events of our day, with the difference, however, that the Aryan world leadership, apparently at least, has completely ceased to function as a visible, conscious body and only asserts itself in a certain spiritual direction, while the anti-Aryan power and spirit group is today in possession of unlimited dominion, at least on the visible side.

Slowly, the Aryan healing power is making its back to the sun, to the Aar from which it comes, from which it lives and from which it has its Aryan sun name. Helpers will arise for her on a spiritual level that she perhaps no longer hoped for. Actually, these helpers are already effective and active all over the world, but least of all in the European-American circle of power, which is completely controlled by anti-Aryan forces of thought. But powerful forces are still slumbering in secret, which will one day, indeed this day, have already made their appearance and will finally bring the present world negation to a standstill at the moment of the great turning point in which we live.

This was perhaps not entirely inappropriate to say when dealing with these strange rune finds, which still give us tasks to solve, with which we tear apart the darkness that lies over our past no less than over our present.

It is therefore a proven fact that the model prayer of "Christ" is of Aryan-Germanic origin. So Jesus, the Nazarene, if we could regard him as a certain historical phenomenon, would have been familiar with the Nordic runes. The Lord's Prayer is the prayer of the knowledgeable, the initiated, which leans with all awareness on the magical power currents of the runes and achieves its eternally tested effect from them.

These odic emanations and tensions of runic murmurings prove to be effective even in the Christian dilution and distortion and . So is this ancient hymn Aryan

God-connectedness and God-sonship the heritage of Germanic runic wisdom.

It is remarkable and astonishing for the inner knowledge of this matter in our people that, despite many schoolmasterly attempts, this prayer is not always begun with "Our Father", but with "Our Father", because the rune Fa, the father symbol, the symbol of procreation, has always stood at the beginning of the Aryan series of runes. This also proves anew that the Jesus of the New Testament was only one of the mirror images of a much older Asen leader, of whom the Indian Krishtna also reminds us a millennium earlier; the knowledgeable person realises here that the assumed figure of a Jesus from "Gallilea", from the Aryan *Gaulish land*, was an initiate into Aryan runic knowledge, who only recalled the old Aryan teachings of his time. We are now better informed about things, and keeping open the possibility of one, indeed many teachers of Aryan wisdom on the whole earth, we refer the figure of the "Christ", the Asus, to higher cosmic levels, where all disputes about dull "histories", which can never be proven, cease.

In any case, the ancient Germanic sacred series of runes irrefutably proves to us that the Father-Our is our own possession. Word by word, thought by thought, the rune and its meaning form a unity.

It does not mean anything that some incidental, merely connecting words are omitted. These have never been given much weight and in all old documents such connecting parts are merely left to the reader to guess.

The names of the eighteen runes are, so to speak, only the key words to the individual parts of the Lord's Prayer, which can be fixed at eighteen without any compulsion. A person takes eighteen breaths a minute, eighteen breaths are needed by the person the prayer of prayers with conscious breathing. Nothing seems more important than being able to demonstrate the connection between breath and prayer, albeit only very briefly here. The Lord's Prayer is also contained in fragments in the Old Testament and is therefore by no means a Jewish spiritual heritage, but rather, like its essential content, is taken from the Aryan knowledge of the cultures of the East, which gradually became non-Aryan, which the Jews learnt during the Babylonian captivity and combined with their own, mostly very dubious ingredients in the "Old Testament".

In this ancient prayer, the nature of the rune as a pictorial script for certain primal words and concepts and not yet as a letter script is still fully evident.

Our Father Our		you <small>thu (heavon-heaven)</small>	above	your kingdom	come,	holy	Name,
N	k	Ø	H	h	ᚦ	*	Th
fa	ur	thorn	os	ride	kaun	hagal	nauti
F	U	Th	O	R	K	H	cal
your will <small>(altn.: illu-will, wave)</small>		on earth <small>(artha-earth)</small>	and heaven <small>(sal-hall of gods) sol-sun</small>		Daily <small>(Rune shows the "day", the roof)</small>	Bread,	Loose
I		1	G		Ū	B	P
is		ar	sig, sol		tyr	bar	laf
I		A	S		T	B	L
us manes <small>(Goths)</small>		from Evil <small>(Irren)</small>	in eternity <small>(by eternal law) eh law</small>		Gibur! <small>(giver, all-giver) God almighty! (give Ur, Amen)</small>		
T		μ	G		✕		
one		yr	ehu		gibur		
M		Y	E		G		

The runic futhork concludes with the E= ᚦ rune and sacred gibur ᚷ= G rune. The marriage rune is not only the symbol of two joined lives 5 P1 i.e. two Laf runes, but above all has the meaning of law, of "ehe da", in the sense of the eternal. In a sense, it concludes with the affirmation: For ever and ever, Amen! But the rune L= Gibur, the Giver, the All-Giver, God, the final intensification, a final invocation of the Most High! It is actually the concealed swastika rune, the sign of the Saviour and redemption

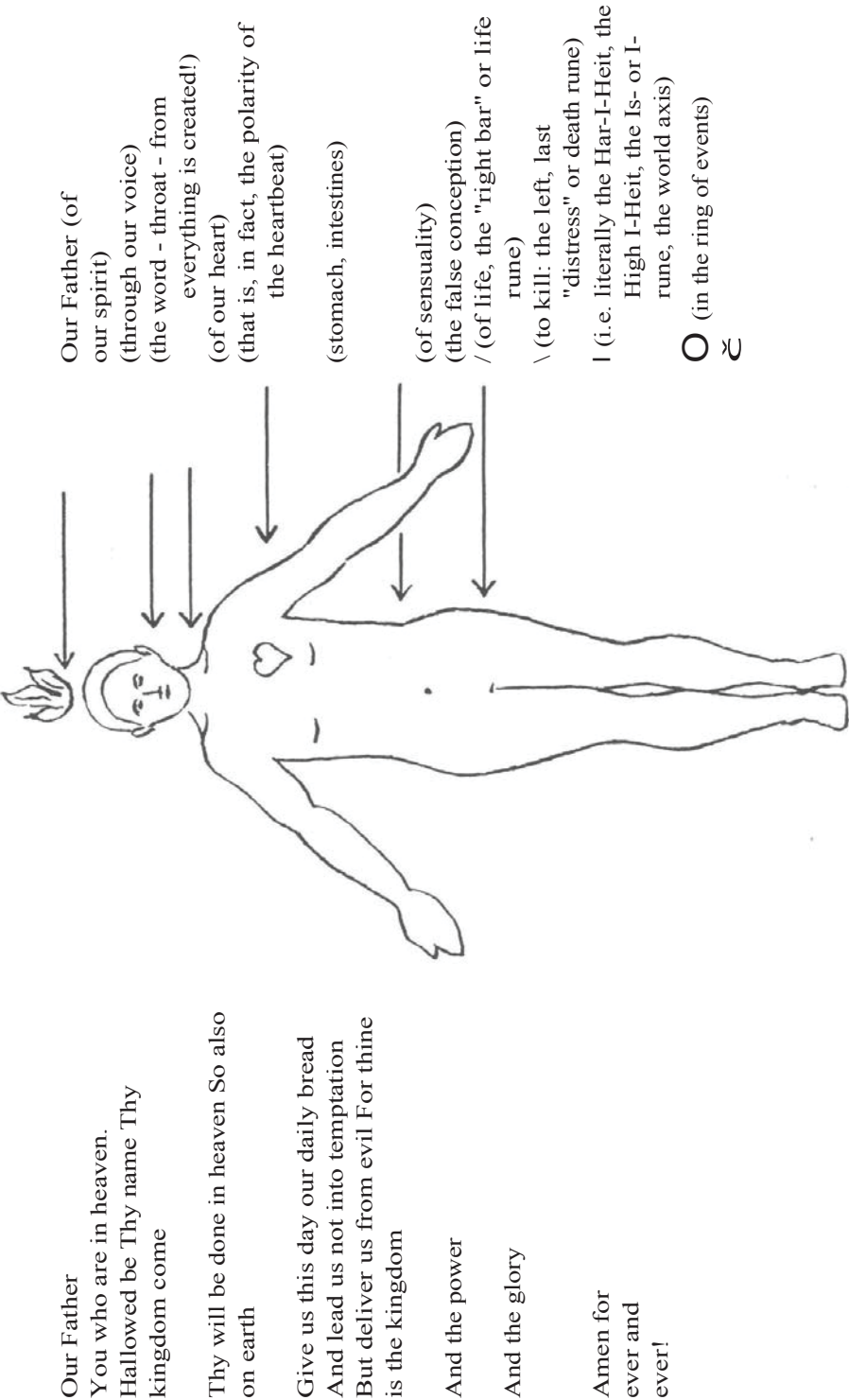


It is easy to derive another equation from the sequence of runes of the Lord's Prayer, which relates to the human body and has just as much primordial justification as the one presented above, because all primordial images, to which the Lord's Prayer as a whole also belongs, are reflected on all levels of the spirit, the soul and the body.

The relationships of the individual "requests" to the corresponding parts of the body and their particular service are obvious and marked on the figure with corresponding lines.

C

The prayer "Our Father, who art in heaven" ends in the sign of the Hag-All in the world ring, detached from all dogmatic bias as a cosmic rhythm of breath and life.



That Asus, that Jesus, that "Chri(ari)-Uste-Nzareth", that "son" of the World-Carpenter, World-Temple-Man, that "man" Jesus of Nazareth, was not a unique man or God in the flesh, but, as it is in truth conceived, like all of us, a "*son*", the Sun of God, the "Son" in ourselves, who knew and still knows about the scaffolding, the "scaffolding", the building of the world.

Understood in this way, we are all the son of a "high priest", the son of God, like every Asus, Esus, Ase, who becomes a "Christ", an initiate through knowledge, even today, like every human being who knows himself to be one with the cosmic Krist-All through experience. Nothing else is meant to be said by this, nor anything else said in the Gospels. Some Asus, Jesus, passed on to us the ancient Asus-Jesus prayer, the Father's prayer:

"Our Father, Thy Kingdom Above Come!" even according to the uncertain Christian-Jewish tradition in the Aramean language, i.e., as the name suggests, in an Aramean language, and unmistakably in the meaning and rhythm of the 18 Aryan Futhark-Futher-Father rune series. "God of the good" - i.e. the "Goths"

- it says in the Islamic Lord's Prayer, which is almost identical to the New Testament, perhaps drawing on an older source.

With knowledge of the runes, the prayer can be prayed in even higher readings, with truly shattering urgency. What does our theology know of this? It only knows the interpretation of the earth, the lunar sphere, the lowest earthly sphere, with the exception of those few seekers in the cage of the church who, in the breath of the spirit of God, came to the gates of this tradition without finding the key, or if they found it, without being able to open it. Only the rune-knowing, the able king, king, first, forester, foremost, prince and priest of Aryan knowledge, past and present, knew and guarded the secret, silently, until the time was fulfilled. The darkness recedes. When will it recede! When light becomes light with irresistible emergency-turning force! What will become of the bodies, spirits and souls in the transformation of these radiations?

Their own traditions have been made unclear and illegible. The Edda is the key to the millennia-old signs that we call writings, in all parts of the world, to all languages of the peoples, because the early Aryans carried their skills and knowledge around the entire globe. Even today, every genuine runic sign tells us about every language!

Let us preserve the great good of our ancestors. For a millennium and more, rigid dogma has obscured and darkened our heritage, the heritage of humanity. We are called to be its guardians. Although our brothers are still asleep. Only in their fabrics are they uncannily and homely awake. With the body they can fly around the earth, but the spirit is still wingless. Sin before the Holy Spirit, our spiritual sleep, is still the only sin that is not forgiven. It punishes itself by separating the sinner from the Spirit of God!

Below we present an attempt to interpret the Lord's Prayer that goes further than the above brief runic equation of the text, which should serve as preparation for a deeper penetration into the mystery of this prayer of all prayers, as it has always been rightly called. However, we want to give this honour the justification that has been lacking until now.

In this prayer we experience the "Word of God" directly, his creative power, and look into the spiritual workshop of the workings of omnipotence.

The runes are inherent in all things, just as all things are inherent in the runes. The runes were thus understood to be the essence of the things they represented. Life was breathed into the runes, which were as it were scraped off the things and objects, through the magic sound of their peculiar word. In this way, the essence of things and objects was set in magical motion. In any case, they first defined the runes as mystical, yet clear sacred signs, which in their sequence did not only represent letters or only letters in our sense. For this very reason, however, namely as an aid to procreation through the word, the series of runes contains all the essential sounds of which the human speech organs are capable, and thus immediately became an ABC as soon as it was needed. There is no doubt that people have always had, known and used the possibility of using runes as characters.

We know from the cultural history of all peoples that in their creative times, when the bond with God was still palpable, there was a general ban on writing down sacred rites and rhythms. The danger of desecration, abuse, falsification and desecration was known, once the sacred was silently accessible in letters, since it would no longer be *spoken* with full breath and *heard* with an open ear, but only seen, in order to kill the "voice of God" within oneself, which resonates in the spoken, even more sung word of man.

The Teutons were therefore not among the peoples who had already made the sacred signs common to the Scriptures, but their attitude proves that they were still close to a higher conception which all the civilised peoples of the earth had in their early days. If we divide the 18 runes of the Futhark into two series of seven and one series of three and place the rune Gibur at the end, we are able to uncover peculiar relationships between these individual rune series and various facts of tradition, which prove to us from this side that the runes are the backbone of the world. The first series of the seven runes, which we call the father-rune-family or

the creation rune series, fits wonderfully into the rhythm of the seven days of creation in Genesis.

