

THE RUNIC YEAR



F. H. HAMKENS - KARL WEIGEL

BERSERKER

BOOKS



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F. H. HAMKENS - KARL WEIGEL

F r e e r k H a i s e H a m k e n s

The Nordic Year

and its symbols

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Introduction

When Germany's German past was discovered, so to speak, at the beginning of the last century, there was no lack of resistance from the ruling circles. This resistance to the discovery of a Germanic past in the Germanic north was strong enough to forcibly German historiography towards Rome and the Mediterranean cultures under the slogans of objectivity and objective research. The few who still stood up for German and Germanic historical and cultural studies were fought against, ridiculed and labeled as fantasists. This beginning was made easier by the fact that these few almost without exception outsiders to science and therefore at a disadvantage from the outset. But the fact that they were present showed that the German people in its depths had not taken part in the renewed turn to the south, that somewhere unspoken knowledge of its own kind still lived, which was interpreted as a mild gift from southern cultural bringers.

We have now a new phase of research, and no one dares to doubt the existing culture of the old North. It is also admitted that Christianization was a cultural break and an unparalleled destruction of culture. Nevertheless, the sufficient conclusions are not drawn; a high material culture of Germania is recognized, but the spiritual values of that time are persistently and steadfastly kept silent. Without the recognition of this intellectual culture, however, what has been achieved is only half-measures; the tacit assumption of the intellectual superiority of the South remains.

This has long instinctively recognized by the broadest strata of our people - much sooner, at any rate, than by the rarest of researchers. Lectures dealing with the spiritual culture of our prehistory are regularly well attended; books written about it are widely distributed. And this is regularly followed by inquiries that testify to a lively interest in the research work. (In this context, a word should also be said in favor of those who today quite often

are dismissed with the term "fantasists". Certainly much, if not all, of what has been written and said about our prehistoric times is to be rejected today, but let us not forget that for a long time these

It was the "fantasists" who answered the question about the once upon a time, that in a certain sense they prepared the ground for what science can say today about the ancient North).

Among the areas that are now slowly opening up to us, none is probably as controversial as that of allegories. Much has been "puzzled" about it, much has been written and even more has been asked. If one side has too many secrets about the individual symbols, another side believes it can dismiss everything with the word "magic" or with the explanation of demonic compulsion etc. - and on the whole, no one likes to tread on the slippery slope of symbol research.

Nevertheless, if a few things are said here about symbols, it is firstly because there is little to be gained by waiting and, according to an old proverb, reckless captains do not lose more ships than those who are too cautious. On the other hand, following lectures I have given on the subject of

"Vag nordische jahr und seine Sinnbilder", I have been asked time and again to put them down in writing - and I am now complying with this request. I have deliberately refrained from quoting the individual references in the text, as the book is primarily intended for non-specialists. The bibliography provides the sources for those who want to follow things detail. - The structure is self-evident: At the beginning are the calendars in their various forms. This is followed by folk customs as the earlier cult goods linked to the annual holiday. The end is marked by what is still alive in the Christian faith of old things. In my opinion, this the path that the individual symbols have traveled up to the present day, and it is up to us and our time to ensure their continued existence.

Schleswig, October 1936.

Freerk Hage Hamkens.

The calendar and its symbols

As the year draws to a close, calendars appear in paper stores everywhere . . . large and small, monthly and daily calendars, as paperbacks and notepads . . . and people buy them. Then they look up when they will be going on vacation next year and on which days of the week they and their friends be celebrating their birthdays. The new calendar then goes on the wall, on the desk or in the pocket and is now nothing more than a counter from one day to the next ... a milestone of life ...

It's different for the farmer. He cannot plan his work weeks and months in advance, even though his work schedule is of course largely fixed. Just as he has to adapt his work to the changing seasons, he is also forced to constantly rearrange his work schedule from day to day due to the never-same course of the year. In this way, he lives more closely connected to nature than a city dweller or a businessman living in the country. For while the latter observes what happens in nature as a relatively uninvolved person, from the outside, so to speak, for him the course of the year is life itself.

In the life of every individual, the usual events of daily life, day and night, the changing of the seasons take on a different face and the inexorable question of why and wherefore these phenomena occur arises before him. Their self-evidence is into question... And now, in doubt and questioning, a world view, a philosophy of life and, beyond that, a knowledge and belief of the ultimate eternal things is formed in man.

This is how the environment will have been viewed with different eyes at some point in human history. Would the sun always return? Was it not possible that it would once go out, that it would be winter forever? An infinite horror may have crept into man's soul at that time, perhaps intensified by dark traditions

of lands full of snow and ice. The Edda, with its description of the Fimbul winter as the end of time, still gives us knowledge of this. Of necessity, the dark winter had to appear as death to the people of the north, not as fire to those living in the south. ..

Man gradually knew how to calculate when to expect winter and when it end. The beginning of spring and the end of summer will have been the first points of reference in his annual calculations. We have to bear in mind that our ancestors northwards along the ice, just as they followed the melting glaciers northwards after the ice age. It is only there that the winter night is felt as terribly as it been handed down to us in faint hints in fairy tales, legends and songs. It was also easier to calculate these times there, because the whole year is divided into just one night and one day in the far north. - One day the realization of the height of the sun as midsummer day and an assumed lowest position of the sun as midwinter will have come. And in the course of further research, man must have discovered other connections between the height of the sun and the course of the year. It dawned on him that there were great, eternal laws behind all these events.

The conscious striving of mankind to investigate the laws of the world will have from this realization. This, however, protected the faith of mankind at that time from gods with human whims, from blind coincidences or dark demons. This is also how the Germanic myths are to be understood, which only knew of personal deities in the very last, already obscured by the invasion of Christianity. Otherwise, the unknown god stands above the individual figures, who are nothing more than the manifold events of a year. That is why only Baldur returns after the Twilight of the Gods, who as the son of God the sun. The others remain dead. For the events of a year do not repeat themselves; only the sun is always the same. - However, it can be assumed that this is no longer the original myth either. All symbols are simple at first; over-abundant, humanized symbols are mostly late forms.

The first calculation will have been based equally on the sun and the stars. In the long winter night at the pole, man had to know the stars and their course if he wanted to know the time of year. Only south of the Tropic of Cancer did he have to rely solely on the course of the sun. - In summer, the Wedewagen dominates the sky. Beneath it sparkles

the Donar's hammer. After midsummer, the two sink until the hammer disappears under the Kimming and the chariot drives deep down above the smoldering world. In its place, the Friggespindel shines large and bright. - This is with the Eddic tradition according to which Wede and Frigge share in world domination. The myth that the summer sun returns to Mother Earth at the end of the year also belongs here.

is received. -Winter
is women's time.

Later, people learned the art of creating marks on the earth to measure the position of the sun and the time of year. The north-south lines were probably the first to be established in this way in order to determine mid-winter and mid-summer, simply because they are the easiest to recognize, and later the rising and setting lines of the solstices, the spring and autumn seasons, and the summer and autumn seasons were established.

the same. Growing
training enabled

then the calculation of the lunar extremes and the nineteen-year lunar period.

We can still follow this development today. The landmarks are difficult to find. But they are there. Perhaps the largest such site is the area around the Teutoburg Forest and Ekternsteine - In East Frisia, the center of the observation lines is the Upstallsboom, formerly known simply as "Boombarg".
= Baumburg was called. It is still

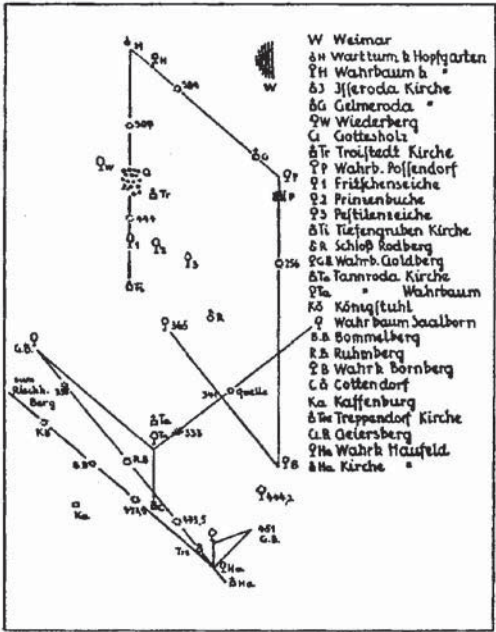


Figure 1: Map of Weimar-Berka.

Las landmark of the East Frisians. And in earlier times its importance was certainly no less, which is best shown by the fact that the Upstallsboom covenant of the East Frisians was concluded there (12th century). - The Upstallsboom again provides a valuable link to the world tree of the ancients, whose model was the starry sky. What could be more obvious than to give the heavenly tree an earthly image, if one was at all concerned with its secrets. This is best shown in Fig. 1 with the star lines marked by trees in the area of Weimar and Bad Berka. The noon line is marked no less than four times,

1. Wart tower Hopfgartm - height 307 - Gottesholz - Fritschenseiche - church Tiefngruben,
2. Wahrbaum Possendorf - Height 256 - Wahrbaum from the Bornberg,
3. Wahrbaum Tannroda - House Hottendorf,
4. Wahrbaum Hauseld to the Wahrbaum north of Haufeld.

The summer solstice lines are present three times:

1. Wart Tower Hopfgarten - Wahrbaum Hopfgarten - Height 289 - Gelmeroda Church - Wahrbaum Possendorf,
2. Wahrbaum on the Goldberg - Wahrbaum Tannroda,
3. From Riechheimer Berg - Königsstuhl - Bommelsberg - Height 473 - Wahrbaum Haufeld.

The winter reversal line is marked once:

Wahrbaum Saalborn - spring at altitude 341 - altitude 333 - Wahrbaum Tannroda.

Two lines could define the lunar extremes:

1. Wahrbaum height 365 - height 341 - Wahrbaum on the Bornberg,
2. Wahrbaum from the Goldberg - altitude 335 - Ruhmberg - altitude 473 - Treppendorfs church - Wahrbaum Haufeld - Hauseld church.

The line Wahrbaum Hauseld - Höhe 451 Geyersberg could possibly be used as a star line for flrktur (in the constellation Bootes) from the year SüO AD. - There are a number of other lines, but since the angles indicated by trees were probably corrected when the trees had to be replaced, these lines cannot be brought together chronologically. They have therefore disregarded.

Figures 2 and 3 show that these interpretations were by no means arbitrary. Figure 2 shows lines from the Neudietendorf area (near Erfurt). It is not without charm that this is the area in which the first stories from Gustav Freytag's "Ahnen" are set. The Lindwurmberg is the castle hill with the Wahrbaum, which is mentioned in particular in the first and second volumes. The line to the Wahrbaum on the Lindwurmberg near

Friemar starts from the Wahrbaum from height 271 above the church of Kornhochheim. To the south, a parallel line runs from the Wachsenburg (part of the Drei Gleichen) to the Kaffberg, to the north from the Wahrbaum on the Fuchsberg, elevation 285 - Neu-Brunnen, marked on the map as "Teich" - Kleinrettdach church. The noon line is also present twice:

1. Wayside cross on the heights west of the Neubrunnen - Sülzenbrück church,
2. True tree height 255.9-Church Haarhausen. The line

Church Sülzenbrück-Zettelberg can be set for the lunar extreme, here too the other lines have not been taken into account.

In the case of these two tablets, the objection of coincidence can still be raised. The situation is different in the Externsteine area. There, the sun locations have been proven beyond doubt. However, such installations can and must also be assumed for other areas, even if they have naturally become blurred or unrecognizable over the centuries and millennia. A certain amount of evidence for the two above-mentioned

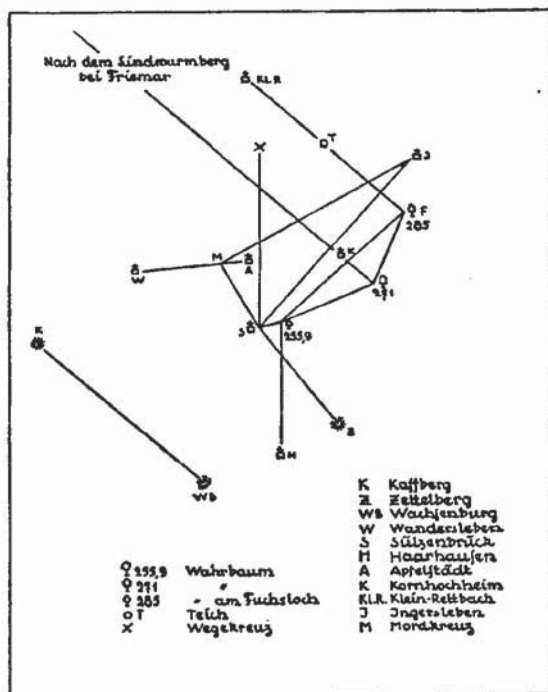
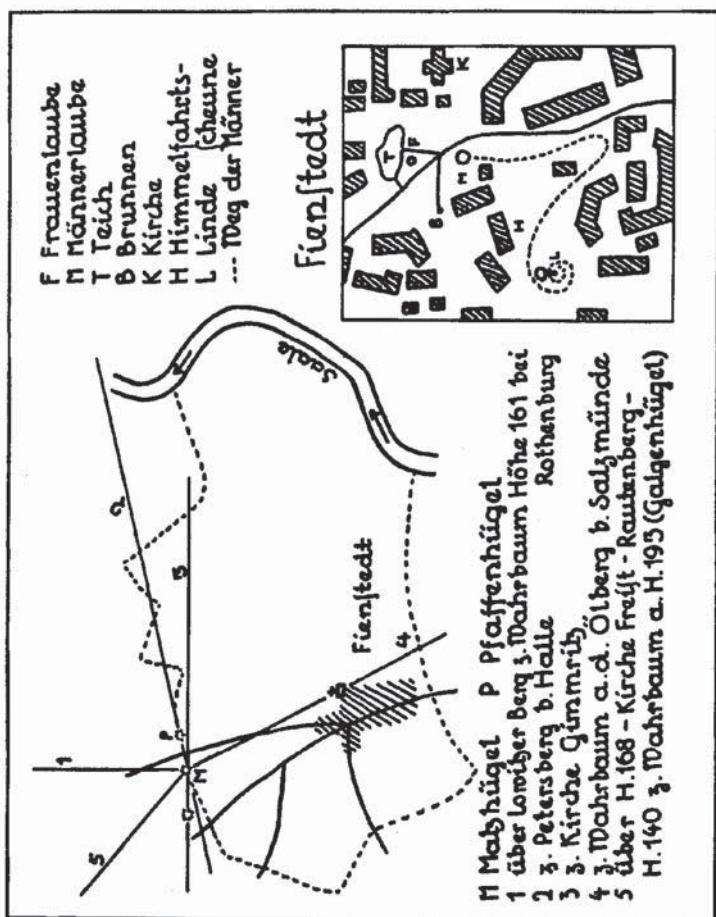


Figure 2: Map of Neudietendorf.

The reason for the examples given is that a researcher like Gustav Freytag has created legend and history around the Lindwurmberg, which plays a role in Map 2. The latter is also said to have been the site of a Troy castle on the Riechheim hill mentioned in Map 1. - But if these are all just assumptions, Map 3 offers proof that the lines shown on it are in fact the same.



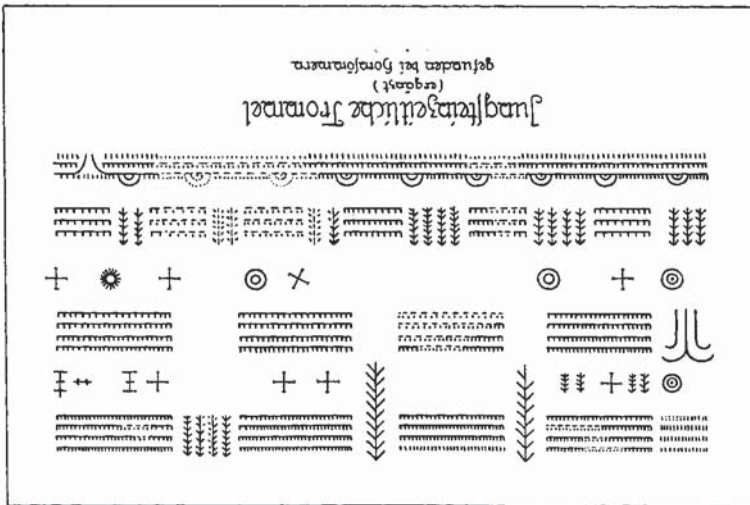
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have actually been kaiender points. It is drawn according to a cadastral map from 1781, on which some of the indicated lines were drawn in pencil. The hills to the north of the village, the starting and intersection points of these lines, drawn in by the grandfather of the present owner. The farm and its properties have been in the possession of the family for around 500 years, which is something to be proud of in central Germany and also gives the transfer increased value. Fienstedt lies to the west of Halle on the Saale and is one of the so-called beer villages. This means that beer is served there by certain families of the village on the "Himmelsahrtstage" according to an old custom. For details of the custom and the accompanying map, see the second part "jahresbrauch".

the midday line (1) runs from Matzhügel - Lowitzer Berg - Wahrbaum Höhe 161 near Rothenburg. Line 2 leads over the Pfaffenhügel to the Petersberg near Halle. The Petersberg dominates the area around Halle for miles around. It has prehistoric structures and is the natural focal point. It is therefore no wonder that a line was drawn on it, despite the distance. The line shows the star alpha in the image of Taurus, calculated to the year 0. It cannot be denied that this line was used to mark the festival of the celestial beer. Line 3 determines the east-west direction. Line 4 can be dated for Capella to 1600 BC. It is significant that Capella belongs to the so-called spring stars. Its name "Zicklein", also goat star, is of some significance in this case. As will be explained in the second part, the whole of Himmelsahrtsbier refers to Donar. But the goat, that is, the billy goat, is sacred to Donar. Bulls and goats are among the animals that must be given away as a punishment if the feast is not celebrated. So it is easily possible. The original Capella mark was later replaced by the bull line. - The 5th line the summer solstice.

As already mentioned, the grandfather of the present farmer still followed these lines. The present owner still knows about them, but he can no longer indicate the lines and their significance for the annual calculation, especially as the hills have also been leveled in the meantime. Nevertheless, this is proof. That such marks once existed and that they could and were used by anyone without much astronomical knowledge.

This actually refutes a common objection, namely that our "primitive" ancestors could not be trusted with astronomy. Astronomy in today's sense is not Las either. But the



Picture 4.

Determining the landmarks and observing the celestial bodies is the simplest thing imaginable if you want to know what time it is in the day or year. Every farmer today will still be able to tell the approximate time of day by the position of the sun. And the word "solstice" can only be explained by the fact that you could see the sun "turning" on marks. This turning cannot be observed without aids. Prehistoric buildings and tombs are aligned, and in the countryside today new houses are often built according to the cardinal points. After all, "festivals" can only be celebrated if they are somehow "fixed". The oldest, disk-shaped Kalmar of the North still show today that this "fixing" was first done with marks on the Kimming. - If our people had not city folk in recent decades, knowledge of Liese Vinge would certainly be more widespread than it is today.

The drum of Hornsömmern

Fragments of one of those drums were found in a grave near Hornsömmern that had long puzzled archaeologists. Most of them were thought to be sieves and vessel bases and for a long time stood neatly on their heads in museums until Krause-Berlin finally proved their real purpose. - Most of these drums are covered with striking decorations from top to bottom - Fig. 4 shows the top-wrapped drawing of the drum from Hornsömmern. Because of the goblet-like shape, the lower groups had to be pulled apart somewhat. - The dotted strokes and lines have been added by me.

The 19-year lunar cycle was above. 19 years comprise 6939 days = $19 \times 365 - 14$ leap days. - The lunar year is therefore divided into 235 months of alternating 29 and 30 days with 7 leap months of 30 days = $(7 \times 30 = 210 + 114 \times 20 = 3420$

$114 \times 29 = 3306)$ 6936 days, plus 3 leap days in the last (19th) year = 6939 days. The fourth leap day was omitted because the solar and lunar calculations coincided.

The columns of strokes in the upper row of the calendar comprise a total of 54 strokes sGroup fl. For the sake of simplicity, I will designate the groups with letters here and in the following), 114 strokes (B), 7-1-10 strokes (L), 114 strokes (D), 9-1-10 Dashes (E), 122 dashes (L), 54 dashes (6) and 122 dashes (H).

Group B and V appear to be lunar months. According to the above calculation, 114 29-day and 114 30-day months come into consideration. The uppermost

The first row of group B has 30 strokes, that of D 29. It is certainly no coincidence that this row is not underlined. It should probably be emphasized. The calculation 114 months of 30 days, 114 of 29, i.e. a total of 6736 days, would therefore have to be correct if the 7 leap months of 30 days and the missing 3 leap days were also present. Group C left row counts 7 bars. The four vertical lines below group B, to the right and left of the cross, have 30 bars. That would therefore be 210 days, and the 3 crosses under groups B and F seem to indicate the leap days. Perhaps the strange drawings under group H are intended to indicate the lunar years in which a leap month used. Perhaps the two upper strokes on the figure next to the cross would be counted first (2nd year), then first the left and then the right side with three strokes each. This would result in the 5th and 8th year. Then comes the horizontal group with 2 lines (10th year). The last figure points to the 13th and 16th leap year. The last year was probably not specially marked because it was easy to determine.

When calculating according to the lunar cycle, the phases of the moon occur again on the same days after 19 years. However, it is also possible to calculate according to the moon's orbit using the fixed stars. Such an orbit takes 27 days. The remaining columns in the first row seem to point to this calculation. The old calendar often divided day and night, so that the number 54 (days and nights) can also be used for the 27 days of the moon's orbit. The groups F and H with 122 bars each are next to the columns 6 and A with 54 bars each. $2 \times 122 \times 54$ gives 13 176 days and nights, : 2 6588 days. With this calculation, however, are already noticeable differences to the solar year in 2 years at the latest. For this reason, a leap month has probably been inserted in the odd-numbered years, a total of 10 with 34 days each, designated by the right-hand row of group L and the top row of group H. $6588 - 340 = 6928$ days. Group C on the left, which already indicated the 7 leap months in the Cyrlus calculation, has probably been used here as a supplement in addition to the 4 crosses = 4 leap days. Because $6928 \div 7 = 989.714$ = also 6939 days.

The second row has four groups of 96, 90, 89 and 90 lines. This would add up to 365 days, the basic unit of the solar year. The group k of the upper row with 19 bars then indicates that the cycle calculation is 19 times the solar year. The 4 crosses between the upper and lower rows are again to be set as leap days. - That the four

groups have different values is due to the fact that the individual seasons do not have the same number of days. The difference in the duration of the individual quarters of the year amounts to several days.

The third row comprises 12 groups, arranged alternately vertically and horizontally. The individual groups number 30, 27, 40, 34, 51, 34, 22, 34, 22, 25, 20, 26 lines= 365. The solar year was probably divided here. At least these numbers can still be used today to calculate from one of the days important for the division of the old year to the other. The old year began with midwinter/Christmas. About 30 days later, the sap begins to rise in the trees. This is therefore an important day for the farmer. Even today, the farmer's rule for the 20th of Hartung/January is: Fabian, Sebastian / the sap goes into the trees. - 27 days later is Fastnacht/Petri Stuhlfeier. Today, Shrove Tuesday has become a movable feast. However, it can be assumed that, like all "festivals" in the past

was "fixed". Sometimes it was not possible to avoid naming several festivals together for one day. This is because the introduction of the Gregorian calendar shifted the festivals once again, after the alignment of the old celebrations with the Christian year had already changed many things. This is a phenomenon that can still be observed in many folk customs today. - There are about 40 days from Shrove Tuesday to Easter. The individual groups of lines certainly denote smaller periods of time. These 40 days are divided into groups of 10 days each. About 10 days after the feast of St. Peter is the day of St. Oswald. This is a saint whose ancestor is probably to be found in pre-Christian times. The insignia, two ravens and a ring, suggest this. Another 10 days later is Mid-Lent/Lätare. Today, Lätare is still the old summer day, which is celebrated in Eisenach, Heidelberg and many other places. Another 10 days later is the spring equinox. After the last 10 days comes Easter. - After Easter there is a period of 34 days free. So the reckoning seems to go on until May Day and the Three Fathers. - The next 51 days last until midsummer. The subdivision notes Pentecost and Corpus Christi. The next mark goes from the 21st, the longest day, to St. John's Day. The last 7 lines probably denote the festive period after Iohanni, which is still celebrated in many places today (Iohanneskirmes). - The harvest begins on August 4. That is 34 days after midsummer. - Its three-week duration is indicated by the 22 dashes after it. - After the grain harvest is finished, the other crops are gathered until, after a further 5 weeks, on the day of the autumn equinox, St. Michael's Day, the servants leave or start work again and the farmers sit down together to do their sums and make their calculations

about the events of the summer. It is not for nothing that St. Michael wears the scales that we today only know from the *lustritia*. St. Michael's Day is also the deadline for the payment of interest and tithes. So it is easy to imagine that the 34 lines after the harvest time denote this day. Another 22 days later is the fair. Summer is buried in the form of the fair. Dancing and summer fun come to an end. - The next festival, 25 days later, is Martini, the old Day of the Dead. The saint, who cannot deny his kinship with the leader of the dead in pre-Christian times, has as many lights lit on his day as All Saints and All Souls. For originally these two feasts also belong to him. - Another 20 days later is the 30th Nebula Moon, St. Andrew's Day. This is still a highly holy day in popular belief today. And on the night of St. Andrew, even the veil of the future is said to be lifted a little. - 26 days later is the second St. Andrew's Day of the year, which immediately follows Consecration Night. The division determines the two Marian days on the 8th and 19th of Iulmond/December.

Between the 2nd and 3rd rows are all kinds of signs that probably to the position of the year just described. The sun sign above the first vertical group seems to belong to the sign above it. This will be discussed later. - The cross after it probably denotes the end of the winter season. There are only three pure winter festivals: Remembrance of the Dead, Midwinter and Shrove Tuesday. They should probably be designated by the three crosses, two of which are at the end of the row. The first would then denote the fair, as is still the case in the calendar today and as the old farmers' calendars already showed; the second would indicate midwinter and the third, which was just mentioned, carnival. The whole thing is confirmed by a custom that is native to Westphalia. At Christmas, a loaf of bread is baked and surrounded by three lighted lamps. This is repeated at the turn of the year, and when the last lamp is lit on Three Kings' Day, so little *m* is poured onto the lamps that two of them soon go out. The bread is given to the horses at Candlemas. The whole also points to the three winter festivals and months. - The two double circles without a dot are marks for the two equals. - The oblique cross in front of the second double circle the two women's days in September. The lesser women's day (8. 9., Nativity of the Virgin Mary) and the greater women's day (15. 9., Assumption of the Virgin Mary) still have all the characteristics of an ancient feast day in popular custom and belief. - The sun between the last two crosses indicates the lowest position of the sun of the year. - The first striking feature is the

Absence of all summery symbols. But it was precisely here that a large piece had to be added. This could be done with the lines, but not with the symbols.

The sign at the beginning of the second row is very peculiar. A similar tree-like figure was occasionally still used in Christian times, namely as a cross. The Externsteine bear an almost identical symbol, which is recognized as an Irminsul. So we come back to the world tree from this path. And just as it signifies the beginning and end of the world, this symbol marks the beginning and end of the year. As shown above, star and especially sun lines have often been denoted by trees. Perhaps trees were the first markers at all. In any case, it is very likely that one came from the earthly mark to the heavenly image of the tree. For all symbols must have been actually used at some time before they could become an image for something. - There is also undoubtedly a relationship between the image of the zodiacal sign of Aries and the drawing on the drum. At the time when the drum was created, Aries was the zodiac sign of the midwinter tent. At the top and bottom left of the sign is a sun. The whole thus points to the passage of the sun through the midwinter mark.

The fourth row of the calendar again comprises 365 signs, divided by nine double arcs. It is peculiar that the double arcs under Midsummer and Midwinter do not include a dash like the other six. The division of the year is almost the same as in the third row. On the inside of the drum is a similar line drawing, not reproduced here.

As already mentioned, according to the myth, the summer sun sinks to Mother Earth in winter in order to rise anew from her womb in spring. The line interrupted and bent downwards at midwinter seems to precede it.

Of course, this is not a calendar in the sense we are familiar with. It is more an indication of what was known from the year. And the fact that only very few of these drums have been found reveals that not just anyone was given such a gift. - It may seem strange that this calendar was given to a dead person. But there are still expressions in our language today that show how we compare life and death with day and night, summer and winter. And it seems to me a great idea of the ancients that they included themselves in this way.

feel in the great event that death and life are no more and no less to them than the growing, becoming and passing away in the course of the year, than the rising and falling of the sun

Cast of a second drum in the Erfurt Museum

Figure 5 shows a significantly different calendar. The basic unit here is the lunar-star month already used in the previous section. However, the calendar is not nearly as clear and concise as that of Hornsömmern.

For us, the sun and moon are the timekeepers to which all human divisions of time must conform. The sun's orbit is, on the whole, quite reliably determined at 360 days, the moon's orbit at 27 days. The two times are only covered after 12 years: $12 \times 360 = 4320$; 160 stellar months of 27 days also result in 4320. It is possible that a stellar year of 432 days was assumed as the unit; for the two calculations also lend themselves to Larin. Certainly, however, the twelvefold solar year - 10 stellar years was used as the higher unit. It can also be assumed because the orbit of the planet Jupiter is completed in almost the same time, so it was easy to check the calculation. In China ;. B., Jupiter is referred to as the star of the great year. In my opinion, this parallel can be drawn, because we even know runic calendar bars from the Chinese. - The 432 of the stellar year can be found in many other calendar systems, for example among the Pythagoreans, Persians, Indians, Chaldeans, etc. It is also known in the north. Valhalla, probably a representation of the circle of vision, has 540 gates, from each of which 800 heroes will come to the final battle. $540 \times 800 = 432,000$. The fact that this number is not based on any accidental values is shown by the fact that the restlessness of a correctly pointing clock makes 300 vibrations per minute, i.e. 432,000 per day. (300×60 minutes --18

000, $18\,000 \times 24$ hours -432 000).

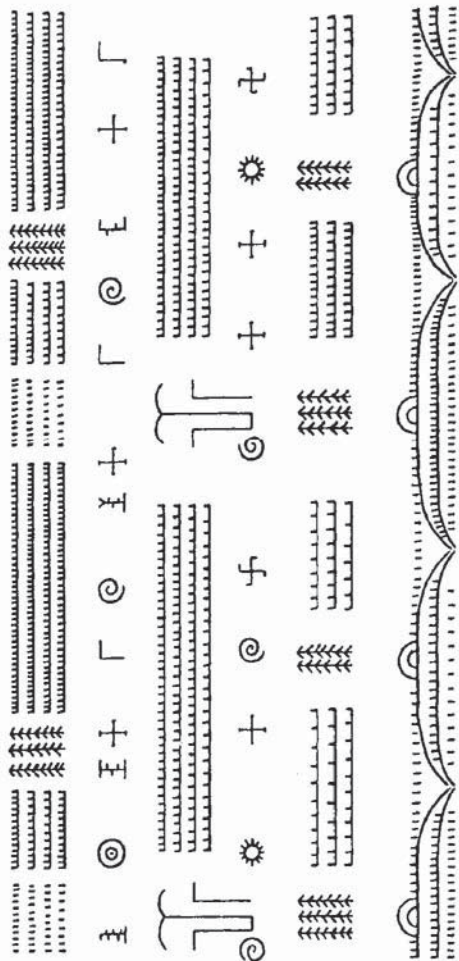
The total number of all bars in the upper two rows of the drum is 864. If we again calculate with the division into day and night, a total of $864:2 = 432$ days are written out. The strokes are divided into 10 groups: 1st row, 1st row, 2nd row and 2nd row.

Group 42 strokes (A), 50 strokes (B), 42 strokes (C), 181 (V), 42 (k), 48 (F), 47 (G), 130 (H), 2nd row 147 (I) and 135 (K). Groups A and E are marked without underlining.

When assuming a 360-day year, it should be noted that noticeable time deviations become apparent after just a few years.

Nach dem Abzug im 6. J. 18. J. 18. J. 18. J. 18. J.

Jungsteinzeitliche Trommel



So the bills look like this:

Solar year

3 X 582 -1746,

3 X 135405,

1 X 582= 582,

1 X 147 147,

1 X 42 42 (compensation),

together 2922 days and nights,
so 1461 days 4 years, times 3
= 4383 days 12 years.

Starry year

Series 3.....= 3889 days,

Series 4.....= 286 days,

Row 4, the lower

two lines again 101 and

86 days,

4362 days in total,

in addition the last days

of the 12th solar year

as compensation (42 dash) 21 days,

4383 days.

474 days. Since the sidereal year has only 432 days, that is 42 days more. These 42 days have been calculated by the solar year to compensate for the difference in the Z60-day year. Both years are therefore now equal. If the 21 days are added to both calculations, Las lausendejahr is actually over and the new stellar and solar year calculation can begin. In terms of calculation, the great stellar year is actually when the bottom two lines of the two double arcs in the fourth row under Group I (in the second row) begin to count. the actual length of the year is around 365N days. So in three to four years at the latest, the seasons will no longer be quite right. In six years, the delay will more than a month. Somehow, therefore, we need to find healthy aids that can detect and eliminate such discrepancies before they become too great.

The groups in the first row together count 582 bars, i.e. 291 days. This means that 69 days are missing from the 360-day year. These are not quite included in group K (135 bars). If you now count three years in this way, i.e. 3 X 582 -1746, and

3 X 135-405, i.e. a total of 2151,

and the 4th year with Group I, i.e. 582 and 147 - 729, the result for all four years is

2880 days and nights, i.e. 1440 days or four years of 360 days. However, four years are actually 1461 days, namely $4 \times 365 + 4$ days. So there are 21 days missing. To compensate for this, the groups fl and E seem to have been drawn in. The fact that they are not underlined is surely intended to make them stand out from the other groups. 42 days and nights are 21 days. The temporal difference between the real and the calendar year is thus balanced.

The third row has 254 bars, divided into eight groups arranged alternately horizontally and vertically. A has 40 strokes, B 32, C 25, D 25, k 33, F 46, G 24, H

29 These groups are probably a kind of monthly division, because $H \times A - 40 \times 29 = 1160$

$$BXC = 32 \times 25 = 800$$

$$VXE = 25 \times 33 = 825$$

$$FX 6 = 46 \times 24 = 1104 \text{ result in a total of } 3889 \text{ strokes,}$$

i.e. 9 stellar years.

The last (10th) sidereal year will have been counted differently. It can be assumed that in the calculation both the end of the great year was expressed and the balance between the real year and the calendar year was achieved. This was the task of the fourth row. It counts 286 lines, which are written in three rows, arranged in four groups, one above the other.

This results in the following calculation:

The third row counted 9 star years and 1 day ($9 \times 432 - 3688$ and 1×3889). The fourth row has 286 lines, Lazu the one day of the third row gives 287 days. If the lower two rows of the fourth row are counted a second time, i.e. 101 and 86, the total is

The characters below indicate the use of groups A and k. The line under A has 3 dashes on the right and left. This can therefore mean that after every three years without compensation, the 21 days are to be applied in the fourth. If this has twice, then group E appears. The sign below has only one horizontal bar. It is also only used once.

Groups I and K are marked with crosses, spirals and swastikas. The time determination seems to be similar to that of the Hornsömmar drum. - Va, crosses were used as signs of the three winter festivals. - In the calendar, the spiral stands on the border between fall and winter. The sign of the zodiac for the Nebula/Novemder is the scorpion or the snake, to stick with the earlier designation. Occasionally it was also called the eagle, just as the spiral used to be called the worm. Today, eagle and scorpion are two different constellations, of which the eagle is not in the zodiac. The Edda tells of the wilting tree, under whose roots lie more snakes and worms than the "unwise man suspects". In fact, between the two constellations there are the Serpent Bearer and the Autumn Serpent, cursed

the Mitgard serpent can certainly be seen as a winter image; for it has already been pointed out that the heaven of the gods depicts the events of the year. The serpent and therefore also the spiral as the "worm position" is therefore to be understood as a winter symbol.