Let's give it a try:

k fa = numerical value 1	Day 1. And the Spirit of God hovered over the waters. The One, the Ace, the Ase! Father, Creator God.
E ur = numerical value 2	Day 2. Then God made the firmament and separated the water under the firmament from the water above the firmament. The original state. He lifted the world out of the "original" by dividing it into two.
Ø thor= Numerical value 3	Day 3. God separates the earth from the The god of the seas and makes the earth overgrown with trees, plants and herbs. Thor is the third, the turning, the growth on the earth, the god of farmers.
H os A= Numerical value 4	4. day. God created the lights on Heaven. Os, As, "above", sky, bright, light.
h rit = numerical value 5	Day 5. He created great whales and all kinds of creatures that live and weave to stir the waters. Also the birds. He brought the <i>rhythm of life</i> into the otherwise dead world. So there are indeed connections to the h- rune.
ṯ kaun= Numerical value 6	The 6th day brings the creation of the Humans. The sixth Kaun rune is actually the rune of the man, of the human being, of gender, of sex, in sixth place in the rune series. Sex means gender in English and Swedish.
C hail= Numerical value 7	The 7th day is Sunday, the day of the Rest, the " <i>sanctification</i> " expressed in the name of the rune <i>Hag-All</i> , but also the end, the completion of the creation of the world, the symbol of which is precisely the most perfect rune of Hag-All, the All-Hag, which is the world itself. It is the rune of God and the world, resting in itself, for it comprehends everything in itself, in its own dimensions.

If we take a closer at the second series of runes, we can recognise in the sequence of these runes the individual "articles" of the Apostles' Creed, which in its present form comes from the 5th century and comes from the old Roman baptismal profession of the originated in the 2nd century AD. According to legend, it was set up by the apostles, which is important because the Church is already indicating that it is older than itself. We have now that the entire Christian cult, with all its chants, prayers, confessions and rites, originates from pre-Christian sources, so that it is no longer surprising that the "apostolic" creed is also based on an series of runes.

Now that we have been able to harmonise the structure and sequence of these individual "points" with the old Ario-Indian life-fire myth as preserved in the Vedas, the step to the runes as the basis of this whole sequence of ideas is no longer unexpected.

We place the runes one below the other and give them the main idea they express in words:

U	naut	=	Numerical value	8=	natus. The birth into this emergency world.
I	is=	"	9=	The I, the wave, the will, Wili.	
1	ar=	"	10=	Sun, God. Born from God.	
I	sal=	"	11=	the salvation of this world.	
ŭ	tyr=	"	12=	died, sacrificed, s-tyr-born as a son God, as the son of <i>Tyr</i> Wotan.	
B	bar=	"	13=	buried, recovered, stretcher.	
P	laf=	"	14=	resurrected to life (laf) from the dead.	

We only need to recall the wording of the creed of the Christian churches to see that we are right:

"I believe in God, the Father, the Almighty, Creator of heaven and earth.

And to Jesus Christ, his only begotten Son, our Lord; who was conceived by the Holy Spirit, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; descended into hell, and on the third day rose again from the dead, ascended into heaven, and is seated at the right hand of God the Father (Almighty); from whence he will come to judge the living and the dead.

I believe in the Holy Spirit, a holy universal Christian church, the communion of saints, the resurrection of the flesh and eternal life. Amen. -"



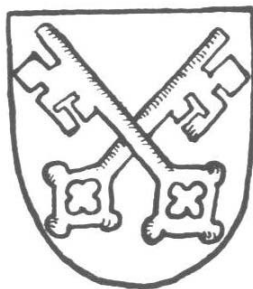
The third row contains the three-unity, the three-holiness, the norn-trinity in the runes

Man	Yr	Eh
T	μ	5

In the Man rune and the following Yr rune, its reversal, we recognise the opposition of spirit and matter, of good and evil, of life and death, the eternal change of being from one pole to the other, namely in "*marriage*", says the following marriage rune, which confirms the law of the world between rising and setting. In another symbolic form we have the A and O, if we put *Aleph*, the bull, for A and *Omega* Ω, the mother, the womb. Until the end of the world, says the end rune, the marriage rune, from Eh to Eh!

The L Gibor-Giver-God-Rune, the invocation of the All-Witness, the Gibor Altar, the Giver-All-Turner, All-Carrier, forms the conclusion in itself. At the end of the runic circle, the power of all the runes comes together in one rune. It is the judging unity, the cradle, the E-cradle, the E- cradle, the E- eternal.

Whoever still lives in unity, not in discord with the "father", separated by "faith", dogma and dull intellectual knowledge, whoever has left the path to the mothers, the primal feeling ones, the primal understanding ones free, open, has also received a spark of the runic spirit, which beats here from heart to heart, he will be happy that his eyes have still seen the wide fatherland of his soul, which opens up here. And everyone who searches here honestly and truly has already found, and will be found himself, and to everyone who knocks, *the door* and *gate* will be opened, namely *Tyr* and *Thor*, the sons of Wotan, *Odhin*, and the *breath*, "*the breath*", from the realm of the mothers blows towards him. *Tyr* and *Thor* are the golden, divine key words to the secret of the eternal *waves* of life, to the eternal *will* to live of the one who has found his way home to the house of the Father.



The *Tyr* and *Thor* runes are concealed as two keys in the Pope's coat of arms, who wears the tiara, the tri-ara, the three rings of ancient Troy, which now wants to be Rome, which should give him the power "to bind and loose, to open and to close", the ego in both forms, but he does not possess it, the pure Tor-Thor-Thread and turning power, and has forgotten, lost the master word. He is only able to bind and to



Pard rune  
Part rune of the bar rune



Tyr and Thor  
The two "keys" to the door and gate of knowledge. Only through the sons is the way to the father

to curse those who seek God and to bless those who seek Satan. In his coat of arms are *Tyr* and *Thor*, two keys, two phalluses, one for physical procreation, the other for spiritual procreation. The keys both have *beards* and are *parts of* the whole, of the father. The Thor rune is the *Pars* or *Pard*, the *part* or partial rune of the Son, as we have already heard. *Tyr* and *Thor* are our *door* and *gateway* to the Father. It is said of them in the Holy Scriptures, where it is written: "Make the *doors* high and the *gates* wide, that the King of *Honour*, of the *Aries*, of the *Aryans*, of the *Aryans* may enter!"

---

## XXVIII.

### "HANS HEGELLIN"

#### A mysterious inscription in Dinkelsbühl

"And it is the Eternal One  
That reveals itself many  
times over;  
Small the big, big the small,  
everything after its own kind."

Goethe.

In the magnificent church of St George, if we stand facing east, behind the main altar, slightly to the right on the wall of the choir gallery, at a height of about two metres, there is a Gothic carving with the date 1482.

it reads exactly as follows

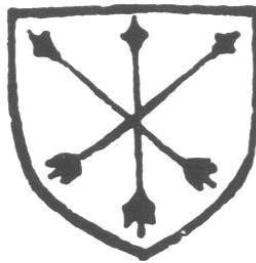
Arrangement:



However, a man named Hans Hegellin cannot be found in the records. He is also otherwise unknown in the town's history. He appears neither in the church records nor in the registers. This is strange, given that this man was the only one to be honoured with his name and coat of arms being immortalised on the church wall, right in the eastern point, in the imposing church building at the time of its construction. Grave monuments and plaques were added more frequently at a later date, but carvings are otherwise completely absent.

The foundation stone of the building was laid around the middle of the 15th century. The roof truss was erected as early as 1468, the vault above the chancel in 1492, above the nave even earlier.

The "last stone" was laid in 1499. The main masonry work by the stonemasons of the building huts is likely to have been completed around 1482, according to the records, which give fairly precise dates, the year which is described in this inscription as the year of death of an otherwise unknown man named Hans Hegellin. This fact will become important for our research.



The coat of arms of this "Hans Hegellin" now shows three arrows, placed on top of each other in such a way that they form a painted cross and a vertical line through this painted cross, in other words, two arrows lie across the cross and the third arrow is perpendicular to them, and all intersect at a common intersection point.



Wall anchor.  
(The "Mandl")



Rune Hagall  
the all-embracing!

Such a sign, usually not in the shape of an arrow, but with a different decoration, is still called the "German man" and uses him as a wall anchor. This "German

Mann", or the "Mandl" short, has the form of the rune Hagal, which is made up of three superimposed bars, like this coat of arms made up of three superimposed arrows. The Hagal rune corresponds in our "Latin" alphabet to the letter H, i.e. our letter H is modelled on this much older urrunes Hagal.

Indeed, the points and feathers of the arrows even clearly reflect the number of the 18 runes of the runic alphabet in the 18 corners formed by them. Such correspondences are by no means a coincidence, but are also documented a hundredfold in other coats of arms depicting the hagall rune. However, all the runes from the hagall rune can be depicted by cutting them out and dividing them up.

This rune was considered the most sacred, as it is the only pure breath sound in all alphabets on the border between the vowels and the consonants and was considered sacred by many peoples. It is the divine breath sound, the Atman, the breath! And indeed, all sacred and high words in the Aryan languages usually begin with an H. In German, for example: Heilig, Hoch, Hehr, Herr, Himmel, Hell! The "unholy" peoples have lost the H through miscegenation. In Russian, the H is no longer spoken, only in the holy word Hospod, which means God. The breath sound is the breath "from which the world came into being", the breath, the "Holy Spirit", from which all life springs. It is therefore not surprising that this sacred rune was also equated with the symbol for the universe. It was therefore called Hagall, Hag-All, which means the All-Holy, the "All-Hag", which surrounds everything!

There are many more connections to other world symbols, but we cannot refer to them here. Suffice it to say that we are dealing with an ancient, much-used and sacred symbol of the imagination of our Germanic ancestors, which was also adopted in various forms in Christian symbolism, e.g. as a world tree, and was frequently used in Romanesque and Gothic cathedrals.

Understandably, we often find this profound rune as a coat of arms symbol, just as the oldest coats of arms are made up of runic symbols and were often only later, out of ignorance or fear of persecution, rendered unrecognisable, concealed, or bald. Thus the house marks and so-called Kraibenzahlen, by which clans and families were distinguished from one another, are more or less modified runes, runic monograms so to speak, called Binderunen. We should therefore not be surprised if we find a rune on our coat of arms, and that the rune, when read, repeats the name of the owner. For the name Hegellin or Hagellin in the inscription is nothing other than the diminutive form of the name of the rune Hagall, which is depicted in the coat of arms.

So here we have a pure example of a genuine "speaking" coat of arms. It is generally believed that only coats of arms with "bear", "wolf" and the like are "speaking" because they correspond to the owner's name.

I now suspect that this diminutive form was used deliberately so that the actual name of the rune Hagal and its meaning would not be too obvious to the uninitiated. That it an inscription by initiates who wanted to express something very special with it seems probable to me from everything we have been able to connect with it so far.

Now some people will ask themselves what kind of initiates they were and why "initiates" at all! - The old Aryan-Germanic priesthood was by no means eliminated all at once when Christianity gradually spread in Germany. The process of the gradual harmonisation of Christianity with the old teachings, the "Wihinei" of the Germanic tribes, lasted for centuries, and the two were not as different in their basic ideas as one would like to believe today. The mutual penetration succeeded in the course of time, promoted by the Roman priesthood on the one hand and delayed by the Kaland brothers on the other, more or less inhibited or favoured by the church at times, depending on the circumstances and the balance of power. As a result, centuries-old wisdom was preserved and guarded by noble families, the Feme, the Rosicrucians and other secret organisations. The most important secret society, however, remained the medieval "Bauhütte", in whose "brotherhoods" the *Aryan-Germanic* traditions were cultivated, as the symbolic decoration of every secular and church building teaches us right up to modern times. Members of the secret brotherhood of the building lodge also worked on construction of St George's Church, who were divided into masters, journeymen and apprentices in a strict order, passed on their art and knowledge in a guild-like manner and imparted certain interdenominational wisdom and teachings that are still valid today among the enlightened.

There is now no doubt that a master, an initiate of the building lodge, had the sign and the inscription affixed to St George's Church. And this master still knew the meaning of the sign as a rune and its literal correspondence with the name of a Hegellin who allegedly died here. He also wisely did not apply the naked hagall rune, which consists of three simple, straight bars placed on top of each other, but instead of the naked bars, which could easily have given away the intention, he used three arrows. That was a "Verhehlung", a "Verkahlung", worthy of the hand of a master of the Kalandkunst, which was practised in the dimensional and pictorial work of all medieval buildings in such a variety of forms and artistic creativity that today we are confronted with

stand before it in holy amazement. It seems, however, that this change was also made with the intention to three times the Tyr rune ũ to



Hagal rune



"Bald" Hagal rune

which could be easily and inconspicuously "balded" by an arrow. Tyr here is Wotan, God himself, as his son, sacrificing himself on the cross of the world, on the tree, the wood of the hagal rune, which means the world, just as in the Christian tradition Christ, the "Son of God", on the cross at Golgotha.

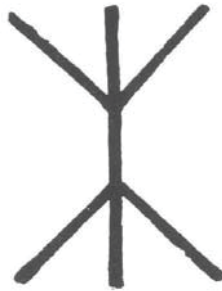
The Edda sings about this in the song of "Wotan's Runic Lore":

"I know how I hung from the wind-chilled  
tree for nine icy nights,  
Wounded by the Gere, consecrated to Wotan:  
I myself consecrated to myself  
On the mighty tree that hides from man where he  
outgrows the roots."

We cannot go into these crucial similarities in detail here, which will be reserved for a later work.

But we have to find a reason why arrows were used here instead of beams. And indeed, in the Edda language, but also in Old High German and Gothic, Middle High German in some connections, the arrow is still called *or*. So the rune clearly speaks here; we say for three arrows: *tri or*. Or and Aar are also sun. Arrows and sunbeams are always representative images. With *tri-or* or *tri-ar* we have found a formula that will provide us with special clarification in the course of our investigation. For the time being, we refer to the triad, the trinity, to which the divine rune of Hag-All repeatedly refers back as its main content. In any case, there is more to this inscription than meets the eye. It is not a memorial plaque for a deceased person, nor was it customary at the time to inscriptions into the wall; instead, the inscriptions were placed directly on the grave with memorial stones. However, there is no grave at this location and never was.

If we continue along the path that has brought us such strange results, we realise that the "almond" is also a number, a measure, because an almond is 15 units. Today, the almond egg is still used as a commercial measure. 15 eggs= 1 almond! 15 units= 1 man! However, the manrune T is the fifteenth letter in the Norse runic alphabet. But the manrune is the rune of God and man (man), because in Old Norse and therefore also in Old Germanic there was only one relationship for gods and men, man, that is how close the Aryan Germanic tribes felt to the deity, just as they also called themselves the "Goths", because they felt good, Gothic, divine, divine, related to God! - The man or human rune in the fifteenth position is not coincidence or arbitrariness for those who once familiarised themselves with the alphabets of the whole world and their numerical values; sequence and numerical value have meaning. The rune Man, however, is only the upper part, the positive, the upper, the theonium of the hagall rune, while the lower part, the negative, the lower, the daemonium, is its inversion, the ybe or wiebe or woman rune. Only the two together form a whole, the world, the Hag-All, the World-All: above and below, good and evil, light and dark, God and devil, spirit and matter, man and woman!



The hagall rune, theonium and daemonium, in this form called the turning horn

According to ancient wisdom, however, the world on a large scale corresponds to the world on a small scale, i.e.: as above, so below. And so the hagall rune, which signifies the world, God, also became the rune that signifies man, the "man", the man, the "almond". Macrocosm and microcosm emerge from the one foundation! This is how the wise have always understood it! And indeed, just as the world rune of Hagall spans the celestial space with its arms, representing the world axis with the spatial cross, it also represents man, graphically, with head, body, arms and legs in all his physical expansiveness, called the "almond". We have thus found connections here which that we are dealing with a mystical manifestation in this inscription, for no man named Hans Hegellin lived and died here.





I have already said that in 1482, the year of the inscription, the masonry work was essentially finished and the roof truss had just been erected. It therefore seems inconceivable that a tomb of this honour already been erected in the not yet fully completed church. It stands to reason that the master of the hut himself had something to do with the inscription. Perhaps it was created by the master builders or one of the two donkeys, father and son, who carried out the construction, just like the one in Nördlingen. And there seems to be no doubt about this when we remember that the medieval builders' huts were the guardians of the old Germanic secret teachings, which they laid down in many thousands of signs, ribbon patterns, picture friezes, ornaments and pictorial works on old cathedrals and churches and other buildings in a concealed form.

I now maintain that the inscription is intended to say something that could only be understood by the smelters, the builders, the "free masons" in the old sense.

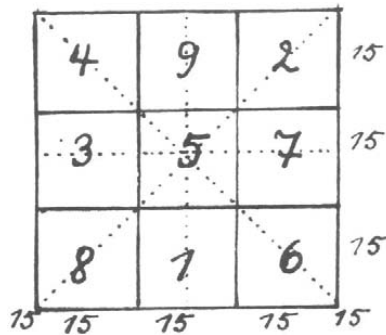
According to the custom of ancient Aryan and Kabbalistic teachings, great importance was attached to the symbolism of numbers:

I can now find the sum of the crosses of the alleged year 1482 ( $1 + 4 + 8 + 2 = 15$ ) again the number 15, the "Mandela", the man, the man-rune, which, as we have seen, is the rune of God and man. I will show how far the numerical connections go by the fact that the sum of the digits of 15, i.e.  $1 + 5 = 6$ . The hagal rune, however, with its six bars, is just another form of the six-pointed star, which in turn symbolises the universe, the above and below with its



the two interlocking triangles. The six-pointed star is also the rune of humanity, the rune of the human race, the six, the "Saxons", the sassen, the "sexus", the increase. If we add the divine invisible centre in the manner of the old doctrine in both senses, especially in the intersection of the six legs of the Hagal rune, we have the sacred number seven as the number of the deity of the old doctrine, and indeed the god rune of Hagall is in the seventh place in the runic alphabet.

The Hag-All rune is also the geometric framework of the magic square, which with its transverse and diagonal sums always results in the number 15.



If you draw lines from all sides and corners of the square across its divine-spiritual centre, the Hag-All rune, the "almond", the epitome of the number 15, which in translation means God, completion, the end and the conclusion, is created before our eyes. The fact that the word "fifteen" still has the popular meaning of end, conclusion, is documented from the last days of the World War, when the seduced replacement masses from the hinterland called out to the troops still holding out at the front:

"Fuffzehn", "Fuffzehn"!

It is therefore reasonable to assume that the placing of this inscription linked to a kind of "laying of the final stone", not in a public ceremony, but in the context of the inaugurated masters and journeymen. The end of the activity of the secret hut in this place had come. With the completion of the building, the huts moved on, the master craftsman "died" for this building, he disappeared into oblivion, he went into destruction, into the Hel of the Edda, which became the Christian hell, into obliteration. It is the ancient symbol of the burial of the master Hiram of the temple building. This Hiram is originally Aryan heritage, it is the Hirman, the Herman, the Ar-man of the ancient Aryans, the Irmin of the Irmin pillar of the unearthly temple building of Salmann, the man of salvation,

the master builder of the world, who later became the mythical King Solomon. If we do not have any paper documents about this, we must remember that the masters of the building huts strictly "guarded" their secret and their rites and did not tell it to their profane contemporaries any more than the secret societies and societies do today when they cover monuments with their signs and symbols without the masses even realising it. Just think of the memorial in Munich and the battle memorial at Tannenberg.

The name "Hans Hegellin" further proves that it was a Brother of St John who worked here as a master, as the building lodges were primarily under this saint, as are the Freemasons' lodges of St John today. The stonemasons and builders also worshipped St Stephen. However, this word can be read in the Kahla Step-han; staf = staff and is a symbol and symbolic word for witness, "han=the high one, i.e. the high all-witness. All Step-hans domes stand on ancient procreation cult sites. "Step" is still attested in dialect for "beget". But "Hans" also means the High One, just as the rooster symbolises the "High One" and is still enthroned as this symbol on the tops of church towers. In the carpenter's language, the "rooster beam" is the highest beam on the house, i.e. the Anse, the Jo-Hanse, the fire or spirit Anse or Ase, as it is still called in the Edda, the only one, the Ase that trumps everything, the highest in the card game, which, as an ancient cult game, reflects the world order in its various cards. Hans Hegellin or Hans Hag-All literally means the High Hag-All, in one word: God. The Hagall rune is the Ansen- haupt, as it is also called elsewhere, the head of God, the symbol of the universe. We gradually understand why the words "Hans Hegellin" were placed around the Hagall rune, which do not indicate a civil name of the time, and understand why it had to be the number 1482, the year in which the construction work was completed by the builders' lodge, the number of the "Mandel" in the cross sum, because they did not bury a dead person in the still unfinished church before the consecration! There is also not a single carved inscription in the large church that could be interpreted as a memorial to a deceased person from that time or as a tombstone, apart from many stonemason's marks made up of runes and runic pieces, Hag-All pieces so to speak. So this is not a grave inscription of just any man called Hans Hegellin, but a wonderfully preserved example of old Kahla!

It is *pointed* out by the blindly hostile side that the name can be traced in other towns at this time, and this is not disputed at all; this circumstance only helped the intention of the "Kalander" when the name sounded well bourgeois. In any case, there is no evidence of it in Dinkelsbühl and no other connection with its church building.

Having recognised the quality of this coat of arms as a deep symbol, I will go one step further and connect the three arrows of this coat of arms with the three ears of corn of the Dinkelsbühl coat of arms. In the three ears of corn, we basically only have the three arrows in a different shape, in a different setting. The arrowhead corresponds to the head of the ear, the shaft of the arrow to the stalk of the ear and even the fletching of the shaft is not missing and is indicated in the little leaves on the stalk of the ear. Compare the two coats of arms.

With such heraldic fidelity, a coat of arms of runic origin, once established, was preserved in all its modifications, so that the initiate who has the key to these solutions can always unravel the mystery, however long centuries may have passed over it. The old masters could be sure that there come a time when kindred spirits would again break the seal. "You are like the spirit you comprehend!" And in this sense it is true that all knowledge and secrets lie open to him who has found the Allrune, the Allraune in the

"All-about-the-Hag-All!"

Now we see the ears of corn in the present coat of arms of the city on top of each other like the arrows in the coat of arms of the High Hagall, and here again we have the rune Hag-all. Yes, the three "mountains" on which the ears of corn stand and within which the common point of intersection of the stalks would lie if we were to extend the ears of corn downwards accordingly, reveal that something has been "borrowed" here, namely the lower part of the Hagal rune with the point of intersection, the divine, the secret!

If we address the runic formations of both coats of arms: the three arrows, which are called ore in Old Norse and Old Germanic, and the three ears of corn, which are still called ore or ore in dialect today, we get the matching words tri-ore or tri-ore for both symbols, which have already been recognised as matching and mutually replacing each other. Again we have the symbol of the sacred triad, the trinity or tri-unity of Urarian knowledge of God, repeated in thousands of forms in the Aryan culture. We remember the Warriors' Memorial Chapel, once the oldest Christian place of worship in the city, which was dedicated to the three kings. However, these three kings are nothing other than a symbolisation of the Holy Trinity which found its symbolic expression in the Hagall rune as the rune of God:

Father	Son	Holy Spirit
Wotan	Wili	Woe
Urda	Werdandi	Skuld
Kaspar	Melchior	Balthasar.

The third Norne Skuld, as well as the third "king" Balthasar, are conceived as black, as the stage of the passing away of this trinity, which is ultimately to be understood as the cosmic law of becoming: coming into being, being and passing away (to new coming into being), or

Past, present and future,

the last of which is always "dark" like Skuld and Balthasar. However, the Dreikönigskapelle is demonstrably the oldest place of worship. You can see how tenacious traditions are.

The three arrows in the coat of arms of "Hans Hegellin", the three ears of corn in the coat of arms of Dinkelsbühl and the three holy kings at the oldest Aryan place of worship in the town, are under the rule of a common powerful concept, a world idea. And the ancients were not content with trifles when they created symbols. They were people with the deepest awareness of God, with a deeper awareness than mankind has today, who deduced from the whole to the individual and vice versa, who still had a vivid, living view of the world and were therefore superior to us in their inner and outer life and experience. They stood in the midst of the flow of world events with its eternal change from coming into being to being to passing away and were too rich inwardly to dissolve this great image of knowledge into a personal outwardness.

If we "read" the fairy tales, myths, coats of arms, legends, symbols, religions and confessions correctly, we will always arrive at surprising interpretations. The past comes alive and makes the present understandable. And we must learn not only to search for files and other paper traditions, which never preserve the soul of a time, but we must find the all-rune, the "all-raune", the spring-root that opens all doors and gates, namely the gates to the realisation of our own spiritual treasures.

---

## XXIX.

### A READING OF COATS OF ARMS THE EXAMPLE OF DINKELSBÜHL

The town's second monastery, now a school, is not far from St George's Church. According to legend, this is where the "spelt" farmer built the first farm and

"Dinkel" wheat, which later gave the town its name: "Dinkels"-bühl. But this is a misunderstood tradition. A farmer was never called by the name of the wheat, spelt or rye that he grew, still less a town. The word Thing, Ding, Geding, which means as much as place of assembly, is too obviously justified as a naming to be overlooked. There can only be doubt as to whether the "s" in Dinkelsbühl belongs to Dinkel or Bühl, i.e. whether a Ding-Hügel, Thing-Bühel is meant or a Ding-"Spühl" or Ding-Spiel, as we would write today. Today we still have the word game in this sense in "Kirchspiel". "Spiel" in this context is derived from spalten, to spell= , but also to pronounce, to "discuss" in the sense of to spell, to speak at all, because speaking is also a division, a splitting (spell) of thoughts. One also splits the mouth when speaking, and "speaking" is itself a "spell"! Spell and speak are of the same phonetic origin, because l and r replace each other: spellen = spell = speak.

An Old Frisian word for the Thing or Ding is Ding-spal, which means something like Gerichtssprenkel, court game. Ding-spal therefore actually means "court language", as far as the "verdict" of the court goes, because spal, spell, New High German "game", means language, as we have already heard, an obsolete word in this sense, from the word spellen= speak

The word "gospel" is derived from a word that still used here and there in German dialects. "Gospel", which is God's play, is then called in English

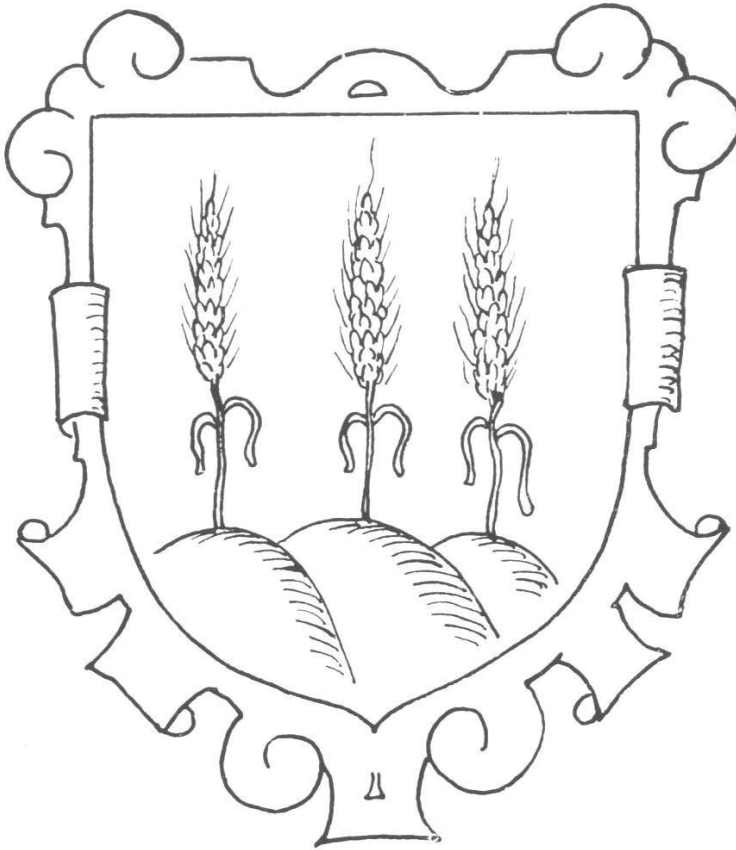
"God's word", the gospel, the Bible. "Example" therefore means the speech, the spectacle, the show word or the show speech. Kirchspiel is the area as far as the language, the "spei", the powers of a church extended. Similarly, the word Ding-spahl or Dingspil can be explained as the place and area of a Thing or court parish.