However, the worm position, the snake's body rolled out into a spiral, can still be found in the spring custom. The summer or May Queen had to be taken out of the worm's body, the Troy Castle, by a young man, the May Count, so that it could be summer again. The custom is reminiscent of the countless fairy tales and legends that tell of the liberation of a beautiful maiden or a king's daughter from the captivity of a lindworm or a dragon. It is also the natural resolution of the myth to let the summer sun rise again and free Mother Earth from the captivity of winter. The Troy Castle itself is nothing more than an elaborate spiral carved into the earth, a maze, a labyrinth. The course of the sun in the far north itself marked out the spiral in the sky. This may be reason why the sign was called the worm position. Snakes were observed frozen in hibernation. (Cf. the following section.) - The sun with the aureole is also listed on the Hornsömmer drum as a winter turning sign. This is understandable. After all, it is easy to look at the cloudy winter sun. In summer, the sun will always appear to the eye as a fiery spot.

the signs under row 1 indicate a division of the year as in the Hornsömmer drum. The sun circles probably a symbol of the spring equinox, while the sun under group I is a sign of the autumn equinox. - The spiral at group D points to the solution of the worm position in spring. - The cross at the end of the group would then point to the midsummer day. - Group I in the second row has the worm position twice. Perhaps this includes a certain time of winter. In this case, the spiral under F in the first row would be the beginning of this period when group K closes the year.

The large figures between the groups in the second row, like the sign from the Hornsömmer drum, point to the zodiac sign of Aries as the sign of the winter solstice. - It is true that the sign of Aries was no longer a winter sign around 6000 BC. But the new constellation of Pisces was no longer an exception for the time in question. Strangely enough, this process is repeated once again with the same signs around the year 0, when despite all attempts the spring constellation Aries remains the sign of God for Jesus, even though

the zodiac sign Pisces actually ruled the period from 0-2000. Perhaps at that time, as 2000 years ago, the previous tradition was violently destroyed. This would explain our lack of knowledge about this period.

the Troy castles

Most people's first thought when they hear the word Troy Castle is probably of the city of Priam, which was conquered and then destroyed by the Greeks after a ten-year battle. As a German term and as a German name, the word is almost unknown. However, if it starts from the image of a Troy castle, then most memories will wander to Theseus and the Minotaur and the more common term labyrinth will be exchanged for it.

How did the name and ring come to Germany and what do they mean? The word Trojaburg is at home in Norway, Sweden and Denmark as well as in northern Germany. In Welsh it is called caer-clrola and in England troltov/nr or walk of Troy. In Germany, it is also known as Schwedenring or Schwedenschanze or Schwedensprung, as well as Irrgarten, Ickendanz, Windelbahn, Wunderberg, Wurmlage and Zauderkreis. In England and France, Troy Castle is also called the road to Jerusalem. This name also brought to Prussia by the Teutonic Order. In Russia and Lapland, people speak of Babylon, Nineveh and also Jerusalem. In Iceland it is called Wielandhaus. Finally, in Greece we know the labyrinths. are probably the most common names. - Labyrinth is associated with the word Isbr/r, which means double. It is derived from the sanctuary of the bull god Labrynthios on Crete, a maze that is known in various forms as a coin design. - The Russian names apparently only preserve a connection with a destroyed city, so that Babylon etc. explained. - In ecclesiastical times, the name would have been changed to Jerusalemweg, just as the Troy castles themselves were renamed at this time. And the Swedish rings, castles, redoubts etc. probably indicate a relationship to the north, as they are mostly found in areas that also folkloristic and linguistic correspondences to the north.

The word troja belongs to an extensive clan. In Old German it means "irchan, Gothic rkralan, Celtic troian and Middle English throwen. Lazu also includes the Anglo-Saxon rkrawsn, the Dutch and

Low German cirsien. Las Frisian clr-ii, Danish åreje, Swedish clejs and English rkroe. All of these words can be translated as "to turn". refer to the turning and twisting of the individual rings in Troy's castle. And it is certainly not wrong to refer to the Windelbahnen, Wunderberge etc. as turning tracks, i.e. as a newer translation of the old word Trojaburg. - However, there is also another derivation, which goes back to the same root, but is clearer. Föhringen Frisian knows the word trinjam - all around. In Sylt Frisian, the word croer is found; it means "footprint - to trace", in the form troere - to provide with traces. Closely related to this is the Low German rrssl, whose double "a" is pronounced as an "o" in the Nordic way. It means "to drive in the track, in the track of another", as a noun it refers to the wagon track and is therefore increasingly being replaced today by the Low German 5 paar, applied to the Trojaburg it would mean that you follow a track in it. And if you look at the windings cut into the earth or the many overgrown stones that make up a Troy castle, the comparison with a track that has been driven or trodden out is very obvious. - In any case, it can be summarized as follows. Let the word troy and its later translations as turning mountains be the only ones that allow an interpretation that refers directly to the site itself, while all other names explain only indirectly.

It is striking that the legends of the Frisians, the English and the Franks unanimously report that the forefathers of these peoples were the Trojans. The Middle Ages, influenced by ancient literature, never took the trouble to investigate these strange claims and simply equated these Trojans with those known from the Iliad. More recent research naturally had to describe this as nonsensical, but without coming to any other conclusion than that "local patriotism" had determined the historians to write such tales. Only the legend of the founding of the city of Rome was considered an exception and a possibility. - So what is the real situation? It is striking that there are many names in the Germanic countries that cannot deny their relationship to the Trojan tribe. I recall Treya, Troina, Twizk, Troja in Italy, Trojan, Troki, Tronje, Troyes etc.; for the areas formerly settled or influenced by Germanic tribes must also be included. If we now follow the wording of the legends mentioned and assume that Trojans who fled after the destruction of the city of Troy founded all these cities, then

this is of course wrong. But if one assumes that name, objects and customs came to the south from the north with the great Nordic migrations, then the name and object similarities are explained, as are the legends. For then the ancient Trojans can only be described as northerners who migrated the south, and the legends correspond to the historical facts.

As far as I know, the first person to point this out was Ernst Krause, who attention to these connections in his book "Die Trojaburgen Nordeuropas" (The Troy Castles of Northern Europe), which has unfortunately been out of print for decades. He was also the first to prove the sun-mythological character of the Troy castles discussed below. - After him, Herman Wirth dealt in detail with the symbol of the Troy castle in the 8th main section of his recently published "Holy Urschrift of Mankind".

As far as the chronology of the Troy castles is concerned, this has been the subject of lively debate. Dr. Flispelin, a Finn, assumes a Bronze Age origin. This is corroborated by the fact that the Troy castle is already present on Bronze Age rock paintings. The Russian Ieliseyev, however, considers it to be older, for which evidence can also be provided. The oldest forms, which are related to the Troy Castle, apparently belong to the Stone Age. Contrary to these two, Dr. Nordström-Stockholm wants to attribute the Troy castles to Christian origins. He assumes the existing church labyrinths. They are the oldest forms, which were only later moved out of the church building into the open. This is initially contradicted by the facts of earlier testimonies reported above. Further on, however, Pliny in his *Historia Naturalis* I, lib. XXXVI, 12,19 tells of Troy gorges lying in the open field. It is also striking that the mazes found in the churches differ significantly in form from the real Troy castles. And in the end it cannot be assumed that a cult develops symbols that are not founded in its beliefs.

In fact, as with many other symbols, the Troy castles are far more likely to have been taken over by the church after suppression proved impossible. A drawing in the church of Röntmaki in Finland supports this older age. There, the Troy Castle is drawn in a vaulted arch, together with other depictions that clearly point to pre-Christian things. - The name "Road to Ierusalem" for the Troy castles then emerged during the Crusades. It is therefore probably correct to attribute the discovery

The creation of most ecclesiastical labyrinths dates back to this time. At the same time, walking through them in various forms and ways taken up as a penitential exercise. - An East Prussian legend also belongs to the same period. It reports that the Teutonic Knights had laid out such wanderings in front of their castles, which they called Ierusalem. Their squires and servants had to defend the maze, which was then conquered by the knights with laughter and jokes and much arrogance. This is said to have happened because the knights were obliged by the statutes of the Vrden to fight for the liberation of Ierusalem throughout their lives. When other tasks to be solved in Prussia, this way out was apparently in order to keep the vow. In fact, however, it is far more likely that wherever the legend is applied to a religious building, this castle or church was built in place of an older Trojan castle. - The ecclesiastical period also redesigned Troy Castle. The cross shape now became predominant, which was constructed in ever new variations as a maze. The solid paving of the church floor made it possible to create regular shapes such as those laid out in the Quintinus-Bafllika in St. Quentin in 1495. There, twelve evenly spaced rings made of a total of 2200 slabs were transformed into a very artistic maze by moving only 47 stone slabs. Nevertheless, a similarity with the much earlier Walit circle of Ponoj in Lapland cannot be denied. - In the 16th century, the Troy Castle began to make its mark on garden design. Puch the name

"Maze" is created at this time.

If we follow the shape of the Troy castles (Fig. 6 Pl. I), we come to the oldest forms in Ireland and Northumberland in the Stone Age. They are equanimous circles, as they were to be found even later into the modern period.

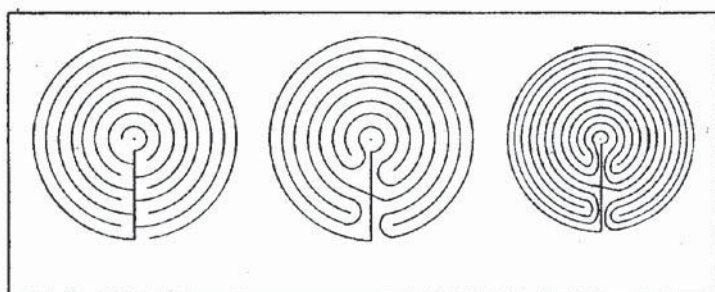
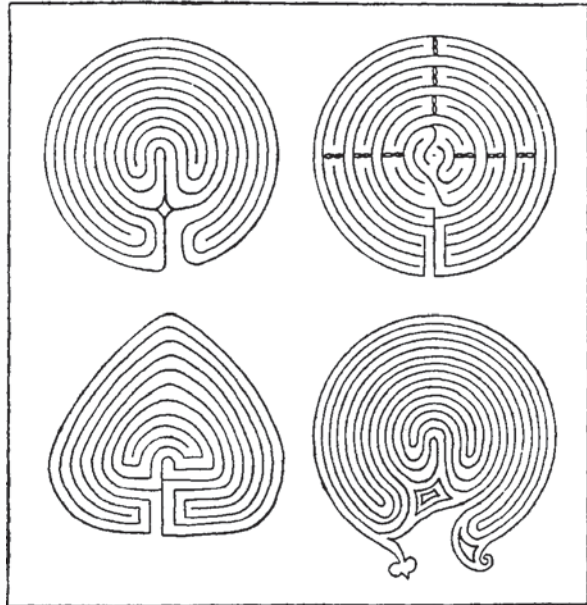


Figure 7: Creation of the Trojadurgrn, still Ernst Krause.

time. As early as the Bronze Age, the basic form of the complex we are familiar with developed via the intermediate stages shown in Figure 7. - Figure 8 shows various alternating forms. At the top left is the best-known Troy castle, that of Wisby on Gotland - next to it is the aforementioned stone settlement of Ponoï in Lapland. It was built in prehistoric times by a Karelian prince named Wasit as a victory

Picture 8. Different forms of Troy Castle 1: Upper row: wisby on Gotland - walit circle of Ponoï. Bottom row: from manuscripts - on the right from a Munich manuscript of the 11th/12th century.



denkmai was erected. He is said to have "placed a huge stone over a fathom (about 2 m) high, around which he built a twelve-fold wall and called it Babylon". The complex is named Walitkreis after this prince. The lower mazes in the illustration are from old manuscripts. Drawing 8,ü is taken from a Munich manuscript containing the book by Honorius Augustodunensis "On the Wonders of the World". It belongs to the 11th/12th century. - Figure 9 shows Greek labyrinths in round and rectangular drawings in the upper row, and worm layers from Russia and Italy in the lower row. - Finally, Fig. 10 (Tas. I) four mazes from French churches, including the aforementioned layout from the Quintinus basilica.

What all these systems have in common is that they have a common center, but that this center is usually

is shifted slightly downwards. In addition, the entrance to most Troy castles is in the north. - It can be regarded as certain that the circles were intended to imitate the course of the sun. This is supported firstly by the eight and twelve number of turns, which corresponds to the Germanic and then the southern-influenced calculation of days and years. The outermost ring, which extends to the north-east and north-west, would then be the daily course of the sun as it is around the solstice on Midsummer's Day. The smallest inner ring corresponds to it as an image of the midwinter day. Vas

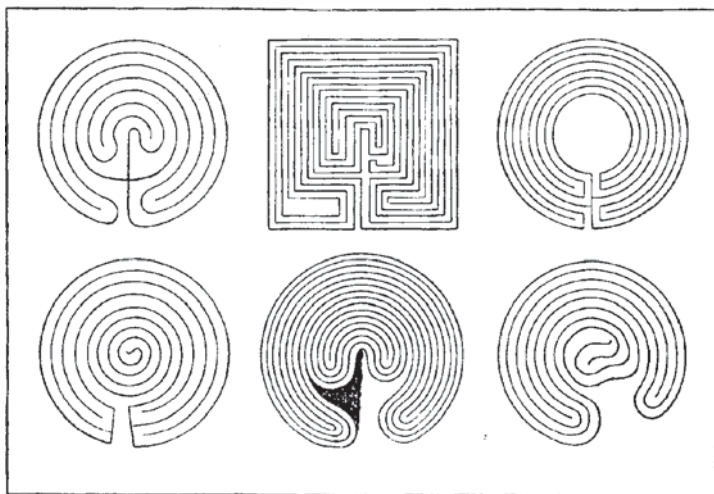


Image g. Various forms of the Iroja castle: Top row: after coinage from Knossos. Bottom row: Wirr Island - two Troy castles from an island near Borgo.

Cross would then stand for the spring and fall equinoxes. In this context, drawing 9,e appears to be strikingly emphasized by the division of the entrance. The heaping up of stones in the left half is apparently intended to allude to the division of the year into a light and a dark time. The Greek word labyrinth and its relationship to labrx5 = double axe on the one hand, and to the bull god, whose symbol is the double species, on the other, also allows for a mythological interpretation of the year; for the double species is a symbol of the winter solstice. - From this solar path, whose "tracks" one followed (cf. the linguistic derivations above), could be u. possibly also the discredit of the crossroads as a place of the devil and

of witches - a reputation that is particularly nonsensical in Christianity. After all, in legends and fairy tales, the devil and his cronies avoid the cross. On the other hand, the Icelandic term, which speaks of a wolf's house or a whale's house, could also serve to derive this disrepute from Troy's castle in a certain sense. WatanL is an old word for devil, as it is still used at one point in the Song of the Nibelungs in the feminine form *vslanriinne* (Der Nibelunge Not, 39th adventure, verse 2371,4).

To complete the picture, Oswald Claaßen would like to see the meander as "a kind of shorthand" for Troy's castle. Even if this opinion cannot be agreed with, it is, on the other hand, a testimony to how much effort is being made to interpret these peculiar structures.

In the sun myth, the sun is often abducted as a young woman, occasionally also Mother Earth, and held captive in a stone or mountain, later in a tower. The guarding dragon is to be seen as the castle of Troy with its coils; for the legend tells us that the dragon lies in eight-, nine- or twelve-fold coils around the castle, so if we transfer the dragon's coils to the rings of the worm's position, the tower corresponds to the stone that often lies in the middle of the castle of Troy. The report on the layout of the Walit circle corresponds to this view. This structure of the Troy castle is echoed in the children's song "Mariechen sat on a stone . . .". Another children's verse, which also still to sitting on the stone, has become equally decomposed and almost incomprehensible:

In the cellar, in the cellar, La it must be dark, Va shines, there
the sun does not shine in. Which stone are you sitting on?

The imprisonment in the cellar, in place of the tower, is clearly depicted here, as is the darkening of the sun. - The legend of Tannhäuser, the song of the beautiful Lilofee, the fairy tales of Sleeping Beauty, of the maiden Marleen and others also belong in this area - Krause rightly adds the legend of St. Barbara. - The Siegfried legend with the dragon fight and the riding into the castle, as well as the liberation of Brunhilde, can also be traced back to Troy Castle and its annual games, as can many other fairy tales in Germany. - Furthermore, the oldest form of the Greek Troy legend must be consulted, according to which Heracles kills a dragon at the gates of Troy and frees Hesione. - The account of how Perseus rescued Andromeda from the sea dragon

redeemed. - The legend of the Minotaur, whom Theseus slays in the labyrinth, has already been mentioned above. Theseus finds his way back out of the labyrinth with the help of a ball of yarn given to him by Iriadne. - A white and a black ball of yarn, a clear reference to the light and dark of the sun and year, can be found in a Kabyle legend reported by Frobenius. The dragon fight is not missing either. The first dragon is slain in a stone settlement, the other in the castle near a sleeping maiden. Its seven heads again suggest a sun-mythological interpretation. Frobenius also knows the name rkrchs for the castle. - Strangely enough, the Christian legend also knows of a dragon fight before Troy. The Bulgarians tell of the knight George that he slew a dragon at the gates of Troy and rescued the maiden he had captured. - However, a special interpretation of the captured maiden belongs to the Troy castle of Wisby on Gotland. She was captive by robbers under the Gachenberg. From there, she added one stone to another every day until, on the day of her liberation, the last stone also ended the wormhole.

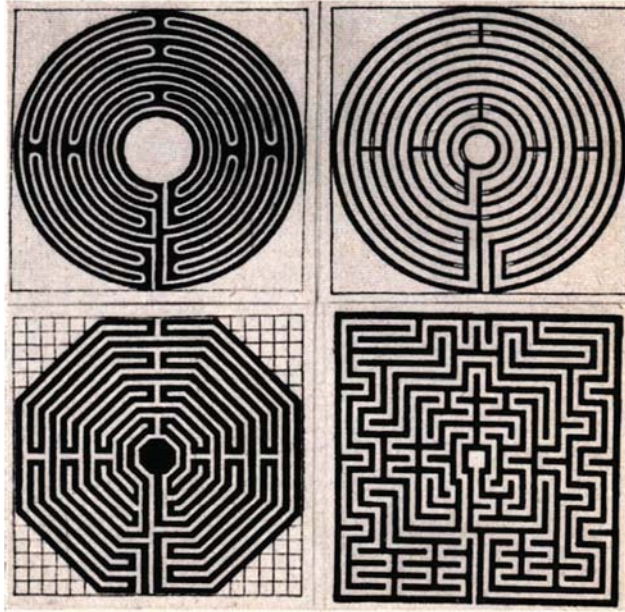
Now there is also a Troy castle in North Schleswig in Wisby, near which there is another Troy castle (Fig. 11 au. b Tas. II). In its immediate vicinity there is also a gallows hill - today there are only the ruins of Troyburg Castle, built in 1580. The estate itself is much older. During the Reformation it came into the hands of the king, which suggests that it was formerly church property. This allows the further conclusion that Troyburg may have been confiscated by the church at the time of the conversion. We must also remember that the place where the famous gold horns of Galiehuus were found is in the immediate vicinity. In any case, an inscription on the gable of the castle built in 1580 explicitly states:

"Troyburgk is my name old times, Lis furthermore, if you want to know more

Legends tell of bloody duels between two knights, tell of an ancestress who roams the area and of "old" Peter Rantzau, who misses the land there at night: all features that have a strong mythological character. The fratricidal struggle, which always ends in the death of one of the brothers, is a well-known motif of the dispute between summer and winter. Bronze Age decorative plates already depict men lying crosswise on top of each other as a midsummer image. On one Gallehuushorn, the same drawing clearly represents the summer solstice; on the other horn, the connection cannot be determined with complete certainty. The Edda saga of the shining Baldur and the blind Hödur tells the same story, and it is significant that the same thing is still alive today in the north of Europe.

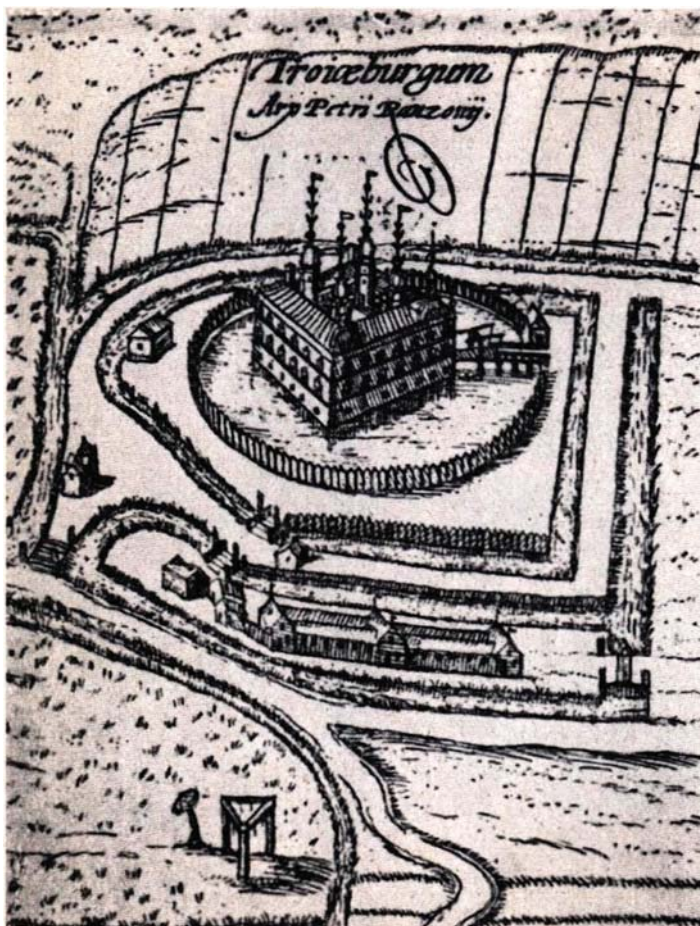


Vild 8. troy castle, Lels drawing from Rorthumberland.



Picture 10 Ecclesiastical labyrinths: Top row: cathedral of Sens
- of St. Bageuk. Bottom row: Quintinus Basilica in St.
Quentin - Cathedral of St. Omer.

Tafel I



raf
ei

Picture 11 a. Old engraving of Iroja Castle from
Msbg in Rordschleswig, after Vraun-Hohenberg,
1SS0.



Picture 11b. Map with the Trojaburg near wisbg in North Schleswig.



Picture 1Z. The Galgenberg near Meldorf in Dithmarschen.

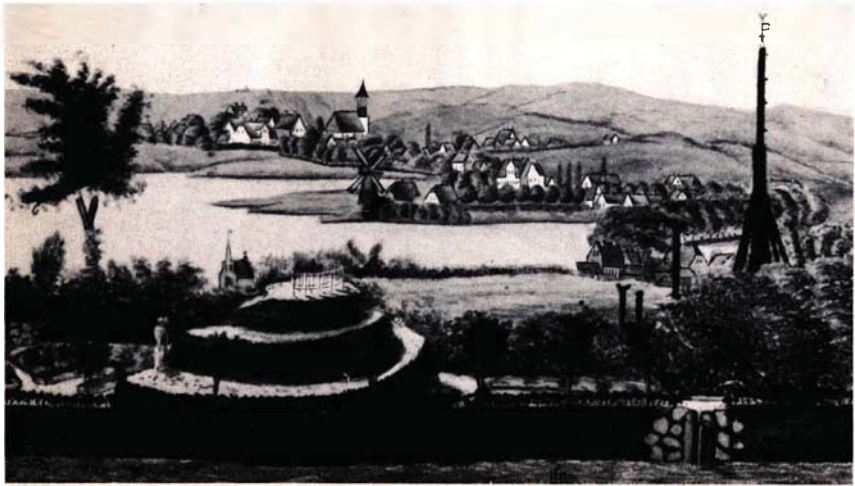


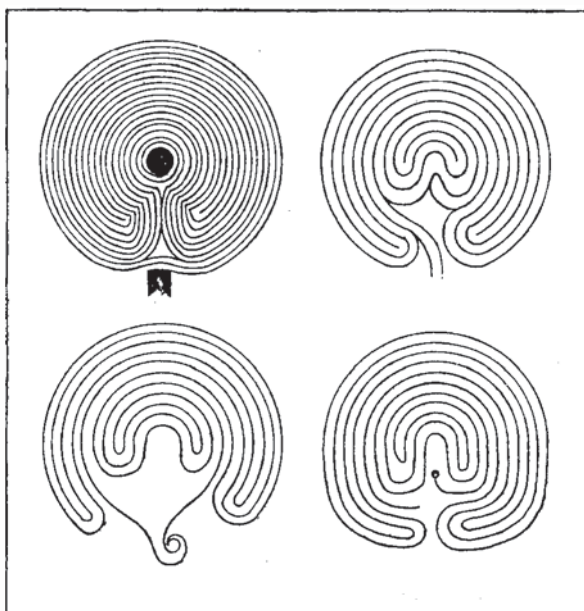
Figure 14: Snail mountain in Schleswig.

Frisian landscape the same legend. The light Siegfried and the dark Hagen, the many tales of hostile brothers and brotherly heroes, such as Hengist and Horsa, etc., etc. - they all basically only tell of the rise and fall of the year.

Another German Troy castle is located near Freyburg an der Unstrut near the village of Steigra. It has been completely preserved, because every year around Easter time the rings are cut out again. Figure 12, b shows its outline. It is noteworthy that the village church is dedicated to St. George. The inn is also called "Zum Ritter Georg" and that the saint is generally emphasized in the area. If we add to this the legend told above, according to which George kills the dragon at the gates of Troy and frees the virgin, and if we add to this the fact that the saint has been depicted as a dragon slayer in popular custom right up to this day, then the Steigra name must be given special weight.

In some German regions, St. George's Day (23 April) is still the day of a folk custom on which a dragon slaying solemnly celebrated. - Many details point to this. Originally, twelve consecrated nights began on this day, which had a similar meaning to the twelve holy nights around the turn of the year that we are familiar with. St. George's Day would correspond to St.

Figure 12: German Troy castles: Upper row: Windelbahn from Stolp - Schwedenring from Steigra. Bottom row: Wap-pen of Graitschen near Camburg - Schwedenring of Kraitschen near Camburg.



Evening. The day of the turn of the year would be May 1st, the day of Odin's freedom. And the High New Year, the Three Kings' Day, would have to be equated with the High May Day with the three stern lords. So there is nothing to prevent the assumption that the games around Troy's castle were May customs that ushered in these twelve nights. - There is another reason for this: Whitby is in the county of Jorkshire. It is the center of the area where the English morris dances are at home. Krause links them with the Troy castles and the dances practiced there. That could also be true. Morris dancers have explained the name to me, this time contrary to Krause, with St. Mauritius. His day is September 22nd, and close to it is St. Michael's Day, September 29th, the day of the autumnal dragon fighter, which in some respects can be seen as a winter counterpart to the summery St. George. Spring and autumn are also similar in other respects; . B. in carnival and fairground burials etc. Then Morris/Mauritius would still come from a formula with Krause, who wants to derive the word from "Mohr". In fact, Mauritius is also a Negro and as such was originally a symbol of the dark half of the year.

Dragon stabbing, reported by the knight Georg, is in itself an old custom. Medieval manuscripts report the "würmespil", worm and dragon always synonymous in the past. The term "Wurmlage" also belongs to the Middle Ages, where it disappears around 1200. In the 15th century, Las Lucius cli-aconi; was banned in Magdeburg. As a third example, it may be mentioned that Hans Sachs also wrote a new text for the dragon play. - The liberation of an lungrau is quite old associated with this custom, similar to the Siegsriedsage, the exuding blood should also have special power. In some places, the "dragon's blood" is collected with handkerchiefs and carried home. - The liberation of a lung woman, who then plays a special role as May Queen, is also alive in other May and Psingst customs, in the so-called robber games. To a lesser extent, it is also known as the children's game. - These customs often still preserve the dance that was customary at Troy's castle, albeit only in vague forms, such as one player, or sometimes all of them, having to turn around after receiving the gift. also associates it with the Flemish giants, who practiced Las Umdrehen in particular.

Other German Troy castles were in the Mark Brandenburg. They were called Wunderberge or Iekkendanz there. Iekk or Geck can be associated with "fool". But it seems to me that there is another possibility.

present. Wirth mentions a linguistic derivation for "stone, rock" in connection with the Troy castles, which still survives in some Low German landscapes as zsweken or jev/elcen. It is not impossible that lekkendanz is a corrupted lewekendan; meaning stone circle or Steintan;. In the 18th century the Wunderberg of Arensdors near Frankfurt an der Oder was destroyed. There was also one near Lüterboge. The Wunderberg of Eberswalde was also called Zauberkreis. - In Meldorf in Dithmarschen we find the Galgenberg (Fig. 13 Tas. III) in a form related to the Trojaburg as a spiral or Stusenberg. Similar in layout is the Schneckenberg in the town of Schleswig (Fig. 14 Taf. IV). The name Wende-, Windelusw.-berg seems to come from these mountains. This is because the spiral is called Wendel in its old form, as it still preserved in the word Wendeltreppe, for example. - In Graitschen near Camburg, a Troy castle has also been preserved. The local coat of arms shows it as a heraldic image. But here too, as in Steigra, all tradition has long since died out. Only the castle itself is guarded by local residents and carefully restored every year.

Finally, one of the most important German Troy castles is the Stolp diaper train. A custom has been practiced there for a long time, which has been dormant for a quarter of a century, but is now being practiced again. Figure 12,a shows the layout of the diaper train. The celebration takes place on the Tuesday after Whitsun. This alone speaks for an old custom, because usually only pre-Christian festivals give way to today's holidays. The festival is celebrated by the shoemakers' guild. A long legend that for the deed of a shoemaker's apprentice, Hans von Sagan, who put the enemies of Duke Bogislav von Croy to flight, this duke gave the shoemakers the festival site and the festival as a gift. At the same time, he is said to have given them the double-headed imperial eagle for their welcome and flags. Without getting lost in the details of this report, which is a mixture of truth and fiction, let us a closer look at the festival. - In addition to the actual dancing, there is a procession through the town. There are two fellows who gather and play cards on the steps of the town hall. The interpretation that both were originally allowed to keep what they had collected and were therefore playing off among themselves as to who was allowed to collect in the richer districts of the town should be rejected. This does not correspond to the customs of such haggling. However, the card game could be derived from the calendar character of the card hands and values. - At the dance in the diaper train

The May Queen is missing, which one might assume from the presence of a May grass. Nevertheless, there is no lack of reference to the course of the year, as two conductors dance into the train from both entrances and kick off the rings danced through on both sides when they meet. As always, we encounter the aforementioned twin and brother motif in this train. - It remains to be explained why it is the shoemakers and not the community as a whole who this custom, but there is a good reason for this too: the Wurmlage, the Trojaburg, originally held the light season as the lungsrau. If the lungsrau is missing in later forms of the custom, this variation has little to say. When she was freed, she symbolically celebrated the wedding with the May grass, just as in the fairy tales of liberators and redeemed weddings, cf. the Sleeping Beauty. The wedding used to involve drinking from the bride's shoe, as in the

"Beggar students" is still depicted. In some guilds, such as the carpenters, this drink from the boot is still a special and ceremonial act today. We have known about boot cups for centuries before the turn of the century, so that this custom is not just from yesterday and today. Perhaps it is no coincidence that one of the pike-goers must represent a drunkard and that his name "Haib-sieben" is translated as "drunk". - Furthermore, it is a custom that is still practiced in some places today to lay down all the leather that falls off when shoes are re-cut, including the old shoes, in places that have been designated since time immemorial, because in this case it is not a good to throw them away. This may a direct continuation of the Germanic custom of dedicating this leather to Widar, because he uses it to build the great shoe with which alone the Midgard serpent can be overcome at Ragnarök. This closes the ring, because the relationship between the Midgard Serpent and the Wurmlage - Trojaburg = Windelbahn is clear. In the autumn depiction of the Gallehuushorn, even the tree of life is swallowed up by the serpent coiled towards the spiral (Troy's castle). All of this together explains why the shoemakers in Stoip celebrate the festival on behalf of the whole community.

The last form of the custom once associated with Troy Castle, which is still practiced throughout Germany today, probably a game of hopscotch, in which a spiral drawn in the ground is hopped through. Significantly, these hopscotch games are played in spring. It is also a lively exercise that has nothing surprising about it, the hole just puts the child on the ground.

The holding of the form has a special value. This can be observed in play in exactly the same way as; B. in the telling of fairy tales. No child will spinning tops in autumn or fly a kite in spring, for that would be contrary to the general custom. In the same way, children still play hopscotch in spring, just as the old people once celebrated the festive jahrtan.

The Irminsul

Rarely has a symbol been the subject of so much puzzlement as the Irminsul. Rudolf von Fulda's explanation that it is a pillar that "as it were" supports the world, the universe, betrays a lack of knowledge - and that is barely a century after Charlemagne's destruction of the pillar. So the questioning and searching remains. And it may be interpreted as a sign of participation in the research if the Irminsul is still in the 17th century appears on card games. Nevertheless, a definite result could not be obtained until Wilhelm Teudt, in his "Germanic Shrines", for the first time advocated the view that the Irminsul is the Irminsul shrine and that an ornament in the well-known image of the Deposition of the Cross was the trampled-down Irminsäule. Through the excavations of the years 1934/35, Teudt's theses gained a degree of probability that is tantamount to certainty.

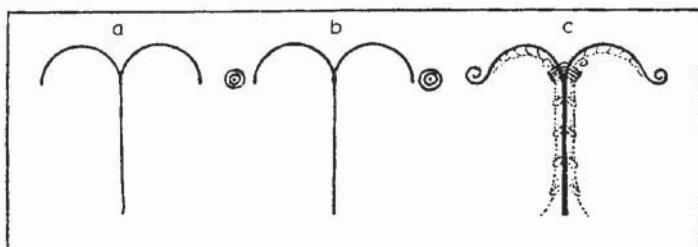
A linguistic explanation is not easy. We know the word "irmin" from some old passages: there is a god of Irmin in the Hildebrandlied; - the constellation of the great bear is called the Irmin chariot; - Anglo-Saxon sources tell of four great roads through England, one of which was called Irminzetroet or Eormenræra; perhaps they were regarded as replicas of the paths that the Irmin chariot traveled in the sky. However, the word "irmin" always means nothing more than "general", "all-encompassing" or similar in Liesen's compositions. Thus the words "Irminsmann" - human and "Irminskloä" - or Anglo-Saxon "Eormencyn" - human race offer no basis for interpretation. - What is more important is that in the animal fable the goat "Hermen", which goes back to the same tribe. Since the goat was sacred to Donar, there seems to be a connection to him. The fact that the god of Irming and Donar are closely related is shown by a legend that Simrock included: Bishop Germanus revives a calf slaughtered for him by a shepherd after the meal and receives from it the name "Herman", which refers directly to the tribe of Irmin. If this change of name is already strange, the fact that the same adventure told by Donar (on the journey to Utgard-Loki) is even stranger. Only he slaughters

Donar his goats in place of the calf. - Finally, one last legend: It is said that King Irminfried of Thuringia was defeated there by treachery at the Battle of Burgscheidungen (531). The traitor Iring, when he was ostracized during the battle, killed the victorious Frank and laid the dead Irminfried on his corpse to indicate that the Thuringian actually the victor. We both Iring and Irminfried in the Song of the Nibelungs in slightly different guises. But the two men lying on top of each other have been signs of the solstice since time immemorial. Even dos Gallehuushorn shows this image on Midsummer's Day, and almost all legends of brothers or friends slaying each other can be traced back to solstice myths. - So even if there is little to explain in terms of names, these legends bring us a little further down Loch.