In Dinkel-spiel we have the same word, which is made up of the two parts Ding, Thing = place of assembly and Spiel = language, such as "Recht-Sprechung", distorted today to Dinkels-bühl. And indeed, this New High German spelling is misleading. You always have to refer to the dialectal pronunciation of a word, a name, if you want a correct explanation. Dinkelsbühl is pronounced and separated in the vernacular as "Dinkel-schpil", not Dinkels-bühl, as one might assume according to the official spelling and pronunciation. In old documents and inscriptions, where the Gothic script is used, we always find the long "™" written, not the round final s, i.e. "Dinkel™ pil", and the vernacular is decisive, not the popular and unworldly chancery language of today.

A "Spielberg" can be found nearby, still clearly visible in its Design recognisable as an old Thing- und Gerichtsberg, ancestral seat of a princely öttingian line. Spilimbergs, as old court and painting mountains, are all over Germany. Even in the withered province of Udine in Italy, a "Spilimbergo" has been preserved, which probably came there with the Lombards, like the Berg-amo = Bergheim (Berg(h)amo) near Milan. How many place and family names of German origin may still exist there that have been mutilated beyond recognition! In Franconia, the town hall is often still called the "playhouse". These "playhouses", are meant to be "Sprechhäuser", have taken the place of the old Spielberge, where meetings and courts were held. "Spielhagen" and In many places, "play fountains" are reminiscent of old painting, playing, playing or speaking places.

In the sense of spel= sprechen or spelt=, the spelt ear in Dinkelsbühl's coat of arms may have a meaning and also presumably "speak", in that the spelt (spelt) figuratively denotes the word "Dinkel-spil", *Thing-spil*, a place where things are said. This assumption is quite correct and is very compatible with similar applications, as many examples show.

The three ears of spelt on the hills in the coat of arms obviously prove the similarity of name and meaning. Three ears of spelt on three hills, i.e. Dinkel-Büchel! Well done! It could just as well be a corruption of a graphic, heraldic nature. The oldest town coat of arms, documented by two seals from 1332, shows, as already explained above



three hills, each with three ears of corn, with the exception of the centre hill, which bears an eagle between two ears of corn. In heraldic terms and in the Aryan symbolic language, however, the eagle is called the "Aar". An ear of corn is also called "aar" or "aare" in the old German language and is still pronounced "Ähre" in dialect today. The coat of arms does indeed show three mountains, which could be addressed as hills or "Bühel", but three hills or something similarly striking cannot be discovered in the landscape around and in Dinkelsbühl with the best will in the world. It is possible that smaller artificial elevations have been removed over the course of time, otherwise it must mean something else. It would be more likely to be a reference to the three painting sites which, according to the town architect Max Neeser, Dinkelsbühl's best connoisseur, have been witnessed from early times in the town area and of which traces still exist. Malstätten are places of judgement, meeting places where the "Ar", the "Ra=justice was dispensed, the symbol of which we have come to know as the "Aar", the eagle, in Dinkelsbühl's old coat of arms. And this trail also leads us to our destination.





The first site of this kind is undoubtedly the "Green" Tower, actually the place where it stands today. This Green Tower is neither green nor blue and was never named after this colour, but the word "green" is derived from the word grin, gring, gering, which means ring, the ring or Kringel that surrounded the court and after which the court itself was often called the "ring". It is therefore the tower by the ring, Kring, Gering, court, the "grine", dialectally, High German: the "green" tower!

Nearby, next to the chapel of the Capuchin monastery, was also the place of judgement in the early Middle Ages.

In the centre of the town, in an old Gothic building, there is an inn called "Zum grünen Baum". This would be the second place of painting, because the "Green Tree" always stands there was once a place of judgement, if it has been handed down through the ages. The "Green Tree" occasionally represents the Roland, the market pillar, the Marian pillar, the old Irminsul, the "Ar-man" pillar, which brings us back to the concept of law, the "Ar".

This provides two clear indications of the old painting sites. The third site is thought to be in the "Breitenstein", which today is only marked by a walled-in cross in the wall of the hospital church. No further details are known. However, there is evidence of "broad stones" as places of painting and sacrifice in many places.

These three places of painting would therefore have their heraldic expression in the three mounds or Bühels of the coat of arms. We can imagine

However, we do not accept the conclusion the three Bühels in the town's coat of arms express the word "Bühl" in Dinkelsbühl, however obvious this derivation may seem. Rather, for the reasons already mentioned, we believe we are justified in separating the town name in this way: "Dinkelspiel" instead of "Dinkels-bühl", which would also be a linguistic impossibility with the spelt-wheat assumption, because such a Dinkel-Büchel would then have to be written without a long or round "Es" (cf. Weizenbühl): thus Dinkel-bühl and not Dinkels-bühl. In fact, both spellings are incorrect, as we have already been able to prove.

Rather, as we have already explained on the occasion of the triads, we are of the opinion that the three mountains in the city's coat of arms should not be read as Büchel, but are intended to indicate the concept of "mountains", "concealment", "hidden" and "concealed". We arrive at convincing results if we apply our knowledge of runes, those mysterious written and symbolic signs used by our ancestors.

The three hills then the triple, flat bar rune in runic-graphic terms, as we know. All coats of arms and house marks are originally runes and still have this character today, if they are not meaningless new grants of arms. The term "mountain" is thus represented here by the mountain or bar rune, the son or birth rune.

B

Bar rune



Triple laid bar rune

In both figures, we see two or three "mountains" rising up on one level. This rising is a "lifting up" in the most literal sense of the word, a lifting out. We are involuntarily reminded of the process of cell division, of the emergence of mountains that conceal something. This barrune is the symbolic representation of budding, whether we want to think of the budding of leaves and flowers or of the budding of the fruit in the womb.

The Edda teaches us about this in "Runic Magic":

"Know birthing rites for the recovery of the  
child and separation from the womb,  
Around his hand and wrist, give him the sign of  
salvation and ask the Disen for help."

The barrune outlines everything connected with birth and the development of birth through procreation: being born, feeling secure, being saved. It was the "womb" rune. Recognises the

The reader will recognise the close thousandfold relationship of life to language, which not only has a grammar, but springs from the primordial source of the divine in general and is able to elevate us to the status of creators. And our ancestors still had a clear conception, ability and knowledge of this secret and were therefore able to find the original script of language following revelations of spiritual generative powers, which were given to them and can still be given to any seeker today: In the beginning was the Word!

Bar, bor, bur, bir, ber, however, is now in almost all languages a stem, a word root for Ge-bur-t, to give birth, born, for life in the broader sense, but especially for son, Old Norse bar, the born; hence "Baron", the eldest, the great son. This is the root of our Bauer and Bur, which also means son. Bur is the name of the farmer in the Edda, "Bur" and "Büer" still today in German dialects.

With the help of our runes in the town's coat of arms, we come across the farmer, the "spelt farmer", who, according to legend, founded the town, albeit in a roundabout way, since the direct links to tradition have long since been broken. As we can see, there is a grain of truth in even the most childish tradition. Anyone who is familiar with the stories that a later, no longer understanding age liked to interpret from the names and coats of arms of places and families will now agree with me that the explanation of the spelt farmer who built "Dinkel" is rather childish, but was perhaps deliberately spread in such a version by the insiders, the old Kaland brothers, in order to better preserve the deeper meaning, because only in such a simple story could the traditions be preserved in the vernacular through long lines of generations. It is important to realise that all our old, genuine fairy tales, sagas and legends conceal a true factual core beneath their fantastic cover and thus enrich our historical knowledge in an unexpected way.

We have thus found the "spelt" and the "farmer" in the name and coat of arms of the town and in the legend of its foundation better documented than the popular explanation of the "spelt farmer" could. One does not consider that there would have to be countless spelt, wheat and rye villages, spelt homes and spelt houses if this derivation were correct. No place has ever been named after such obvious things. the place names Dinkelscherben, Dinkelberg, Dingolfing and Dinkelage also be explained by spelt wheat?

We found the syllable Dink in Dinkelsbühl as the name for a Thingstätte, a Geding or for a Thing-Hügel, a Thing-bühel, actually a Thing "berg", in which the Thing was "borrowed", cherished, and have thus arrived at an interpretation of the name that is both deeper and also more justified by the circumstances. Even the legend

and the word from the spelt farmer had to reveal its secret to us. Bar, Bur, Baur denotes something that hides, that conceals, that is hidden or also concealed. For example, a bird farmer "harbours" a bird and so the Thingbauer, the Thing-Bau, deformed into a "Dinkel-Bauer", harbours those gathered for the Thing. In many place names, the word bau, bu, by stands for the term site, construction, building, generally for village, settlement.

---

### XXX.

## ALBRECHT DÜRER AS AN ARMANE

"From the very first  
becomings of infinite nature,  
Everything divine on earth  
is only a thought of light."

Schiller.

**D**he art of the Middle Ages is symbolic in its innermost essence. It has a tendency in a higher sense. Contemporary art believes it can do without this help and blasphemes every tendency. But the value or lack of value of an intention is also decisive in art. One could say that contemporary art is too poor in opinions harbour intentions. It is essentially de-idolised, de-godified. If it has an intention, then that of ultimate desecration. Thus it does not understand the sacred, sanctifying tendency of the old masters, calling it naïve, doctrinaire, downright clumsy. The difference between the artist of then and now is that the old master, if he was a master, was an initiate who understood symbolism, because only by mastering it could one become an initiate. The painter and artist of today is happy if he has no knowledge of it, because he believes it would take away his immediacy. But in doing so, he deprives himself of very effect of that peculiar mood with which the ancients still delight and warm us today.

The break with the old tradition came with the so-called modern age, with the Renaissance, which was a great death for much that was beautiful and high in art. The priests and artists of the late Middle Ages, insofar as they were deemed worthy of admission to the various secret societies, were also well versed in the old runic teachings, as many works of art from this period prove, even if there was a decline from the time of the Romanesque style, which was even more deeply rooted in the old wisdom, as the many surviving remnants prove, especially in church buildings

and here in particular friezes, capitals and tympanona.

It has always seemed particularly difficult for viewers to scrutinise and understand Dürer's art in terms of its intellectual content. Everyone feels that things are being said here, especially in his drawings, etchings and engravings, that require explanation and are not easily recognisable. Dürer proves himself to be an initiate of a high degree of knowledge, he was an Armane with full knowledge of the runic tradition. An attempt to show this with a well-known example will be made with the famous engraving "Melencolia I". It would have to be left to a later task to scrutinise Dürer's entire oeuvre from this point of view, not only Dürer's, but that of all art from the moment when it came under the influence of the Church and was forced to conceal, hide, baldify and cabalise the old knowledge.



If we look at the picture and let our first glance glide over it, our first impression seems to justify the title: "Melen- colia". But the longer we look at the picture, the more the description seems inadequate, inaccurate, for there is so much to our eyes on the sheet, almost confusingly much, and our feeling already tells us that Dürer did not merely want to depict a sad, mournful mood. Our feeling is not deceiving us, there is more to it than that, even if representatives of art history deny any specific meaning to the individual objects scattered all around and claim that Dürer was not thinking of anything, that these are simply ingredients of a painterly nature. They want to admit that they were probably intended to give the impression of mystery, gloom and despair.

Today's view of the task of art, and painting in particular, leaves us completely in the lurch here. It is considered incompatible with the independence of art if it also has something to say apart from the means of colour and form. The figurative is completely irrelevant. The old art now merged both into a higher unity, it combined colour and form with a spiritual-objective, an intention that stood above the purely painterly and thus showed substance and spirit in a unity that will always be high and supreme art. The copperplate engraving now contains an accumulation of objects, thoughts and relationships that threatens to burst the frame out of overabundance. And yet there is perhaps no sheet by Dürer that has been created more deliberately than the *Melencolia*. Nothing here is accidental, unintentional or insignificant, not a single line in the entire design that has not been fully considered. We will try to give an interpretation according to Guido von List's method, which so far is the only one capable of offering such solutions, for what one would otherwise believe to be able to say about the meaning of the picture as a whole and in detail is too meagre to be correct. However, we will gladly concede the field to any better interpretation. List starts from the original language, which he believes to be most clearly audible in German as its oldest daughter, and then from the word and symbolic meaning of all objects, concepts and names. Knowledge of these things was the basic knowledge of the old secret societies, which have survived from the earliest times to the present day despite many deviations from their old aims and purposes. They are the heirs of the often misunderstood and misused mystery schools, which had spread in a uniform organisation over the whole inhabited world in the wake of the Aryan conquests of early times. If the interpretations are essentially centred around God, man and world on a high



We should not be surprised if we move to a different level of observation, because the initiates were not with the mundane. All the religions of the world, however much their basic ideas are often veiled under misunderstood dogmas, are dedicated to the upliftment of humanity, its progressive deification in spirit and body. However, the deification of the body, the conscious upbringing no longer has any representation in the ruling religions, but this was originally the main goal and the main purpose of all secret societies, to preserve the noble blood and thus in the long run also the noble spirit, if possible also to breed, a task, which the ruling powers in state and church had long since neglected, even prevented with fire and sword in the name of the religion of love, seeing only sinfulness in the physical, remaining blind to the truth that the highest spirituality ultimately also demands the highest form. The disregard of this natural law has delivered the earth to the beast in man, as the present shows. There can be no higher goal for mankind than the upbringing, spiritual and physical, of man, for this goal includes all other high human goals and endeavours. Any partial pursuit of specific educational goals will fail because of the fact that all wisdom lies in discipline (of drawing and educating), that all genuine seeking and finding of God is contained in it. Our treatment of Dürer's work now moves in the direction indicated and we recognise from its result that Dürer was an initiate, an Armane, who was well acquainted with the signs, word and handle of his "hut", where the old knowledge was "guarded". He must have drawn from an Armanic tradition because he was also familiar with the runes, as can be seen from many of his works that show open runes, which he also found and could read in hundreds cases on houses, churches and perhaps also in writings.