An old symbol for the day, and later especially for the last day of the year, is the half-arc open at the bottom. The symbol arose naturally when observing the sun, which the arc of its daily path more and more after midsummer until the smallest semicircle was reached on the shortest day. If you added the nocturnal path to this daytime arc, you got Las's image of a "spiral", which known as a sun sign. The last day of the year was also called the "youngest" because a new solar year began on the following day, so it was not older than one day. With the concept of the youngest day, the sign of the semicircle also changed with the advent of Christianity; it became a rainbow. But before that, it still played a major role in the Christian cult as the tomb of Christ, cf. the coffin stone among the ektern stones. The Middle Ages also remember that, according to the old myth, in this arch, which bears the name "ur" as a rune. Las year is reborn. This is an old song:

When the last day shall fall the little stars on the earth, The dear God will come on a golden rainbow , whereby we can confidently use the 'ur' sign for the rainbow.

A Moravian legend tells that the sun has to squeeze through to the "other side" between two poles standing close to each other. The poles can be derived from sun visors, which were supposed to enable the observation of the star on certain days, but the shape of the Irminsule can also be traced back to such sun visors. However, the legend can certainly be traced back to the winter



Picture 15. Development of the Jrminsul:

- a) the half-arches of the last and first anniversary at the turn of the year.
- b) the sun signs on the right and left are added as signs of the sun's passage.
- c) Pillar and sun circles are fused. The Jrminsul is dotted by the Ekternsteine.

The end of the world is said to be when it comes to a . And the end of the world in our latitudes is winter. - But here too, as in the song mentioned above, we have the reference the end of time, to the "last day".

This brings us to a survey of the symbols that have survived from prehistoric times. Let us begin with a formulaic rendition of the probable series of developments.

To represent the passage of the sun between the "poles", i.e. through the turning point, the sign of the last day, the arch and the same semicircle were placed next to each other as an image of the first day of the new year and then separated by a line representing the "moment between the times". Later, two sun images were added to the right and left or top and bottom of the sign (15, b), which later merged with the sign, as shown in Fig. 15, c.

In fact, we find a similar symbol as early as the late Stone Age. The symbols shown here come from the drums described above (Fig. 16) - The symbol is depicted even more clearly in a piece of jewelry from Italy. The disk in the middle shows the bow and below it the sun with the right cross, which is known as the midsummer symbol. The pendants on either side of the scabbard again show the stemmed semicircles. On the right-hand one, the swastika, also a sun symbol, is on each circle. Jörg Lechler, whose

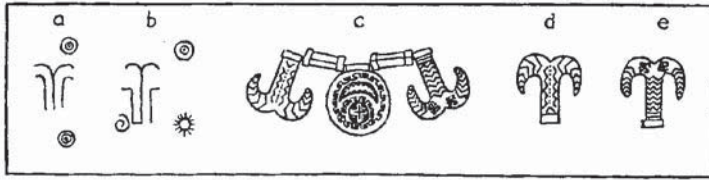


Figure 16: The Jrminsul in the Stone Age:

- a) u. d) Signs of so-called hand cymbals of the Walternienburg culture, later Stone Age.
- c) Jewelry from Italy.
- d) and e) the pendants of the jewelry reversed.

The illustration is taken from the book "Vom Hakenkreuz", which interprets the pendant as a sun and moon image. With regard to the moon, as I said, I differ. On the other hand, I fully agree with his view that the Christian symbol of the anchor can derive from these anchor (and Jrminsul-like) pendants.

In the Bronze Age we encounter the Jrminsul sign most frequently on razors (Fig. 17). However, it must be borne in mind that these razors are mainly burial objects, so their decoration will have been associated with ideas of death and the afterlife. However, since we still associate the turn of the year and the end of life linguistically, it is not surprising to encounter a symbol of the year here, such as the Jrminsul. It stands out of a chasm in which we may rightly assume the ship of the dead, and which may have developed from the lines that accompany Las Jrminsul's Stone Age markings. Next to the Jrminsul, three triangular dots are drawn on the razor. We encounter them again in the farmer's calendar, where they mark the beginning and end of the (old) winter reading time. Between the two is the Advent symbol in the calendar, a child with raised wings, to which we will bring various correspondences in further reading. It is very similar to the Jrminsul sign. - In further development the sign becomes more and more simplified. The second knife already shows the familiar form of the Jrminsul with three prongs between the bows. - In the third knife, two people have emerged from the Jrminsul with heads whose aureole still clearly reveals their origin from the sun disk. Here we also have the first counterpart to the fildvent sign of the peasant calendar. - The fourth

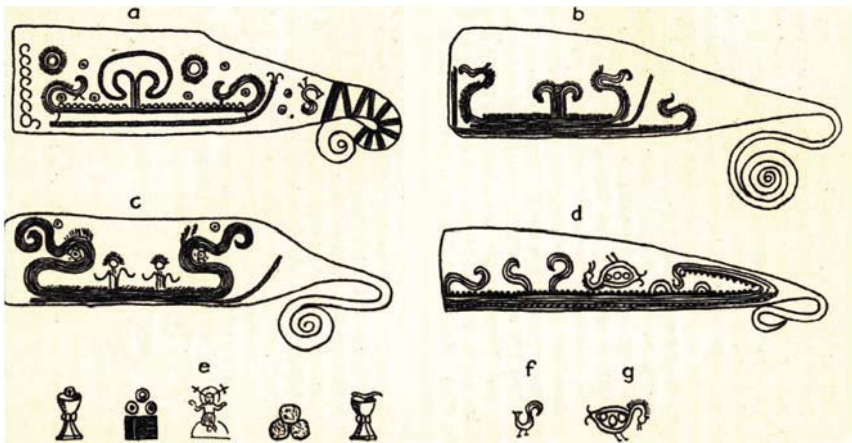


Figure 17: The Jrmínsul in the Bronze Age:

- a) Knife with Jrmínsul from the Ship of the Dead. This knife is perhaps marked with the Yule tide, see page 42.
- b) Knife with Jrmínsul.
- c) Knife with the twins.
- d) Meeter with dissolved Jrmínsul forms.
- e) Comparative drawings from the farmers' calendar: St. Barbara's Day, St. Nicholas' Day, Advent, St. Stephen's Day, St. John's Day (27. 12.).
- f) u. g) The inverted birds from pictures a and d.

Messer shows the complete dissolution of the form. The two original bows are mounted separately in the bow of the ship. - But let us return to the first knife. The nave is studded with small half-arches, 10 in front of and 16 behind the Irmisul image. It can hardly be a coincidence, because the pillar is drawn so far towards the stern of the ship. Let this distribution and arrangement appear intentional. If we are indeed dealing with a symbol of the turn of the year in the pillar, which was used in accordance with the custom of the dead, then this distribution of the arches should also be connected with it. - According to V.S. Reuter, the Iul period lasted from new moon to new moon, with the High Yul on the three nights of the full moon. In fact, we still celebrate the three nights in the consecration nights today. A lunar cycle lasts around 29 days. Around 3 nights fall on the new and full moon each time. The 12, originally 13, consecrated nights begin after High Yul or after our Christmas. - The 10 arcs before the Irmisul can therefore refer to the time from the new moon, the midwinter night, until High Yul. It is followed by 3 Iulnächte and 13 consecrated or Losnächte= 16 Bogen. We can perhaps conclude this that the three dots at the front and rear of the ship are images for the three nights of the new moon, and this could perhaps also explain the three squiggles at the beginning and end of the festival period in the farmers' calendar, especially as the sign of the division of the year is also found under the first three dots. The following overview clearly shows this (Fig. 18). At the top are the signs of the bronze knife. They begin with the three dots of the new moon, which correspond to the three-dotted sign of St. Nicholas Day in the farming calendar. In the lower row, i.e. the current calendar calculation, the symbol of St. Lucia's Day should appear, which will be discussed below. - This is followed by the ten days up to the full moon of Iul, the last three of which appear to be celebrated as pre-festival days, similar to the way we still place Maundy Thursday, Lent Friday and Easter Sunday before Easter today. The previous days are missing in the farming calendar; in today's calendar they are the

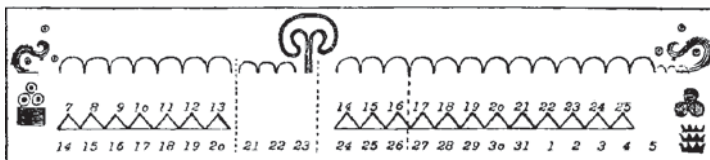


Image 18. Overview of the Yule celebrations: Top: Bronze mesier. Center: Farmer's calendar. Below: current invoice.

days from the longest night to Christmas Eve. - They are followed by the thirteen Nights of Lot or Consecrated Nights, the first three of which we refer to today as Christmas proper. In the peasant calendar, these three nights cover the period from Luri's Day to St. Adelheid's Day, the quarter of the year (Quatember) - according to Christian reckoning, the peasant calendar ends with 12 lot nights. In today's annual calendar, however, the older assumption of thirteen consecrated nights, corresponding to the 13 lunar cycles of a year, is still clearly recognizable. They end with the night of Epiphany, thus again leading to a triple symbol. - After the thirteen nights, the bronze knife has three half arcs, which are apparently intended to mark and draw in the following new moon. Since the full moon stands in the middle between two new moons, but the knife divides the arcs into 10 and 16, the following structure results: 1st new moon (not marked) 10 days to full moon, Irminsul sign, 3 days full moon, 10 days to new moon and 3 days of the new moon. From this we can conclude that a month began with the waxing moon and ended with the new moon.

One more thing needs to be said about Luria Day. On this day in Sweden, an unmarried girl of the house, the Luciadraut, still brings coffee and cake to all the male members of the household. An equivalent to this is the Iohannisminne, which used to be drunk by the master of the house and all those celebrating at the end of the Christmas season. It was especially for those who were absent or out of town. The dying also took it as a toast on their last journey, thus emphasizing the former meaning of this drink. It would be easy to weave a thread to the myths and fairy tales in which we find Mother Earth and the wanderer who returns to the earth.

"journey". Voch would take this too far. - In the Farmer's Almanac, Lucia stands together with Ottilia, whose name is strangely reminiscent of Odil. The Odil rune is a noose, and the noose is still used today in our calendar as an image for Capricorn, whose sign of the zodiac the sun enters around Christmas. Strangely enough, the Lucia bride now carries a goat bound from ears of corn as a symbol and badge.

After this digression, we return to our Mester. In front of the bow of the ship, by the way, the sul sign is repeated once again with two double circles next to it. It is not impossible that it is an echo of the Stone Age image. - An inverted bird can be seen in front of it. A similar bird drawing can also be found on the fourth knife, with the only difference that this bird shows the three dots in its body that we have just encountered and that we can still see on this knife.

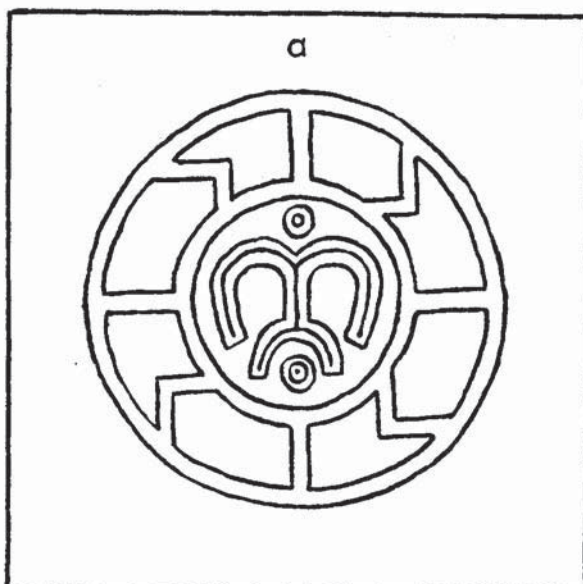


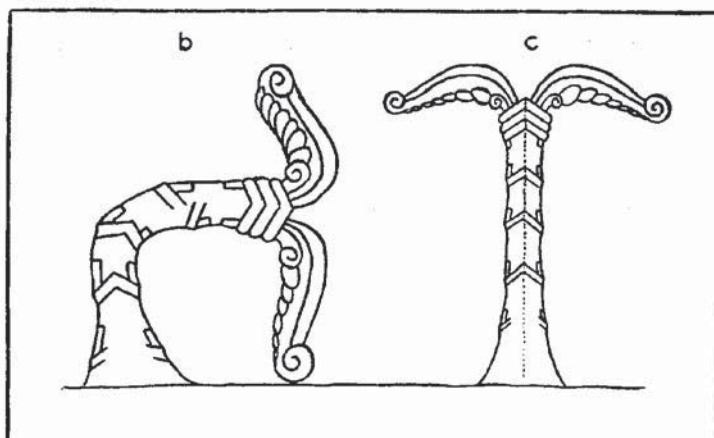
Image IS a, b, c)

Jrmin- sul in the late
Ger- man tent:

a) Jewelry from
Obermöllern.

b) Jrminsul from the
Ekternsteine, from
the Descent from the
Cross.

c) Erected. Saes- tel
this form from the
hearth and ridge
pillars, certainly
with good reason.
This has nothing to do
with the origin and
conceptual
derivation of the
sign, but explains
Rudolf von Fulda's
translation well,
"that it carries the
AU, as it were".

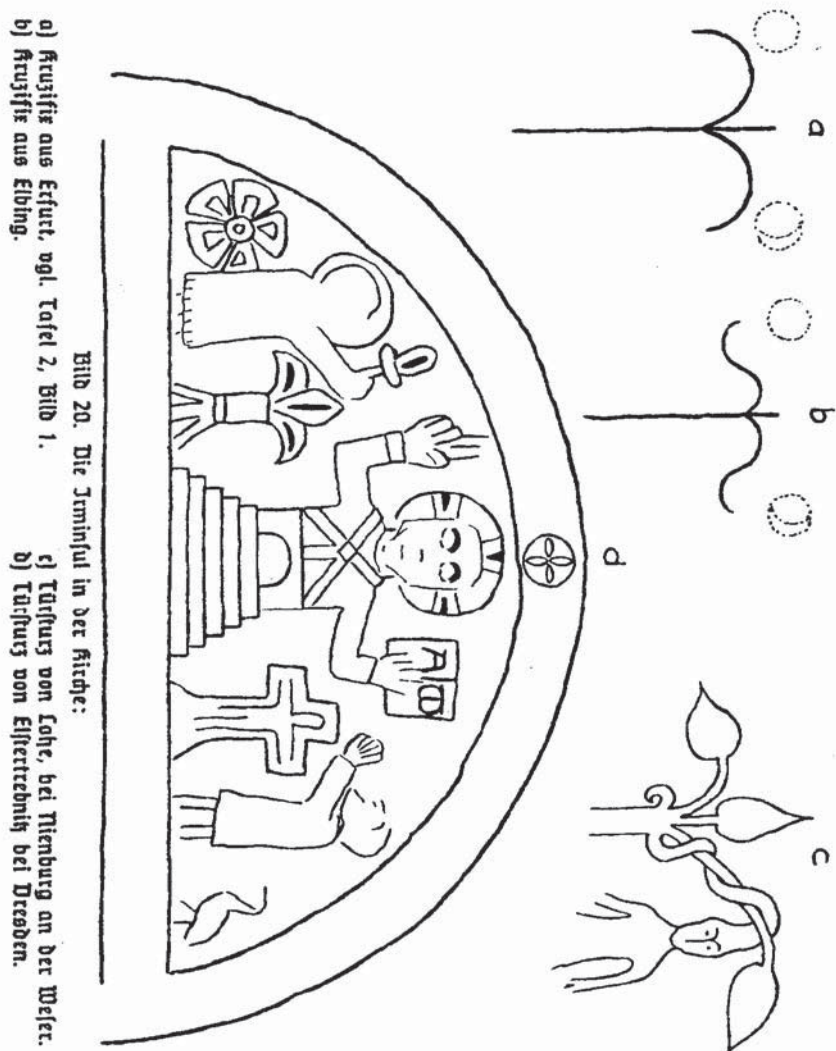


will be found more often. The bird is a pronounced symbol of spring and summer. Thus, for , the rooster, whose Eddic role model Widofnir sits on the top of the world ash tree and whose mere sight scares the giants away from attacking from flsgard, belongs to the Eisenach summer gain. He is

the ancestor of the steeplecocks, which are shiny gold like him. And the cock or bird belongs as a corn cock, as a red cock in the immediate vicinity of Vonar, whose goat Hermen was already mentioned at the beginning together with his relationship to the Irminsul. So if these knives bear the summer symbol of the head, this is a clear indication that the winter season is meant.

The following signs belong to the early period: First, a decorative plate from a grave in Obermöllern. The frame shows a swastika. In the center stands the Irmin column on the original arch. The sun is drawn above and below the whole. - The image of the Descent from the Cross on the Ekternsteine depicts the trampled Irmin column as a victory monument of the church, probably erected after the last great uprising of the pagan Saxons in 1114. It is true that this symbol was intended to become a palm tree, and Schuchhardt referred to similar Hittite and Babylonian ideas from around 1000 B.C. in a letter to me, but he not provide me with the 2000-year-long "family tree" between the Hittite ancestor and the grandson in the Teutoburg Forest. What causes the similarity with the palm tree, however, are the scale-like formations on the sides of the trunk. However, these are probably the result of wedging, which was used to make the wooden image weatherproof. Even today, wooden structures that are particularly exposed to the weather are assembled from different pieces to prevent them from cracking and warping.

Even the Christian era could not keep free of the Irmin column. Thus we encounter many a crucifix that looks astonishingly similar to it. The examples given here from Elbing and Erfurt may suffice (Fig. 20 and 22 Pl. V). - If we now add the images of the sun and moon to the cross, as we are used to from crucifixion images, we have almost exactly the Stone Age symbol before us. It should be borne in mind that, according to the biblical myth, the stars are not of the crucifixion. The Bible only says that the sun lost its light. The moon is not mentioned at all. - This is an example of how the Church adopted and modified what it was unable to eradicate. - The Elstertrebnitz picture speaks even more clearly. There we see the small archway with steps leading upwards, just as we know it from the coffin rock at the Ekternsteine. Christ stands in front of it with his hands raised, as Wirth describes them as a sign of the rising year. The robe is with a mill-like decoration. And we know this horizontal cross of the mill again as a sign of winter, just as St. Andrew's Day, to which the cross belongs, lies on 30.11. immediately before the Iulzeit.



The frame of the picture arches over Christ as a second large arch with the right cross; the summer solstice. To his left is a praying Christian with Christian symbols: Book, crucifix and dove.

Opposite, on the right, is a man who is obviously a pagan. His domains are the Irminsul and the rose, whose pagan significance alone is clear from the fact that it must be used to decorate the pyre of the midsummer bonfire. Their names "Friggedorn" or "Vonnerswurz" are also clear. The fact that this man appears as a representative of the old faith can be inferred from the fact that, like Christ, he has a halo, which is missing on the left side of the Christian worshipper. The whole picture, which places the Christian on the spring side and the Teuton on the autumn side, is probably also a victory symbol of the new faith. - The door tower; von Lohe is interpreted as Adsalon. However, it is more likely a depiction of Wode from the World Tree. Florus, *8ellorum omnium Lnnorum L)LL,1,38* reports on the hanging with the twisted hair and on the tree when he tells of the death of the Rimbrian women.

The Irminsul also lived on as a grave marker. A medieval tomb slab at the church in Höckendorf near Vresden shows the column almost transformed into a human being in the original arch (Fig. 21). - And in Holland, an Irminsul sign is still placed on the tomb slab today. In more recent times, however, the image has been transformed more and more into a painted willow. It is significant that the one tomb figure depicted here has the three numbers in the three diamonds. Should the emphasis on the three, which we attributed above to the three nights of the new and full moon, also be a reference to the mei-

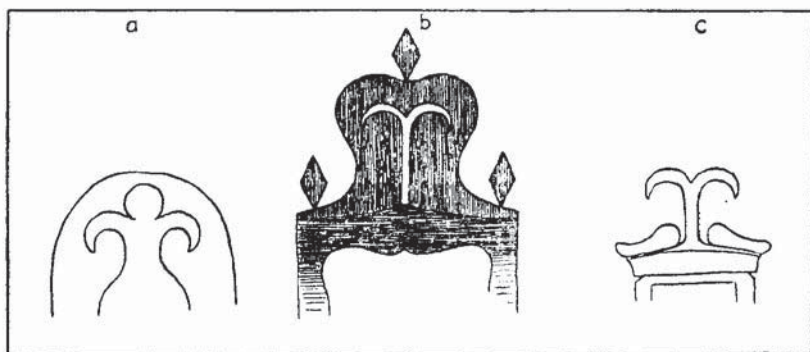


Figure 21: The Irminsul as a grave decoration:

- a) Lower part of a grave slab at the church of Höckendorf near Vresden, Middle Ages.
- b) and c) Gravestones from Holland, present day.

is there a connection the belief in the resurrection of the soul on the third day and the custom of leaving the dead above ground for three days?

Closely related to the image shown on one of the bronze knives, namely as a human with arms raised at an angle, the Irminsul also lives on in the "Lord God of Bentheim", which Wirth refers to as pre-Christian and as the "Sword God of the Tubanterland", from which the exclamation "by the Lord God of Bentheim" may also be derived. The German emperors also had their seals engraved in the same shape, as the accompanying seal of Conrad II shows (fig. 23, plate VI).

The extent to which the pillar was also used in everyday life is shown by the drawing of the Lippe front door, to which any number of other and similar ones could easily be added. The pillar became the tree of life, one side of which bears the swastika as a pronounced sun sign, and the other seven hagalrunes placed in such a way that they form a total of eight. The triad is not missing either, present in the three ornaments with rose, six-pointed star and six-pointed arrow star above the gate. The gatepost shows the vagrune twice, which is hardly missing in any Low German farmhouse.

After all, the Irminsul is still alive in the coats of arms. It would go too far to list even approximately all forms in advance. We must content ourselves with a few examples (figs. 24 and 25). First there is a Baltic coat of arms belonging to the Seelen family. Again we find the peculiar hand position that can already be found on bronze knives, imperial seals and peasant calendars. The candles in the hands represent the signs of the sun. And also the St. Andrew's cross of the winter solstice

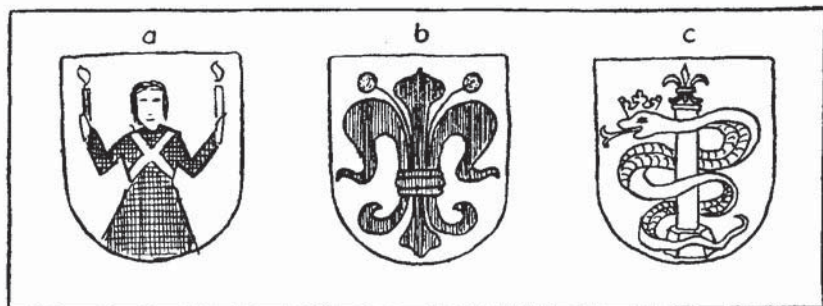


Figure 24: Irminsul in the coat of arms:

- a) Souls.
- dj Gilge in East Prussia. cj
- Visconti, Milan.



Figure 22 a. Column head in the vom at Lund.
Jrmin columns and ravens, from "Germanische Fruhkunst", plate ZI.



Fig. 22 b. lürstür; from Aller-Heiligen, Erfurt.

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el
VI

Picture 2Z a. Vec "Lord God of Bentheim" after
Herman Wirth, "The Rise of Humanity".



Vild 2Z b. Seal of Emperor Conrad II.

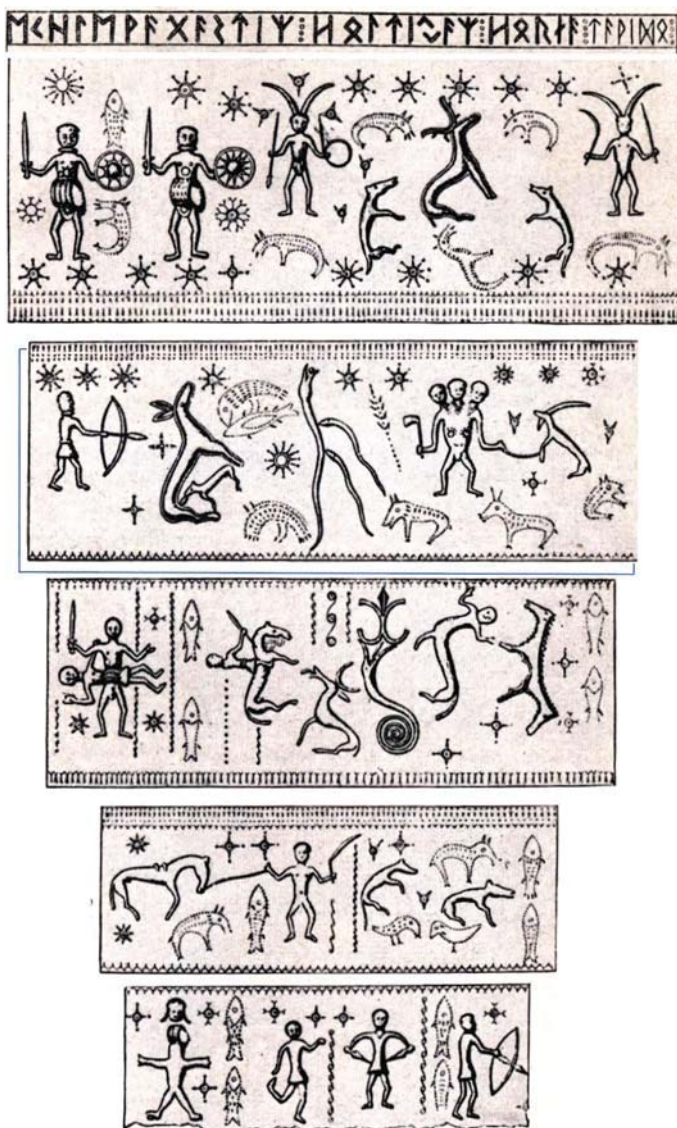
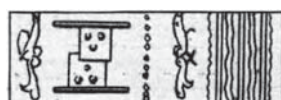
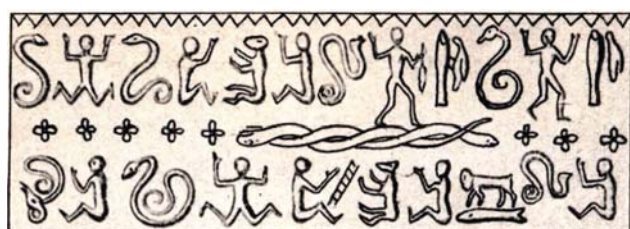
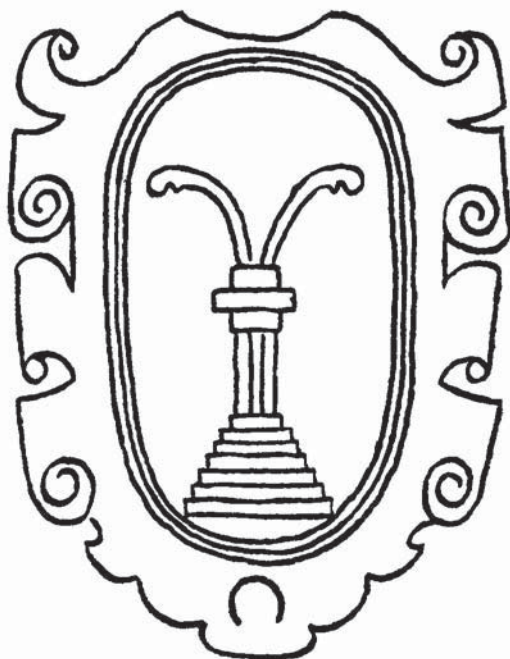


Figure 28: Gallehuushorn 1.





Picture 2S. Jrminsul in Wap-
pen at Noschkoroitz Castle,
Ostrava. The arch in the frame
is striking.

is not missing. - The fleur-de-lys coat of arms is clearer, the two half-arches still clearly recognizable, even if the suns have shrunk into the golden seeds. Once again, the trinity is present here, both in the petals and in the unifying ring. - The lily also appears in the ancient coat of arms of the Visconti, a Milanese family whose lineage can be traced back to Carolingian times. The snake, especially as a crowned "King of the Snakes" is a winter symbol, just as the snake is also a symbol of winter in the peasant calendar and we still use the snake biting into the swan as a sign of eternity today. The pillar on which the lily stands, however, still clearly to the Irmin pillar image.

Gan; finally, the runic calendar with the marks for Sonnenwmd and 25. 12... also gives resolved signs. They are easy to understand (fig. 26). The number three is not missing here either.

It has already been mentioned above how the number three prevails in the customs and traditions of the dead. Without giving a complete overview, the opinion that the sun makes a three-day pause in the Wends and that, according to another view, it makes a three-day pause at Easter should be added.

should jump three times. This includes the customary Bavarian gift from the maid to the servant who has brought the palm tree, the tree of life, into the house: three red Easter eggs. The Klausen tree also belongs here, where four apples are stuck together with pieces of wood so that they form a triangle on all sides. Three candles are lit on it, just as three lights had to burn in the Holy Twelve when eating bread in the old days. The names of the three kings are written with three crosses on the front door at New Year - and the saying goes that all good things come in threes, etc.

It is a long way from the Stone Age sign to the freestanding pillar of the conversion period. But if a sign has survived for thousands of years, then it is one of the indispensable images that a people's faith needs. Vann, however, is also placed in this symbol more and more until it reaches a multiplicity that resembles that of the divine. - This was also the case with the symbol of the Irmin pillar: When the rectangular house was built in the north and its gables were raised, these gables needed supports. It was therefore right to see these gable posts as special voussoirs, which were designed and decorated. This led to the carved gable mannequins, the most famous of which are the Pserde heads, and on the other hand to the high seat pillars, between which the master of the house and his guests, who were to be especially honored, had their place. In later times, they were seen as empty seats for the divine, just as the Irminsul of Schuchhardt is regarded as such empty throne. That may be so. However, it does not matter whether the merging of the Irminsul and the gable post took place here or earlier or later. The significance of the two can hardly be separated today. The ridge pillar supporting the house is the sister of the Irmin pillar (Fig. 27). And both, in turn, are related to the tree of life, whose image the Frisian farmer's wife drew on the chimney wall.

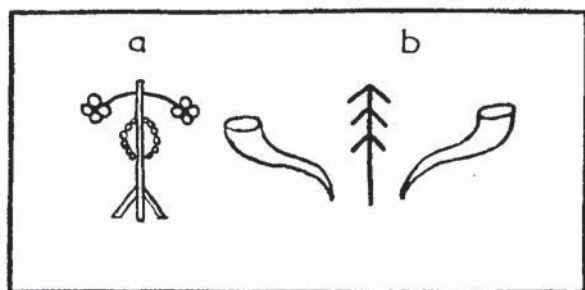


Figure 26: Signs of the runic calendar:

a)
Summer .

Figure 27: Skylight of a fisherman's house in Holm, the oldest part of Schleswig.



They were often referred to as the World Nail, the Pillar of Heaven, the Pillar of Heaven, etc., until they found their final expression in the Roland Column. Inspired by these, the idea of the Hermann monument from the Teutoburg Forest as a Hermann column - Irminsul - also arose.

The GoldhSrnrs from Gallehuus

In 1639, a golden horn was found in the Gallehuus field near Tønder, and almost 100 years later a second one was found in the same place (fig. 28, plate VII). Both were taken to the Royal Kunstkammer in Copenhagen. They from there in an unexplained manner in 1832. We only know of descriptions and drawings. - The depictions on the horns are generally regarded as scenes from the pre-Christian cult, sacrifices etc.. It seems, however, that they also depictions of the year.

One horn shows a short runic inscription on the upper edge. Without going further into the fact that both the younger and the older rows of runes are composed of groups of eight characters each, it should be noted that the inscription on the Gallehuushorn consists of 48 characters. Of these, the first and last words together make up 8 runes. The second and fourth words together have 16 runes, the middle word 8 runes. In total, there are 32 runes, separated by four times four dots. The three stabbing words of the inscription add up to the number 24 - this fact has been pointed out several times; just as often it has been denied as a coincidence. But we will see in the further course. These numerical values can hardly be coincidental. For they represent calendar values.

The figurative depiction below the inscription can be divided into three groups. Gan; on the left are two men with shield and sword. The shield of the man on the left stands between a fish and a mythical creature. Below his sword is a rayed star, above his

Head a sun. The man on the right has a flower as the only symbol under his shield. The stars above and below him cannot be regarded as special symbols. They are scattered all over the horn. It seems more likely to me that this is intended to express that we are dealing here with events in the firmament. For the two men probably represent the course of the sun. It has already been said several times on the basis of early calendars that the Germanic year reckoned from midwinter to midwinter, and the ray sun was also found on Stone Age drums as a midwinter symbol. According to this, the man on the left would represent the midwinter sun. His shield stands between the Lisch and the mythical creature. Perhaps this is intended to indicate the equinox. At the end of Hornung/February, the sun enters the zodiac sign of Pisces. On the 23rd of Easter/April, the dragon sting is still celebrated in southern Germany today. This is a custom that refers to the legend of the dragon slayer St. George. And this links it to what said earlier about Troy's castles and the liberation of the sun maiden. Perhaps it is also no coincidence that the horns were found in the vicinity of Tønder, for the Westphalian description of the region refers to the Ranyau castle near Tønder as "srx troiburzum".

ledenfalls: The day of the spring equinox lies exactly between the two days in Hornung and Easter. - The man on the right with the flower as an emblem then stands for Midsummer and Autumn Equinox. - The second group is a stag pursued by two hounds. It is probably not a mistake to think of the sun stag here. - The third group probably represents the course of the moon. Again there are two men. The headdress is remarkable, two monstrous horns. Instead of a sword and shield like the sun men, they hold a lance, sickle, sword and ring in their hands. The horns as a symbol of the moon are just as well known as the depiction of the sickle, which is still common today. When observed at the same hour every day, the moon appears to follow a path in the sky that is opposite to that of the sun. This is why the moon drawing is to be read from right to left. - The man on the right is holding a short sword and a sickle (the sickle could also be a short throwing stick, similar to the Australian boomerang. But this does not change the drawing). The sickle can easily be interpreted as a sign of the waxing moon. The next sign, the ring in the second man's left hand, would then a full moon, the lowered lance in his right hand a waning moon. The raised sword of the first man should therefore be as a new moon.

The ring (as a full moon sign) may be related to Odin's ring Draupnir, which is interpreted as a moon sign.

The second, third and fourth rings of the horn seem to bear the divisions of the year. - The läger may well be the Helliäger, the wild hunter who roams the Holy Twelve. - Vann would be the Hornung designated by the hind. The fact that this is not a depiction of the hunter clear from the two stars that stand between the hunter and the animal. - Then comes the spring equals, similarly drawn as on the first ring: a sun between the fish and a mythical creature. - The snake with the two suckling young and the egg in its mouth represents May. As a dissolved worm egg, it is the counterpart to the snake on the next ring. - A strange, three-headed creature occupies the rest of the ring. If the snake is the sign of May, then the Three Magi could be noted here as a summery counter-sign to the Three Kings. The goat on the left hand, like the nude on the right, appears to be areas of Vonar. However, it may also be an allusion to the star Capella, the goat star. For the Capella is one of the stars of spring. Many customs of the month of May are actually dedicated to Vonar. For example, the Himmelsahrtsbier works best when the first thunderstorm of the year is on Ascension Day; but it is only at its best when the first thunder falls while you are drinking it. Ascension Day is always on a Thursday. Ascension Day is also the day of gentlemen's parties. And in pre-Christian times, the banter between day-trippers and the goat, which has become commonplace today, had a very serious background. - May is also whelping time for the goat. It is therefore not impossible that the name goat star for the Capella refers to this. The three neighboring stars of the Capella were still called "goat stars" by the Greeks. Since the Greeks used the capella as an annual star, but without any connection to the goat, they must have brought the name from their Nordic homeland. Perhaps the three animals under the three heads are supposed to indicate these zigzag stars. At least the middle one clearly horned. - Now the first of May is the day of the Odinsfreite. And all the customs of the month are more or less clearly related to freedom and marriage. It can therefore be assumed that there is an equally strong cult of women alongside the cult of Donar. The Marian devotions of the Catholic Church in May also suggest this. And the ear of corn to the right of the three-headed figure may be the fine ear of corn that we otherwise recognize from the zodiac.

know the sign of the virgin. Perhaps the witch who rides a broom to the Blocksberg on Walpurgis Night only emerged from such depictions of a virgin with the ear. - In May, the sun enters the zodiac sign of Gemini, which was also called "man and woman". Perhaps the two stars on the body of the three-headed man refer to this.