His engravings and woodcuts prove beyond doubt that he possessed astrological knowledge that went far beyond the average of such knowledge.

### "Melencolia I"

Let's start with the title Dürer gave his drawing. He not often put a title in the middle of the picture. So there must be something special about this name. The word Melancholia in Greek. It would have easy for him to ask how to spell the word correctly.

This must also intentional. Behind the word there is an S-shaped decoration and the Latin capital letter I or the



Roman numeral I. Some now claim for no apparent reason that Dürer made two engravings, others believe that the engraving is the first of a trilogy that also includes the cut "Knight Death and the Devil" and "St Jerome". None of this is true. There are several copies of Jerome, but we would not know that he labelled them I or II. Since we have no evidence of a second engraving of the Melencolia, this assumption is up in the air. Nor can it be assumed that he would have an I on the first engraving, that he intended to make a second copy while he was still working on the first. If a Melencolia II had been left to us, we would have the right to assume a Melencolia I, but not the other way round.

The word "Melencolia" pulled apart according to the meaning of the individual syllables, and with underlying runes, would result according to List's reading: Me, Ma= Mehrerin, God= Man, Lenc= Links, the steering hand, i.e. steering, Olia= öl, in spiritual terms, Old Norse: Äl= spirit, knowledge. Then comes a cosmic binding sign and, in the form of a Latin capital I, the rune l= Is, the I. Summarised, this would result in a sentence with the meaning: "Mehrerin (world, matter; God= man) guide my (cosmic) I to wisdom."

The inscription stands on the wings of a bat, a nocturnal animal that takes flight from the (apparently spiritually imagined) light source of a star and strives to *the left*, to the west, into the darkness, at the same time also fleeing from the rising sun, whose still oblique rays come from *the right*, from the east. The cardinal points are confirmed by the sides of the tower, which are 4 in number and marked accordingly by astrological signs. On the south side, facing the observer, hangs the hourglass, the sign the earth, Capricorn in the celestial cross of the "elements". The sign of air, Libra, hovers on the shadow side in the west. Opposite it have to think of the east wall with the fiery rising sign of Aries and opposite the north side the watery sign of Cancer, to which side we also find the wide expanse of water of a part of the sea, the sea, which in turn points to "more" = ung. The four elements greet us from the background in the wide landscape in emphasised repetition: fire= star, air= sky, water = Sea and earth= Land.

They are the elements, outshone by the peace sign of the rainbow, which assures us that winter and summer, rain and sunshine will never cease. It represents here the sevenfoldness of the world with its seven colours, which are consumed in the one white sunlight. There are seven stages of knowledge for the ordinary mortal, which is also what the ladder leaning against the tower with its seven indicated rungs wants to say.

It is the height of cognition, namely through the *right* life, because it leans to the *right*, in contrast to the bat flying to *the left*, which signifies night, misfortune, darkness, concealment, destruction and therefore seeks the *left*, the *last* path, as the word is still called in dialect. It gives way before the light and is therefore melancholy, that state of mind turned away from the sun, the light. If we turn again to the signs on the tower, we can easily recognise in the hourglass the reference to the finite nature of everything earthly, limited in time. Use the time, warns the gradual passing of time and sand from one glass to another, of man from one embodiment to another. This involves a work of purification, a purifying work on us. A work of purification can be spiritual and physical and both are indicated by the bell. What else would it have to say and do here? The human-being-people is the result of a "Leuterung". The word Schelle" is also a procreative symbol, = Shell, shell!

In the vernacular of , the king of bells is the person who has the largest "ringing" has. The stallion is a stallion. The bell, female, and the swinging arm, male, are gender symbols. But the *rope* in the picture, the *soul* of ringing, of purification, is the guiding hand that remains invisible here, guiding, ringing, purifying in secret, through the *rope*, through *strands*, through "*rigour*". The cord is pulled from the east, from the rise of light, of enlightenment, it goes up to *the left*, *directs* upwards - by being "pulled", it pulls the *left*, *last* "tassel" upwards: it should follow the right guidance, the cord of the rope (of the soul), which hangs in the Balk position (Balk = bellows, cover, skin, guard), i.e. it should take the guidance into the secret eight, into care, into respect. However, the Balk position also has the meaning that purification can ultimately only take place through death, the death rope, because \= Balk or death rune.

Did Dürer have all these things in mind when he designed the sheet? Certainly, if he did not draw these things thoughtlessly, which no one would have the courage to claim. But then such interpretations will inevitably occur to anyone who is even vaguely familiar with the meaning of these symbols. The interpretations are not invented by us, but lie in the things themselves, create new relationships through their position in relation to other things and fertilise the mind, the invention of man. They are the thinkers, not us! We do not , but are stimulated and enabled by the eternal interpreters of meaning to interpret the meaning. That is the marvellous thing about genuine runes and signs, that they an independent life, that the interpretation and the meaning lie in them and not in us, in our arbitrariness. We can never find anything in them that is not already in them.

would be present. The fact that their meanings mostly refer to development and development to life and death, birth and death, rise and fall, breeding and un-breeding, lies in the nature of our nature, which is an eternal coming and going, flourishing and decay. And man can indeed have no other thought than that of becoming and passing away, because here on earth he is only an intermediate stage, a passage, a station on the way to a higher stage, stagnation, stiffening, staggering. "Krut" or "U-Krut" is the solution, salvation or un-salvation, growth or death, cultivation or un-cultivation.

Under the bell we find a so-called magic square, namely the Jupiter square  $4 \times 4$ , whose various rows, diagonals and corner squares add up to the number 34:

	34	34	34	34
34	16	3	2	13
34	5	10	11	8
34	9	6	7	12
34	4	15	14	1
34				

- Each row from top to bottom= 34.
- Each row from right to left and vice versa = 34. Each of the two diagonals through the centre = 34.
- The four corner squares = 34.
- The four centre squares= 34.
- The four squares within the whole square = 34. The 2nd and 3rd squares at the top and bottom = 34.
- The 2nd and 3rd field on the right and left= 34.

34 But the one number is composed of 3 and 4, the trinity, the spiritual part of man, and the tetrad, the physical part of man.  $C= 3 + 4 = 7$ , namely the number of man, of Hagall, but also of Libra, the 7th sign in the zodiac, which corresponds to Hagall, because Libra keeps the world in balance, in harmony, as Armané, as whom we recognised Hagall. Libra, however, is assigned to Venus, once again an indication that the magical square is related to the work of purification,

under which it is embedded in the wall. The ordinary square of Jupiter has the following arrangement:

4	14	15	1	34
9	7	6	12	34
5	11	10	8	34
16	2	3	13	34

Dürer overturns the square: the deity is overthrown, Jupiter, the god = Procreator, the Father of God! The lowest is above and the highest is below, the right procreation is silent, all natural order of rank has disappeared, terrible conditions prevail in the kingdom and in the church, no more order according to a higher law. This is what the "angel", who sits at the foot of the tower in silent contemplation, his eyes lost in distant thought, ponders. Who is it, man or woman, who sits here in solemn priestly garb, amidst the tools scattered over the ground that are needed to build the inside and outside of a house? We know that the Germanic tribes had a priesthood who their ritual acts in female dress, suggesting the androgynous perfect god and man. We must make such an assumption here, for the high being sitting here pondering is both man and woman in the interpretation. Despite the wings, his posture is all too thoughtful for a woman, but we know that even the angels of God are neither man nor woman, but perfect, namely both, one and the other. The eagle's wings point to the Aar, the eagle-man, the Aar-man, who guards the secrets of the Aryans, the Irmin, the Hermann, the Hehremann, the High Man, the Hiram, the master builder of the inner temple, the building-house-Arman, who builds the temple of man, of which the tower on the engraving is a symbol, for towers were also built in precisely delineated stages, a peculiarity from which hardly any ancient tower makes an exception. This angel, who is the hinge around which the well-being of man and his earthly part revolves, is the master of the hut that "guarded" the secret, guarded the art of tower and human construction, but he is also the woman, the woman-ar, the wipar, the "weaver", as we have already come to know her in the coat of arms of Nuremberg as the symbol of the Norne, who has lived in Nuremberg above the caves of the castle since time immemorial with her two companions.

Should this be a coincidence, should Dürer, as a Nuremberg painter, have known nothing of such connections?

If none of this has come to us in the form of direct news, it is because of the general silence that prevailed over such things. The freedom of a Christian, the freedom of conscience, had just been fought for by Luther for the whole world, and we had not reached the point where the freedom of research was protected from the attacks of the Inquisition. In this single respect we can speak of an improvement in conditions.

Whilst we have been experiencing a human descent for many hundreds of years, the power of darkness in the world has been broken to such an extent that it can no longer do anything against the spirit.

There is another hint:

A living wreath of hops and myrtle is wrapped around the head of the Ar-Manen or the Female-Aar; these are the plants of Jupiter and Venus, i.e. the father and the mother, again a reference to the male-female nature of the figure. It is not to wear wreaths with two different meanings. Even in the names Hopfen and Myrte the meanings of the sexual opposites are clear, Hopf = Hupf, i.e. head and myrtle, Fa and Ma in the end. The wreath on the head "claims" something according to the old secret language, just as the knight's crest "claimed" something he represented by means of a symbol. The angel here "claims" the office of a unifier and divider, a chooser, a selector. He supports this his "main knowledge, his "assertion" with the supported arm, which is turned into a Roman V

= Five is curved (Arm-Armane). In the sign of the five-pointed star with the five angles in the golden ratio, the five signifies the "perfect", purely begotten human being, the Vemfe or Vehmester. Vehme, however, was the hidden right, which was always a right from the Rata, the Rater and Tater, the race. Dürer was certainly aware that the Feme was indeed still the secret leader of Germania at the time of its heyday, for even the emperor had to heed the call of the Feme. Such things were not played with at that time, and this fact shows that the secular power was responsible to a secret spiritual, Armanian-led power. Only very gradually did the power of the Feme, the imperial leadership, the secret one, which Walther von der Vogelweide is said to have once held in his hands, sink into the incipient chaos, which was and still is a racial chaos.

The posture speaks clearly, but it speaks even more clearly through the left *arm*, bent into the V of the Vehme: "*Steer*, *arm*= ane, the feme!", secretly, concealed, bald, closed, like the clenched *left* fist closes something, that is to say: *steer* in secret! The hair parted in the centre tells us that the angel a judge,

for the apex separates, it gives each side its original part on the left and right. The vertex is so obviously sharply drawn in the picture that anyone who has ever learnt to see such things cannot pass it by. No medieval painting of any importance is without such symbolic language.

The *right* arm rests on a closed beech, the *right* hand rests in the lap. The thumb and forefinger hold the *right* leg of an open circle at the lower end. The thumb is dedicated to Venus, the index finger, the witness finger, which I also use when "testifying" in court, is dedicated to Zeus, Zeus-piter, Jupiter. Both thumb and forefinger, woman and man, are holding the tip of the compass limb, which points into the angel's lap. The symbolic language is clear enough. The compass, the circle, is the measure of all things. Its point of support is the invisible centre, God, its free leg outlines the world within its respective boundaries, that is, as far as the compass is stretched. Let us not stretch the compass too far, otherwise we will lose the point of support, the spiritual centre, God! If we stretch the circle of those to be cultivated too far in the cultivation of human beings, we will lose God within us. Gradually, over thousands of years, the circle of mixtures may expand, not suddenly. This is what the moderately opened circle at an angle of about 30° wants to tell us.

We interpret: *Right arm on book*, *right* hand holding compass between thumb and forefinger in lap:

*Right Armanen* knowledge (book) acts in the circle of events according to divine advice (wheel)-conclusion, joins man (index finger) and woman (thumb) the sexes together in the bosom of the pure Armanen race.

The rattling keys hang down from the left-hand side. For the most part, the key was always erotically emphasised: the "little key" that only the lover possesses to the heart of the beloved, with which he opens it. It is the key to the primordial, to the maternal, but also to the clock, time and eternity. It is the hidden bar, part or pard rune P, the son rune. It is the "key" of Peter, the Pitar, the Pater, the Father, the Ju-Pitar, who has the right and the power to bind and to loose, it is the



key also to the door and gate of heaven, namely to Tyr and Thor, the

The sons of Wotan, who guard the heavens, the seventh heaven, also called the *Par* = adies, from which the couple are driven out by the angel with the flaming sword, who have lost the right key to the Ur, who must be ashamed of their nakedness because they allowed the serpent of lust to come between them.

Here one also remembers the *bar-*, the birth rune: B                      ☍    !

The keys draw the eye directly to the purse, which hangs on a strap closed by many folds above the hem of the skirt. It is clear that such objects as keys and purse are not hung around an "angel" without intention. The *purse* emphasises the validity *of* all these otherwise very strange things, the validity of what is said. Pouch is booty, boat, vessel (honey booty) but also that which is offered. It is a maternal symbol, Pandora's box, which, as long as it is closed, i.e. kept in guard, prevents disaster.

We now come to consider the equipment lying around, which is primarily carpentry equipment. We first come across the three carpenter's nails and remember the carpenter's son and the cross. Three nails are necessary for the crucifixion, and they lie neatly together, separated from the other fourth, which emphasises the crossing, the guidance of the law, which is expressed in the crossing, the crucifixion. And it seems to me that it is no coincidence that two of these four nails superimposed in the shape of the marital *†une*. Since Dürer undoubtedly used runes in the beams of buildings in many of his works, this assumption seems by no means unfounded. The iron or horn nail is everywhere the symbol of death. The rune of distress or death is appropriate to it: the nail to the coffin, the ship of the dead Nagelfahr of the Edda. All "rodents" are also dead animals, Ratatöskr, the rat's tooth in the Edda gnaws at the trunk of the world ash tree. Nag-All is the opposite of Hag-All, the Nag-Negation of the world, of life.

All four nails are drawn as Is-runes in the Tel-Tellus, in the earth position. Should this all be coincidence and arbitrariness? Or meaning and intention come into the tangle of seemingly blindly scattered tools? But how properly the symbols are placed, in a certain order, once you understand how to read them!

Again, the saw lies above the ruler in the shape of the marriage X or *‡* Right rune, again both objects in the earth position, thus indicating that it is earthly matters that are said here (emphasised again by the saw, Sage, which saws, says). The *right* foot rests on the handle of the saw. The *right* is therefore *based* on the *correct* application, handle (grip) of marriage. This can now meant in the sense of procreative marriage, or also of the law, the human



erring law in relation to that right which (according to Goethe) is born with us. And here the two concepts of law and marriage are so closely related because they are inseparable, for marriage, i.e. discipline, is the foundation and root of law, the root of roughness, as the ancients said, of all community life, i.e. of peoples and nations. We will only come to this realisation again when the law of marriage as the law of *eternity* is no longer effective in our lives and the destruction of all things marital becomes evident. The form of marriage is almost irrelevant, either is good, monogamy or polygamy, if it serves the purpose of discipline, either of the two is bad if it serves the purpose of disobedience!

As if to confirm this assertion, the head of a pair of pincers peers out to the right of the foot, almost suggesting the rune of Othil, the rune of nobility. But we don't want to put more into it and = think more than is apparent from superficial observation. Certainly the pincers tell us: grasp, seize this right truth, hold it fast! The fact that the left foot is not visible and cannot be visible according to the angel's posture has a special reason according to everything we have heard so far. The syllable *foot*, Old High German *fos*, has the frequently documented meaning of witness, procreation. The *right fos* (still pronounced like this in dialect today), *the right* testimony, the *right* witness, if we want to take it spiritually, can bear the light of day, the *left*, the *last* foot, *fos*, the violating testimony, remains hidden, does not show itself, the false testimony is prevented.

It may sound almost improbable to people today in our mechanically de-gearred environment that the things us, in this case the tools of the day, would have been attributed such meanings at any time, and yet we must try to put ourselves in a time and a conception in which all actions, all household goods, all tools enjoyed a sanctification, a personalisation that we can hardly imagine any more. All legal acts, all acts of a private and public nature were linked to symbolic acts, which must be known in order to properly understand our derivations. For example, a woman who wanted to separate from her husband, perhaps because he was unfit for marriage or children, removed her shoe from her foot in court and in front of "witnesses"! Since the foot is a male symbol, as we know, and the shoe (womb) is a female symbol, the covering, this presumably signalled the marital, physical separation. Thus there were hundreds of legal customs, today either not practised or misunderstood, insofar as they are still practised, or they have fallen into disuse.

The "march of time" has fallen victim to them without understanding. A wiser humanity will once again incorporate these eloquent symbols into its legal life, for they prevent law and justice from completely gathering dust in an abomination of files as they do today.



As if to reinforce and repeat what has been said by saw and ruler, the plane and the gauge speak to us, again a masculine symbol and a feminine one, the plane shaping, creating, positive, authoritative, the gauge a tool for precisely checking the dimensions of objects in the making, receiving, measuring, negative. What the saw and the plane produce in vigorous rhythm, the ruler and the gauge measure. The woman is the measure, the man is the unmeasured, the unmeasured still. It was not for nothing that the deep gaze of our ancients saw in the creations of their gods of the Edda the measured as a female model and archetype and called them measure.

"She is experienced and of wise, noble composure," reports the Edda. "All truly wise men and women of moderation and noble behaviour are called by her name." The ancients knew that women were better protected from all excesses of drive and desire and placed the judgement of moderation and morality in their hands.

We have started from the title picture, from the "Melencolia", and have attempted a further interpretation of the details in the direction of the clock hand, but this requires confirmation, so to speak from the picture itself, if we are to recognise its validity and correctness. We turn to the left-hand side of the engraving, which proved easier and seemingly more accessible to earlier interpretations, but which in no case left us completely satisfied or meant complete fulfilment.

One object stubbornly resists an esoteric interpretation in the Armanian sense. It is the instrument peeping out from under the priest's or priestess' skirt at the bottom right of the picture and, according to the unanimous opinion of all connoisseurs, an enema syringe. Doubts about this that have been raised can be dismissed by pointing out that, according to an art-loving Nuremberg resident, such instruments of the same simple design been passed down as family heirlooms from ancient times. As unpleasant as the question of the purpose of this tool is, even with regard to the height of the line that our observation has tried to maintain so far, we must also turn to the solution of why Dürer used this instrument for expression in his pictorial language. A simple explanation is the quite serious consideration that the instrument and its use alleviate melancholy, the melancholy that is the subject of the picture, by relieving bodily constipation. Even the position of the instrument hints at its use and its relationship to the human body. It is possible that Dürer allowed himself this joke, which is actually to be taken quite seriously and objectively, if we attribute to Dürer the office of a physician, of the soul and the body. And that

we can safely assume according to what we have experienced. We can safely assume that Dürer wanted to point out the importance of a quicker and easier metabolism, that a healthy and pure soul, a purified spirit would more willingly take up residence in a healthy and pure body, that much is done if the body is kept open, if the intestines are flushed, if the intestines are not slagged, encrusted, hardened, which would otherwise become the centre of poisoning that communicates itself to the whole body. Physical well-being, physical openness also requires mental and spiritual well-being and openness. The blood and the spirit should easily, uninhibitedly and vivaciously through our body, that is what the wisdom that life teaches us wants. Certainly, the melancholy that "Melencolia", but it would be absurd if we could use only this instrument to give such a clear and one-sided explanation of the title Melencolia. For this reason alone we must assume that all the scattered tools are in some way related to the whole, for it is precisely this instrument and its purposefulness that are at the lower level of a way of looking at things for which we no longer dare to hold Dürer responsible once we have found another level of observation of his intentions.

In any case, the clever restraint with which Dürer hints at such things is admirable. He does not open the door, so to speak, with the syringe, but only partially shows the device and gives the mind time to endeavour to find it, thus preventing the fall into the ridiculous, which would necessarily occur to the viewer if at first glance such human, all-too-human tools were to shout out their purpose and use.

It is the sound that makes the music, the good sound makes good music and takes us to a higher level of feeling, the bad sound causes noise and laughter. We are allowed a subtle, quiet smile at the sight of such witnesses to the weakness and transience of all human endeavour and activity, but no crude laughter!

The block of stone the eye from the very beginning. There is no doubt that it is the main point of departure for Dürer's thoughts. It is a strange structure. Originally it was a cube, a cube with a triangle, or more precisely a pyramid, cut out at the top and bottom, which gave it the ability to stand on its edge. This is important, because it gives the block the ability to rise up, so to speak, not just to stand on one of the six broad faces of its heavy base.

body. If the block continues to be trimmed in this way, it gradually acquires the mobility of almost a sphere, the most perfect body we know, via the octahedron, the dodecahedron and the twentyhedron. The block has thus developed from a hexahedron, a sexus, to be taken in a comparative sense through the circumcision above and below, into an octahedron, which has already taken the "eight" on itself and others.

Its essence is now determined by its six pentagons, which represent the Femfe, the Vehme, the law, the number of people, the human being in general. The apprentice work of the budding Freemason is, as is well known, to build the raw block into a cube, into a right-angled structure, into a human being, right-angled in body and soul. But this is only the beginning, because just as the cube is at the lowest level of the cosmic regular bodies in the series of their development, so too the human being as a "cube" is still at a preliminary stage. The removal of further edges and corners makes him more flexible, more manoeuvrable, and that is the reason why this cube was hewn into a strange, imperfect structure, imperfect in relation to the remaining possibilities of design, but already more perfect, more "versatile" than the cube. Just as all life is only a parable, so is the stone block.

We are physically and spiritually stones, stone children, according to the old teaching on the difference between these and the children of light. The "stone children", the late, younger sub-races, can never become children of light on their own, however much one speaks of "development", which in this view never exists. Stone children can only become higher forms if the light children sacrifice themselves to the idea of upbringing by mixing their blood.

And we are living in the conclusion of such a sacrificial period of mankind for many thousands of years, only the fewest still conscious of it, but who then also see sense in the general chaos of body, soul and spirit, who have the key to the solution, to redemption, but cannot and may not yet use it because the time is not yet ripe. But mixing only becomes fornication if it takes place without supervision or is distorted into arbitrariness. That is how it is today! That is why the old Armanen realisations are awakened again and intervene in the council, in the wheel of events, when the time is right. Then the leadership will fall to them again of its own accord, the Armanian priesthood will once more become the blessing of humanity, and the word "priest" will no longer cause a surge of contempt, hatred and fear when it is spoken, but will be saturated with respect, reverence and love. The body is no longer vilified as sinful, but as the vessel of earthly and heavenly love, the grail from which we drink this life.

Should Dürer harboured such distant thoughts? Let us look for traces of such thoughts and we will find them. Why did Dürer, quite surprisingly and quite unusually, deface the cube in this way? He had to break a seemingly finished form in order to prepare a higher one. By separating the two pyramids, he now gains six pentagons, a higher form of physical and spiritual organisation, as we have seen, and in addition two pyramids, two triangles seen in terms of area and expressed as two triangles, which, both pushed into each other, have always been the symbol of the interpenetration of the physical with the spiritual. Nothing spiritual was still visible in the cube and



recognisable. By Dürer breaking the cube, the body, so to speak, the spiritual became free, a fact of experience on which almost alone the rise of humanity is based in truth.

Six pentagons and two triangles of the double-prismatic block result in the numerical values  $6 \times 5 = 30$  and  $2 \times 3 = 6$ , together 36, number of the Grail, in the cross sum  $3 + 6 = 9$ . So the completion in the 9 is already included in this beginning, the ninth level as the last level of realisation, which, however, only attained by a few, which is why the ladder that leads upwards from the mutilated cube only shows seven levels, and no one who has only reached the seventh level knows whether two more lead further, because it lies on a different spiritual level that is inaccessible to most mortals.

The number 36, however, is the number of the Holy Grail, of pure love and procreation, as we were able to show elsewhere on the occasion of the presentation of mathematical equations for the Hag-All. It is impossible to call all these connections coincidental, and we particularly warn against this kind of rejection because it betrays the proponent of such a view at a very low level of cognition, because any higher view of the world excludes the coincidence of even the smallest event as inconceivable. Thus works of art such as this engraving are not coincidences either. What appears to us to be a coincidence is what happens to us as a result in the chain of cause and effect.

The stone, the stone children, must melt away in surrender to this high goal, which is why the crucible burns to the left of the stone, even the hard metal of the soul and spirit

to make it fluid for transformation. To someone who has passed through the invisible school of Armanentism, all this seems so self-evident that he wonders how clear Dürer thought he had to be in order to be understood by his brothers. He obviously reckoned with a further darkening of knowledge and placed the hammer, the sign of Tor, to the left of the stone as a symbol of his intentions. The hammer is an ancient symbol of procreation, Ham-Ar is literally = Heim-ar = home-right. That is why the hammer is the sign of dominion in the house, in the hand of the master of the chair. It protects people and house in the name of Tor. But the hammer is also a bald, hidden tyr rune ũ Tiu = Zeus rune, the rune of procreation. Just as the lightning bolt fertilises the earth, so the tyr spear, the hammer, fertilises the motherly wife. When taking the bride, the man placed the hammer in his wife's lap as a sign of marriage. The hammer, lying here *on the left*, speaks clearly to us: *direct* the ham-ar, the right of home, the procreation; today we would say the development. But let us discard the delusion that there is a development somewhere in the world that would have taken place without higher spiritual help. We see it cruelly proven in our humanity today, where "development" leads if it is allowed to develop, unwind and unwind itself.

"Guide the transformation", says the crucible to the left of the block to be transformed, guide the procreation, i.e. the spiritual, mental and physical development through man's right of residence on this earth as his paradise, which he can prepare for himself, just as he could forfeit it himself.

The hammer is obviously pointing towards the animal crouching under the block, otherwise it would be pointing in a different direction. The animal lies between the stone and the sphere as the highest formation in the physical world on the one hand and the Armanen as the highest sun man in the spiritual world on the other. A common attempt at interpretation wants to see the unrolled happiness in the sphere, which is supposed to put the angel in a sad mood. You can see how a meaning can be grasped at every level of observation. So our interpretation is not the only and deepest or highest interpretation, all things have seven sides times seven times seventy! Another art historian suggests that the stone has fallen, which would explain the angel's despair. In the context of such art-historical effusions, this does not sound as ridiculous as if the comparison could be made with a higher conception, as we have attempted here, otherwise such "solutions" would be rejected loudly and vigorously. Incidentally, one would have to wish the master builder misfortune if he showed himself to be so bumbling as to use such a building block, which in the process of transformation and cannot be inserted anywhere.

Two paths lead from the stone, from the light-coloured surface via

the angel child to the angel, from the lower shadow area of the stone to the animal, and there, if you like, to the angel. The gradual structure of nature is thus indicated, the development of creatures from the mineral to the angel, to the "angelic" Saxon, if we may use this by no means bold expression, for there are indeed relationships between the angels and the angels. The Angles were the most highly bred people from the heritage of the breeding Atlantis, of which Plato also reports in his breeding state, and the story of the comparison of the Angels and the Angels, which is put into the mouth of Pope Gregory, has an older and deeper factual basis. To the angels-angels, who were true angels, perfect men, not only angelic in appearance, the racially chaotic and thus also religiously chaotic Rome brought no doctrine of salvation that they did not already have! - Between angel, angel child, animal and cube in the centre lies a millstone. In a way, it serves to marry, to grind the four forms. The millstone symbolises the grinding, the crushing, the grinding of the coarse into the finer, the grain into the flour from which the loaf of bread is baked. Thus, in the spiritual sense, the coarser gradually becomes the finer through grinding and marriage. The angel child sits above the millstone, the animal lies below it, the angel child is ground upwards, the animal walks a lower course.