The first sign of the third ring is perfectly known as the image of the midsummer solstice. We encounter this representation as early as the Bronze Age. Summer still stands victorious from on high. But its reign is actually already over. The weaponless winter, which knows no battles and struggles like the summer, the inactive time, is already ready to replace it. - At the bottom right and left of the figure is a sun. Perhaps this intended to indicate the passage of the sun, similar to the passage through the midwinter sign from the drums. The cross above the sun to the left of the man also a sign of the sun's altitude. - The fish seem to be signs of separation. - After midsummer Baldur is dead. Hermoder rides to the underworld to bring him back up. Powerless, the sun stag collapses. The next images bear witness to this. - The snake, rolled out into a worm's nest, the sign of winter, seeks to devour the symbol of the world tree - autumn is coming. - The serpent rides over the ripening grain and the empty fields at this time of year to fetch his share. Later times merged his name with that of the Wede. - The hearth frames, the beams of the hearth decorated with pserde heads, indicate the end of the farming year. Work in the fields is replaced by work in the home. Behind it again are the separating signs of the fish.

The fourth ring lets the soul leader begin the winter. The two suns at the beginning of the ring denote the autumn equals. The ravens, Las Wolfspaar and the dog are his animals. The ravens are black and white, the wolves black and white. This is a clear reference to day and night, summer and winter.

The last ring, like the first, has three groups. They are apparently intended to summarize the earthly year once again, just as the first ring summarizes the events of the year in the sky. The fish divide into two central groups: Spring as a dancer, Summer as a man who kills himself, just as Summer dies to himself. In the third group, a man shoots out of a bearskin. Sagittarius is the last sign of the zodiac before the winter solstice. We also know that shooting the bearskin was a common winter pastime in the north.

The other horn of Gallehuus

starts from the bottom (Fig. 29 Plate VIII). As always, the first sign is the definition of the midwinter day. Two superimposed square plates, each with three dots, indicate the time of the Holy Nights. This is how farmers' calendars still designate this time today. As has already been mentioned, the introduction of different calendars and the adaptation to Christian celebrations have changed some things. But the farmers' calendar still the beginning and end of the old holy time, St. Nicholas Day and St. Stephen's Day, with three spheres. St. Nicholas also has the square plate. (The flowing water with the fish next to it is then to be understood as the house of Mother Earth "in the waters").

The next ring brings the animals of the soul guide, the dogs, to the right and left of a bull's head. The peculiar shape of the skull is reminiscent of another sign, the zodiac sign of Aries. Perhaps the ancient memory of Aries as the sign of the winter solstice zodiac plays a role here. For Taurus bears a sun on one of its horns, which is surely intended to indicate the passage through the midwinter picture. - A parallel can be drawn here with the bull in the stable at Bethlehem. - The heraldic lily at the end of the ring has been drawn on the first horn in the jaws of the winter serpent. It can therefore be safely referred to as a summer symbol, which it actually is as a world tree. Its depiction, limited only to the upper part, symbolizes the rising light. This also explains its position directly behind the place where the sun passes through.

On the following ring stands Mother Earth with her wintry guest. Snakes and fish in turn describe the house as being located "in the waters". The square that both hold is covered with 16 circles. The old year was divided into 8 and 16 sections. The compass today still recognizes 16 and 32 cardinal points. It is therefore a symbol of the course of the solar year that the two hold. This also corresponds to their position in the calendar. For when they come together in the winter night, one year is completed and a new one begins. - The dog is known as the guardian of the underworld. This also explains its place under the year plate.

The fourth ring shows a man with a club and a hammer. Perhaps the image alludes to the hammer being brought home. Around this time

the constellation of Donar's Hammer rises again above the Kimming. - It is now the breeding season for foxes and wolves. The two foxes chasing a third will therefore springtime.

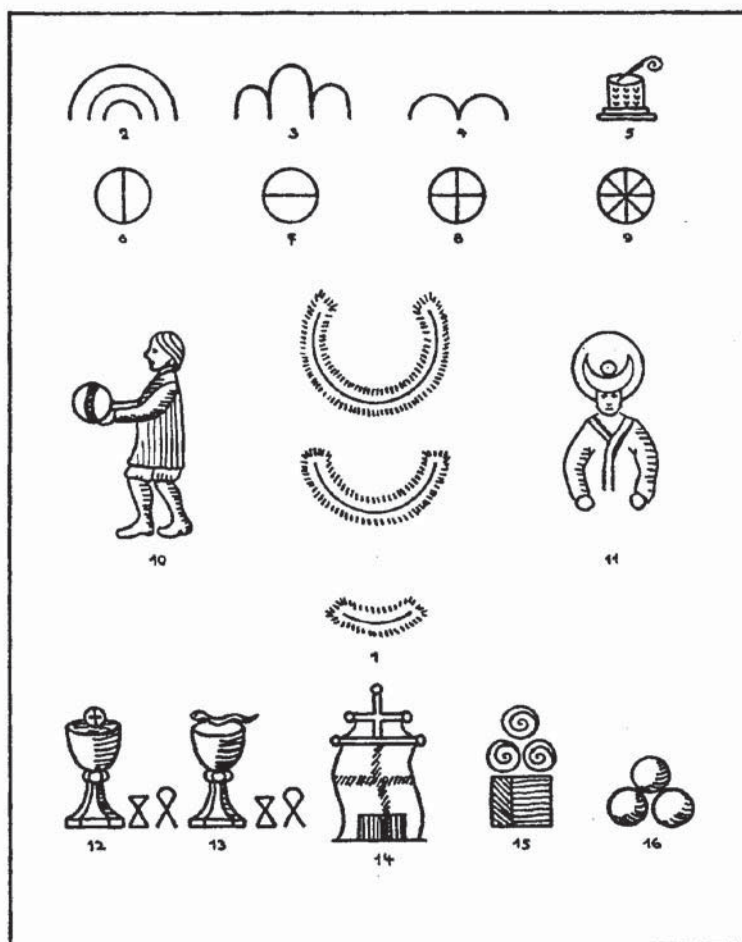
The following ring features two well-known symbols: the midsummer figures and the corn rider. - The two mythical creatures behind them may allude to the robbery of the hammer. After the harvest, the constellation begins to sink again. And it is easily possible that the two figures were drawn so distorted as to immediately seem as hostile.

The penultimate ring has the soul rider with the lance as its first symbol. It is followed by the self-killing summer. Sagittarius as the last sign of the zodiac of the old year is also on the other horn directly behind him. - The last sign a child with a horn. We still often encounter the child as an image of the turn of the year. Christianity still has the same symbol today. We ourselves still compare the beginning year with a child and the passing year with an old man. - The horn is also the initial symbol of the year from the runic staves. So the child and the horn both point to a new year. This completes the circle.

The last ring probably contains a summary of the entire course of the year, similar to the other horn. At least some figures to this, such as the man with one hand (the hand indicates the last five days of the year), the man between the snakes etc. etc.

The signs of the farmer's calendar

One of the most common symbols in the farming calendar are the three mountains (Fig. 30). The flower from the middle, slightly higher mountain is at mid-Lent, the cross is at the cross-ends and so on. The runic calendar also recognizes this symbol. And the Edda quite clearly names the three mountains as the seasons. In Gylfaginning, three kings are named on three high seats, the first of which speaks of Allfather and his 12 names from Gylfi's question. The second king tells of Allfather's creation of the world, the third of the creation of man. And when Gylfi asks where Allfather before this time, the answer is: "with the Frost Giants". - The whole thing is easily recognizable as a myth of the year. The time with the Frost Giants is winter. The three high seats (= 3 mountains) then have to divide up the rest of the time. Hoch, Ebenhoch and Vritte are the kings of the high seats. The two outer mountains are of equal height and therefore spring and fall. The third



Picture Z0. Building calendar.

and the highest mountain in the middle can only be the summer. - But how does one arrive at the image of the three mountains? In the province of Saxony there is a prehistoric earthwork, part of a ring wall; - if you stand in the center of the ring, you can see on the shortest day on one of the three mountains.

When the sun goes out at one end of the rampart, it runs along the rampart until it sets again at the other end in the evening. It is possible, even very likely, that there more such ramparts. Of course, they could just as easily be described as mountains. There is also nothing against the assumption that these mountains were arranged one behind the other in such a way that the smallest mountain stood in the south, behind it, i.e. towards the north, a second larger one and behind that again a third and largest one. It was then possible to continuously check the course of the sun at Liberi, midwinter at the smallest, the two equals at spring and fall at the middle and the midsummer day at the largest mountain. That would also explain it. Let Gylfi see the three mountains one after the other.

This form still lives on symbolically in the Low German "Tunschere"; these are three arches standing one behind the other on a board, of which the front one is the smallest. They are decorated with colorful paper lattices. In the space formed by the arches, the children are given apples, nuts, etc. - The three mountains standing next to each other may have originated from the sun's visors, so that the outer mountains of the same size represent the "rear sight" and the middle large one the "grain". - Man, who observed the course of the sun, logically had to that the sun followed the same invisible path under the cornice; since the sun's daily path resembles a semicircle, and the sun's points of exit and descent are always east and west, it made sense to round the circle. The day and year. So it is no wonder that the circle appears as the symbol of the year. Six interlocking circles would then denote the year and at the same time divide it into the six summer months (= the upper halves of the circles) and the six winter months. - Occasionally, only the upper or lower semicircles were drawn. On Stone Age drums, the interlocking double arcs can be found at the base. It would hardly be wrong to assume that this was intended to indicate the two halves of the year. should be denoted.

In addition to the sign of the three mountains, there is also the sign of the two mountains. And these only appear in the calendar at the beginning and end of the year. In Moravian, the story is as follows: the sun passes through two poles at sunset. And once it can no longer squeeze through and stuck, then the end of the world is here, then the world ends. - The two poles are reminiscent of the sun visors of the great stone settings, such as Stonehenge. Similar installations have recently been discovered near Stonehenge through aerial photographs

have been built. They appear to have been made of piles. And it cannot be that the stakes had wooden predecessors. In that case, the poles through which the sun had to pass would have been a sun visor. - But now it is said that the world comes to an end when the sun stuck. For our latitudes, however, this can only apply to winter. For if the sun were to stop in the same place, this would not mean the end, just as it would not be the case with the

"Getting stuck" in summer. This must therefore be the determination of the winter solstice. It is also true that the sun in this story points to the

"other side" must go. This can only be related to the new year. - This determination of the turn of winter makes it explainable. Let the sign of the two mountains stand almost only at the turn of the year.

The two mountains or the cleft rock, both of which were markers for the winter solstice, were soon followed by other symbols. Other signs of the year were also depicted in two parts. For example, the farmers' calendar shows a man carrying a vertically divided circle in his hands in the head drawing for the month of Hartung/January (Fig. 30, 10). In the Schleswiger Vom there is an incised drawing of a male figure holding the divided circle on a staff in his right hand as a radiant sun. The cycle of the year, the sun's orbit, is intersected, divided into summer and winter, into an ascending and a descending semicircle (30, 6). Another division is the horizontal one, which counts from the vernal equinox to the autumnal equinox, not from midwinter to midsummer like the vertical one. It results in a semicircle open at the top and one open at the bottom (30.7). The first is already shown as a double arc in the Stone Age calendars, as explained above. The other is relatively rare as a pure semicircle. It is drawn quite early on as a wihder or bull's head, whose horns form the semicircle. This probably happened in the times when the bull and the ram midwinter signs. This is because the division of the annual circle in the form of a reading can only have originated in the latitudes of the midnight sun. Later, both heads were drawn more and more naturalistically, for example from the second Galiehuushorn. The peasant calendar still recognizes it as a semicircle in the headdress of The High Priest in the daily picture for New Year's Day. It is repeated from this picture, albeit in an angular, y-like form, in the man's clothing.

It has already been pointed out that the circular arc as a sign of the
The circle can only have originated in the northern countries, where, according to all that we know, the home of the Nordic race is to be found. The horizontal division of the circle by the equals will be the

further observation. The north-south line determined itself, so to speak. The wheel cross is therefore nothing more than the sun's orbit with the four main points of its annual path. The eight-pointed wheel four intermediate points. The circle was usually omitted when the individual sections of the year were designated by the whole sign or parts of it. Christianity further redesigned the signs thus obtained and adapted them to the new faith, so that today they are almost unrecognizable at first sight. In the farmer's calendar for the month of May, these signs include the "Finding of the Cross", Harvest/August "Portiunrula", in the following month, the Scheiding/September, "Kreuzes-Erhöhung" and "Rupert", in Nebelung/November St. Catherine's Day.

The first two days are 7 weeks before and 6 weeks after Midsummer. It is likely that Midsummer used to be exactly between the two festivals. Both signs have in common the right cross standing on the horizontal cross. It can therefore be assumed that the midsummer sign is the right cross. - Again almost 6 weeks after Portiunrula is the Exaltation of the Cross. The sign for this day shows the Right Cross almost completely covered by the Maltese Cross. In the Rupert's sign it has completely disappeared. Only the painted cross remains. - The two days of the cross were very important working days, as can be seen from the large number of names alone. For example, May 3rd is called: Kreuzerfindung, Kreuztag, La es erfunden ward, im Mai, nach paschen, nach Ostern, zu mayen, vor Pfingsten, nach Walpurgis, im Vorjahr etc., September 14th: kruredach, Kreuztag, da es erhoben ward, der Erhöhung, der Hevunge, vor Michaelis, im Sommer, in der quatemder, verheischung etc. etc. - Portiunrula is the consecration day of the Franciscans. - The Exaltation of the Cross corresponds to Benedictine Day in spring. It is almost 6 weeks before the invention of the cross. Its sign is one of the most peculiar in the building calendar. A vessel, half seen from above, decorated with 3 X 3 semicircles open at the top. It is certainly no coincidence that on this day Las year still has 9 months, namely 3 for spring, 3 for summer and 3 for fall. The bishop's crook hanging out to the right with its completely intertwined curvature may be the worm days coming loose (30.5). - In October, the church consecration festival is marked by a wheel cross. The Farmer's Almanac places the cross in the wreath. - Nedelung again brings two signs of the cross: St. Catherine's Day with the eight-spoked wheel and St. Andrew's Day with the recumbent cross. It is probably not wrong to assume that the cross of St. Andrew is the sign of the winter solstice. In addition, St. Andrew's Day is an important day for our

is a special day for young people. Boys and girls can find their future spouse on this day. This peculiarity of St. Andrew's cannot be derived from the legend, but from the pre-Christian Mother Earth myth.

The right cross returns once again on St. Barbara's Day (4.12.). The peasant calendar marks it with a chalice and a wafer (circle) with a cross above it. Two days later is St. Nicholas' Day. His symbol is a rectangle with three circles above it. The circles show a spiral wound inwards. Perhaps this is a reference to the worm's position, as the three circles, dots, stones, etc. can indicate the three angular months or the three lunar days. St. Stephen's Day again shows three circles, which are supposed to be stones and refer to the stoning of St. Stephen (26.12.). He is followed the next day by Iohannes Evangelist. He is identified by a chalice with a snake above it. - Cf. fig. 30, 13 St. John's Day, fig. 30, 15 St. Nicholas, fig. 30, 16 - Stephen. - It is also possible that the deliberately distorted drawing of the chalice is intended to represent the Vdíl rune Lar. It is formed from the lying cross of the midwinter day and the shortest arc of the sun. - This sign, the snare - serpent, would then be present twice in the picture for St. John's Day. - Incidentally, an Indian fairy tale once has the sun caught in a snare laid out by a little lunge, who was the only one of the tribe to stay behind with his sister. This again echoes the myth of Mother Earth.

However, it is also possible that the two chalices, which enclose the ancient time of the 12 holy nights, are the last reminders of the chalice form of the Stone Age calendars discussed at the beginning. - On St. John's Day (27.12.) in northern Germany, St. John's Minne used to be drunk from a cup that was passed around. This is the drink of the water of life, which will be mentioned several times in the following section. - The legends of St. Barbara and St. John do not allow the chalices to be interpreted as symbols for these two saints.

There is probably also a straight line from the Stone Age drums to the "Rummelpott" still used today around the end of the year in northern Germany and the so-called "Waldteufeln". A second line of development emphasizes the shape of the vessel and leads from the drum to the signs of the peasant calendar just mentioned, on to the Grail of Christian legend, the "St. Iohannes-Minne", and finally to the "death" symbol.

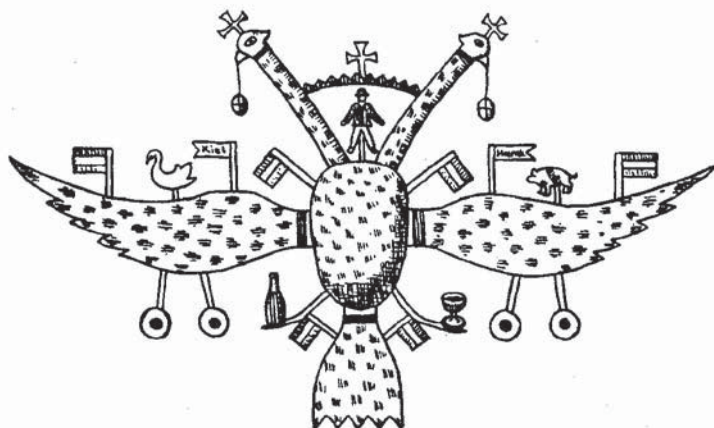
The hourglass or its opposite, the cup of wine that is given to the bride after the ceremony.

The two times three circles of St. Nicolaus and St. Stephen a period of 19 days; if the two days themselves are included, it is 21 3 weeks. Perhaps the three circles are intended to indicate this. The two Marian days of the Iulmonth, on the 8th and 19th, fall in this period. That is 12 days. It has already been said several times that time shifts be reckoned with in today's calendar. And after that it is not at all unlikely. Let these 12 days originally have been the Holy Twelve Nights. That would leave the 6th and 7th days of the month. This could mean the two days of Christmas, which still mark the beginning of the Twelve Nights today. After the 19th there are still seven days free until St. Stephen's Day closes the period. Cf. the section "Irmisul". - The myth that the sun enters Mother Earth's house in winter was above. Several signs of the peasant calendar were also used on this occasion. The two Marian days can therefore mean the time when the sun stands still because it is in the mother's house. - In popular belief, Mrs. Holte still goes through the country at the beginning and end of the Twelve Nights to see what is right. So there is another parallel to the Marlen Days. - It then takes another 7 days for people to that the days are getting longer. Here, too, it is easy to refer to the fairy tales and legends according to which someone who has been a guest of the subterranean and the dead (I) must stay for seven years (- 7 days).

The second Gallehuushorn already referred to the square as a symbol of the mother house. The square under the three spheres of St. Nicholas Day probably the same. - In Christianity, however, the return from Mother Earth's house has shifted from Easter, i.e. to the spring equinox. Accordingly, the farmers' calendar marks Easter Day with the banner of the cross. The cross is the midsummer sign, but the banner has a square patch at the bottom, so that the cross actually stands on the mother's house, which indicated by this patch. - The winter contrast is the sign for Christmas Day: the Christ Child lying on a square cushion.

The shooting bird

The dimensions and appearance of the shooting bird vary (Fig. 31). There is a wide range from the richly carved bird, which is more than three meters tall, to the small, barely 50 cm tall fidler for the children's bird shooting. - There is a guild that basically makes the bird



Schützenvogel

Image Z1.

from the root wood of an oak or a vine tree, shoots it with steel bands and lets its members fire thousands of modern steel-jacketed bullets from it. - Another puts an egg in its beak, a third a lemon. Some hang the egg around its neck or place the lemon in a cavity in the middle of the bird's body. - This custom is no doubt based on ancient fruit charms. Perhaps the lemon is also associated with the idea of the dying summer. After all, the lemon was and still is sometimes thrown into the grave after the dead. -

The shooting bird depicted here was used by the Neumühlen Rose Guild until a few years ago. Since the old master stopped making the bird, its symbols are either not reproduced at all or only mutilated. - It measures three meters between the wings.

Between its two heads stretches a jagged arch, at the highest point of which stands the cross, the oldest sign of light. It was already pointed out in the farmer's calendar that the right cross is the midsummer symbol, the horizontal image of the winter solstice. The man below is also a symbol of Midsummer's Day. The whole is meant to indicate. Let the sun its highest point.

The wings each contain three symbols. The flags and signposts - Liese developed them from flags - are ingredients. Two of the pictures from

Each wing is easily recognizable as a sun sign. The stemmed disk with the dot in the middle is very similar to the sun sign still used in the calendar today. The other two are more difficult. As a bird, the swan is purely a sign of spring. When the birds return the land, the cold season is over. In addition, there is probably a connection between the Wieland legend and the shooting of birds. Wieland escapes from the captivity of King Neiding on wings that he himself has made from swan feathers. Neiding is easy to guess as a winter giant. The shot that his brother Kigel, an archer in Neiding's service, sends after him can also be interpreted as another winter oak. For Sagittarius is the last sign of the zodiac before the winter solstice. He is therefore in the service of winter, so to speak. - The boar on the other wing! lives today only in a part of itself in the Christmas custom. In some places, the festively decorated pig with the lemon in its mouth simply belongs on the festive table. We know from Sagas and Edda that the boar was also a winter animal in the old North. Pig slaughter and pig hunting also belong to the winter season, so that the boar from the shooting bird must also be regarded as a winter image.

Almost all of the old guilds decorated their shooting bird in this way, with three signs at the top and two at the bottom. The catches then complete the twelve numbers of the months, because they are obviously signs of the months. If the swan represents spring, the man stands for midsummer and the boar for winter, then the symbols above the wings represent the light season and those below the wings represent the dark season. The boar would be seen as the entrance to winter. - In some guilds, the individual signs are not figures, but dots, stemmed disks and the like.

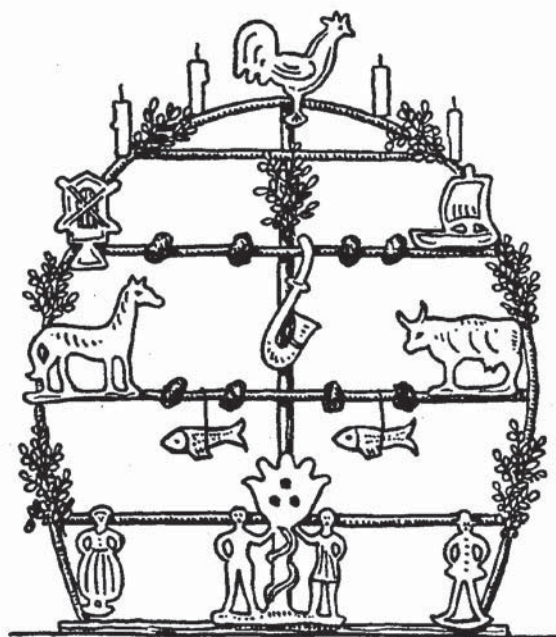
In the farmer's calendar it was pointed out that the three mountains appear for the equals and summer. One could also take the wings of the bird for the two equals and the heads with the man and the arc of light for summer. Such an assumption would be strengthened by the fact that the two crosses from the bird's heads (without crowns!) appear in the view as lying crosses, i.e. as symbols of the equals and winter, in contrast to the standing cross on the arch.

The bird holds a cup and bottle in its fangs. This coincides with the signs in the peasant calendar before and after the holy season, although two cups also appear there.

Finally, it should be noted that the bird, if you want to draw its figure with three strokes, gives the vertical with the cross above it, i.e. the tree of life, i.e. the sign of the year.

The Frisian Christmas tree

The Christmas daum shown here is at home on the island of L  hr in North Friesland (Fig. 32). It consists of a slatted frame, decorated with candles, boxwood, prunes and figurine cakes made from shortcrust pastry, which are



Friesischer Weihnachtsbaum
(Kojesbaum)

Figure 32.

are painted with gold foam and a few red lines. Just as the tree is called Kojeesbaum, the cakes are called Kojeespoppen, occasionally also Poppenstuten, i.e. doll's cake or doll's bread.

The bunk tree varies in size. Three pieces of wood with just as many candles and popping sticks do just as well as a large, artificial tree with lots of candles and a good dozen cakes. However, one figure is rarely missing: A man and a woman standing to the right and left of a tree with a snake coiled around its trunk. The five-pronged top bears three red apples, fildam and Eva is the name of the figure. And it does indeed have strong echoes of the biblical story. In reality, however, there is probably something else behind it. The entrance of the Son of God, the sun, into the house of Mother Earth has already been several times. The World Tree and the serpent lying at its foot have also been mentioned several times. The serpent was mentioned as a sign of winter. It has also been pointed out that the house of Mother Earth lies under the waters with fish and snakes. - The three red apples are arranged in exactly the same way as the three spheres in the farmers' calendar on St. Nicholas Day and St. Stephen's Day or the three rings on the Bronze Age razor. It therefore just as possible to speak of the mother's house as of fildam and Eve when talking about this figure. - But now there is still the conspicuously jagged crown. The reckoning of the ancients knew the "hundred" and the "great hundred". We calculate with tens just as well as with usable ones, and our clocks still count 12 and 2X12 hours. English coinage is also still based on the great hundred; for an English pound is worth 20 shillings, and a shilling is worth 12 pence, so the pound is worth 240 pence in total. - The old calendar had three major hundreds, i.e. 360 days. Five days are therefore missing. - Belm Gailehuushorn the sword-bearer in the midsummer sign was now addressed as the summer. With both horns, attention was also drawn to the wolves and dogs as companions of the soul guide. From the Edda we know the myth that the Fenris wolf is to be bound, and that suspicious animal demands that one of the wolves put his hand in his throat so he is not deceived. When the wolf sees himself bound, he bites off the hand of Tiu, who had placed his fist in his open maw. This is why Tiu is always depicted with one hand. Tiu, the man of war, is the sword god. The winter wolf, the beast of death, bites off one of summer's hands. The hand symbol with its five fingers therefore often denotes the last days of the year, the time when the sun stands still before it returns.

escapes from the wolf's grasp. Here, the hand is replaced by the five-pointed treetop. - Incidentally, on Christmas Day, the peasant calendar shows the child with a raised hand, i.e. the hand symbol, on a square cushion, an allusion to the last five days of the year after Christmas.

Of course, all of this can only be true if the other poppets of the tree can also be addressed as images of the year. - To the right of the tree, man and woman stand once again, with two fish "swimming" in the arch above them. They therefore seem to emphasize the house under the waters once again. The man on the right is probably to be seen as summer, which is leaving its seasonal path again; the next sign above him is Taurus. We also got to know him as a winter sign. He even carries the sun on his horn, but he can also be interpreted as a sign of spring. For the bull often returns in the spring custom. And when the first stars of the zodiacal sign of Taurus appear above the Kimming, winter is over. It can therefore very well be regarded as a constellation, as can Pisces (the Sun enters this sign at the end of Hornung/February) and Man; for from the end of Hartung/January until the next month of Hornung it is in the sign of Aquarius.

The next sign is a ship. The ship is known as the sign of spring. The word carnival is derived from it. The north only knows the Nerthus cart. But it is certainly also to be seen as a ship's cart, because Nerthus lives in the lake. In this case, however, it may also have a special meaning. Shrove Tuesday or Candlemas is rarely celebrated in Friesland. Instead, Petri Stuhlfeier is in the foreground. The burning of biken on this day goes back to ancient beliefs, as can be seen from the "Wede tiare" (- Wode zehre), the exclamation during the burning. At the same time, the men sit down to eat among themselves. The next morning they set sail. Las Schiff can therefore be the departure of the sailors.

A cockerel sits on the highest point of the bunk tree. There are two candles between it and the ship. The ship is in the calendar at the place Hornung/February - Lent/March. The two candles would then be regarded as the first moon/April and May. The rooster would therefore stand for the midsummer day - the spring custom knows the rooster very well. If it is not carried along on the walk, the fields will not bear fruit. This is because the corncock is a symbol of fertility. If you can't find the corncock, you don't need to do anything else, it will grow on its own. That's why it stands in this place, midsummer. Because now

the grain sets fruit. What has grown so far is now leaving. That is why the cockerel belongs here just as well as it is hung on the barn in the picture in north-west Germany after the end of the harvest, to secure the harvest for the coming year - but the Edda also tells of a shining golden cockerel, of Widofnir, of whom Surt and Sinmara are afraid. He stands at the top of the World Tree and looks out over the land. - In the Edda, the giants are almost always the forces of winter, from whom one must be wary. When the rooster stands from the height of the tree, it is midsummer, then they may be afraid, for then their power is at its lowest.

Again there are two moons, Heuert/luli and Erntemonat. They are marked by two candles, like the Lent and Easter moons on the other side. They do not need any special marks from the islands either.

Then a windmill is ready to grind the harvest. It has hung its wings in the scissors of joy, because harvest time is already something to rejoice and celebrate. But the horizontal cross is also a sign of the onset of winter. And September, the shearing season, heralds the coming of autumn.

fli's last picture shows the horse under the mill. At the Gallehuushorn, reference has already been to Hermoder's ride and to Den Seelenführer. St. Leonhard is still the patron saint of horse breeders today, and in southern Germany large pilgrimages take place on his day, November 6th. - Frisian legend also tells of Bolder and Nanna, whose son was Forsetes. Bolder was killed by Hother while his brother Bo was at sea. When Bo returned in winter, he rode his stallion over to the stronghold and killed Hother. The little dog running after him makes him appear to be The Leader. It is therefore not strange that other Kojeesdäume have a dog in this place. The hound of the dead, the animal of the underworld, which became the hound of hell in Christianity, is not unknown. So the horse and dog may be reminiscent of this legend, just as the ship may be reminiscent of the Frisian legend of Mannigsuatd.

However, it is also possible that there is a reference to St. Martin, who is also a guide to souls and the dead. Because the next and last sign is the woman. St. Martin and St. Katharinen are ancient winter symbols. Even the country proverb says that "St. Martin and St. Catherine / Let the winter in". Mother Earth awaits the return of the year's wanderer, the sun ... The Friggespindel is in the sky. Mrs. Holle prepares for the return journey. Winter is women's time. - The next sign we find is both on the annual tree. The sun path is finished once again.

There are, of course, many other popps that are put together in this or another form. For example, the horse is occasionally replaced by a rider or a stag, or even a pig. We have already mentioned the horseman. The stag is to be addressed as the sun stag, as on the Gallehuushorn, and the pig as lul-kber. And with a little thought and immersion in the folk tale and myth, other figures can also be explained elsewhere. - Only the tobacco pipe seems to be completely new, but the possibility cannot be dismissed that it originated from the yew rune, which is almost identical in form to the summer solstice in the series of runes.

One could argue, as with the shooting bird, that such symbols cannot be preserved in their exact order for so long. However, experience has shown that customs are better preserved than paper and parchment. - Anyone who considers that a legend or a fairy tale, for example, is only told twice in the course of a generation, once in the childhood years, the other time in old age, realizes that even long lines of generations change little. It is the same with the custom and the Christmas tree, which its secret once a year.

The games.

Reference was to the number 432 in the Stone Age calendars. It recurs in almost all cultures as one of the cult numbers. It is also contained in the values of the Skat card. The following apply

the under	... 2	
the upper	... 3	
the king	... 4	
the fls ...		1120

Then there are the simple number cards .

7
8
9
10 54.

The cards marked Unter, Ober, König and fls are double cards, i.e. they have the value twice. It can therefore be assumed that they originally twice the value. The term Daus - fls is also derived from the French clour= two. If you now take the sum of the cards 54 times the 20 (to be counted twice) and times 4 (card suits), you get the number 4320.

This sum can also be calculated in another way. The sum of 54 cards multiplied by the number of cards of each suit, i.e. multiplied by 8, gives 432.

In Skat, the card suits have a value ratio of 4 (acorn) to 3 (green) to 2 (red) to 1 (bells). It could therefore be calculated $54 \times 4 = 216$ $54 \times 3 = 162$ $54 \times 2 = 108$

$54 \times 1 = 54$ $540 \times S$ (cards of each color) 4320.-

This number is the sum of all days in the great stellar year. And the value ratio 4 : 3 : 2 : 1 is also contained in the Indian calculations of the age of the world. But the ratio of the first three values to the fourth is also 4:3:2 -432.

The calculation for the whist card is slightly different. The 52 cards do not have the same values as the skat cards. They are only in a value ratio to each other, which is like 2 to 3 to 4 up to 11 (booth), to 12 (queen) to 13 (king). This results in the following series of numbers:

2 3 4 5 6 7 8 9 10 11= Bude 12= Dame =
King 1= Ace
 91×4 (colors)= 364.

The ace, which "despite its special position is not a court card, indicates the 365th day as a double card. If all four suits are played, a leap day must be inserted.

- The other three double cards have the values 11
12
 $13 - 36 \times 3$ (cards) $\times 4$ (colors) -432.

These calculations can now easily be seen as a gimmick. Even today they no other value. But it is easily possible that in earlier times the cards were calendar symbols that developed into a game over the years. On the other hand, it is also possible that the card game was a cultic act from the outset, similar to many folk customs. In any case, the Skat card with its 8 hands in each suit, the sum of which is 54, is peculiarly reminiscent of Valhalla with its 540 gates, from which each of the 800 Einherier come. - Equally peculiar is the relationship of the whist card with 52 hands and the sum of 364 or 365 to the 52 weeks of the 365-day year.

The split stone, Las Sonnenvieser, has already been named as a winter symbol. The lowest color of the deck, the bells, is called the corresponding sign of the French card "Eckstein". So there seems to be a relationship. On the other hand, on the day of St. Anthony (17.1.), the farmer's calendar has a St. Anthony's cross with two bells attached to it. Finally, I have also been informed that the bell card is called the winter card. This again corresponds to the division into black and red symbols in the French pack. - If the explanation were correct, then the kichel card (Treff, Klee, Klee, Kreuz) would have to stand for the period from the spring equinox to midsummer. The cross is indeed the midsummer symbol, and the card also stands as a cross in the farming calendar at Easter, i.e. at the beginning and end of the period mentioned. - After Midsummer, the lime tree is the only tree still in bloom. The leaves of the other trees turn and become hard. It is therefore understandable if the leaves (green) appear for the time after Midsummer. - The joy High May and Midsummer is followed by the wedding in the fall. So the heart is there. - The last card leaf, Schellen, the stone, closes as a midwinter sign. A new season can begin, only to turn back to a new end and a new beginning after the summer day. - This does not rule out a shift values or colors, and it is not impossible. Originally, the places of the acorn and the her were different, so that the red cards applied to the rising half of the year and the black cards to the falling half.

The Erfurt Museum of Local History, for example, has some playing cards from the beginning of the last century. In one pack, the signs of the zodiac are still painted on the double cards. This results in the following series:

Zodiac sign Capricorn	Leaf	Booth
Aquarius	Cross	King
Fish	missing	
Aries	missing	
Bull	Leaf	King
Twins	Cross	Check ers
Cancer	Stone	Check ers
Lion	missing	
virgin	missing	
Scales	Cross	Booth
Scorpio	Her;	Booth
Sagittarius	Stone	booth.

First of all, the following fact emerges: the first time of the year is ruled by the man (king); the woman (queen) rules until the fall. The winter and turning time of the year belongs to the Child (Booth). Furthermore, the stone and shell card here is actually the card of the turn of winter. - Filling in the missing cards is not easy. Leaf and cross always follow each other. Therefore, the Queen of Leaves will have stood for Virgo. Leo would then have to be the Queen of Hearts. So that would be the sequence of clubs, stones, hearts, leaves. But this does not match the sequence of the booths, which first has Her and then Stone. So the card sign must left open for Pisces and Aries. The order had probably already shifted somewhat at that time, although on the other hand it is possible that Cancer as the beginning of the winter half of the year was "designated" by the stone in the same way as Sagittarius as its end.

According to various interpretations, Skat related to the word chess. The two games really are similar. The 32 card hands correspond to 32 pieces. The 16 number cards (7, 8, 9, 10 in each suit, i.e. 4X4) are matched by 16 pawns. In chess, the rook, knight, bishop, king and queen are equivalent to the bottom, top, king and fls. The chess colors black and white also be found as black and red in the French card hand.

There is also a chess game in China that is played on a 365-square board, but only by the upper classes.

The chess set itself with its 8 squares in the square, the 16 pieces of one color and 32 pieces in total is reminiscent of the 8 divisions of the year, the 16-fold subdivision and the 32 directions of the compass rose. The sailor of the old barge still calculates with the 32 lines of the compass field and hardly cares about the 360 degrees of the circle.

- The ancient English grain measures are also based on the same division. The quarter is used as the largest measure. The unit above this does not exist. But if it is assumed, as one must do according to the name, then the result would be an unknown size - 1 to 4 quarters of 8 each, i.e. 32 bushels in total. This would also be the division of the card game with 4 colors in 8 sheets each, i.e. 32 in total. Starting from the quarter, the ratio would be 1 quarter to 8 bushels to 8, i.e. a total of 64 gallons, i.e. an echo of the chess game.

Skittles is also one of the annual games. The fact that many legends and fairy tales tell of bowling ghosts and golden skittles is proof of this. But the arrangement of the skittles also results in the eight-part circle of the year, which we have already learned about on various occasions.

The situation is similar with Las Mühlespiel, which is played with nine tiles. The drawing of the game board is reminiscent of a Troy castle in square letters.

Somehow and somewhere, people before our time understood how to maintain what was then and still is today the measure and parable of our lives: the course of the year.

Ler folk custom in its relationship to the Jatires run

For the first time in its history, our nation seems to want to reflect on itself. At least never before have such wide circles of our people been concerned with the question of where we come from and what our history has been like. Accordingly, the literature of our time devotes a great deal of space to what has been handed down from the fathers. Art and history deal with it. It seems as if we are at a crossroads where we are coming to a realization of where we have come from and how we must go on. - So fairy tales, myths and legends, customs and traditions no longer play the role of Cinderella, as they did not so long ago, but we try to glean from them what we can still somehow use for ourselves. - And so we have to realize that folk customs are by no means crude, rustic amusements, but the expression of the world view of a person who was quite clear with God, the world and himself and whose closeness to God was expressed in his small daily actions, such as his festivals and celebrations, in seriousness and joy.

The following descriptions are therefore not only intended to bring out the most characteristic features of a few customs, but also to help bring the world view and world view of today's people closer to that of our ancestors by deepening our knowledge of our ancestors.

In the following, the tree of life will have to be mentioned again and again (Fig. 33). So what is it?

This symbol probably originated in the far north. As plate 33.6 shows, it is a simple astronomical figure, the definition of the north-south line and the sun's rising and setting points at midwinter and midsummer. - Its louse around the Kimming makes it understandable that the circle appears as its symbol. The rising and setting point in the south, its highest position in the north creates

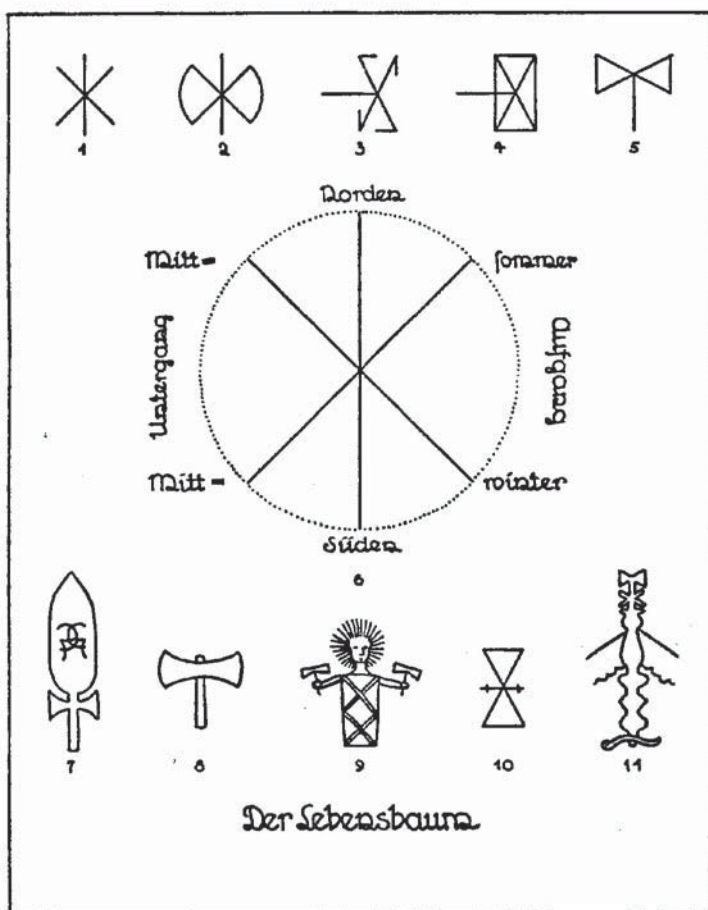


Image ZZ.

as well as the circle divided by a vertical line as a sign of the year. Later on, the idea of the light and dark seasons may have been incorporated into this sign. Later still, the dividing line became the axis of the year,

to the tree of life, and whatever the names are. The tree of life is rooted deep in the south in the earth and supports the sky high in the north. How firmly this view is rooted is shown by the fact that we still speak today of the "far" north, of "deep in the south", that our maps have the north side at the top, etc. - The further the northern people migrated southwards before the advancing ice, more the rising and setting points of the sun shifted towards the turning points. The year no longer consisted of just a light and a dark season. Although the spring and autumn day and night equinoxes will have continued to divide the year into a summer and a cold time for a long time, the rising and setting points of the two solstices became more significant, and the vertically divided annual ring was replaced by the annual cross, the horizontal cross that marked these points and was placed over the annual axis. Thus we have the archetype of the tree of life.

Some people may shake their heads and say that our ancestors were barbarians who were only some culture by the Romans. After all, that's what we learned in school. On the contrary, we are increasingly coming to the conclusion that it was the northern peoples who possessed a highly developed culture - that a Nordic master class created the cultures of the southern peoples, which fell into decline when this master class disappeared. More and more we realize that there were people in the North whose creations we stand before today in the knowledge that we can no more recreate them than we can recreate a Gothic vom.

However, observing the stars is something quite necessary for Nordic man. How else would he get by in his world? How would he know what time of year it during the half-year winter night? - And is it not actually natural that the Norse man, whom we still know today as the explorer and seeker, began to make sense of what he saw during the long winter months, linking his observations together until one secret after another was finally revealed? Nordic man is the strongest embodiment of mankind's thirst for knowledge. It is also he who had no need of images for his observations and conclusions. He created signs that spoke only to him: symbols.

One of these symbols is the tree of life. We do not know when it came into being. We only know that it was and remains the main symbol of the Northmen, and that an infinite number of other symbols can be traced back to it. A few of them should be mentioned here. First of all there is the

Double type. It was probably modeled on the club at the end of the early Stone Age. At that time, the art of piercing a stone was not yet known. But we have pieces that show how funnel-shaped indentations were created on both sides of the stone, which met in the middle. The stone could then be shafted through the resulting hole. Schematically, such a tool looked like the one shown in plate 33.2. Not many people will have owned it at first. It is therefore understandable that such a work of art, which also corresponded in shape to the tree of life, became its symbol, and in its later form as a double type, a cult and ruler symbol. - Image 33.9 shows a Lappish representation of Thor. A thread could be spun from this to the double arte in his hands and the fact that the arte often become healthy in pairs. - If we the rising and setting points in 33,6, or the two starting points and the two setting points, then we get the sign of the double species. - 33,3 shows a wind wheel, as ; B. Vürer also still draws. We often encounter it in this form as a sign of life medieval painting. Death or the cross as a sign of death shows the drawn swastika like 33,4. A time that no longer understood the sign turned it into an hourglass. 33,5 shows that it again contains the double type. In this form it is a yearly, but especially a midwinter sign; because the stem, the root of the heirloom tree is turned downwards, to the south, it can be found in this form on Stone and Bronze Age grave goods. The vessels in question probably contained "water of life". - The double type and Donar's hammer belong together, shown above. The hammer represents death or life, depending on whether it was thrown at the linen or used for blessing. In fairy tales, it became the sword that kills with its edge and life with its pommel. Thor also consecrates marriages with his hammer. Thus, the young man who captures the sword usually also finds a young woman who, after various adventures and dangers, follows him as his wife and queen. - As already mentioned above, the swastika, the double axe as a sign of death, became the hourglass. The wedding custom that the bride must drink a glass of wine when she comes home from the wedding ceremony, which she then smashes on the ground, probably goes back to this. The glass must be smashed so that the wheel of life can turn again (blessing of children, cf. Lazu the individual signs). The wedding feast is to be interpreted in a similar way, as is the topping-out ceremony with the topping-out drink: broken glass brings good luck. And the young man who, with his sword, wrested the lung woman from the winter dragon or lindworm



Haustür mit Lebensbaum

Picture 34.

If he wants to free his father, he must first empty a bottle or a cup before he can swing his sword. The fact that he usually experiences these adventures when he goes out to fetch the water of life and a branch from the tree of life for his sick father only completes the picture - it should be said at once that the tree of life can also appear as a symbol of procreation. It is in this sense that the bouquet on the stick of the bridegroom's bitters, the little bouquet in the bridegroom's buttonhole, etc. are to be understood. - In the Grettir saga, the hammer and sword are erotic symbols.

33.7 shows a Spontan, the officer's badge of the Rococo period. Here, too, the toggle under the thrusting blade is still the small double axe. Even today

They are still known as the emperor's emblem. When the German Emperor traveled to the Galician front during the war, Ruthenians presented him with a stick with a silver double-act as a handle. - The fact that certain figures in the card game are also depicted with the double type should only be mentioned briefly. - Incidentally, Las Reich's coat of arms, the eagle, also goes back to the tree of life, as can be seen immediately if you trace its main lines with three strokes. - 33.10 is a house mark from Friesland. It also shows the double species and the tree of life. - Finally, 33.11 is a Masurian gable doll the double species, tree of life and snake. This follows from Fig. 34, a front door from the Detmold region, on which the image of the tree of life can be found several times. It stands above the house motto, on the left on the jamb composed of seven individual trees of life, on the right on the sloping beam and in a natural representation to the right and left of the door. Swastikas as sun wheels and the rose as a sun symbol complete the whole. The strange flowers at the top of the tree of life have from snakes, as can easily be seen on the front doors in the area.

Fig. 35 shows a fireplace with a tree of life. In Friesland, before the war, it was still customary to sprinkle white sand on the fireplace after the Sunday evening cleaning and then bake the figure of the tree of life into the greasy soot of the fireplace, similar to the way children press damp sand or snow onto the wall by hand. It is impossible to say how old this custom is. Even the oldest farmers' wives only said that they had inherited it from their mothers and grandmothers. Today it only lives on one farm in Binnen in Hanover.

The tree of life returns in various forms in the following customs. Reference is made to it here and there.

Hartung/January

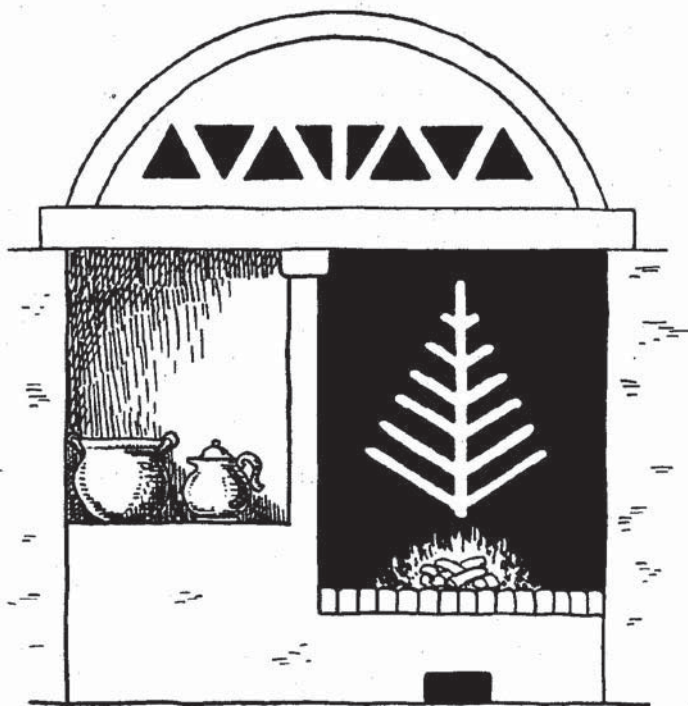
The customs of the first month of the year are closely related to Christmas customs. They are characterized by exploring the future, warding off evil and appealing to the forces of good.

These days, the farmer wants to find out what the weather will be like in the coming year. So he cuts an onion into twelve bowls over the twelve nights, sprinkles them with salt and then watches to see which bowl the salt dissolves in and which remains dry. This is how the weather is in the corresponding month, wet or dry.

In Voßwinkel, the twelve nights are called the Lot Nights, because the lot of the coming year is determined in Lieser time.

In order to always have money in the coming year, you have to eat food in which lentils, beans, millet, poppy seeds etc. have been used. - The explanation is simple: a connection is drawn between the individual grains of the food and the coins.

The servants keen to know whether they will remain with their master in the new year. That's why they stand in front of the hearth on New Year's Eve and throw a slipper between their legs at the Grootdöör. If the tip inwards, they stay. If it points outwards, they change places. The young girls are preoccupied with their marriage prospects. To talk about it To obtain certainty, they know many a means. Praetorius



Kamina mit Lebensbaum

Image ZS.

tells in his Saturnalia that some people cut nine kinds of wood on the day before Christmas and make a fire at midnight - but completely naked. The shirts are thrown out the door and spoken by the fire:

Here I sit, stark naked and bare.
If Loch my loved one came
And throw my shirt in my lap.

He also remarks that some girls in Coburg had done this, whereupon one of them actually had her shirt thrown back in. - There are much older things going on here. Both times the spell must have cast by the fire or hearth, one time even naked. This shows that this oracle is mixed with cultic customs. For some divine required partial or complete exposure. Man was not allowed to hide anything from the deity, nor was he allowed to have anything human-earthly about him. The nine kinds of wood are widespread. In many cases, even the altar wood must be made of nine different tree species. (At the Neumarktskirche in Merseburg, one archway is composed of nine stones and each stone is inscribed with a number, from

1 to 9) In North Tyrol there is a belief that if you make a milking stool out of nine kinds of wood and kneel down on it next to the church on Christmas night, you will see all the witches. But if you forget to take a small stick of white-iron wood with you, the witches will tear you apart. The nine woods are: flrve, eide, lichte, pine, mountain pine, larch, sade tree, fir and juniper. These are all evergreen trees that ;. Partly known as sacred trees from legends and fairy tales. Since all customs at the end of the year ultimately boil down to overcoming the old and outlived, which is therefore considered to be inhibiting and doleful, the Ledensbaum is probably to be assumed at the deepest level. This becomes clear in the instruction to take a stick of white elsen wood with you. It is the rod of life, i.e. the tree of life, against whose power nothing can stand.

We encounter the water of life in the Brandenburg custom. On the night of the Old Year, the girls place a bowl of water, put soap, a towel and a flpfel next to it and say: "flpfel, tell me who be my husband one day." Then the future suitor comes, washes himself and leaves again - the apple is one of the oldest symbols of the North, symbolizing the sun and fertility. This is not surprising, because we know from grave finds that it

one of the old cultivated plants of the Nordic countries. It is also the most durable and long-lasting fruit in our region. Good varieties survive the winter without damage. So it was only natural to take its winter hardiness and vitality as a symbol of the sun. The fact that it is often used in love spells may in turn be a mythical allusion to the coming together of the summer sun and Mother Earth during the winter night. - The peeling of the apple is well known. The girl throws the peel, cut off in one go, over her shoulder and then reads the name of her future husband from the curls. In Styria, girls carry an apple with them from Christmas Eve until midday on New Year's Day. They eat it under the front door during the midday ringing. The first boy to pass by is the suitor. - is a connection between the tree of life and the apple in Brilon. There, at New Year, people give away an apple in a straw urn with a bunch of boxwood decorated with gilded nuts its crown - in Gesecke, a small boxwood tree is placed in the window at New Year. It is also hung with hazelnuts and is called the "Niejörken".

These more domestic customs are accompanied by the customs of the whole community. Noisy and spectacular, the crowd of lads parade in the most fantastic disguises. The new year must be brought in and the old, and with it old, must be killed. So they parade around the villages on the Weser with a straw doll dressed up as an old woman and lying in a chopping chest, until it is thrown into the village pond and drowned at the stroke of 12 o'clock. - Then a blameless maiden is ceremoniously led through the village as the New Year's Queen with a white cloak and golden crown. The New Year is then celebrated at the home of a farmer who must own more than 50 acres of land. However, the New Year's Queen must marry in the same year, otherwise she will die an old maid. - This is again a connection with Mother Earth, whose house lies beneath the waters, where she meets the summer at the end of the year. That is why she is thrown into the water here in the form of the past year. The new year, the New Year's Queen, will stand in her place after twelve months. Hence the allusion to the wedding in the same year. - Perhaps the processions of Frau Holle, Wede, the wild army etc. are also alluded to. There are probably also remnants of such "gods" processions when an lunge disguised as a goat tries to frighten the people in Solling. The end, the burning of the goat's body, is almost reminiscent of the typical procession of redemption tales. The goat is a symbol of Donar. But it is not

that it must be understood in terms of the calendar. For from midwinter to the end of Hartung the Sun is in the sign of Capricorn.

In Westphalia, a large loaf of bread is baked on Christmas Eve in many farming communities. Three lamps are lit around it and then the whole family eats it. On New Year's Eve it is eaten again and on Three Kings' Day, the High New Year, for the third time. The servants always sit at the table. On the third occasion, so little oil is poured from two lamps that they go out during the meal. The leftover bread is given to the horses at Candlemas. - Probably all the many types of cake that are baked around this time under the most varied names can be traced back to this bread. Whether they baked as wheels and called Dreikönigskuchen in Osnabrück, whether people eat "Buwe-Schenkel" in Laasphe or "Klößen" in Lower Saxony, whether people eat "Häschen" in Waldeck or have the housewife give them New Year's cakes in Münster is completely irrelevant. - In the Münster region, the would bang her fist in front of everyone's chest and say:

Klein Stucke, groß Glucke, Besser ist der Gunst, denn der Kuche, d.

h. Small piece, big luck.

The intention is better than the cake.

Bread as a consecrated pastry is still the greatest sanctuary in the Christian wafer, and rightly so. The same meaning lives on, albeit distorted, in the customs mentioned. Bread is something sacred. It is perhaps man's oldest prepared food. It is therefore understandable that it was given a large place in the various customs of the year and of life. Originally it was probably a gift, a sacrifice, which then became food and drink in such a way that the sacrificer consumed it "for the good". Perhaps even our saying that it rains if it is not eaten comes from such sacrificial consumption.

the three burning lamps, two of which must be extinguished, have a calendrical meaning, similar to the way the three months of the same indicated at midsummer in the shooting angel, here it is shown that two of the three winter months have passed and the third reaches its end at Candlemas. (Cf. the signs of the peasant calendar around Christmas time.) - A similar symbol is the fish dinner on Old Year's Eve. Today, herring salad has usually taken the place of the fish, which now appears almost exclusively as a Christmas carp. In popular custom, the end of the year is not actually reached until carnival time,

that is, when the sun the zodiac sign of Pisces. This is the time when fasting begins in the Catholic Church, during which fish is offered in place of meat.

The Three Kings singers parade around the whole country, often solemnly caught up as in Enninger in Westphalia, where Las has to take care of the childless husbands. - In Voßwinkel, the Moor Balthasar carries a broom with which he sweeps out all evil and old things from the house as he sings around. The broom (as a rod of life, just as Knecht Ruprecht's rod a close resemblance to a handle-less broom) and its name, which in some areas is Waldhauser, are again closely related to the tree of life.

The Waldhauser can be equated with the Tannhauser. In the legend, Tannhäuser is in the mountain with the woman Venusin, thus originally the sun with mother earth. The Pope's dry stick, which must turn green if Tannhäuser is be redeemed, is the bare tree in winter. Its greening indicates the approaching spring. - The new faith created the legend of the eternal grace of the Christian God from the old sun myth.

Hornung/February

The 2nd Hornung, Candlemas, is the midpoint between the winter solstice and the equinox. Thus, all sorts of customs have developed around this day right up to the present day. One of the later customs is the custom of lighting a candle for each friend on Candlemas Day. The person whose candle goes out first is the first to die. This is called the Candlemas. It is a custom that has its reason in the name.

In southern Germany, brides and women who are hoping to be married have a red wax stick consecrated. If it is then wrapped around the hand and foot during childbirth, it wards off evil spells from mother and child.

On the whole, the customs around Candlemas are very similar to those of Shrove Tuesday and the customs of the turn of the year. As already mentioned earlier, this is due to the fact that in the people's reckoning the year not end until then.

A Heischegang is the Heete-Wecken whipping in Holstein. Boys, girls and children go around with rods and whip out of the beds what they find in them, regardless of whether they are men or women. The beaten person has to redeem himself with a gift, usually a wheat cookie, the hot roll. The rods are juniper branches, more rarely spruce or datura. The name is ambiguous. After hibernation, the

Everything can be awakened with the stroke of the life rod. There is a good reason why juniper in particular is used. In Low German it is the tree of life. That is why it is planted around the house, in the cemetery and often even used as a Christmas tree. In the fairy tale "Vom Machangelboom", the little brother is brought back to life by a fire that goes through the whole tree, albeit enchanted into a bird.

The bird is an old symbol of spring. And that is why it is rarely missing from the customs of this time of year. - In Spergau, the bird people go from farm to farm after the haymakers have left and sing an erotic song. The coarser it is, the better. The bird is an old symbol of fertility, and the fields should bear fruit and the cattle thrive. Many a word that has become commonplace today refers to this position of the bird in the custom. - The Spergau custom has one of the most impressive and beautiful figures of the entire German folk custom in the "runner". From Epiphany onwards, he invites people to come and see the light. As confirmation of the invitation, the women and girls give him precious silk ribbons, which form his adornment on Candlemas Day. A crown of evergreen, colorful flowers, gold and silver tinsel is his badge, as is the whip adorned with a bouquet of flowers and a handkerchief. The whip is tied into a noose. And this is a parallel to the noose - snake of the old calendars (see the "Calendar" section).

The runner goes from farm to farm and announces the haymakers. They receive sausage, eggs and cake in response. As a thank you, they dance a strange jump dance. Dancing is frowned upon from All Souls' Day onwards. Only now, with spring, is time again. The gifts, especially the eggs, are also clear signs of the new awakening of life. The sausage is so much a part of the spring delights that even a character, Hans Wurst, got his name from it. It belongs to the strongly erotic symbols. - The birdcatchers then follow. We have already spoken of them. - The man with the bottle stands between them and the hunter. When the fowlers have pocketed their gifts, he gives the farmer a drink. A straw is inserted into the stopper of the tightly closed bottle, so that you can't drink, but have to squirt a few drops into your mouth. The bottle is also held between the claws of the archery bird. Like the cup, it is a symbol for the water of life. - After the bird people comes the seed dealer. She sells seeds to the farmers, which are then scattered over the graves of their relatives. So here too there are allusions to the new life. - Next comes the man with the

Wheel of fortune, or rather the wheel of fate. He and the man with the peep box on his back allude to the future. The village youth is particularly the gypsy, who is the last to go from house to house with his bear. The bear has to dance. In the middle of his leap, he is killed by the bear leader. He is the image of winter. And the pea straw from which his fur is made shows best that "nothing the matter with him any more".

Before all this hustle and bustle begins, everyone gathers in the forecourt. The commander reads out a speech from his horse, which leaves nothing to be desired in terms of crude humor and mocks many a weakness of this or that farmer. Then the procession goes through the village. Gan; at the end comes a farmer with a plow, which also makes sense: the work in the fields begins again.

While the haymakers are going from house to house, the blacks and the pritchers are running around the village. They beat all the boys and girls they can catch. That's what it means to be accepted as a virgin or brat - the blacks, on the other hand, are only after the girls. They draw a black mark on everyone's face. The color is kept in a slipper, the badge of the blacks. But they only blacken from the street and only the girls who are still pure. And from this it is also clear what the whole thing is: judgment, a court of fools, just like the mocking jibes of the commander in his morning speech. Because carnival is judgment.

In Frisian, the Büken burn on St. Peter's Day, at the end of Hornung. And during the burning, during the celebrations, the peasants sit in judgment among themselves. And what is not brought before the Ving by this day is dead and finished. Nor should it be mentioned again. - Shrove Tuesday is the end of the year. And for the new year all disputes must be settled, the serious courts have become fool's courts. And even if nobody is allowed to say anything under foreign law, the jester has freedom of speech and makes use of it. - Even the quarrels in Westphalia, in which the villages reproach each other for their various follies and wickednesses, are fool's courts. Hans Sachsen's carnival games belong here. And the jesters' guilds in southern Germany also know how to protect their right to free speech.

Court is also the Alt-lungsern-Mühle, not, as is usually said, Alt-Weiber-Mühle. The simple mind of the farmer knew only one way of life: to marry in due , to farm until the children had grown up. If that didn't happen, then something was wrong somewhere. And in order for such girls to get a husband after all, they had to be polished up in the M-jungfern-Mühle. - Mill,

mahlen, vermählen, that is connected. In almost all of Lower Germany, a windmill is built of bricks next to the front door, and it has the same shape as Fig. 33, 5. So here we have the tree of life once again.

In the Sauerland, children go around driving out the Süllvogel. With wooden hammers they knock on the front doors, walls and posts so that

dat misfortune kömmt utm Hus, ut
Schoppen un Schliern, ut Keller un Müern.

-

The tapping had to be done in a continuous sequence so that the children had to crawl over piles of wood, fences and similar obstacles with the tapping. It only worked the children did it. This is reminiscent of the custom of St. Thomas' Day (21. 12.) and is probably also clear: the new must drive out the old. The new year, the coming spring, must clear away the remnants of winter. - In some areas, children also carry the Sülloogel, sometimes also known as the "sun bird", from a high pole. It has its counterpart in the shooting bird from the bird perch. Here, as there, the pole represents the tree. It is therefore just as much an image of the tree of life as the hammer.

The second symbol of life, Las Wasser, is not missing either. In Sauerland and Münster, people douse each other with water on Shrove Tuesday, often the boys douse the girls one day and vice versa the next. This is done so that "no misfortune befalls the person concerned in the following year and so that the mosquitoes don't bite him". - In Greven, every four years the couples married during this time had to into a bucket of water displayed on the market square. - The union of the tree of life and the water of life can be found in the Altmärk. Young people would go from house to with a bundle of rosemary twigs, a plate and a bottle of brandy, pour some brandy onto the plate, add rosemary and wash the women's feet with it. - The farmers of Spargau walk across the fields in the afternoon. But all paths have one destination: a spring near the village. The temperature of the water should not fall below ten degrees, even in winter. Excavations have shown that there was a Neolithic settlement near the spring. Thus, the oldest tradition seems to speak in this valley. - Perhaps the name for the zodiac sign of the Hornung also plays a in this custom, which is particularly common in carnival customs: Aquarius.

The custom of biting each other's toes, occasionally practiced during the harvest, appears to be just as widespread. Now it is practiced in a weaker form, by rubbing each other with straw wipes or pinching with tongs.

In addition to the haymaking and mumming that can be found everywhere, dancing is now coming into its own again. Some such dances have become quite famous, such as ;. B. the Schäsflertan; in Munich. - In the district of Steinfurt, the Schwerttan; is still danced every year. - Near Königsberg the "Dannejungs" have their Bügeltan;. The name as well as their costume (a bouquet of colorful silk ribbons is pinned to the flower-covered cap) refers to the tree of life.

In some areas, wreath-making, cock-cocking, goose riding and occasionally horse racing are held. The wreath, cockerel, horse and goose are symbols of the sun and fertility. The competitions are intended to symbolize the festive arrival of spring, the new growing season.

Finally, there is one more image to remember: the ship's cart. Its oldest depiction dates from around 700 BC. In this picture, the cart appears in the shape of a ship, with bird heads at the front and rear. - The "skipper from Holland", about whom the fairground carts sing, is perhaps a reminder of this. - The Spergau custom also still recognizes the wagon. Around midday, a wagon arrives from an unnamed yard. It is decorated as a fairground cart. The body of the wagon has two peepholes, but nothing can be seen through them. Someone is probably hidden in the wagon, a handful of flour into the wings of the cheeky onlooker. - This is a final echo of the Nerthus wagon.

Lenzing/March

The third month of the year is characterized by early spring. The first spring flowers bloom, a sure sign that winter is over. When the daphne blooms, the girls stop spinning. And the farmhands burn their socks if the flax has not been spun. Everything has to stand still where "something is round". The turn of the year is over

All kinds of mysterious powers live in the first spring flowers. In some regions you have to eat the first flower or you won't get a fever all year. In other regions, however, they must not be taken into the house, otherwise all kinds of mischief will happen.

the first heralds of spring are invulnerable. And while people respect this inviolability in one place, they seek to benefit it in another.

The palm tree or palm bush, Paske or Puaskebuschen, as it is called in Low German and Frisian, also reflects this view. This is in many places it is prescribed which trees may be included in the palm. First and foremost is the willow. Box, holly, sade tree and juniper the most common, followed by spruce, fir and yew. Strangely enough, almost only fists and branches are consecrated, not flowers or shrubs. On the whole, these are the same trees that we have come to know as the nine kinds of wood of the New Year custom. They are ancient sacred trees whose relationship to the tree of life, the main symbol of the north, is immediately obvious. - The shape and size of the palm varies. From small bunches of willow branches, they grow straight up to mighty poles up to 6 meters high, which have to be carried into the church by the strongest lads. - In Tyrol, the palm is preferably tied to the hazel, another shrub that has been sacred since ancient times. The bark has to be peeled off the hazel so that the witches cannot hide between the bark and the wood. - After the consecration, the palm is brought into the courtyard. In some areas, however, it is not allowed in the house. It is then placed in the garden or stuck out of the gable window like a flagpole. In Lower Bavaria, the farmhand has to bring it in before sunrise before Easter. In return, the maid gives him red Easter eggs for the festival. Then the palm is taken apart. Several branches are placed behind the crucifix in the corner of the altar. In the bedroom, a branch keeps the *trud* and the *Alp* away. In the stable, it prevents anything that could harm the cattle. And if you stick a few twigs along the field edges, the witches cannot harm the growing seed and a rich harvest is guaranteed. Palm catkins are thrown into the fire in summer as a weather spell. As far as the smoke goes, lightning no longer has any power. - In Osnabrück, the palm tree is an elder tree, the top of which has been scraped off in several places in a ring. At the top is a cross stick with three red apples. The elder is one of the most sacred trees in the whole of Lower Germany. And the red apples are strangely reminiscent of the red Easter eggs, which in Lower Bavaria the maid has to give to the servant, all the more so as both are symbols of fertility. Here, too, a comparison can be drawn with the signs in the peasant calendar on St. Nicholas' Day and St. Stephen's Day. - In Bocholt

the palm tree is hidden in the house. The children look for it and then plunder the richly decorated tree. - The connection between the tree of life and the water of life, which recurs in almost every custom, can be found in the district of Herford. People carry flowering willow branches to the neighboring houses with the cry "Ik löske den Palmen". If the neighbor does not succeed in dousing them with water, he has to give an egg at Easter.

As a sign that winter is now finally over, in some areas it is still ceremonially burned. The best known of these customs are probably the Heidelberg Summer Day, the Eisenach Summer Gain and the Zurich Sechseläuten. What all these customs have in common is the battle between summer and winter. Both are represented by tall cones made of greenery or straw. Summer is decorated with colorful ribbons and paper flowers, while winter wears all kinds of winter symbols. When it is defeated, it is burned. And according to old beliefs, the sun must shine through the clouds for the first time on that day when the first flame breaks out. - The two cones can certainly be related to the "two mountains", (see "Farmer's calendar").

In Eisenach, all kinds of strange things are hung out on the houses on the day of the summer harvest: Stuffed men with dented watering cans, smashed tobacco pipes, garlands, wreaths, birdcages and, most importantly, egg chains and wreaths. It is said that no good Eisenacher enjoys the eggs in the usual way throughout the winter. They have to be blown out so that the chains and wreaths become quite large and long. - In almost all of western and southern Germany, and in some places in central Germany, children walk around with the summer stick. This is a wooden stick a pretzel, apple, egg, ribbons, flowers or cake, or anything else at the tip. - Birds in particular are sold in the streets of Eisenach during the summer season. Now they are mostly tin roosters with a large feather on them. This must not be missing. The roosters that used to be baked from flour dough and decorated with feathers have become rare, although the symbol of the festival is still the rooster. They all have one thing in common: the birds must be made in the shape of a flute. The only deviation is the old baked "Kickelhahn".

These are all clear, unambiguous things. Everything wintery, old and useless must now be destroyed or renewed. Fruitfulness is shown, apple, egg and bird. For now, after the long winter, a new life and fruit-bearing begins. So it is that some of these symbols also be interpreted erotically. - The staff of the

Children with their signs, the green and the colorful ribbons on them, can once again be seen as the rod of life. The green with which summer is decorated also belongs here. - The straw of the winter cover as something empty and worthless indicates that its power has passed. Today we still speak of a straw widower, a straw fire, etc., when we want to express that "there is nothing behind it".

In some areas, the double person also : A man with a straw doll tied to his back, which is torn down and burned at his request. This again brings to the two halves of the year, perhaps also Ianus. Occasionally, people also ride to the village green on a cartwheel. A lad with a straw man sits on the wheel. This then gets lost during the ride. The wheel, the old sign of the year, is still present here as a symbol.

Early spring is also the time of the pike like no other. Winter supplies may have become scarce, but those who come looking for food are gladly given it. The new year also brings a new harvest. And those who give nothing are not worthy of receiving anything again. - The dwindling supplies prompt the farmer to go easy on sausage and meat. The first greens are a welcome substitute. And if you also have fresh fish, then you can hold out for a while. Health considerations will also have prompted him to do this, even if perhaps unconsciously. The church adopted the custom as a Lenten diet. - Perhaps the name for the zodiac sign of Pisces, in which the sun now stands, is with this change of diet in spring.

Now is also the Savior's time of suffering. That's why the bells are silent. The ratchet, the noisy instrument of the Perchten, takes their place. Here, too, ancient customs are behind the Christian custom. The noise of the ratchets drives away anything wintry from the fields that could harm the crops and the seed. And that is why the farmer likes to give the ratchet boys a gift, be food or money, on Easter Day when the bells ring again.

In some areas, a cat, preferably a white one, is seen coming down from the church tower at this time of year. - It has always been the case that the images of overcome and suppressed beliefs turn demonic! So the cat, the symbol of the spring-like Freya, must also be killed as a wintry demon so that spring can come. The crude custom of conferring knighthood on anyone who bites to death a cat nailed to a pole of shame on Shrove Tuesday probably goes to similar beliefs. In 1414, a man is said to have been knighted in Stralsund in this way.

The spring myths include a large number of our redemption tales. One of the most beautiful myths, however, is probably the song of the beautiful Lilosee told below. - It is the sun that Aquarius is. The golden bridge is the rays of the setting sun, which sinks into the water only to return the next day. The 7 years are the 7 winter (and fall) months. The 7 children are the 7 days of the week. As already mentioned, the bells ring again for the first time at Easter. So it is understandable that when the sun (Lilofee) returns, bells ring and leaves and grass bow before her. It is understandable that Aquarius repeats them. The cycle of things must not be interrupted, but he does not bring them back as winter. For he speaks only of the children, the seven days of the week. The great cycle of the year is closed. The small ring day continues until it closes again to the year.

A wild water sprite was riding free - from the castle above the lake. He wanted the king's daughter, the beautiful young Lilofee.

He had a bridge of gold built . . . She was to
walk on it . . .

Over it she did many a walk . . Till once she
sank into the water . . .

She was down there for seven years .
. . And she bare him children . . .

Then she heard the bells ringing
downstairs . . . Then she wanted to go to
church . . .

And when she came out of the church . . .
Leaves and green grass bend . . .

And when she stood in front of the
door . . . Do stood the wild Aquarius . . .