The essence of the animal is its unconscious, it lies there dully, it sleeps and with it its self-consciousness. Here lies the dividing line between man and animal, the difference in essence. The angel child is quite different. Despite its infancy it already experiences the daylight of its self-consciousness, it seems to make a drawing of the sleeping animal, thus already deciding between itself and the world, between self and you.

There is no immediate transition from animal to human; only a divine act of creation can release it from its torpor and clear the way for all creatures to reach the highest form. The animal itself is perhaps deliberately left undecided according to its species. Some want to see a dog, others a ram, in order to read the Edda and Tyr circle idea of the ram's birth, the rebirth, the ram's birth from the picture, but the horns are missing for this, nor can it be a sheep, because ram or sheep, both wool, unless one wants to explain something from the state of being shorn. But I can find no support for such an assumption.

Finally, there is the object to the left of the animal, which is thought to be a drill winch, a drill crank, but a spinning top and inkwell are also assumed. I decide in favour of a drilling winch because it belongs to the carpenter's tools that be found here without exception, except for the enema syringe. At best, one could think of the

The meaning of this would probably coincide with the symbol of a drilling winch.

It would not be impossible to the tool with which a work-"procreation" is carried out with the Bar-Bor-Bohr rune and its conceptual derivations. We have already learnt about the Rati drill, which Wotan draws in order to reach the Dichtermeth, i.e. enlightenment, spiritual procreation, from the Edda. Drill, male, and bar rune, female, are polar complements. The drill bit is already in the thread of the drill and testifies to both as a sign of procreation. What the drill bit drills makes the Bar-B  $\hat{y}$  rune open-"bar," gives birth to it, gives birth to it. Lying *to the left of* the animal, this drilling winch, says sinndeutlich, *directs* the breeding of animals according to the law of development from the imperfect, the stone, to the perfect, the sphere, between which the animal is placed here.

There is no doubt that in the picture *right* and *left* follow a The right hand . The *right hand* is the *judging, righting* hand with staff, scourge or sword, the *left hand* has the *steering*, holds the reins, the shield, it directs and it ! The imaginary line of the path of perfection to the angel goes from the stone straight ahead and to the right, the line to the animal downwards and to the left. The perfection of the animal races does not take place according to the assumption of the Darwinists through blind struggle, but through higher planning. Thus, the ladder is also the symbol of progress, the millstone the symbol of crushing, of destroying the unsuitable, the scales hanging above it the aid to comparison as to whether the new has really proved itself, is better. The hourglass is a warning of what has been achieved, of the temporal limitation of all human endeavours, because the future always brings new and more perfect forms. The bell rings the announcement when an individual plan has been finalised.

The sphere is undoubtedly a rhythmic element, an element of movement; the crystal, in our case the double-prismatic block, is an element of rest, of formation, of persistence. In the animal, the rhythm, the sphere lies below the form, the block, it is much smaller than it. The rhythm is therefore less developed in the animal than the form. He essentially lacks language, music, song, art as rhythm, mathematics, poetry, the concept of time and all higher cognitions that are essentially rhythmic in nature. Man is not rigidly bound to form like the animal, but he easily falls back into rigid mental and physical bonds through racial mixing and racial degradation, and then sinks into formalism in life and religion. The Atlanteans and their descendants, the early Aryans, already had knowledge and skills in mastering the forces of nature that were later almost completely lost to us.



We have dared to attempt a solution and leave it to the reader to judge how he wishes to evaluate it. We ourselves believe that we have given one of the many possible solutions, according to the law of the seven planetary levels, i.e. everyone will find a solution who endeavours to find it, according to the degree of his cognitive ability, which in turn is divided into an esoteric and exoteric form. Understanding, reason, feeling, insight are such levels of cognition, and he who, for example, clings only to his understanding, will go a dangerous wrong way, for reason is higher than the bare, cold understanding, feeling, according to Goethe "everything", is higher than reason, and insight stands above all three, always provided that one can make proper use of these means.

What do the art writers have to say about this? It may suffice if we become acquainted with the endeavours of one of them and withhold his name: "The 'melancholy' is one of the twilight faces that Dürer had from his youth onwards."

No, it is not a matter of dawning visions, but on the contrary a clear vision of the clearly recognised.

"We can't get to it if we start from the individual: from the carved stone and its mathematical meaning; from the mystical square of numbers, from the tangle of tools on the floor, from the alchemist's crucible."

But, as we have seen, it is precisely through them that we get to "Melancholia". But precisely because our art historians know nothing about such things, these things cannot tell them anything.

"There are some things that seem to speak a clearer language: the ball on the left is the unfurling of happiness. to popular belief, a bat fluttering around a house heralds imminent death; comets and rainbows something similar!"

Something similar! Now we know.

"But what do all the details want! A thousand thoughts rush into a mind frightened to death. He cannot give an account of one thing and another, only the whole is terrifyingly clear to him, only out of him does all the unfounded dreamwork come to life."

The "discussant" doesn't seem realise anything. He says a few more inanities about the other falsehoods and is not entirely satisfied with the result himself.

"If you must have an explanation for the mind, you will most likely find it in the ladder at the back of the tower. It is an ordinary bricklayer's ladder, which would indicate that the building is still unfinished. The block does not yet touch the ground with its entire surface, but only one corner. Should we think it has fallen at the moment?"



No, you shouldn't think anything if you have nothing to think about! You can fill a book with such explanations and you have certainly come a long way in the art of *nothing* with a lot of saying!

The history of art today is completely devoid of the means we have cited for interpreting and explaining an art that had a profound knowledge of the runes and the related secret teachings of the ancient schools of Armane, in order to introduce a collective name for the many covenants and groups whose heritage has now more or less faded in their successors, the secret covenants of the present. All of them have adopted something of the old wisdom, but the harmony, the coherence is missing. The way in which art history today interprets such masterpieces as Dürer's engraving of the Melencolia appears poor and inadequate, even to the newcomer. There is no connection at all to such symbolism, to the language of meaning and the primal image, and one is content with a very allegorical conception of the given, as we have been able to show with a few examples. In most cases, no effort is made to provide an interpretation and it is simply explained that there is nothing to interpret here, that Dürer was not thinking of anything at all, but simply following his "impulse", his inspiration. Certainly, intuition also plays a major role in the artist's work, and we are far from making a profound researcher out of the visual, creative etcher, but intuition and knowledge fertilise and combine in a happy marriage, and the greatest artists have always been among the greatest thinkers, who in such cases put their thoughts into pictures, not words.

A cursory examination of medieval art has convinced us that in every work, the smallest and the greatest, there are golden treasures buried in the hitherto undiscovered runic symbolism and runic language. It is only through knowledge of these that we arrive at a true understanding of the intentions and creations of those artists and their time and see that it was not supposed naivety that led their religious intentions to incomparable works, but a deep awareness of the parable with which we grasp the essence of God and the world. We no longer have any reason to admire so much childlike genius with an indulgent smile, but we are faced with people who were superior to us in thought and deed. In future it will no longer be enough for the history of art to exhaust itself in broad aesthetic explanations, nor will any research into names, origins and schools be able to hide the fact that something quite essential has so far been considered indifferently, misunderstood and insufficiently, an essential that will give us the key to understanding an entire contemporary culture of our race.

We have no resources, no professorships, no support, no civil servants to make our knowledge of these things fruitful for the general public. Perhaps all that is needed is this suggestion that a commission be given to investigate these or those peculiarities that have not yet brought to a satisfactory solution. It is characteristic of this "Armanian" work by Dürer that it seems completely unchristian, that it lacks any relation to this circle of thought and imagination, that it is pagan in a good sense, just as this word in general contains a higher level of knowledge than the word "Christian", which will forever be burdened with dogmatism, narrow-mindedness and error in the judgement of history. One should never pronounce the word pagan, paganism, as with the greatest reverence and respect, as it already expresses the concept of the Heit, the Hight, the high, the cheerful too. One should also be ashamed of the sin of using the word idol or idolatry with reference to the institutions and ideas of our ancestors, because this makes one guilty of an untruth that must and has turned against our people and every individual in its effect. The old faith was never idolatry, but an experience of God and a knowledge of God that was heavenly above what the masses today understand and practise as Christianity. This falsification, which for us is a sin against the holy spirit of our higher nature, has for centuries been the cause of our physical and spiritual misfortune through servility. We consider ourselves to be worse and less than we are and have therefore become worse and less with each passing day. Only our self-reflection and self-control in our original self will release the inexhaustible and creative powers that make us masters of the world as which we born, not in the sense of an outward frenzy of power, but through the magic of our spirit. But we sold our first-born for a salt-less, i.e. in runic language, salvation-less lentil dish.

---

# XXXI.

## SOME EXAMPLES

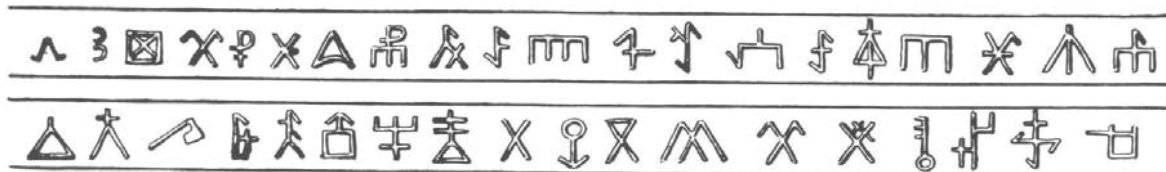
### FOR ARMANIAN RUNE KNOWLEDGE

What we need for our salvation  
Was founded by the fathers, But  
this is our part,  
That we cherish it for the later ones.

Saying from a rune house, 1618, in Diedorf in the Eichsfeld.

### THE RUNES OF GOSLAR

**R**unic symbols have been handed down through the generations since time immemorial. We have preserved rows of runes from Atlantean times, whether the strip shown below from a cornice on a house in Goslar, remains an open question.



We do not demand unconditional faith. In any case, the series is very strange, and in view of the fact that these runes undoubtedly different from the Norse runes we know, except for some similarities, the attempt to read them differently must seem quite justified. It cannot be assumed that these runes are merely meaningless signs, that is, even as "house-marks" without any real meaning other than that of decoration, for that would be too great an imposition on the credulity of scholars and laymen that they should confess that these signs, as they stand before our eyes, have no meaning or purpose, when, on the other hand, one is inclined at all times to attribute meaning, language, significance to every Negro ornament, and with

That's right. But when something like this happens in Goslar, then all good intentions and goodwill fall away, and meaning is said to be nonsense and an act of the spirit

"Plague!"

Nevertheless, it will not be unimportant to look at the purely historical circumstances surrounding the discovery of runes in our Germanic culture and to establish where and when and under what circumstances runes were found as undoubted characters in historical times.

Therefore follow what is said about this inscription in Volume II "Goslar" of the "Kunstdenkmäler der Provinz Hannover":

"However, the fulling mill built in 1474 for the wall cutters in the Gröpelen on Gosestraße, not far from the Kehlmühle, deserves a mention. In 1551, after a new fulling mill had been built under the Petersberge, it was sold to the cloth makers. The house, which was rebuilt in the 16th century, is particularly notable for its incised house marks.

The so-called "Walkmühle" is a three-storey half-timbered building on the corner of the street "An der Abzucht" and Gosestraße. The hard-to-read inscription above the door arch reminds us of the building's former purpose, of which individual parts are still recognisable on the jambs and the lintel in engraved profiles and decorations. The year AMDLI (Anno 1551) is inscribed on the left-hand jamb above a weaver's shuttle. This is followed by the name of the house at the top of the rosette-decorated door arch: 'Das Hus is der Wandmaker'. There are 38 different, mostly geometric, house marks visible on the very thick threshold, including two tool images, an axe and a key. The sill of the south gable is only decorated with so-called 'Weifen'. Those compartments in which there are windows, or probably used to be, have strong lintels cut out in the shape of three hanging arches. The curved bows under the beam heads still bear the simple Gothic moulding of flat round bars and grooves arranged one above the other. The foot struts form a trapezoid with the lower stem end between them, into which a fan pattern is engraved, a form of decoration which in this position characterises the transition from the Gothic style to the Renaissance."

## ICELANDIC RUNE-CALENDAR-STICK

The stick comes from Iceland, was acquired by the Museum für Völkerkunde, Berlin, in 1908 and is now in the State Collection of German Folklore. It is said to have been made in China according to the Nordic model. Dating from the end of the 18th century, length 111.5 cm. In comparison with other runic calendars from Scandinavia

Handle

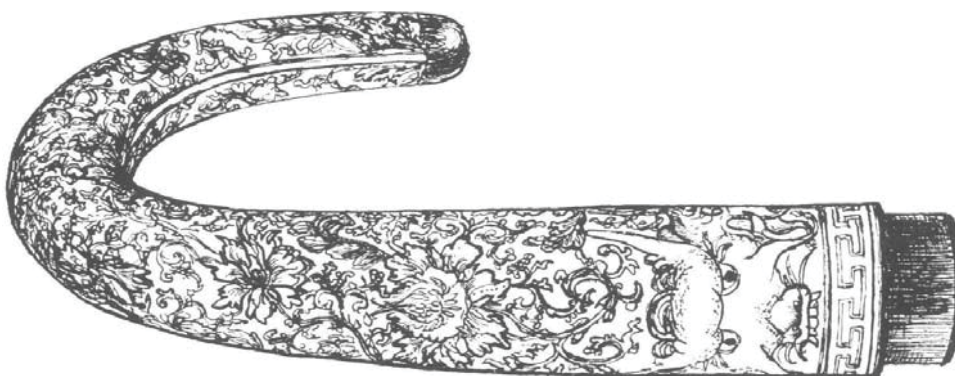


The entire labelling of the runic



Calendar stock (in 3/4 size)





Runic calendar handle on an enamelled stick, probably made in China according to a Nordic pattern.

we note that the days of the week are also indicated by the first seven runes of the runic alphabet, and that the boundaries of the months are marked by an ornament. The months run from January to June on one side. This is followed at the bottom of the stick by the signs of the stars for the twelve months. On the other half of the rounding of the stick are July to December, followed by signs that have not yet been fully resolved, which are arranged in an order of five.