Speak, wilt thou go down with me . . Your
little children down below are crying for
you . . .

And before I let the children cry . . .
Eh scheid ich von Laub und grünem Gras . .

Easter moon/April

The first moon of Easter is Fools' Day. Even today, anyone who falls into it is sent into April Fool's Day. The sending into April is said to be derived from a French spring festival. And this is not at all unlikely if you consider this French festival to be a remnant of an old custom. As we have seen, all spring and New Year celebrations are very similar. In France, however, the first of April was the beginning of the year until 1564. And our authorities today still count the year from April 1st to March 31st - so it is not impossible that the fools' festivals at the beginning of the year with the fools' courts have survived in the form of "sending in April". But there is also another reason for this. As has already been said several times, the fish is New Year's food, derived from the fact that, according to the old reckoning, the sun moved from the zodiac sign of Pisces to that of Aries at New Year. In French, however, the April fool is still called *Aolrron cl'svril*, i.e. April Fool.

The cuckoo also arrives very punctually on the 1st Easter moon. Today we are usually no longer so familiar with the fact that migratory birds return with striking punctuality on certain days. The more nature-loving people of earlier times liked this. They remembered it for their time management and calculations. The first day of the Easter moon is still often called Cuckoo Day or Gauch Day. This is because the cuckoo is the bird that calls out its own name, the fool or gauch bird. And in Scottish, the April fool is called *zawlr*, which roughly corresponds to our Gauch. - Incidentally, the cuckoo plays an important role in folklore and popular opinion. The well-known song

On a tree a cuckoo
Simsalabimbambasaladusaladim On a tree a
cuckoo - sat

is a joking disguise of the *lühreslauf*. The cuckoo, as a bird a sun sign, is shot down by the hunter (Sagittarius, the zodiac sign for December). After the shot, it immediately comes back to life. In fact, as soon as the sun has passed through the sign of Sagittarius, it begins to again.

Even more important than the first of April is of course Easter and the preceding holidays of Maundy Thursday and Good Friday. - On Maundy Thursday, spinach, kale or another green dish is eaten in many places. The master of the house eats three pieces of the palm shower consecrated on Palm Sunday.

Hazel catkins so that the family is spared a sore throat all year round. The first fresh green has a special power, and you have to make use of it. Perhaps this is also based on real observations. For it is conceivable that after the long winter meat diet, the first vegetables were particularly good for the body. - In Mecklenburg, no bread was allowed to be baked on Maundy Thursday because otherwise "the rain would burn", i.e. it would pass by the forefoot in the coming summer. - In Holstein, a freshly-laid egg was placed on top of the stanchions to the house against lightning strikes. - Good Friday was celebrated in silence. Visits were neither made nor received on that day. Farmers often did not go to church on that day, but walked instead. - In the Mark, the cattle were silently touched with a sprig of buckthorn before sunrise. It was then buried so that neither the sun nor the moon could shine on it. The blessing with the rod of life shines through once again.

On Easter morning before sunrise, the girls silently fetch fresh water from a spring, which is kept in a special place, in Catholic areas behind the crucifix in the corner of the altar. In the event of illness, it is brought out again and used as "water of life", probably also to clear the eyes of the elderly, which have become cloudy. This is the old connection between the tree of life and the water of life. And the fact that only a girl can fetch the water is firstly a general indication that only a pure person can gather the forces of fresh life, and secondly it is testimony to the respect our ancestors had for women as such.

The lamb as an Easter symbol seems to to the zodiac sign of Aries, which the sun is passing through this month.

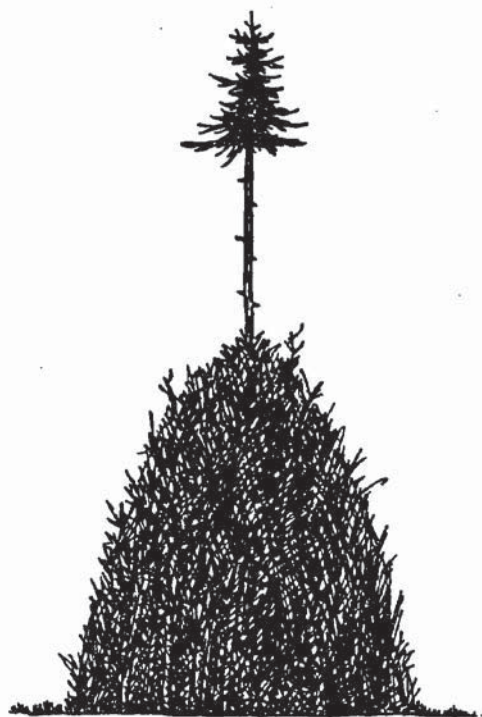
The egg and the hare are still dear and familiar Easter symbols. The egg as the beginning of a new life had to become the symbol of the new year. And when the Holstein farmer his house against lightning and fire with a freshly laid egg on Maundy Thursday, it is based on the same idea. For the fire only consumes what is old and useless. That is why the Midsummer and Easter fires are made from old tools, dry wood and brushwood, and why the farmer adds what he can no longer use in terms of household goods and clothing. - Eggs and hares are symbols of fertility. That is why they play the first role in spring customs. For the farmer, this is the beginning of

a new year full of work and worries until the harvest is in again. He seeks to secure the fruit of the coming summer early on through such symbols. That is why even the cow has to swallow an Easter egg so that it does not calve.

At Easter, the fires on the heights burn again for the first time (Fig. 36).

The young people in the community have been busy collecting for weeks. And they have worked diligently to create a large pyre from brushwood, old barrels and boards, broken household goods and the like. At sea, the feek, the seaweed, seaweed, etc., driven by the tide, is for the Easter fire. Al-

Everything that is old and useless must now be destroyed. Because the new year wants clean slate. That's why farmers and peasants, boys and girls bring to the fire what they want to see destroyed: Clothes and shoes, medicines and health charms, letters and books, cure; everything in the house that is surplus to requirements and no longer useful. - But not everyone can part in the Easter bonfire. According to popular belief in , an adult can only go to the Easter fire with a blessing if he or she at least six lichen in the community has planted a forest.



Osterfeuer

Image Z6.

In addition to the purely practical consideration that the forest must always grow out again, the old image of the tree of life is also present here. It is also represented by the fir tree around which the pyre is often piled, and which in some landscapes has to be bent at the top. - In Osnabrück, a tree decorated with colorful ribbons and empty eggs is procured by the girls and placed on the pyre. - In the southern Harz region, the Dorsjungen hunt for a squirrel, which is nailed to the tree in the pyre and burned with it. This would therefore again the destruction of winter. In Lippe and Waldeck, only the squirrel hunt has remained from this custom. - When the fire is burning, the boys tear out logs and swing them as torches. They also run across the fields with them. And the more the sparks fly, the better it is for the fruit. - In Low German, people try to use the

"Vstermoonen" to smoke properly. As far as the smoke goes, it brings good luck. - In western Germany, mighty wheels are sent burning down into the valley. They are up to 2 meters in diameter. Perhaps they are images of the sun, just as the pretzel may have originated from bread baked in the shape of a wheel. It is more likely, however, that the wheel represents the year.

All the old festivals are walks, i.e. the farmer went over his fields to inspect them. So the Easter walk has become an important part of the festival. Like almost all walks, it has a fixed destination. - In Minden, the young people went to an old oak tree to dance there. - In Germete, a solemn procession goes to the old oyster lime tree (Osterlinde), which is said to stand on the site of the Andessen church. - In Iserlohn, a visit to an old oak tree was called "den Griewel sehn". Griewel means Vachs in High German. There was a hole in the ground in front of the tree and seven smaller holes around it. You put your foot in the middle hole and swung your leg around to the right to hit a hole. If you hit all seven holes with your foot without pulling your left foot out of the middle hole, you were considered lucky. The whole thing was called "the seven jumps".

Ancient writers report that the Krternsteine in the Teutoburg Forest were also the destination of such vices. Some also want to derive the name of the stones from Lastersteine or kostersteine. - In fact, the stones and especially the cave in the largest rock served the midwinter cult. The midwinter cult and the turn of the year include

The coffin stone in front of the large rock, around which, according to the results of the excavations, a procession led, so that we can assume cultic wanderings here, similar to those preserved in a different form Catholic processions to this day. Rock 2 contains a destroyed room that was remodeled in the Middle Ages. The former room had its axis pointing exactly in the direction of the setting sun, calculated from the day of the summer solstice. A small round window in the north-eastern wall allowed a view of the setting star. Below this window, in the extension of the aforementioned room axis, there was a large oval of white sand on the ground. Varin, again in the direction of the setting sun, a shaft was uncovered in which layers of ash remains were found. They originate from fires that were burnt from this white oval in the period from 400 to 800 AD (according to the finds). - The white sand can be found in graves throughout north-western Germany from the late Stone Age to the present day, so we can assume that there were fires at this site.

Towards the end of the month, on St. George's Day, the dragon stabbing is celebrated in some areas. A horseman stabs a dragon figure with a lance into its red throat pouch, which has previously been filled with the blood of a bull. The spectators try to catch some of the flowing blood with cloths and handkerchiefs. This is a strange echo of the Siegfried legend and the bath in the dragon's blood. It is supposed to mean that the winter dragon is overcome by spring. The lance is again to be equated with the rod of life. - The fact that Christianity waged a fierce battle against the Easter festival from the earliest times shows how deeply rooted such customs are. It was unsuccessful. And Christianity eventually adopted it like so many others. However, the fact that these customs are still firmly rooted in the hearts of the people today was recently experienced by a tourist office that wanted to use the famous dragon sting as an "attraction", namely when the dragon sting of the tourist office was over with all the trimmings, the inhabitants let their dragon sting come back into its own. This incident would be laughable if it were not so serious. What has endured for centuries and millennia is often polished up by enterprising people until it hardly knows itself anymore and one day dies a gentle death.

May

The first of May is the day of Odinsfreite. It is now dedicated to St. Walpurgis. Some researchers want to use the name Walburg for the pre

historical rampart constructions find echoes of this name and this fest. - It is certain that Walpurg is related to Freya and Frigge. Walpurgis Day is Herentag. On this day, according to popular belief, witches flock to the Blocksberg, Hörsel or whatever the pre-Christian sanctuary of the landscape in question is called. After all, it is in the nature of every belief to turn the figures of the overcome religious norm into terrifying images, devils and demons. Thus Frigge and her followers became a host of devilish women and witches. - In many cases, the witches' haunting is also attributed to the fact that those not yet converted are said to have sought out the old places of salvation under various disguises and were then mistaken for ghosts by the guards and officials who watched over the shrine to prevent its use. What is certain is that the month of May always bases its custom on advertising and listening, freeing and uniting.

The first of May is also the day of the cattle drive. Perhaps this is where the name of the sign of the zodiac in which the sun is now located comes from: Taurus. - The leading animals of the herd are beautifully decorated. The bull wears a headdress in the form of a manrune, often also a small tree. - The animals that are driven out for the first time are now given a lamb by the shepherd. In Westphalia, the herdsman would go to the place on the mountain the sun shone first. There he cut down the rowan tree on which the first ray of sunlight fell. When he returned to the farm, he used it to beat the cattle three times on the back, hips and udder while reciting certain verses to ensure that the cow would give good milk. Then the woman of the farm would inspect the strength and give the shepherd eggs for naming the cow. The better he has grazed so far, the more he gets. The little bird is then decorated with the eggshells. - The whole custom is called "Quieken" because the rowan tree is called Quiek in the local dialect. The verses that accompany the act each contain the word "Quiek" six times. Quiek or quick is the old Low German word for alive. The quickborn is a fresh, living spring with good water, the quicksilver is a living, moving silver, the couch grass is the weed that "just can't be killed" etc. In translation, the little tree "Quiek" is therefore the tree of life par excellence. And the blow with the rod is also. The gift of the eggs is just as unmistakably to be interpreted as a fruit sign and a sign of life. The rowan (- false ash tree) also has an echo of the world ash tree in its name.

On the first of May, the journeymen of Bochum went to Harpen, a small town near Bochum, to fetch an ash tree and a few pieces of gold. This was to be based on the donation of a Count of the Mark, who wanted to show his gratitude for military services rendered. The tree must be brought into the city before sunset without a wagon and harness. - Nowadays, usually only a young oak is taken and planted in the town forest. The festival itself a whole week. - The allusion from the Lebensbaum can also be found here, reinforced by the stipulation that unmarried men must collect it.

On the first of May, the boys would put a maypole in front of the girls' windows. The communities sometimes built veritable huts out of maypoles, where the men came together to drink their "health". The powers of the tree are supposed to benefit the people. And the drink is a reminder of the cedar tree's constant companion, the water of life.

The girls' auctions are now taking place everywhere. Perhaps the last *pnklänge* on the day of the "Odinsfreite". In Osnabrück, the auction was limited to one girl. Las had been the fastest in the race. - In some places, old women were also auctioned off and the proceeds drunk together. Here, too, the idea that the old must be overcome and rejuvenated by the water of life (the common drink) may well be implied. - In Low German, the young lads would elect a "Maikönig" or "Maigrasen" from their midst to choose the May Queen. In a meeting of the lads, the girls were then among the lads. It was a matter of course that the boys and girls were blameless. So here too there are echoes of the Odinsfreite.

There is also a defensive spell against witches. In Bohemia, the maypole is erected to prevent witches from entering the barn. According to popular belief, they first have to count all the leaves on the tree before they are allowed to enter. And when they are ready, the bell rings for morning mass. Then, of course, their power comes to an end. - In central Germany, crosses are painted on the stable door or a broom is put out. Children also enjoy drawing a cross on the backs of those in front of them with chalk. This is old herding magic. - In many cases, the herding customs have become a children's game in which the boys try to catch the girls, the witches. - Anyone who a wreath of ground ivy on their head can see old herdsman on the first of May, because they

carry milking buckets from their heads. Like the ash tree, the ground elder is sacred to Donar. The Three Wise Men, who herald spring, return as the three strict Herren again in May, a final reminder of the past winter. - The three-headed May sign on the golden horn of Gallehuus has already been mentioned above.

Ascension beers are also strongly linked to the Vonar cult. very fact that Ascension Day is celebrated on a Vonar's day speaks for itself, but a proper Ascension Day celebration must end with a thunderstorm, preferably the first one of the year. Gan; but this is only true if the thunderstorm begins just as you take your first sip of Ascension beer. The bock is consecrated to the Vonar. That's why the bock beer still served in spring today can still be referred to as Vonar and from Las Himmelfahrtsbier. - The custom of Himmelfahrtsbier very pronounced in Fienstedt, a village near Halle an der Saale. (See the side map in Figure 3.) There are two rings of poplar trees on the forecourt. On the day before Ascension Day they are woven together with green branches at man's height, leaving only one entrance for each ring. In each ring there is a low stone table, which in the men's arbor aligned with the sides and in the women's arbor with the corners facing the four cardinal points. The men gather under the village lime tree after midday on Ascension Day. Seen from the village green, the lime tree stands on a hill a good house high. In recent times this has been cut through so that a path leads from the village green directly to the lime tree. Nevertheless, the men do not use it when they go to their bower, music first, but take the usual path after they walked around the lime tree a few times in ever larger spirals. Perhaps a parallel can be drawn here to the jumping dances around Troy's castle. - Meanwhile, the women have in their arbor and are now brought over to the men's arbor, also with music. After the reading of the deed of feast (the feast is said to have been founded in 122S by St. Elisabeth, who is said to have come to Fienstedt on her flight), the drinking begins. - Later on, there is dancing in the Himmelsahrtsscheune.

The layout of the village green and the two arbors is unique. Both face north-south. A watercourse running through the village separates the two. To the north-east of the men's arbor is the Vorsbrunnen. Opposite it is the church. To the north of the Fraueniaube is the Vorfteich pond. Two outlets branching off from it flow to the right and left of the arbor into Len

Watercourse, so that the women's arbor stands on an island: Las "Motherhouse in the Waters". The larger drain the outlet of the fountain at one point, so that the individual water channels form a manrune on the Anger. - The church is dedicated to St. Stephen. Pferdesteffen, Hans Steffen, Hans Stoffel are names for the devil. The devil, however, also originated from the red-bearded Vonar.

Whitsun beer can still be found in some places in a modified form. The field name Oiberg belongs here; "ölist to the Nordic "öl--, English "sle=beer. In the east, this "life" drink is served to everyone who passes by, because you never know whether the "old craftsman who sees everything and knows everything and checks whether everything is still the same" is among them.

—The keg from which the beer is poured is sometimes pulled by a pair of oxen on a sleigh-like train to the beer mound where the drink held.

— Occasionally, the boot cup is used for drinking. This a custom that is older than it looks. Stiesel seats are known from prehistoric times. And our saying that someone "can take a Stiesel" probably comes from these drinking vessels. Perhaps it is also a reference to the "Odinssreite", to the free and courting of the month, because in some places the bride still has to step into the groom's shoe at the wedding ceremony. When a husband stands "under the slipper", it is a joking reversal of this custom. - However, the "Stiesel" can also refer to Widar and the big shoe with which he has to kick the snake in the throat in the final battle because it cannot overcome in any other way. Widar's ambiguous name identifies him as the beginner of the new year, as befits the serpent conqueror.

High May

is the old name for Pentecost.

Of all the Psingst customs, the best known is probably the planting of the Psingst tree, the Maie. - The boys placed a Maie in front of their girl's door or nailed it to the window so that someone else would not take the honor. Lascivious girls were given a "Schandmaie". This was a birch tree on which the small fruits of the previous year were still hanging. Occasionally a hawthorn was also used. - In Letzlinger Heide, the boys erected a high pole on the Vorsonger, to which a wagon wheel attached horizontally at the top, on which a straw man sat. So here again is the echo of the over

winter. The wheel has already mentioned several times as a calendar symbol. The girls' milking stools were on the wagon wheel in a long chain, but as far as possible out of reach from the pole. Naturally, they tried to hide them well or keep them safe. But that was usually in vain. And so they had to give their dancing treasure a good word to get it back. - In Thuringia, the Whitsun trees are often decorated with egg chains and wreaths. This seems to a typical Thuringian custom or one that is best preserved in Thuringia, as the tree decorated with eggs is found here at Easter, High May, Midsummer and the fair. - All these customs clearly show the main symbol of the German custom, the Ledensbaum.

At Pentecost, after a restless night in which the "lads" up to all sorts of mischief, the green man moves. He goes by various names: Pfingstkerl, Pfingstlummel, Pfingstmeier, Vißjemeler, vizemeier, Fischmeier etc. - It is an lunge or a lad who is covered from top to bottom with green foliage and colorful ribbons. Only the two arms look out. His comrades lead him by them. They go from one courtyard to the next singing and asking for good gifts. They particularly keen on the sausages:

.... Give us the long ones, let the short
ones hang. At this time the short ones
are all ripped

Sometimes the Pentecost quack rides on a donkey. Perhaps this is also where the Palm Sunday processions come from. Because all these festivals are related to each other as spring processions. However, the Pentecost man on horseback is not as modest as his comrades on foot; he asks for a sausage "that you can hang around your neck and step into with your foot" because you can at least take a bite out of it. - But they are all satisfied. Because the parades are remnants age-old vendor's walks. And those who don't give are not worth harvesting again. It doesn't matter to the farmer whether the Pentecostal is only covered in green, whether he comes on foot or on donkey, whether he has an elaborate frame around his neck, as in the Lüneburg Heath, decorated at the top with a golden rooster and up of chains, in which each girl places a little tree she has made herself, which she then back: The meaning is always the same. The green man is the spring, the coming

fruit year. And this must be brought in; otherwise the prospects of a good harvest are bleak. The golden cock Widosnir, his relative the corn cock, has already been mentioned in the Frisian Christmas tree. It is a symbol of fruit like the egg. And the greenery, the little trees, are rods of life and trees of life.

In southern Germany, the Whitsun quack asks for a drink of water. Because he can't get enough of it on his own, he adds the request for "a lump of lard as big as a horse's head". - Here again is the connection with the water of life.

In the southern Har; the "dirty pig festival" is celebrated at Whitsun. The men, dressed in gray sackcloth suits and armed with large sticks, go into the forest to a few small ponds. They hit the water with their sticks, trying to pull themselves in and the spectators also their share. But that is also the purpose of the exercise. And those who don't get anything are to be pitied. Because everything is bound to go wrong for the poor guy in the new year. At lunchtime, the dirty pigs return to the village and soon reappear in white dresses with colorful ribbons and a crown of flowers on their heads. - The picture is simple. The fallow winter earth (sackcloth - sign of the dead; mourning in

"Sack" and ashes) turns green after being doused with the water of life (white dress with flowers and ribbons). There is much more to the custom, for in addition to these main characters, there are many other figures. But that would go too far here.

All these customs are intended to symbolize the arrival of the new summer, while the so-called "robber festivals" about bringing it in by force. The simplest type of robber festival is probably to be found in Westphalia, where a boy and a girl have to hide, are searched for by the whole village and then parade through the village crying loudly. - Often the old craftsman is also there and is interrogated by the country squire, because he knows and sees everything. In the end, the bride is happily found by the heartbroken bridegroom or freed from the robbers. The robber chief is often burned to death along with the hut in which he had hidden the bride. - Many of these customs are only performed by girls. (In spring it is the other way around. Only boys take part and dress up in women's clothes where necessary). Here the girls wear men's clothes. Even the stern country huntsman and the old craftsman are girls. - The custom and its symbols are crudely erotic in detail. For the High May is the festival of seduction.

unification, the free man. At Pentecost, the boy goes to his girl for the first time. And when he knows that she will bear him a child, he makes a promise to her on St. John's Day and pledges himself to her. Hence Pentecost is called the "Köst" and Iohannitag the "Löst", the cost and the betrothal. And the Whitsun thumb outside the door is just as clear as the broom. - The old necessities of life are also present here. The farmer needs a wife who can give him an heir to the farm. And if he takes the day off now, the young woman can still help with the farm work and bring in the harvest. In the last months before the birth, in winter, she can take it easy. If this kind of free time seems strange to us today, then we must remember that in their time it was as natural as the registry office and church are today. And because it is traditional, the farmer is attached to it. Because what was good and right in the time of the fathers cannot be bad. - He speaks he means it. Being free and bearing children are a matter of course. And because this custom lacks the ambiguity of the city, it is good, even if it seems strange. - Nothing shows more clearly how highly the Psingstköst was held than the fact that the zodiac sign of Gemini, where the sun is now, used to be called "man and woman".

In Lower Germany, a decorated ox is paraded through the streets a few days before Lest, which is then eaten as Lestdraten on the festive days. We are still familiar with the saying "to be cleaned out like a Pentecost ox". And it is easily possible that the expression "You can cut yourself a piece of it" for taking an example also derives from this custom. For when the ox was moved, the individual citizens chose what they wanted from the slaughtered animal as a festive roast. - In some places, the cattle are not driven out until Whitsun. is a matter of honor for the herdsman to be the first on the pasture. To make sure he is, he will use any means necessary. Many a shepherd has woken up to find the door boarded up or the stable door barred. But perhaps this also belongs to the realm of mischief-making, which is intended to thwart evil. Bedebock, Pingsthamel, Pingstooß, Snellüber, Las are the pet names that await the latter. - In other areas, it is applied more to the girls. The last one to be milked is presented with a large wreath and led into the village, where she has to diligently serve beer and brandy. - Perhaps old sacrificial customs are involved here. For the last herd will have had the fattest animals and therefore made the best sacrifices. The custom of taking the decorated Whitsun ox for the festival

roast seems to indicate this in any case. - Some even want to see the last traces of a former human sacrifice in the Whitsun lamb.

Finally, there is the Questenfest. The village of Questenberg lies to the north of the Kyfs- häuser. The Queste (Fig. 37) stands on a steep rock face about 85 m high above the village all year round. This is an approximately 10 m high oak trunk from which a huge birch crane is suspended. On a transverse cable running through the crane

The quests hang on the right and left of the trunk. A similar tassel is stuck in the top of the trunk. Every year at Whitsun, the crane and quests are renewed.

According to legend, the custom was introduced by the

Knight who follows the quest

sat opposite him on the

Finsternburg. Vem had lost

his little daughter while

looking for flowers.

The inhabitants of

the village brought it

back from the forest

on the third day of

Pentecost, where it

had turned into a

charcoal burner. One

of

The knight had then

decreed that every year

at Whitsun a crane with

tassels should be hung

on the tassel wall on a

kichen trunk as a

remembrance.

to Liese happy kr-



Die Queste

Vild Z7.

rescue. He had also determined the seven villages that had to join in and set penalties if one of the villages did not fulfill its obligations. - The legend is easy to explain. The sun maiden is brought out of the forest, where she was hidden the winter, in the spring. - The Questen sign is one of the oldest signs of light and the year that we know of. It is also in the direction of sunrise. Even Las Questenberg church's altar cloth is embroidered with the Queste instead of the usual cross. The church is dedicated to the Virgin Mary, Las also suggests that the custom goes back to pre-Christian times, as does the fact that the Lest begins at the end of today's Pentecost. - It should also be mentioned that Questenberg had a "Roland ha", i.e. it used to have blood jurisdiction. - The blue flower can also be found here.

Midsummer

When the sun reaches its highest point, it is midsummer, St. John's Day. This is when the last summer trees and flowers are in bloom. And anything that has not yet borne fruit by this day will not produce anything significant. So it is understandable that this day is one of the most important in peasant life. Before Iohanni the whole village may ask for rain, after Iohanni Veit dat en ol Fru, says the peasant rule. - Flowering and growing is over. Now comes ripening and bearing fruit. St. John's Day is the turning point. And the farmer walks across the fields and inspects the future harvest. - Only one summer tree is the last to blossom after Iohanni: the lime tree. Perhaps our word "alleviate" is connected with the fact that the lime tree is still in bloom when summer has already passed. What is certain is that defensive magic must be written on lime wood, preferably on Saturday. For the lime tree is a symbol of decay, and the fact that the judgment tree must be a lime tree is also with this, as is the fact that it is a lime leaf that makes Siegfried vulnerable.

At midsummer, fires are lit everywhere on the heights. They must be visible as far as possible, because their glow brings luck and blessings as far as they can reach. The fires greet each other from height to height, from village to village. The countryside, which used to hold the second unbidden Thing at this time of year, greets the wedding of the year with its fires. - is a point of honor for the village to have a pile of wood as high as possible, in which a wooden barrel attached to a long pole. Even more often, a birch trunk is planted in it and a horse skull is laid out of the pyre. In the south, a couple of straw dolls are often hung on the trunk, which, significantly, are often called Luther and Kathi. A

The wedge driven into the trunk is a clear erotic symbol. - Midsummer is the solstice, the wedding. And after the Pentecostal feast, the boy pledges himself to his girl and jumps over the fire with her. - The girls scatter red roses on the pyre on the day before Midsummer. The rose is the symbol of the sun, of the secret, and the birch trunk is the tree of life itself. On the last night before Iohanni, the villagers carry to the fire what is useless in the house and yard: clothes and shoes, tools and equipment, old medicines, even pictures of saints and worn-out club flags. Disease and other spells are also entrusted to the fire to destroy what needs to be destroyed. - When the flames, which are often lit in certain shapes, rise up, everyone soon to dance. Solemn round dances and supplications

.... St. Iohannes, give us grain,
give us ... Butter or eggs ...

soon give way to the joyful dancing of the lung people, who are having a night off today. - The ash of the fire is powerful. It must be scattered on the fields, then the soil will bear abundant fruit. And in the barn it increases the number of livestock. Ia, it is even said to have encouraged stupid children when it was scattered between the pages of school books.

The night of St. John is full of hesitation. You have to look for fern seeds on this night. It ripens exactly at midnight and makes you invisible. - St. John's wort and arnica, in some places bouquets of seven herbs, are placed in the corners of the fields - then the witches cannot harm the fruit. - The crown of St. John tied and hung up until it is torn up at the beginning of the harvest and placed in the corners of the barn so that the mice can protect the new grain. - The girls tie a wreath from St. John's wreath, sometimes from seven or nine herbs and flowers. They throw it over their shoulder onto a tree. If it sticks, they are still free that year. - All these plant spells, which could be multiplied ad infinitum, are probably based on using the powers of the growing plants for the time of the setting sun. The Low German word for magic "Töwer" is perhaps related to "töwen" - to wait, to move, to spend. - One of the most beautiful plant spells should also be mentioned. It is at home in north-eastern Europe and is still practiced today, especially in Lithuania. Real camomiles or, as their Nordic name is, baldersbro, are twined around a tall pole and guarded for nights on end by the girls of the village. At the earliest after

three nights, the flowers are removed to be distributed and used as a love spell.

The boys are now busy with ring and roland riding, barrel beating and Lischerstechen. In some areas, the girls also lurk for the ring with a knitting needle, or try to catch the ring from their seat on a moving horse-drawn cart. The custom of catching a ring from the carousel in order to have the next ride free, which is disappearing today, directly linked to these customs. The older name for carousel, ring machine, still to this. - In contrast to the search for spring, midsummer is the time of linden and freedom. And that's when everyone tries to show what kind of guy he is and what he can do. In earlier times, the second thing of the year provided a good opportunity for this. For just as the first is a court in spring and the third is a reckoning in fall, the midsummer thing serves as a weapons test. And the exercises that followed, which were serious war training, showed women and girls clearly enough what their loved one was capable of. So a capable and strong lungkerl, skilled and practiced with weapons, found the girl who suited him. It was a selection that could not have been better or more thorough. The unbroken power of the peasantry says more about it than thick volumes can.

Flutes made of white, unglazed stoneware are sold in Torgau around this time. There are several of them: A ram, a buck, a man, a stag and a hen. All five are colorfully painted. The painting is pretty much the same, except for the breast mark, which is different on each one. This is sometimes a lying cross with four balls, a heart, a leaf, etc. - These flute animals are . The Querfurt "Wiesen-ksel", the

The "lizard" from Bratislava, the clay and tin cuckoos and horns are also included. - I mention the Torgau animals only because they are probably old calendar signs: The ram is the sign of the zodiac into which the sun enters on the day of the spring equinox. - The goat as Vonnar's animal would to May, the Three Magi or Ascension. The golden horn of Gallehuus has already drawn attention to the goat and the capella, the goat star. - The human being is better known to us as a midsummer symbol. In this case, too, attention has already been drawn to the Bronze Age symbol on the Gallehuus horns, the man raising his sword with another unarmed man lying across him. The man under the cross on the shooting bird was also recognized as a midsummer symbol. In Schildesche, a straw puppet with a bottle and glass in its hand is on the roof of the fire station during the three-day Iohanneskirmes. - The stag is probably a sign of the harvest.

monak. When the corn rider rides across the empty fields, the sun is in the zodiac sign of the stag or elk, which today is referred to as "Leo". The one Gallehuushorn clearly brings the corn rider and behind it the collapsing sun stag - the last flute animal, the hen, would then be set for the autumn equinox, St. Michael's Day. This was the day on which the preliminary reckoning was made at the third unbidden Thing of the year, where interest and tithes were to be paid. And a very important levy was the roe or smoke cock, the interest cock. - In summary, it can therefore be said that the Torgau flute animals could be calendar symbols of the old, eight-part year. Three signs would be missing: Commemoration of the dead, midwinter and Candlemas. But the wintry signs and images are depicted relatively rarely. The assumption that these are calendar signs is supported by the breast signs of the individual animals. The ram depicted here (spring equinox) has the recumbent cross on its breast, which has already mentioned several times as a midwinter and equinox sign.



Picture ZS. Torgau ram.

The four circles between the arms of the cross indicate the positions of the sun at the four main points of the sun's course (Fig. 38).

Midsummer and the following weeks are also the time of the vrunnrn festivals. The wells must be consecrated anew every year so that their water does not dry up or lose its power. And this new consecration is of course best done when the sun, the giver of life, is at the height of its annual cycle. - A Thuringian custom has the girl make a large star out of flowers, which is placed on the spring so that it sinks just below the surface of the water. The boys then come with bouquets of flowers and throw them into the star so that they get stuck. - Here, too, the connection between the water of life and the tree of life appears.

It is also the tree of life when a fir tree in the Harz Mountains is decorated with wreaths and chains (Fig. 39). The lung people then dance under the tree.

We should also remember the legend of the crab in Lake Malchin, which was chained up by a wise council. Because once the crab gets loose, everything in the country goes backwards. The old people become younger and younger until they disappear as infants, the houses degrade and become trees and stones again, etc., etc. - This tale is based on the fact that the sun, when it the zodiacal sign of Cancer, begins to sink; everything that was awakened by it from hibernation now prepares itself again for winter rest.

Myths, legends and fairy tales have, of course, dealt with the midsummer season. Some of the most important ones will be referred to in the next section. Only the fairy tale of Sleeping Beauty will be included here, as it is probably the best-known Midsummer story. The 13 leagues and the 12 golden plates can easily be explained as the lunar and solar months of the year. The earth is also not difficult to recognize as Sleeping Beauty. When the sun is at its highest, the outermost points of the winter constellation "Friggespindel", commonly called "Orion", are just visible above the Kimming. (There are more stars in the spindle than in Orion.) And Sleeping Beauty's earth pricks itself at the tip of this spindle to fall into a hundred-year (hundred-day) hibernation until the thorns turn back into roses in the coming summer and the path to the castle is clear so that Sleeping Beauty can awaken.

This brings us to the division of the year itself. Until midsummer, it is very much a man's time. High up in the sky stands the Wedewagen, the men's chariot, the great bear. The work in the fields, the work of the man, rules the house and farm until the hour of high midsummer.

Time man and woman find each other to walk side by side for a while, until the harvest - until then in winter the Friggespindel dominates the whole sky, like the woman and expectant mother the wintery quiet courtyard.

Shooting festival

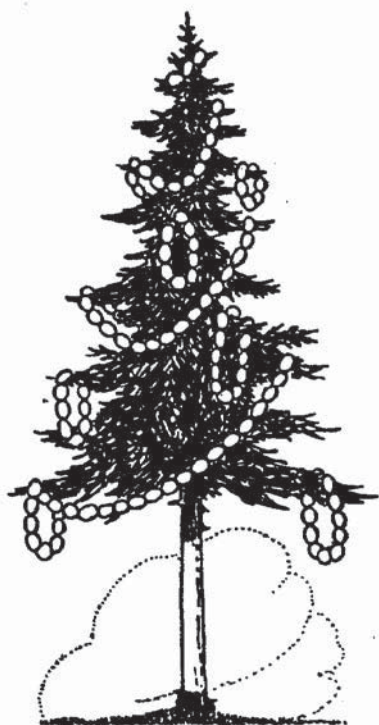
In his memoirs of his youth, Nagel recounts how a child once answered the question about the three main festivals of the year, Easter, Schützenfest and Christmas. This shows very clearly what

role this festival used to play in the annual lause. This is understandable, because the Schützenfest or Vogelschießen, as it was often called in the past, is one of the oldest celebrations of the year - and its origin can be traced back at least as far as the Baldur myth. The meaning of all midsummer myths and

-The legend goes back to the same motif: the rising sun falls, Baldur is dead. And he can only return if all the creatures of the world around him are alive.

and the earth. But the earth has now become an ice giant whose waters and springs have dried up or turned to ice. So

she does not cry. Only when the sun again in spring, when the rivers and streams flow again, do her tears come. And Baldur returns. That is the meaning of the legend. - Baldur is killed under the painting tree. Mistletoe into a spear is the weapon of death. Mistletoe is known to us as a symbol of winter. And the spear is the sign of the serial number leader,



Johannistbaum

Figure 39.

later times turned into Wode and St. Martin. Death by mistletoe thus clearly shows how summer is overcome by winter. - The same meaning runs through the Song of the Nibelungs: Siegfried, too, slaying the dragon (Troy's castle, winter serpent), falls by the spear of a relative under the tree by the spring. Kriemhild dreams of two mountains collapsing over him. However, it is an ancient belief that summer dwells in the mountains throughout the winter. And in the peasant calendar, the symbol of the two mountains was discussed as a sign of winter. The lingering of summer in the mountains has been reflected in many a fairy tale and myth. Tannhäuser and Sleeping Beauty's castle belong to Lazu. And the Christian myth also has the world's savior emerge from the mountain, the rocky grave.

Even if the reproach in the Song of the Nibelungs against the powerful depiction of the Edda is greatly diminished, it can still hold its own. The situation is different with a third saga that deals with this thrust, the tale of Wieland, the blacksmith. Here, several legends with the same content have probably been merged together. In the first part, Wieland is to be interpreted as Winter, who holds the Valkyrie, who is imagined to be Summer, captive in Wolsstale until she finds her fiddle shirt again and escapes. - In the second part, Wieland himself appears as Summer, whom Neiding has captured. He slays Neiding's sons, unites with Neiding's daughter, who is probably to be seen as an earth maiden, Mother Earth, and escapes on self-made wings of swan feathers. In order to deceive Neiding's sympathy, he has his brother Eigil, an archer in Neiding's service, shoot an arrow at him. - Here we encounter the shot at the bird for the first time. Once again, this is a true winter sign, for Sagittarius is the sign of the zodiac in which the sun stands before midwinter, when it reaches its lowest point.

As I said, the shooting festival has now the place of the bird shooting, which is almost exclusively held in the north. So we must turn there if we want an answer. The most striking thing is the shot at the bird, which mounted high up on a pole so that it is shot at the sky. In the past, the bird was probably attached to a tree, which over time replaced by the bird perch. The song of the bird that a hunter shoots down, whereupon it flies up alive again, belongs here. It begins explicitly "on a tree a cuckoo

The song also retains something of the midsummer myth, of dying and returning. And the legend of the phoenix bird is the same. - The course of the year and the shooting bird are just as inseparable as the shooting bird and the tree of life, which is represented by the bird perch. And the bird, if you draw its main lines with three strokes, gives the archetype of the tree of life, the hagal rune. And the hagal rune is again the sign of the division of the year, i.e. the course of the year and the sun par excellence.

All sorts of customs and habits are still practiced in the marksmen's guilds themselves, which outsiders rarely to see. For example, the Brunswik marksmen a court meeting beforehand to settle all disputes within the guild, because the new marksman king must take over a well-ordered state. Once the meeting is over, a shot is fired from a man-sized doll dressed in white. Only then can Las Fest begin. This is a clear allusion to the Baldurs saga - the court session is a reminder that Midsummer was the second Ving of the marquis. Originally, it was used to test the residents' ability to bear arms. By acclamation, they chose their leader, who, as the most capable, had to lead them and fight in battle. The custom of determining the shooting king after the shooting performance is similar. - The fact that military trials were held at this particular time was due to fact that wars usually began around harvest time. This is when the grain is still in the fields or has just been harvested, so that "the war can feed the war". - The ceremonial procession of the guild brothers is followed by the reading of the guild rules by the alderman. is followed by a strict muster. Once the shooting has begun, a "Rottmeister" ensures order disciplining shooters and spectators who behave improperly. The reading out of the orders, the muster and, not least, the name Rottmeister are also reminiscent of a serious matter. -That was the superiority of the ancients. Let their festivals have been a harmony of the deepest things of life, of joy, celebration, cult and necessity of life.

The Schützenfest is originally a pure midsummer festival. It is now generally celebrated in the period between Midsummer and Harvest, 24.6.-4.8. Midsummer is the last great communal festival in the Mark. At Midsummer, the fires are lit and are set up so that they can be seen from afar. What is to be destroyed is carried to the fire, but first the wood is strewn with roses by the village women. To whom

Does it not remind you that roses are a symbol of mystery and an image of the sun, but that the name Rose Guild is also associated with many a shooting club? - The boys plant a tree in the woodpile, which is decorated with all kinds of symbols. Again we have a connection to the birdcage. The shooting bird mentioned in the first part carries a cup and bottle in its clutches, just as the straw man of the Schiltesche Iohanneskirmes has a bottle and cup in his hands. This brings to mind the son of the king who went out to fetch the water of life and found it under a tree, from which he broke off a branch and took it with him. And this taking away is again reminiscent of the custom of taking fish home from the fire to use in the barn and fields so that the fruit will be good and the cattle will not calve. And in a similar way, the shooting brother takes the part of the bird he shot down and nails it to the stable door or the barn door.

In central Germany, people often shoot from "Flattern". These are round scabbards decorated with a ring of small, stalked disks. To make the shot more difficult, they are set in a swinging motion. This would again relate to the swinging customs of eastern and north-eastern Europe.

As a flar, the shooting bird is an image of the sun, (Fig. 31.) It is also related to the now almost extinct Unruhm, the heir-apparent, through the so-called Holy Spirit doves, which were once a must in every home and under every pulpit lid.

Harvest

In Germany, the harvest usually begins on August 4, more rarely on the 25th or even 13th of July. In some places, a trial harvest is first mown and threshed by the local schoolmaster. Only then are the fields released for harvesting. - The first harvest often begins with a church service, which is held by community decision. During the service, the reapers their scythes and sickles outside the church. - They go out into the fields in silence, just as all loud rejoicing is frowned upon during the harvest. The scythes are garlanded. The reapers wear holiday clothes. The first cut is made by a child or a pure woman. And the first straw rope must have been twisted by a girl not yet seven years old. - In the southern Har; the farmer comes to the field during the first day of harvest. The reaper greets him with a rhyming saying. A reaper winds a straw rope with colorful ribbons around his wrist. The tied man has

with a gift, usually a jug of beer or a piece of money. As the binder emphasizes, she asks

not for itself alone,
but for the whole community ...

The straw rope is hung in the window to indicate that the harvest has begun. - These binding customs are very . Perhaps it echoes the custom that Tacitus reports about the Suebi, that they only approached the holy places bound. The most ancient cultic traditions are still preserved today in the harvest custom, so that this relationship is probable. The opinions that the farmer should not leave the fields if he to retain his fertility, or that the fisherman should not bathe in his fishing waters, probably based on similar reasons.

In Low German, the first sheaf is ceremoniously presented to the lord with many wishes.

Many a flhr.
So many a year, So many a panicle, So many thalers in my
master's money box

wishes the wearer. - In Westphalia, the first sheaf is thrown to the rooster. - However, the custom of leaving the last sheaf in the field is better known. There is evidence of this in Lower Germany as early as the 16th century. Nicolaus Gryse reports that reapers dedicated it to the god Wodan by dancing and singing around the sheaf

Wode, Wode, Wode, Hale Dynem Rosse
nu Voder. Now thistle and thorn.
Thom other year beter Korn.

In Lippe, a round patch is left standing in the field. This is called Waulroggen. A stick decorated with flowers is stuck into it as a "Waulstab". The ears are tied to it. The reapers take off their hats, stroke the scythes and shout three times: Wau! - In the Osnabrück region and in Münster, the last sheaf is tied particularly thickly, placed upright and danced around with the shout "De flule". - In Unna, it is weighted down with large stones. There she is called "de graute Mauer" (- big mother).

- In other areas it is called Arnenmauer - Ernkemutter, in Oldenburg Peiter-

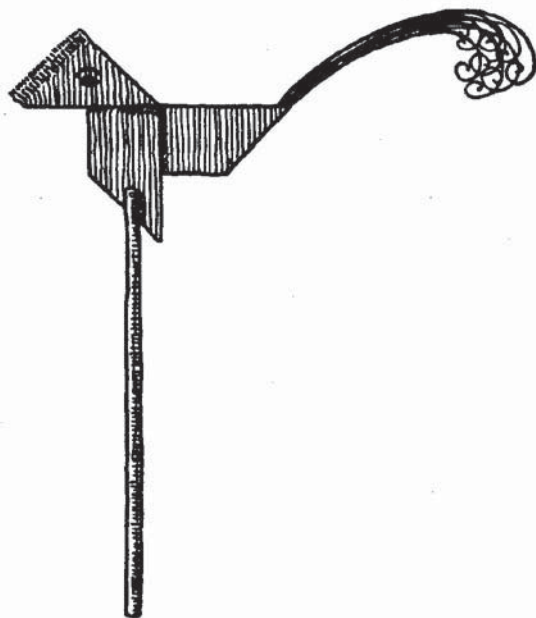
bolt. Sometimes the last stems are not cut, but are tied together with colorful flowers and ribbons so that the stems form a kind of hut into which the ears and flowers peek.

Pregnant women are lifted above it. Fruit is said to bless fruit. - A peculiar custom prevails in some parts of Sweden. The last sheaf is placed on the roof of the house at Christmas for the birds. Vie birds are symbols of spring. They have to get through the coldest and darkest time.

The last three stalks are often cut off by a child or a woman, often with the three holy names inscribed on them. - The beginning and end of the harvest by pure humans, the service before and after suggest that these are remnants of ancient pre-Christian cult forms.

An old legend tells of a monastery in a very poor region where God allowed two large fish to swim past every year. The one

Fish sing the
monks. The came
back the next year
with a new
carcass. This
happened until the
monks greedily
sang both fish. Va
the blessing failed
to materialize.
- The farmer
also leaves a
He pays his dues and
tithes and the new
harvest to his
helpers and
reapers; in some
areas he even
gives them a
handout every time
they go home from
the field.



Sonnenvogel

Bild 40.

full of grain, for he who does not share his blessing with others is not worthy of a new harvest. And he who searches the fields too much for lost ears of grain, shortens the bread of the farmers. So he should not be surprised if the next harvest poor. - However, the most is given away when the harvest very good. This happens not only because there is a surplus, but because man dreads too much happiness and blessing. That is why he sacrifices in good time.

Once the new harvest has been brought in, the grandma presents the harvest wreath to the Lord, reciting old rhymes. It is usually made of bread grain. But must also contain some of all the other crops. Some regions, however, limit themselves to the main crop. Sometimes the is also made of evergreen and colorful paper flowers. It is often decorated with a colorful paper bow, which, in addition to the year, bears stars made of colorful glossy paper, bouquets of flowers and a wreath of flowers with a saying. At the top end, made of colorful cardboard and standing out sharply against the bow, is a figure resembling an arrowhead. Its shape is reminiscent of the man rune. This is reinforced by the fact that a colorful multi-rayed star sits at the point of intersection, i.e. a sun sign. But then the other two stars would also be sun signs, and the bouquets of flowers would indicate the tree of life. We find it several times in the harvest custom. It is contained in the Waulstab as well as in the pole on which the harvest horn from Lippe sits. The pole on which the harvest crown is carried in also belongs here, as does the Haakemai of the Westphalians. - The harvest wreath or the harvest crown is presented with solemn sayings, and according to traditional custom it is emphasized that it

wound from grain, grown under thistle and thorn

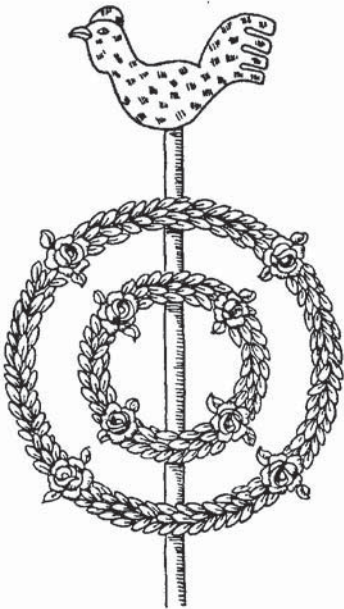
is. All kinds of wishes for the reign are interwoven:

Happiness and blessing, Until the hare chases the
hound And the fish lives in the forest . . . , in
addition . . . a golden table,
Fried fish in all 4 corners ... etc.

The old harvest wreath (crown) is given to the poultry and the new one is hung in the Viele after the harvest dance on the threshing floor is over.

The harvest cock reigns around Lippe. (Fig. 41.) This is a rooster cut out of wood and colorfully painted on a pole more than a meter long,

which is entwined with evergreen and colorful flowers. The two wreaths under the cockerel are also made of it. A chain of blown-out eggs is also hung around his neck. The rooster must be hung so he can enter into the house. Otherwise the luck will go away. The same opinion prevails about the so-called Holy Spirit doves, a symbol of life and fertility. The kierkran; is also to be seen as a symbol of fruit-bearing. - In the Sauerland region, when the last barrel was brought in. A rooster was slaughtered. Sometimes it was also placed under a pot, after which it was beaten until it was dead. Then it was eaten together. In the village The are blindfolded and have to hit an empty pot. This custom and the pot-banging so popular at children's festivals are the last reminders of the custom, which was probably intended to symbolize the toil of the harvest. - From the corn and the golden cock on the world ash tree have already been mentioned in the first part of the calendars. - The cockerels and roosters to be paid after the harvest on St. Michael's Day also already been mentioned. In the east, the levy consisted only of a rooster as a gift. Recognition of feudal sovereignty.



Kierkran

Figure 41.

The last wagon is called Haakemai in Westphalia. It is decorated with greenery and a green bush comes out at the top. In the Werl area, the bush is dragged along and is also Haakemai. But it must never enter the house dry. That's why a bucket of water is poured into the face of the bearer when he enters the house. - In East Prussia, the maidservants would unexpectedly pour water on the first person to "help" with the harvest. And when the last cartload has been brought in, a mutual splashing and dousing begins until the whole farm is "swimming". In Münster, the farmhands would even throw the maids into the water during the hay harvest. - So would be the water of the leather again, which is a faithful companion of the tree of life.

During and after the harvest, great importance is to good food. That is understandable. That's when the housewife gets out the best sausages. In Sauerland, a special type of sausage is called "Hafermäher". - In Westphalia, the maid who first brings the food to the reapers in the field is bitten on the toe. This is a custom that is usually only practiced at Shrove Tuesday. Perhaps this is the origin of the saying, Laß ein Mädchen zum "Anbeißen" ("Let a girl bite"). - In Lower Germany, particularly large loaves of bread are baked from the new wheat after the harvest, the Ahrnstuten harvest loaves. Every harvester from the farmhand to the goose boy was given one. In other regions, the loaves are baked in the shape of a man. In northern France, the whole community used to eat one of these loaves. - But food and drink were not spurned in other ways either. Because harvest work requires strength.

A joint dance on the threshing floor concluded the harvest. At this last dance, the first couples to go were the farmer and the grandmaid and the farmer's wife and the grand farmhand.

The end of the harvest is indicated by sticking out a flag or a branch, just as the beginning was announced by a tree planted on the field. It remained there until the last cartload had been brought in. This is again the clearest relationship to the tree of life.

the great mother, the harvest mother, the corn or rye mother, Mrs. Harke (still preserved in the Westphalian "Haakemai"), they all live Christianized in Mother Mary. The time between the Great Women's Day on August 15 (Assumption Day) and the Little Women's Day on September 8 (Nativity Day) is considered a highly sacred time. In Catholic areas, bunches of very specific herbs and flowers are gathered on these days.

consecrated. These consecrated sausages, consecrated bushes etc. play an important role as household remedies for illnesses, as weather spells and many other things. They help against witches and make cattle fat and rich in milk. The 15th harvest/August is also known as Herb Women's Day or Herb Consecration Day after this herb consecration. The fact that the consecration often takes place before the church service, outside the church or in the mortuary chapel, speaks for the pre-Christian origin of the custom. - At this time the sun enters the sign of the Virgin. This seems to be as much a relationship to the great mother as the custom of lifting pregnant women over the last sheaf.

At least as important as the great mother is the old man, the wild rider, the Waul, or as he is openly called in Low Germany, the Wode. The rye wolf that runs through the grain and tramples it down is his beast. And after the harvest is over, the storms carry WoLes Heer (not "angry army") across the empty fields. - However, the farmer's friend Donar also reigns supreme in the harvest custom. This is indicated by the old Germanic name "Peiterbolt". This is because the Christian St. Peter usually had a Vonar as his predecessor. - In Mülheim an der Möhne, a doll, a rider on a buck, is hung in a tree every year on St. Bartholomew's Day. It is said that this is a tailor who fetches the latest fashions from Paris. After several days, the rider is turned around so that he can ride home again. - Wode, the rider, has probably merged with Donar (goat). The whole thing seems to be an old harvest custom. "Wode halt synem Rosse Voder." - Such fusions of Wode and Donar are not uncommon. In Hessian, the two have become one. When there is a thunderstorm, the field workers take off their hats and bow towards the direction where the lightning struck: "There he goes." And if you ask who is going there, the answer is: "The Wode."

After the harvest

Once the harvest has been harvested, there is still a short time for celebrating and having fun until All Souls' Day, when the winter calm descends on homes and farms. - So the first thing to do is to celebrate the fair. It can be a big party, because the farmhands and maids have enough money after the harvest. And even if they usually the tree out of it, they don't let themselves get carried away at the fair. - Many a strange custom plays around the fair and shows. Here, too, old traditions live on. - In Thuringia, you can once again find the fairground tree hung with egg chains and wreaths, under which the little girls dance and play pot-kicking.

is held. - In Lippborg, the fairground tree is not cut down until the after-party. The lads cut down a tree with a broad crown. Except for this crown, all the branches are chopped off. For the return march, all the lads stretch out in front of the tree and pull it through the whole village. Two boys sit in the crown of the tree and are dragged along. They stop at every inn and in the evening the whole tree is auctioned off. The whole thing was known as the "Spraddewagenföhren" - Similarly, in some parts of Thuringia, the boys from the Devil's Wheel go to the fair. This is a wagon wheel attached horizontally to a train, on which two boys sit. When the horses pull, the wheel turns and the boys struggle to stay up. Whoever turns the fastest is king. This is reminiscent of carnival and spring customs. - The fair is not just an autumn festival. The Schildesche Kirmes is celebrated at Iohanni, as already mentioned. In Hörde, the Schüppenkirmes was held on the Monday before Palmarum, in Menden it is celebrated at Whitsun, etc. - But there is the greatest connection between the fair and Shrove Tuesday. The customs are very similar, not least in the burial of Fastnacht and Kirmes. Both can be seen as the end of winter and the end of summer. Like the burial of Fastnacht, the funeral of the Kirmes is very solemn. The whole community marches in a funeral procession behind the fairground corpse, which is often represented by a boy. A ladder serves as a bier. A priest, who knows how to imitate the peculiarities of the village pastor with uncanny accuracy, leads the way. Today, the funfair is almost exclusively in the ballroom, i.e. the ladder tips over, the corpse falls into the hall and the dancing continues. The old custom of digging a grave and starting the funeral at midnight, after which all the fun and dancing stops, is probably more correct. Because now it really is winter, and there is no more dancing until Candlemas. The fairground funeral, which sometimes place on a dung heap, is usually held on the day before All Saints' Day. In Low German, a pserde skull is buried as a kermis. This best shows that here, too, pre-Christian customs have been transformed into Christian forms.

Today, the fair has often become a mere opportunity to dance. The old custom has almost completely disappeared, because in recent decades there have been more and more cases of people unfamiliar with the custom making accusations of blasphemy. Unfortunately, they often got away with it. This is all the more regrettable as it means the death of one of our oldest customs.

However, the winter light festivals are still in full swing. In Lower Germany, even in the largest towns, children still parade down and up the streets with lighted lanterns in harvest time/August. They sing the old song of the sun, moon and stars, *de Olsch mit Le Lucht, de de Lüd bedrüggt*, which has been modified many times in the different regions. - In Westphalia, the Lampertus celebrations are very popular. The best known is probably Lampertus Day in Münster. Days before the festival, the children collected money, and on the day of the festival the whole city was illuminated. Lamps and wreaths of lights hung from the windows. Pyramids of lights, tin lamps, flowers and foliage were erected in many parts of the city. It was not uncommon for a hollowed-out pumpkin with a burning light in its cavity to crown the whole. Young and old gathered around the pyramids and sang old-fashioned merry songs. They usually began with:

Lampertus shall live, He
has loved us so much

....

This went on well into the night and was usually repeated on three evenings. - The Lampertisest is still celebrated in Greven today.

The St. Martin's festival is similar. One of the most beautiful is undoubtedly St. Martin's Day in Erfurt. The large cathedral square is full of burning lanterns, as the people almost completely disappear under this mass of colorful lights. A church choir sings sacred songs from the steps. Here, as in many other places, the festival is associated with Martin Luther, and occasionally also with the saint. What this all about is best illustrated by the fact that the church fought against and suppressed the St. Martin's fires that used to be lit on the heights. - St. Martin's goose is eaten on St. Martin's Day. On *6ebäck*, it is accompanied by St. Martin's croissants. - In some areas, a basket was hung up in the parlor on St. Martin's Day, the bottom of which replaced by a sheet of thick paper. The father would light it on fire and when it burned, apples, nuts and pears, and probably cakes, would out of the basket. - In the Sauerland, St. Märten even represents Knecht Rupprecht.

In the Bavarian-Austrian region, the cows are driven out for the last time around St. Martin's Day. The village shepherd then makes the rounds of all the farmers. At each house, he hands over a rod made of birch twigs, a bush of wax hawthorn with berries and a leafy chick branch. This is done by reciting an old saying in which he says

as many Kronwittbierl (juniper berries) - as many oxen and bulls, as
many Proß (sprouts)
the farmer has cattle and horses, so many branches, so many cartloads of hay

wishes. - Like the fairground tree, the tuft is to be seen as a rod of life, a tree of life.

The light celebrations to the wintry starry sky. It is peculiar that in Erfurt three lamps are often carried on a stick in the shape of a man-rune. - There is another aspect to the light celebrations: The leader of the dead and souls became St. Martin. And the lights are the lights of the dead, which we will hear about in the next section. - St. Michael and St. Martin have merged into each other in many ways. They have divided into the earth of the leader of armies and souls, later called Wode. This means that almost all the customs and traditions surrounding the two can be safely traced back to Wode. The third saint St. Leonhard. The famous Leonhardi ride to Tölz to have the horses blessed is a clear indication of this. After all, the whole time around filier Heiligen and Aller Seelen belonged to the leader of the dead on the white grate. - The Leonhardskuit has also been identified as pre-Christian through spade finds. Finds have been made from the Hallstatt period which correspond exactly to the well-known forged votive offerings, depicting cows and horses, which are still donated to Leonhard's churches today. These finds were made under St. Michael's Chapel. This again points to the relationship between these saints.

Flying kites is also a well-known custom. All the derivations we have to date suggest a relationship with Chinese and Japanese kites. However, we can probably stick to our own interpretation here too. The snake coiled into a spiral indicates winter from the bile horn. - The term snake for the zodiac sign of Scorpio has already been mentioned. - Reference has also been made to the dowager serpent as the end of time, i.e. the sign of winter. - Under the root of the world tree lies the envious dragon, another winter sign. - St. Michel, whose day is 29.9., is a dragon slayer. - This provides enough explanation for the custom.

Gate commemoration

The month of fog is the time to remember the dead. It is better suited to this than almost any other time of year. The work in the fields is finished. At home, the regular winter work has begun. And outside, nature is preparing for hibernation. Almost of its own accord, thoughts turn to those who are far away.

Life is summer. And death is winter. Of course, according to the Nordic view, death is not something final. Just as the earth turns green again in spring after the winter dormancy, life cannot simply end death. . . - With such a view, it is understandable that the mourning clothes in the North are white. For the land and the earth are only white in winter, when there is snow. - And just as people light the midwinter mourning candles when winter is at its deepest, they also put a little light on the dead so that they can find their way through the winter night of death. It denied the sacraments and burial in consecrated ground. But it had to up. The conviction that the dead need a light at least once a year in their resting place and at the hour of death has been firmly rooted in Nordic man since time immemorial. He would rather renounce the means of grace of the new faith than the last light. millennia of tradition cannot simply be wiped away. So the Church adopted the All Souls' Day celebrations, which we today regard as purely Catholic. - And just as naturally, we associate it with the Catholic Church when the farmer's wife puts a little lamp, lazu fat and butter on the hearth so that the dead can recover from the "cold torment of purgatory". The "cold torment"; here again lies the Nordic concept of snow and ice, which has nothing to do with the southern concept of deadly fire. Fire is a friend to the Nordic man; death for him is the cold and the night.

The customs of commemorating the dead are manifold. In some regions, one In others, it is a small tree decorated with lights like a Christmas tree, a tree of life. - Then it is again customary to place food and drink on the grave of the deceased, the remains of old dishes and libations. - In addition, gifts of apples, lemons and poppy heads are also . - In the south, relatives place bowls on the grave, into which visitors place their visiting cards, just like a "real" visit.

When we walk through a cemetery on All Souls' Day or on the Sunday of the Dead and repeatedly discover the old sun sign in the shape of the wreath.

are repeatedly reminded of The Tree of Life by flowers and bouquets, then we also notice all kinds of strange signs on the gravestones. There's a snake, a sun here, a beehive there, a butterfly, a five-pointed star etc. etc. - What do these signs have to say?

We have the snake several times over the course of the year. It was only when we were kite flying that it was mentioned again as a wintry sign of death. - In Bush Creek in Ohio, USfl., there is a prehistoric earthwork that is one of the oldest in the world. It depicts a giant snake, about 370 meters long, an egg about 20 meters in diameter in its open maw. An almost identical depiction shows a bile horn as a symbol of spring. The serpent, once thought of as Troy's castle, as a worm's nest, in winter, is also the beginning of life with the world-ki in its mouth. We are familiar with the German fairy tales of the white snake and the three snake leaves. In the latter, the snake can bring the dead person back to life with three green leaves, which it places in the dead person's wings and mouth. This is reminiscent of the custom of placing coins on the dead person's wings and mouth. The green leaves are reminiscent of the tree of life.

The biblical myth of Moses and the bronze serpent also provides a parallel. Here too, the serpent is associated with the tree of life, the rod of life, through the staff. - In the story of the Fall of Man, we encounter the serpent again and once more in connection with the tree of life, this time quite openly named. Some want to associate this myth with the serpent as an ornament of the grave, because death is said to have come into the world through the Fall of Man, but the serpent seems to be much older than this story. There is only one strange thing: in almost all myths and fairy tales, the is a symbol of wisdom, but it brings danger, if not death, to acquire wisdom. This is also in the story of the Fall of Man. For there are two trees, one called the tree of life, the other the tree of knowledge. And the serpent gives the advice to take the fipsel from the latter. - The serpent is often in spells and charms. On the one hand, this coincides with the wisdom attributed to it, and on the other, it reminds us of the healing and resurrection of the dead through the three serpent leaves. - All this the serpent as a sign of degree all the more understandable as the serpent is not only used as a winter symbol but also as a sign of spring.

Because of their apparent sexlessness, bees were thought to be celestial beings or at least with the celestials. This is still echoed in many spells. The Lorsch Bee Blessing (from the 10th century) is good example:

Christ, the bee is out.
Now fly, my little animal, in the name of Herm.
In God's protection, to return home safe and sound.

Sit very still, work God's will.

And in Schwaben, a saying for swarming bees begins with the words: Ve Imm un de
Wies (Weisel, queen bee),
De gungen mit int Paradies.....

In kmsiand you discuss the bees with

Immenmoder sett Tue.
All holy angels lettet Di.....

This position attributed to the bees seems to make it understandable that a beehive with bees flying out of it was placed on the gravestone. This can only be fully understood when one considers that in some parts of Germany, young children are not brought by the stork but by bees. - So behind this sign, too, is the hope of a happy future.

The butterfly is easy to explain as an emblem. Ancient Greece already saw the butterfly emerging from the chrysalis as a symbol of the soul freeing itself from the body.

Perhaps the strangely clumsy shape of these butterflies is also reminiscent of the double-fict. At least the butterflies on weathered gravestones are very similar in shape. And in northern Germany they seem to be stylized from this form. Vann would thus have found his way back to the tree of life via the hourglass and the six-pointed star (Fig. 42).

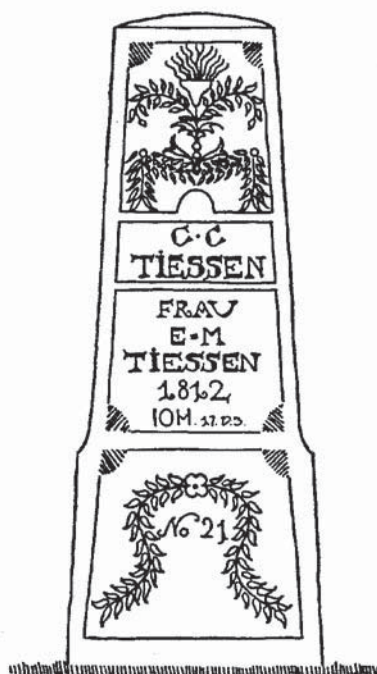
The sun is rarely found as a full sun disk. I am only aware of it in this form on a few stones in northern Germany. It is usually depicted as a setting sun. This is also an easy image to understand. - The half sun disk appears east as a triangle with the eye of God or with the name of God written in Hebrew. Sometimes the sun disk or the aureole dissolves into a tangled tendril or becomes a shell, which is again a symbol of the sun.

Les mystery is to be addressed. - The flight of God quickly leads to a connection with the one-eyed Wode. Like many other things, the sun is still a pre-Christian symbol. The shape of the monstrance, for example, clearly shows a sun disk with rays, often with a crescent moon in front of it, and the Mother of God is also often depicted in connection the sun disk. Finally, the "roll <leo xlorlr- can actually be translated as "To the sun, to God the glory".

The five-pointed star is a common grave marker. A very old symbol have

we have before us with him. Its significance as a grave decoration is clear when we know that the last of the male line of the clan was given the fallen five-pointed on his grave, i.e. the star with the point pointing downwards.

Finally, a burial custom from Tyrol should be mentioned, which in some respects be counted as a grave decoration. As soon the news of the death of a villager becomes known, the inhabitants of the village a cross out of elder with an elder wreath, but each for themselves. In the Vintschgau, the wreath is decorated with red and blue ribbons. The first person to deliver their cross to the funeral home is allowed to carry it to the coffin and take part in the funeral meal after the funeral. The cross is put out of the grave



Grabstein mit Lebensbaum

Picture 42.

and remains there until the gravestone is finished. If the elder turns green and from the grave, it is a sign that the deceased has been saved. The cross with the wreath is called the "Lebelang". - The shape, cross and wreath, is reminiscent of the Quest.

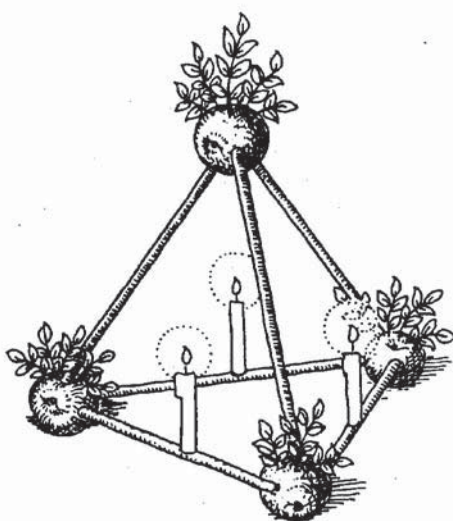
Christmas Eve and end of the year

After St. Michael's Day, the annual calendar gradually begins to shift towards Christmas. Children, in particular, count down well in advance when St. Nicholas Day or Christmas Eve is. And even in the lives of city dwellers, Christmas is a time that changes everyday life. - There is a special vein around the sacred nights that begin with the feast of St. Nicholas. We can hardly imagine how the people who developed our customs waited for the turn of the year. But somehow there is still something in us that we cannot grasp and that makes this time feel special.

It is natural that like to try to lift the veil of the future in the important weeks around the turning point. On St. Andrew's Day, for example, people look through a wreath to find out about the past and the future. - On St. Barbara's Day, young girls cut branches, preferably cherry branches, and give them the name of a boy. If the branches do not blossom, there will be no marriage in the coming year. But if they do blossom, the one whose branch has the most beautiful blossoms is the future husband. - In Bohemia, the girls take the blossoming branches to church. The boy who meets them first is the future husband. - In some areas, the branches must be cut by moonlight. If they blossom, you are protected against disease for the coming year. This again shows that we are dealing with the tree of life.

We also encounter the rod of life again when St. Nicholas or Knecht Rupprecht makes his parade. It has gradually become the rod with which naughty children are punished, because the meaning of the rod of life has been lost. Only the colorful paper flags and, in some areas, the sweets attached to them remind us of the original meaning.

Another symbol of St. Nicholas is the Klausen tree, which is put together from several pieces of wood, evergreens and four florets to a triangular pyramid. The whole thing is strongly reminiscent of the sign of St. Nicholas Day in the peasant calendar, the three



Klausenbaum

Picture 4Z.

Spheres. - Around this time, there are all kinds of frames and structures that more or less clearly depict the turning point. In the Erzgebirge, for example, the story of the birth of Jesus or scenes from everyday life are beautifully carved. The Advent wreath with its four lights and cross is reminiscent of the wheel cross in the farmers' calendar.

St. Nicholas is the main figure of the Christmas season in Protestant regions. In the past, his day was often the general gift-giving day. It is only in more recent times that reciprocal gift-giving has shifted away from Christmas. Children ask for his visit long beforehand and of course:

Giff wat! Giss wat!
 Giff de lütten Kinner wat.
 Lat Le groten lopen.
 You can copy something

And then one day he comes, makes the children pray, gives the well-behaved ones fipfeln and nuts and the naughty ones a rod. In the

However, he is even better known in Sauerland, where everyone receives a rod as a gift. - In Osnabrück, St. Nicholas appears on a horse that he hastily put together from a pitchfork and a bed sheet. And there we see who he actually is: the leader of souls, whom later times called Wode. - But St. Nicholas does not appear in person everywhere. That's why the children put their shoes on the window or behind the door. Some also hang up a stocking, the longer the better. And the next morning, there are all sorts of edible treats, including a big cake with raisin eyes.

Young lads are running around all over Germany. They toot and blow, make a spectacle and crack their whips. The Perchten processions are on the move in the south. In the north, the white rider is on the move. His 6 followers are Krbsbär, Klapperbock and Storch. - The evil spirits must be chased away from the fields. Christianity has not been able to eradicate this opinion. And even if the lads hardly believe in ghosts, they do know that they have to be on the move if the fields are to bear fruit. This is one of the most important tasks, which is performed just as punctually as the other, that they have to turn the farmer's cattle at Christmas. In Holstein, they even ride the horses of the yard once.

On St. Thomas' Day (21. 12.) the Klöpferle went from house to house, knocking on doors with mighty wooden hammers. The hammer is the union of midsummer and midwinter (see Tree of Life table). So when this knocking happens on the shortest day, the meaning is clear: The sun turns

The Christmas tree has not been around that long. Christmas sticks and pyramids seem to be much older. The twelve lights (or a multiple thereof) or even the 52 or 365 lights on the very large angel poles are reminiscent of old calendar symbolism, but then again it seems strange that all these angel poles and Christmas pyramids are decorated with fir greenery. We can also safely find the Christmas tree among the vines that the invading Christianity tried to suppress as dangerous. We know that. All light cults were suppressed by it. We also know that it was only very late that the Church decided to celebrate the birth of the Savior no longer in spring, but with the old Iulsest, because it could not eradicate the celebration of the winter solstice. - If the custom of decorating a Christmas tree was not in keeping with our way of life, then it would hardly have been so quickly replaced by

have set. And where is he supposed to have come from? Surely the custom must have its origins somewhere? But outside of Germany there is neither the tree nor anything else to suggest that the custom began there - with two exceptions. One is Iceland, where the rowan tree is still decorated with lights like our Christmas tree. The other exception is Scandinavia. Research has shown that the Christmas tree was probably already to be found there in prehistoric times. - The oldest news about the tree in Germany are council decrees forbidding the decorating of parlors with fir greenery and fir trees. And it can probably be concluded that such a ban was only imposed when the extent of the custom posed a threat to the town forest or, more likely, became inconvenient for the new faith.

The ornaments of the tree primarily include peaks and nuts. The flip as a sun symbol has already been mentioned above. The nut seems to be a mysterious symbol. The Carinthian legends tell that dwarves and mermen often been captured by humans. And they always tried to free themselves with all sorts of gifts, whereby a voice regularly came from somewhere: "Tell everything. But don't tell me what the cross in the nut means." Or the prisoner would break free and disappear laughing with the remark that they had forgotten the best part because they hadn't asked what the cross in the nut meant. It seems to be a walnut. If you cut such a nut crosswise, it does indeed show a cross. If you add the shell as a circle, then you have the wheel cross, which as a yearly cross encompasses the entire universe. This is why fairy tales often use the phrase about the three clothes that fit inside the nut, one of which is like the sun, one like the moon and the last like the stars.