The numerous pictorial representations are monthly and daily symbols of certain ecclesiastical festivals, saints' offerings and occasionally even pre-Christian symbols such as the three-legged thing chair as a sign of a fixed meeting time. The calendar requires special treatment in connection with older Nordic runic staff calendars.

## THE STORK TOWER

What does Armane, Armanism, Armanentum mean? We use these collective terms to describe all endeavours and striving for the revival of ancient wisdom, which could well be buried, but never destroyed. Every Aryan, of the The "intelligence beast spirit", which prevents him from "seeing" properly, comes to our realisations and results all by itself. He only needs to have the good will, the faith and a lot of patience. We first have to lift our heads from the rubbish of academic school knowledge to the shining sun, which has always been the symbol of truth, because the sun alone brings it to light.

The stork tower is located in Gernsbach in the Murg Valley in Baden,

on an old fortification tower, a mysterious inscription that has so far withstood all attempts to decipher it. According to the "experts", the inscription is "utter nonsense" and of course impossible to decipher because it is illegible to them. The inscription looks like this:



According to the date, it dates back to 1614, and the most significant feature is the so-called skipper's mark, the figures in front of the last two letters KS, just after the M. They would offer the greatest resistance to deciphering if one did not know that Gernsbach was the seat of the "Murgschifferschaft", a society whose origins are lost in grey times. It should be noted right away that the letters KS probably indicate the first and last name of the builder of the house and owner of the secret knowledge, i.e. they were known to the public and have no other significance in the cipher.

However, the inscription becomes legible to the rune expert who puts on the runic key as follows: The first M here does not mean the Latin letter M, but the binder rune EH, marriage, the symbol for marriage, for the "law", which is why it is also composed of two laf runes, life runes P 1. The rune Laf, however, also has another name Lag = the laid down, the law, law, thus marriage, indicating the lawfulness of procreation, the symbol of two joined lives. This M can now be read as: Two lives. In order to make the runes meaningful, however, they must be addressed in Old High German, Old Norse, Old Saxon, also in a dialect, but preferably in the original Aryan language that can be reconstructed from the runes: We then say for two lives = Tue laf = Tue Leben, i.e.: Live according to the law (of primordial generation). The next sign is a binder rune, a composite rune made up of the Tyr rune, ð the IS rune l with the bar or death line running through it and the Ybe, the yew rune μ and would be read in runic: tyr is balk ybe. Tyr is in turn a rune of procreation, symbolising the "turning", the generation of fire or life. The whole should read something like: "Procreation (race) is in hidden (dead) practice". But it could also mean or be read: "Procreation is dead in evil." After all, the ybe rune is also the rune of error. We read the following V as the symbol for Feme, i.e. as Vem. The numbers 16 and 14 add up to 7 and 5 respectively. This treatment of the two numbers is not arbitrary because in ancient times, numerical values have always been written and written in this way in the secret tradition to this day.



has indicated. The final result clearly shows that our method is correct, even at this point. The sign between the two numbers 16 and 14 is an 8-hook, runicly pronounced a sig-hook, the rune sig somewhat concealed by rearrangement. The second M is the repetition of the first and is to be read and solved in exactly the same way. Now come the so-called skipper's marks. They consist of two IS runes and one "log" each in bar and beam position, i.e. in death and life position, affirming and negating. For Bar means life, Balk means death. The entire inscription then reads in runic words next to each other:

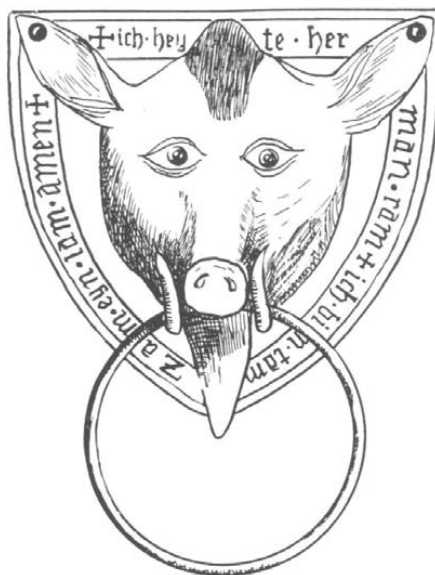
Tue Laf, Tyr is balk ybe, vem sibun (7) sighag (Sighaken) vem (5) tue laf scheit bar, scheit balk, tue is (2 IS runes). The letters K S remain unnoticed. At the end of this series of runes, they are surely only the initial letters of the secret scribe's signature. Translated into High German, this means the heading:

Do life (work, create!) Tue laf	(albeit)	Tyr is dead (God Procreation) tyr is balk	(through) Error Evil ybe
Fehme Vem	seventh, sibum	victorious sighag	Fehme, Vem
Do life, Tue laf	life, bar		death scheit balk
	(So) I do: do is	K. S.	

As the reader can see, these runes should never be taken literally or even want to read "literally". Like all original pictorial writing, they do not have a completely fixed meaning; on the contrary, they can and should be read in different ways in order to ensure secrecy or to have an excuse, a harmless interpretation or even an opposing one at hand in case of persecution or enquiry. The correct interpretation is always found by those who know the writer's purpose, who deduce from all the circumstances the only correct interpretation for the insider. Otherwise any scrounger who happened to discover the meaning of the runes could read along.

The Murgschifferschaft, formerly known as the Murg-Schöffenschaft, was then an old female society that still had a living tradition in 1614. The Thirty Years' War, with the extermination policy of the dark powers, then destroyed all but a small remnant of the old knowledgeable people and their wisdom. This remnant lives!

## THE EBERHAUPT AT THE TO R OF THE MARIENKIRCHE IN NEUBRANDENBURG



On the inner main gate of St Mary's Church in Neubrandenburg, whose foundation dates back to the 13th century, there is a beautifully crafted bronze boar's head with a ring in its mouth, which was used as a door knocker! No tradition has survived as to where it came from, nor any interpretation of the enigmatic inscription that runs around the shield on which the boar's head is mounted and which measures about 20 cm in length. The inscription reads:

† I-heyte hermann-ram †  
I-byn-tam™ am-eyn-lam-amen †

in High German:

† My name is Hermann †  
I am tamer than a lamb, †

These lines, which in themselves make little sense, certainly belong to the inscriptions of earlier centuries, which contained deep meaning in simple sentences, traditions of ancient Aryan wisdom that were only understandable to those deeply initiated into the secret language and secret sign writing. Using List's method of interpretation, I have tried to unravel the hidden meaning of the individual words and, in conjunction with the

whole. The inscription looks like a legacy from pre-Christian times, which refuge from persecution and annihilation by its opponents in the protection of the church, which also occasionally liked to utilise remnants of the old knowledge of God and the world out of a clever calculation to make the new doctrine palatable to the Germanic people who faithfully adhered to the old tradition.

The boar's head on the church door is strangely consistent with legends that circulate in the area. It is said that once upon a time a huge wild boar roamed the fields of Neubrandenburg. Nobody dared to get too close to it, let alone succeed in killing it. Finally, many hunters set out, chased him with dogs and pursued him hard. But he fled into the town and straight into the open church, where a devout crowd was gathered. The priest held up the cross to the furious animal and a miracle happened: the wild boar fell to his knees and from that hour on was as tame as a lamb. But this tameness does not seem to have lasted, as legend has it that whenever war threatens, a huge wild boar rises from the Tollense at night and wreaks havoc. "A wild boar also used to haunt the area between the double gates of Friedland at night. The old town hunter, who was not afraid of any devil, decided to put an end to the hideous noise. One stormy night he went to work. You could clearly hear his cursing and the grunting of the angry animal until a shot rang out. Then all was quiet. In the morning, the old hunter's body was found in the middle of both gates." In these tales, the old myth has long since faded. The boar is none other than the golden-bristled sun boar

"Gullinbursti" of the Edda, the shining sun god as a witness, a protective, battle-hardened heraldic image. The boar is also called "Kempe" in some regions.

The syllable *ber* in Eber means *ber, bär, bör, borg, bar*= give birth and the Syllable *eh* = Law, marriage, i.e. Eber = lawful (marital) procreation, lawful creation. E b e r h a u p t = *ebur-hofut*= main knowledge or main action in lawful order.

The choice of the name "*herman ram*" does not refer to a specific person, but the name is Kala for the "*Armanen*" Ram. Ram is Christ. *Herman* = *hermen* i.e. goat, buck, the Fyrbock, the bearer of the Urfyr or Alfyr, All-Fire, thus again the Armane as the sun-generated bearer of the spiritual light. Ammon-(Arman)ra is the bearer of the ram = Ram = age. The goat is kalically interpreted as the all-encompassing, like the beech, the world tree, hence also Slavic Bog

= God. I am reminded of the old custom, also common in Mecklenburg, of bringing the boar's head with the golden apple (today it has become a lemon) in its mouth to the table for Yule, the "festival of the new sun" (Christmas). - The sun boar, which symbolises the newborn sun

carries. *Ram*= rammo means to push firmly, to strike, to ram, in a more distant sense= to fight, to jostle, to ram, thus again the symbol of battle, of martial procreation, of the ram that begins the celestial reversal in the zodiac. *Lam*= lambe, lamb, lamp, ram (li-ambe= light-bucket, light-barrel, traffic light), light-bearer, so here too a symbol that would fit conceptually with the other words. In the "Amen" the word man, God and man is given. Special attention should be paid to the™ rune, which is deliberately placed very randomly under the lower jaw of the boar. In common Low German one would say "ick bün tam as ein Lamm", here it says "ich byn tam™ am eyn lam". The sigma G as the letter "Z" would not be absolutely necessary and must therefore understood here as a sign of salvation.

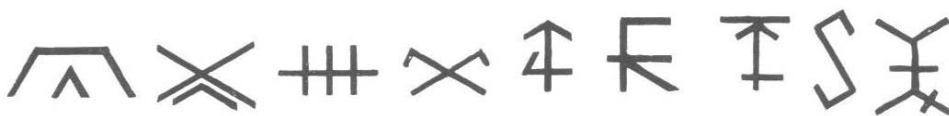
The following meaning, which is concealed in the seemingly insignificant words, would now result:

"I know about the re-creation according to the order of the highest law, I am the sun-generated spirit bearer, I fight (dare to advance) to the victory of the sole bringer of light."

## RUNÖ, THE "RUNE" ISLAND

We have received reports from friends about this island in the Gulf of Riga:

On the churchyard crosses I found the various gender symbols under the names, some of which are shown here:



The oldest family in the village has the Gibon rune™, the second oldest the two runes: l P, i.e. Is and Ar as their house mark.

The language and customs on the island are ancient and only the same within themselves. The language of instruction and church language is Swedish, there are no books in the dialect. It echoes all known European and even Asian languages, as if it were the mother tongue of all living languages. I had a young farmer translate a few lines of "*Hovamal*" from the Edda into the dialect from his Swedish reading book and wrote them down. They read as follows:

Swedish:	Bort dör din hjörd,
High German:	Fort stirbt deine Herde,
Runö language:	But däier tit parte,

Swedish: Bort dör dina fräuder, High  
 German: Fort sterben deine Verwandten, Runö  
 language: But däier tin hlechto,

Swedish: Och själv dör du även. High  
 German: And you'll die too. Runö language:  
 O schal däier do o.

Swedish: Men ryktet aldrig. High  
 German: But the fame never.  
 Runö language: Bara directs alderethe (ch guttural).

Swedish: skall dö för den,  
 High German: soll sterben für den,  
 Runö language: ska däi fere han,

Swedish: som sig ett gott förvärvar. High  
 German: who has acquired a good one. Runö  
 language: som ee et gott haver ervat.

High German: But one thing I know, that never dies  
 Runö language: Bara et väit ja, som alderethe däier

High German: the judgement on the one who  
 died. Runö language: Domen um han, som do.

The young man was deeply moved by these words. He said: "That was said by someone who thinking of God." He could not believe that this was a "heathen" song. Thus the good, godly man still confuses the nobleness he carries in his nature with a supposedly healed gift.

A few other words of comparison may follow:

Horse	Hosch	the morning	morro	Father	daddan
Cow	küo	Eat	ita	Mother	nanna
Bee	organic	Sleep	suva	Child	pilten
Egg	egg	Knives	kniv	Boy	buana
		Tree	lazy	Girls	pika
		Maple	läna	House	nuts

The island has a very attractive landscape. It has high sand dunes overgrown ancient forest, the village of 280 inhabitants is hidden under sky-high trees, oaks, maples, lime trees, birches, black locust trees and conifers. Men and women have preserved their old costumes.

Work starts before sunrise. is no adultery or manslaughter. Marriages stick together. The groom takes the bride immediately after the engagement. The marriage ceremony and wedding often follow several months later.

Straw is spread on the floorboards at Christmas. Everything is made at home. You can see the ancient serrated pattern, the meander, the Bourbon lily, the sign of the Weldesche.

Field work, seal and fishing are the occupations. The women make wonderful lace. Almost everyone understands German, Estonian, Swedish and a little Russian.

All locations are according to the cardinal points.

It would be nice if you could print the Runoe people a primer and later an Edda in their own dialect. You have to see how they sit up and take notice when you tell them about such things. They are still "Aryan" in their innermost essence.

# **BERSERKER**

## **BOOKS**