The hearth fires also have to be renewed at Christmas. A huge log or tree trunk, which often has to be pulled to the hearth by horses, is lifted onto the cleanly cleared hearth, and the fire burns on it all year round. - This custom of the Iulblock, midwinter block etc. is widespread throughout Europe. In Germany it is first mentioned in a document from 1184, in which the rights of the parish priest of Fihlen to the delivery of a tree trunk as a Christmas fire are mentioned. Like all festive celebrations, Christmas and certainly also the bringing in of the Iulblock was celebrated with food and drink. The name "Vollbuchsawend" - full belly evening for Christmas - speaks for this. The Iulblock is remembered

perhaps the name for Christmas bread, which in the north is known as Klaben or Klöben, and in central Germany as Schiitchen or Stolle, also known as Stollen. Klaben Klöben, Schiitchen= Scheit, Stollen= originally the support beams in mines, still referred to in this form today on horseshoes as support posts with cleats - these are all names that have to do with wood. Then there is the shape, which clearly a notched trunk. - Incidentally, in Löhningen Frisian, the name Claus (Nikolaus) is pronounced as Klawm and Klöben as Klawm.

Christmas opens the holy twelve nights, during which the wild army roams the land. Woe betide the woman whose house is not in perfect order, woe betide the maid who has not done her work properly or spun her socks. Mother Holle sees everything. And the good woman can lose all kindness if it is not appropriate. This still resonates in the fairy tale of the golden girl and the unlucky girl.

It seems strange at first that Hansel and Gretel with the witch and the crispy house are to be found in all kinds of edible and non-edible representations on Christmas Eve of all nights. Once again, we have before us the recurring motif of the trapped light, always turned away anew. Hidden in the forest is the pair of children (sun and jahrwandr) with the great mother who has become a witch, the all-mother earth in her house. The fire in the witch burns is to be equated with the solstice fire, which we already know from the oldest traditions of the midwinter cult.

Finally, one custom should be mentioned that has nothing to do with the Germans, but still seems worthy of note. This is the Christmas tree of the Gypsies. They believe that the all-seed tree, the sacred Indian tree from which all plants and seeds on earth originate, becomes visible around the time of the winter solstice. To its powers, the gypsies place a willow tree and a fir tree next to each other in the ground. The trees are "married" to each other with a thread wrapped around both stems. Then the oldest woman in the tribe approaches them and says a procrastination sentence, which concludes as follows:

"Great God in your seven golden heavens, on your seven golden mountains, from your boiling golden chairs! Have mercy on us! Let us, poor and forsaken, see the heavenly all-seeded tree. Let it descend on these little trees, so that they may us from sorrow and suffering, sickness and death, so that we may see You

praise forever. You great God in your seven golden heavens, on your seven golden mountains, on your seven golden chairs'."

According to gypsy belief, the all-seed tree is lowered onto the trees, giving them magical powers. - The gypsies have adopted almost all of their customs, legends and fairy tales from their host peoples. There is little of their own to be found. So it is not surprising that we encounter the Tree of Life again here - when the All-Mother Earth, the Great Mother, appears to us in the move that the oldest woman of the tribe has to cast the spell. The same opinion can also be found in the burial and resurrection of Christ: The sun rises again to complete its eternal cycle over midsummer after year and day and to begin again.

Christian Lull and MMos and its role models in the Germanic north

Every concept of faith is based on an overcome world of faith, which it seeks to eradicate with stumps and sticks. If this does not succeed, the views of the inferior faith are turned into something monstrous and devilish. Gods become enemies of humanity. If individual traits are too strong to proceed in this way, they are adopted into the new faith and adapted to it.

Beliefs about God and the world are based on cognition and knowledge. It can be inferred from this that every person has his own beliefs. But since the individual's way of thinking is racially bound, it follows that the beliefs of a people and, moreover, of a race are generally in agreement. So even if new religions repeatedly penetrate a people's world of ideas, they will have to preserve the real God and world view of that people at their core, in the beliefs repeatedly adopted from the old faith. The new cult, the new myths will therefore only be effective to the extent that the old beliefs are not touched. Of course, this only applies as long as the people clearly form a whole. That is why every religion that penetrates beyond the circle of one race must proselytize with bloody force.

Despite some blood mixtures and despite all the wars, the German people have on the whole remained a self-contained blood union. That is why the old beliefs are still alive in it today as they were at the time of Christianization. The Christian myth, as it itself today, has taken over a large part of the Germanic myth. The purpose of the following presentations is to demonstrate this using individual examples.

It has already been said and proven on various occasions that at the beginning of all views of the world and of God is the research and search for the most important phenomena of life, such as ;. B. the alternation of summer and winter the north. As still today individual

Just as researchers and scholars see beyond their time and point out new territory that will only gradually become common property for future generations, there have always been people who looked beyond today and tomorrow. Their knowledge gave direction and pointed the way for others, who therefore gave them the honorary title of wise men. Through no fault of their own, these people will have attained a kind of position of leader and ruler. Out of themselves, they will have clothed their knowledge in pictorial forms of expression in order to make it understandable and accessible to the general public. This is the beginning of the myth. As it develops, it becomes more pronounced and more colorful. While it was initially tied to certain seasons because the season had created it, such as the rising of the winter constellations, time was gradually measured by it. Real knowledge was always the property of only small circles. Myth was the knowledge of others. The changing of the seasons and the work associated with them developed a custom that became more pronounced and independent over the course of time until, as a cult, it had lost almost all relationship to myth and nature. In step with this development, wise men became wise men and wise men became priests and mediators.

It is not the case, as is usually taught, that the first humans lived in dark superstition and constant fear of demons. Every child is proof to the contrary. The child is only afraid of devils, witches and ghosts when these concepts introduced to him from outside. Before that, it is a sober seeker who wants to know the why and wherefore of everything and everyone. Like an adult, it draws its conclusions from its small observations and experiences and then builds a picture of its environment that is often much more accurate than that of adults, because the child sees more impartially. - Thus the mythical view of the world is indeed more ingenious and well thought out than the more unbiased view of the more primitive human being; but it is also skewed and one-sided to the same extent. As long as myth was really only a parable, this error could be corrected. But when it became the main thing, when it developed into infallible dogma, superstition naturally had to increase all the more as myth did not keep pace with the knowledge and insights of mankind.

For Nordic people, the sun is a condition of life. Even today in northern Europe, winter means death. The path of the sun was therefore calculated and determined at an early stage. Stars and the moon were used as aids. The myth that arose in the north moved before

around the sun. Where the moon and stars played a part, they were only present in subordinate roles. - The south, on the other hand, must always perceive the sun and fire as enemies. The sun has become the destroyer here. Its counterpart is the moon. So where the sun appears as a destructive principle, a southern myth is present or has been influenced by the south.

For the north, the sun was a visible symbol of the divine, whereby God be translated impersonally as "only". The German south still has the dialectal word "gottig" for "unique".

The sun, which died once every year only to return as its own descendant after a winter night lasting thirty to sixty days, suggested the myth of the sun hero, whose early death Lurch avenged his son on the winter giant and Neiding. - The further south the Nordic people had to travel before the polar ice, the shorter the winter night became. At the same time, however, an increasingly night intervened between the daytime circles. Thus the myths of the year and the day soon overlapped. However, their content always remains the same: the sun is in the grip of the dark, from which it frees itself or will free itself in order to rise to new splendor and die again.

In the Nordic year, the sun is in the sky all year round until after 40-50 days of winter night in which it disappears under the cimming. It certainly didn't take long for people to draw the logical conclusion from the observation that the sun turns and sets again in the middle of summertime that it also begins to rise again when it is still invisible below the horizon. The myth could then arise. Let the sun, the sun god, be reborn under the water, namely in the sea of the world in which it set. This is the mother-house under or in the waters with fish and snake, from which the new world god comes. - On the other hand, when summer has reached its highest power, the sun begins to set, the blossoming and growing stops, traveling and harvesting begins. This is the story of the god who must die to himself or at his own behest. And because, strictly speaking, this marks the beginning of winter again, the light of summer must be killed and murdered by winter or wintry powers. The oldest myth has the club as the weapon of death, then the arrow and spear, later the sword. And finally, in the most recent form, a formal judgment of the dark ones is held, in which summer is put to death "by right".

Apart from the details that the later elaboration of the sun myth brought, it thus presents itself roughly as follows: the sun is born in the Haug in the waters. It begins its course of the year, initially invisible to humans. When it becomes visible to mankind, it begins its journey in the sky, its ascension. At the height of its journey it must die in order to rise again as its own descendant in the mother house beneath the waters.

We will take a look at the individual trains on site.

the myths of the Old Testament

In the previous sections, Largrtan. Let the tree of life is a symbol of the annual holiday in general. It has also been said that this image probably taken from the observation points of the course of the sun and stars, which are marked by trees. - Right at the beginning of the Old Testament there is a story that of a tree of life. There strong points of contact between the Germanic and biblical myths, insofar as in the Germanic myth the first humans were created from two trees, whereas in the biblical myth humans probably created independently of trees, but are nevertheless placed in a special relationship to two trees. - The peculiar thing about the biblical myth is that the tree of life almost completely recedes from the tree of the knowledge of good and evil. It is explicitly said that it people divine wisdom. The serpent in connection with the tree confirms this. Despite the different name Loch, let us actually deal with the tree of life. In almost all myths and fairy tales, the snake is the bearer of wisdom. Jesus also expresses this in the words "Be wise as serpents". However, their knowledge often leads to death or even mortal danger. This is understandable, because the serpent is one of the winter signs in which summer dies. - The world tree of the Edda also knows the . The envious dragon lies beneath its roots, but there are also "more worms ... At one root of the Germanic world tree is the Mimir spring, which, like the fruit of the biblical tree, gives wisdom. But here too, knowledge can only be acquired if a physical sacrifice is made. So when Wode visits, he gives an eye to Mimir as a pledge for the drink.

Wode is at the height of his power when he wisdom from Mimir. After This journey marks the beginning of the end of the glory of the gods. - Thus, the first human couple also reached the height of life when they reached the

fruit of the tree. From then on, his life is on the falling line. In his children, Cain and Abel, the myth is repeated once again. Cain, the wintry one, slays the summer, Abel, when he brings an offering of the fruit of the field, that is, when autumn comes.

What is significant about this myth is that the human couple do not go to the Tree of Life and that God then has paradise, and above all the Tree of Life, protected by an angel armed with a sword. Every Grimm fairy tale that tells of the Tree of Life and the difficulties of reaching it is parallel to the biblical story.

Noah's Ark is reminiscent of the house in the waters; - only one human couple, which can probably be translated as the yearly wanderer sun and mother earth, and one couple of each living creature are to enter the "box". After that, all life is wiped out by the Flood. So it is winter. The flood lurks for forty days. In the far north, the pure winter time, when the sun not visible, is forty days.

- The ark lands on the flirarat after an errant journey. This mountain has recently been regarded as a cult mountain. But even if the name had been chosen at random, there is a connection to the myth that summer is hidden in the mountain in winter.

the flood lasts one year; for it begins on the 17th day of the second month. Gan; the earth is dry on the 27th day of the second month in the following year. Significantly, the water dries up on the first day of the first month in the 601st year of Noah, i.e. at the beginning of the new year. The 27th day of the second month, on which the earth is dry again, falls in the time of Shrove Tuesday, the time of the Schissskarrens. That is clear enough.

The quarrel of Cain and Abel is echoed in Iacob and Esau. - Iacob's two times seven years of service to the two women are myths of the course of the day and week. - Iacob's twelve sons can easily be recognized as twelve months, twelve signs of the zodiac, kur; as images of a division of the year. The favored position of Iosef and his dream that even his parents bow before him suggest that he is the sign for the month of Iul, in which the year begins anew. It would also fit that the brothers throw him into the pit - the house of mother earth - and sell him to the foreign merchants, for the new year goes its own way. The fact that Iosef has his youngest brother Benjamin put his cup in the sack also points to this; for the peasant calendar has The Cup as the sign of the day at the beginning and end of the old Iulzeit.

Moses is found by the king's daughter in the water, so again the house in the water. But the whole story is so fairytale-like that we can find a whole series of similar stories in The Grimms' Fairy Tales in no time at all. The rest of the story is almost overgrown with many ingredients. But on the whole, the actual plot is still quite clear. Even the seven daughters of the Midianite priest at the well, one of whom marries Moses, point to a sun myth. The Egyptian ruler is replaced by Moses and destroyed - summer against winter - in the Red Sea. The 40-year wandering in the desert that follows is reminiscent of the forty-day winter night. The sign of salvation of the bronze serpent on the staff is both a sign of winter and a sign of life, just as all winter signs can also be an image of new life. The Iudeans are to reach the Promised Land, but without their leader Moses, who dies on Mount Sinai beforehand. The new year cannot begin until the old one has died on or in the mountain.

It is not possible to list all the myths here and the few that are mentioned cannot be listed in detail. Despite all the foreign ingredients, you will very quickly be able to recognize the old stories when reading the Bible. The plot has not always been carried out. Very often it is noticeable that only fragments were handed down, and in many cases even the chronicler could not do much with what was preserved.

Before the New Testament myths are presented, a brief interpolation. At first glance it is striking that biblical, i.e. Asian, myths are placed in relation to Germanic myths. Critical biblical research has long identified borrowings in most of the biblical stories. For the most part, they originate from countries which, for their part, also borrowed Nordic myths or brought them from their Nordic homeland. This cannot be presented here in each individual case, as it would go beyond the scope of this article. Moreover, it is not a question of proving where the myths originated in each individual case, but that they have Nordic parallels, are influenced by the Norse and that they had the calendar calculation and calendar knowledge of the North as their original meaning. That is why the first Christianization of Germany by the Iro-Scots was relatively easy, because it only brought the biblical myths to the Germanic tribes. And in these there were so many points of contact on both sides that the Germanic tribes adopted what seemed useful to them and simply the others. The picture only changed when the word of the Bible was dogmatically imposed on the Germanic tribes as inviolable and, above all, now

Christian or biblical moral teaching was also established as a moral guideline.

Furthermore, it must be taken into account that the Old Testament was only completed a few decades before Martin Luther wrote it down.

The myth of the New Testament

The two solstices of the year are marked by the days of Iohannes (24.6. Iohannes the Baptist and 27.12. Iohannes Evangelist). One of the two days always precedes the other. And so it is not surprising that the New Testament myth uses Iohannes the Baptist to indicate the birth of Jesus; for the death of the year at midsummer is the condition for its rebirth at the turn of winter.

The birth myth itself clearly echoes the old legends of the sun hero. The house in the waters became the stable, fish and snakes became oxen and donkeys. Iosef, whom the medieval songs and legends expressly refer to as "even an old man", is the wanderer of the year who rests with Mary as Mother Earth, while the new year, the new sun hero, is born. The newly rising star, which the wise men follow, is the first sign of the zodiac of the new year. The following must be considered: The three so-called belt stars in the constellation Orion (the Friggespindel) are popularly known as "the three wise men". They point outwards from Aldebaran in Taurus and the Pleiades in the evening and Sirius in the morning. Vieser culminates around the turn of the year; his worship is attested as far back as the Viking Age. He belongs to the constellation of the great dog, and we know the dog as a winter animal and an animal of death.

The twelve disciples are the division of the year, whereby it is irrelevant whether they are understood as signs of the zodiac or as months. Iudas is then to be seen as a symbol of the turn of winter. This is supported by the fact that he hangs himself after betraying Iesu; for the loop and noose were already identified as signs of midwinter in the peasant calendar. The designation of Iesu as the "hanged man", as is particularly rare in Judaism and Islam, may also have its origin in the image of the midwinter noose. The zodiac sign Capricorn is still depicted as a noose today. - Iesus explicitly refers to the one who dips his hand into the snare together with him as his betrayer. This is reminiscent of the one-handed god of the end of the year. The simultaneous institution of communion with bread and cup (= the bowl) is recorded in the sign of the day for St. Barbara's Day, which shows the cup with the

wafer shows. This is because the legend of the saint, which will be discussed below, does not give the slightest indication of this figure.

The crucifixion itself is the clearest summary of the symbols of the year. In old engravings and drawings there are three crosses, true to the biblical depiction, with Jesus in the middle and the thieves on the right and left. The central mountain with the cross of Jesus is slightly higher than the other two. The whole is vividly reminiscent of the sign of the three mountains referred to above in the section on the Peasant Calendar. Furthermore, however, the person crucified to the left of Jesus is almost always depicted hanging by his arms, so that the body has the shape of the man-rune, the ascending year. Jesus has his arms outstretched horizontally. This results in the right cross; the midsummer sign. Finally, the right-hand thief is bound with his arms backwards over the cross-bar so that the body appears as the rune of Tyr, the image of the falling year. The fact that he is bound again brings in the wintry signs of the bow and noose.

When Jesus is crucified, the mountains split. The temple curtain tears two. The dead rise. The splitting of the rock has already been in the symbol of the two mountains. Summer, which is hidden in the mountain during the winter, emerges from it again when the old year dies. The tearing curtain is to be understood in the same sense. As far as the resurrection of the dead is concerned, it has already been said several times that summer is its own descendant, that the sun, which has just died between the mountains at the turn of winter, is reborn and thus rises from its death. The belief in the resurrection of the body probably originated from this winter myth of the dying and rising sun.

The wayside crosses found in Catholic countries sometimes have the shape of a man-rune. They are made as a tree trunk, from which two branches extend to the right and left as crossbars of the cross. The body of the crucified man hangs from these branches. This is reminiscent of the Rhaetian tale of Odin hanging from the "windy tree" for "nine nights". Jesus dies at the ninth hour Wounded with the 6, consecrated to Odin, I myself to myself..." So Jesus also dies, consecrated to God, i.e. to himself; for as the Son of God he is part of God, i.e. God himself. He is struck by the spear wound on the tree, just as it kills Siegfried and Baldur under the tree. The spear and the arrow are the weapons of Tyr, the Year Ender. It was not until later times that they became swords. This can still be clearly seen from the fact that the Tyr rune has always retained the shape of the arrow and spearhead.

After his death, Jesus is buried in a rock tomb. This is again a reference to the Winterberg, where the summer awaits the turning point. The three-day stay in this tomb can easily be linked to the popular belief that the sun stands still for three days at the turning point. Accordingly, Christmas is also celebrated in three days, originally three nights, namely Christmas Eve and the first and second days of the festival. The fact that it is women who learn of the resurrection for the first time and see the Risen One again shows that the rock tomb is the house of Mother Earth. - The Christian myth does indeed bring the birth at Christmas and the resurrection at Easter; but in the past, Christ's birth was also celebrated around Easter time, namely at the spring equinox, because in the south they took spring as the beginning of the year and not midwinter as in the north. It was only when the north did not the feast of Iul, despite all Christianization efforts, that Jesus's birth was moved to Christmas. Originally, therefore, birth, death and resurrection were also close together in the Christian calendar. The fact that the resurrection was left in the spring was purely an expedient solution, because otherwise it would not have been possible to accommodate Easter, just as the outpouring of the Holy Spirit is an expedient reason for celebrating Pentecost, the High May. Only the feast of the autumn equinox could be suppressed to the extent that it was deprived of its status as a high feast day.

After the winter rest, the sun's annual cycle begins anew. Initially invisible to humans, after a short time the moment comes when the sun above the sky. Its celestial journey begins again. The more the northern Europeans migrated from the polar region to the south, the more the annual calendar shifted. And so the day celebrated as Ascension Day was moved to the area of today's May Day. Christianity adopted the idea of the sun beginning its celestial journey and turned it into the Ascension of Jesus. - The sign in the farmers' calendar for Ascension Day is a mountain with two depressed soles. It is curious. Even today, a number of places that celebrate Ascension Day as the highest festival of the year still have certain places in the surrounding area where the old shoes were worn.

are "delivered". The farmers describe this as a coincidence if you ask them about it. But that doesn't change the fact. Ancient customs probably play a role here, because according to the Edda, the leather waste cutting new shoes should be given to Widar. Widar uses it to build the great

shoe, with which he will kick the world serpent in the throat in the final battle, because it cannot be defeated any other way.

After the departure of Judas, the number of apostles had fallen to 11. In order to complete the annual series again, the chronicler therefore has a twelfth disciple named Matthias elected according to the first chapter of Acts. Later, Paul is added as the thirteenth. Apart from all historical considerations, it can be assumed that Paul was chosen as apostle on purpose, because the year has 12 solar and 13 lunar months.

Finally, Iohannes refers to Jesus as the Lamb of God. This is initially an allusion to the Jewish custom of sacrificing a mutton as a "scapegoat" in order to wipe out the transgressions and sins of the previous year, just as Jesus is sacrificed to atone for the sins of all mankind according to the Bible. - However, these sacrificial animals were not taken at random; instead, the animal in whose sign of the zodiac the new year began was considered the sacrifice. Thus the Apis cult coincides with the sign of Taurus. And so, after the spring sign of Aries, the Christian concept of the lamb emerged. In fact, around the year 0, the new year began in the zodiac sign of Pisces. But despite all attempts, the fish was not able to establish itself as a Christian symbol, so that in the end it remained the lamb. The popular belief that the sun makes three leaps on Easter Day and that a lamb can then be seen in it began here.

The revelation of Iohannes

Calendrical and astronomical components were recognized quite early on in Revelation. After all, the frequent recurrence of the numbers 7 and 12 and their multiples could not be overlooked.

The first chapter already mentions 7 churches, 7 stars, 7 candlesticks and 7 angels. Then comes verse 10: "... I am the first and the last ...", which is then repeated in more detail in verses 17 and 16: "... I am the First and the Last and the Living One. I was dead, and behold, I am alive forevermore and have the keys of hell and of death. ...". - first and last are the first and last letters of the 24-character Greek alphabet. In their form, both show a strong affinity with the symbols of the beginning of the year and the beginning of death already discussed.

-end, especially the omega designed as a noose. Jesus, who can already be recognized in the New Testament myths as a wanderer of the years, describes himself here as a living god of the year, as the Beginner and the Ender

of the year, whose individual points are marked by the individual letters, which comes to life again (new year) as a dead person (old year) and thus lives from eternity to eternity. The mention of the keys to hell and death is particularly striking. This is because the old runic calendars have the key as a midsummer symbol, i.e. as an image of the dying year that enters the cave - hell of Mother Earth. Hell and its inhabitant, the devil, can only be explained by the Nordic cult. From picture 30,11 the priest wears a semicircle and the sun on his head. This image became the horned devil who lives in hell with his grandmother. Significantly, the devil's father is never mentioned. The grandmother is *kltermutter* in Low German. This is linguistically related to the word *Eller* - alder, i.e. a tree, which here stands in place of the world and life tree. Accordingly, the old woman is always kind to people and helps them against the devil.

After this digression, back to the revelation of Iohannes. The fourth chapter describes 24 chairs with 24 filth standing around a chair with burning varnishes in front of it. In and around the chair (verse 6) were 4 animals, the well-known evangelist symbols lion, bull, man and stdler, each with 6 wings, so if you take 4X6, again 24. In the next chapter, the lamb appears with 7 horns and 7 wings to the book with the 7 seals. - The lamb has already been recognized in the previous section as the god of the two millennia before 0. It has also often been pointed out that day and night are often calculated separately, so that in the number 24 it is easy to recognize the year divided into 12 day and 12 night months. Dr. Faust falls victim to a similar calculation in that the devil commits himself to him for 24 years and then claims him as his property after 12 years on the grounds that he has served him for 12 years each by day and night, which together would give the agreed number of 24 years. - The four evangelist signs are to be seen as images of the four regions of the world and the seasons. They represent 6 months of day and night, i.e. 3 months of our reckoning. - The 7 torches, 7 wings, horns and seals are probably images of the days of the week.

Chapter 6 reports on the opening of the first six victories. The first to appear are the well-known Horsemen of the Apocalypse, consisting of a white, a red, a black and a dun horse. The liturgical colors of the church, which are still spoken of, have white

for the time after midwinter, red for midsummer and black for the months before the winter solstice. Accordingly, the white horseman goes forth with crown and bow "and it was given to him to conquer". Nothing can against the rising year. The red fighter leads a sword". In the Gallehuuskalender, attention has already been drawn to the armed summer, which is overcome by the unarmed winter. So here, too, summer wields the weapon and the black horseman who replaces it wields the scales as an image of the autumnal equinox, after which winter reigns. He prepares the way for death, which appears from the anointed, i.e. in the strict sense colorless horse. Accordingly, the sun darkens, the stars (autumnal swarms of shooting stars) fall from the sky, and the mighty of the earth hide in caves and rocks, just as the Son of God once the quiet to his journey anew.

The numbers of those sealed are in the following chapters. Ls are 12,000 for each of the 12 Israelite tribes. The tribes have long been from the zodiac. The 12,000 are probably intended to reinforce this meaning. However, there will be more to say about these numbers below. - Furthermore, when the angelic trumpets are blown, the third part of everything in heaven and on earth is destroyed. It is striking that both with the seals and with the trumpets six are broken or blown first, and that only then does the seventh appear at a clearly emphasized distance. Now, as already explained in the calendar section, the old sacred sign of the year is the circle of six points with a seventh as the center. It is easily possible. Let this kind of reporting allude to the old sign.

New numbers appear in chapters 11 to 13: 3[^], 42 and 1260. 3[^] years are 42 months or 1260 days long. It can therefore be assumed that the numbers are in this relationship to each other, even if occasionally only as many days are given instead of 3)4 years. - However, the Bundelesh describes how the sun, moon, stars and planets rise and set on the celestial mountain and "go three and a half keshvar every day, as appearance teaches". If we again take the whole sum instead of the usual division into day and night, we arrive at 7, the number most frequently mentioned in the Apocalypse, which the sign of the year, as has just been explained. It corresponds this when the "woman clothed with the sun" flees from 3[^] years or Keshvars into the desert to escape the red dragon. The dragon or the serpent, as it is called a few verses further on

is a pronounced winter sign. Its red color (midsummer) indicates that the year descending. The dragon shoots a stream of water after the fleeing woman, which the earth absorbs. This is reminiscent of the house of Mother Earth in the waters mentioned above, in which the ageing year is hidden during the winter. - The woman is pregnant. And the dragon is waiting for his hour to devour the newborn. So he is not threatening the mother herself. This, too, is a typical feature of the myths of the year that is still alive today in countless fairy tales, in which the parents or a man-eater or a dragon want to abandon or kill or devour their own or other people's children, very often 7 or 12 in number. The year is angry with its successor because the birth of the new year the death of the old one. The woman therefore takes the place of the year's wanderer. The image is reinforced the fact that the willow was given a crown of 12 stars= 12 months. - With his sweat, the dragon becomes the third part of the stars from the sky. If we take into account the calendar shift that has occurred over the millennia, we can see that some of the autumnal swarms of shooting stars must have fallen around midsummer. Incidentally, the same phenomenon appears in a medieval song:

"When the last day shall be. The stars are
shining on the earth, The good Lord is
coming on a golden rainbow . . ."

it says. During the discussion of the shooting bird, the jagged bow mixing the bird's heads with the cross on top and the man below it was explained as a midsummer symbol. Here is the same bow, explicitly described as golden, i.e. sun-sardigrade, with God in place of the cross and man, but above the bow like the cross. Cf. the section "Irmisul". But in Revelation, chapter 10,1, an angel appears, the rainbow on the kops . . . thus above him, The first Apocalyptic Horseman, who reigns until Midsummer, also wears a bow and crown. And if you look at the archer's bird, the similarity between the jagged bow and a crown circle cannot be denied.

The two witnesses mentioned in chapter 11, who are killed by a beast coming out of the abyss, also point to a relationship between the 3)4 and the year. One of the horns of Gallehuush bears the Bronze Age image of the two men lying on top of each other as a sign of the year. - Finally, the 13th chapter gives the dragon, i.e. winter, power for 3K years.

Chapter 21 describes the new Ierusalem. According to verse 16, the city is equal in length, width and height. According to verse 17, its wall measures 144 cubits. Since previous verse emphasizes that the measurements are the same in all directions, the actual measurement is therefore $3 \times 144 = 432$. This is the number of stars that is present almost everywhere in the calendars calculated in the first part. Reference was also made to the celestial castle Valhalla, which, however, is also a symbolization of the 432 in a different way. So it cannot be denied that there are also relationships here that go from the north to the south. For when reading Revelation it is noticeable that the author often does not know what to do with the individual numbers and terms. This can already be seen in the way he often converts the cosmic numbers into earthly terms and then of course arrives at the most contradictory results, e.g. when the heavenly city measures 12,000 stadia, but its wall only 144 cubits etc. etc.

The new Ierusalem is only aligned with the twelve: 12 gates, 12 angels, 12 names, 12 "foundations of the wall and in the names of the 12 apostles of the Lamb". The city itself measures, as already mentioned, 12,000 stadia. It is adorned with 12 precious stones and the 12 gates are made of 12 pearls. In the city stands "the tree of life", which bears twelve kinds of fruit and "bears its fruit every 12 months" (chapter 22:2). All this is clear enough to that this heavenly city is the starry sky with the zodiac. - Once again, the twelvefold division is very strikingly expressed in the aforementioned sealing of the saints, 12,000 out of 12 tribes, i.e. 144,000 in total.

The Revelator tries very hard to hide the number twelve by dividing it into three (one third all the food in the heavens and on earth will be destroyed) and four (animals, regions of the world, etc.).

The seven is clearly recognizable as the number of the week and year.

The number of stars 432 can be calculated from the lunar orbit of 27 days (see the first part). 16 orbits result in 432 days. In fact, 16 is also mentioned once in Revelation in chapter 14:20, where there is talk of 16,000 stages. However, the 16 can also be a reference to the eight- and sixteen-part year. However, Iohannes probably did not know what to do with these numbers, so he left them out of consideration. It is the same with the number 10, which he assigned to the red dragon and the beast from which the great Babylon rides as 10 horns.

beigidt. - He certainly drew his knowledge from Babylonian and Persian sources. The oldest tradition of the floesta tells of the Zendvoike's home territory, where it is summer for two months and winter for ten. This is true of the two animals, in which wintry powers are clearly recognizable, as explained in more detail above with the dragon. The horn is sometimes the beginning of the year, but mostly the image of a moon or month, so let the ten horns here indicate as many changes of the moon.

Completely detached from the context of the Bible, Revelation actually stands on its own. The New Testament is based on the Old. This is emphasized again and again by Iesus. Revelation, on the other hand, an attempt to pagan knowledge usable for the Bible and the New Testament. The helpless treatment of the tree of life in chapter 22:2 makes it clear that this foreign knowledge: "In the middle of their lane and on either side of the river stood a tree of life, bearing twelve kinds of fruit, yielding its fruit every month. And the leaves of the wood were for the health of the Gentiles." - There is a contradiction here that actually overturns the whole of Revelation. It wants to show that those who do not believe in Christ, i.e. the Gentiles, forfeit their salvation and are therefore condemned. And now there is a tree in the heavenly city whose leaves serve precisely these rejected pagans. From this one passage it can be seen most clearly that the author of Revelation was not able to fully understand and comprehend what he had written down.

At the end of these three paragraphs dealing with the biblical myths, it should be noted that there are 52 books of the Old Testament, one for each week of the year. As actual books 22 are counted, as books of the prophets 16 and as apocryphal writings 14 - It is worth noting that there are 22 Hebrew characters, just as in the Kabbalistic teachings 22 sephiroth and arcanas are counted. 16 as the number of the eight-part year and as the sum of the lunar orbits in a stellar year has just been mentioned. If you add the 27 New Testament books to this, you would also have the days of the circadian period.

The saints

In addition to the large number of historically verifiable personalities who have been canonized for one reason or another, all the saints' legends begin with a number of names that obviously never belonged to a living person, but which, just like the people they named, were never saints.

stories invented and fictionalized. They are figures taken from ancient beliefs that were intended to symbolize and record the events of the end of the year. That is why, despite all the ingredients, their legends have a clear relationship to the course of the year. The fact that the Catholic Church gave each day of the year a saint is proof of this. It should be borne in mind that, strangely enough, the days of the saints are often quite different in terms of landscape. Even today, the Church only accepts mythological saints where they are so firmly rooted in popular belief that they cannot be dropped. This applies, for example, to the three matrons in western Germany, to St. Kümmernus and others.

The day of St. Oswald is 23 February in England and the north of Germany, and 5 August in Upper Germany. The legend is attributed to King Oswald of England, who was born in 604. It is said that he was a brave and pious king who possessed a talking wheel. One day, an old man came to him and told him of a pagan princess and advised Oswald to woo her. The wooing is carried out by the raven, who delivers Oswald's finger ring to the maiden and receives the girl's ring for the king in return. With 72,000 knights, the king sets off on his bridal journey, without initially engaging in battle. Rather, on the maiden's advice, Oswald moves with 12 goldsmiths to her father's castle and sets up his tents and stalls there. He places a golden eagle on top of his tent. The bride's father is lured away by a golden stag. The maiden arrives on Oswald's ship with four companions. After a long battle with the pagan king, he is defeated twice and finally baptized with water that Oswald strikes from a rock with his sword.

The raven is the first to appear. In Germanic mythology, the raven, later two, is the companion of the guide to the dead and the soul. The ring mentioned twice is also a symbol of Wode. Significantly, Oswald is depicted in the books of saints and as a calendar symbol with a raven and a ring. In addition, the Church does not attach any particular importance to him and has often sought and still seeks to suppress him. The 72,000 warriors who have to take food and drink with them for 8 years will be the eight divisions of the year. The 72 ships, each with 1000 knights, could refer to the 72-day difference between the 360-day solar year and the 432-day sidereal year. The twelve goldsmiths are obviously allusions to the twelve months, signs of the zodiac, etc. The golden fiddler on the tent has its counterpart in the fiddler from the world ash tree, perhaps also in the shining gold

Widofnir the cock. The golden stag that the heathen king chases is easily recognizable as the sun stag. Oswald's sword, which strikes water out of the rock, is the symbol of the sword god Tyr, who is closely related to the leader of the souls. The split rock and the water of life as a midwinter symbol have already been discussed several times.

According to medieval legends, the raven comes from heaven and brings the message in a sweetbread that St. Peter himself is blessing King Oswald. And when the king is advised to court, this is done by an old man who is obviously supposed to be St. Peter. Now on February 22nd, just before Oswald's day, is St. Peter's day. This day has always been a highly sacred day in the north, especially on the North Sea coast, when the last unbidden thing of the year was held in Friesland. - The Upper German Oswaldstag is the first day of harvest. As was shown in the description of harvest customs, Wade and Vonar, which in Christianized terms becomes St. Peter, are also closely linked here. - Both days therefore represent this. The Oswald days were very important for the division of the year and therefore replaced pre-Christian names.

According to legend, she is the daughter of a pagan king who locks her in a tower and has a temple built by the tower, but when she sees the statues of the gods, she is brought to Christianity by the Holy Spirit, destroys the images of the gods and has the workers build three windows in the temple as a symbol of the Trinity. When the king returns and sees the changes, he wants to kill her with his sword. Barbara flees and passes through a splitting rock as she flees. Nevertheless, her father catches her and locks her in a chamber, from where she is brought before the judge. He has her tortured, on the head with an iron hammer and led over burning torches and cutting swords. Finally, she is taken to a mountain "in the place of the suns" and beheaded there. - The pagans of the city place her in a silver coffin hanging from four chains with four lamps burning around it. - The whole land is watered by a stream. When this threatens to dry up, the pagans carry Barbara's coffin to the stream. Vann has enough water flowing into the land. - In a war with the Christians, they conquer the city, find the coffin in a sun temple and an old pagan guarding it. He tells of the"" Barbara's miraculous deeds. The Christians then force their dead onto the coffin, whereupon they all come back to life.

It is important to remember that before the Christian shift of the calendar and before the last calendar reform, the Iulzeit began with St. Barbara's Day. The tower as well as the chamber in which Barbara is imprisoned is the mother's house, where the old year enters and the new one is born. Accordingly, her father attempts to murder her and later executes her, for the old year must come to an end. The old heath as coffin guard is also the "very old man", the wanderer of the year who has reached the end of his journey. The procession is also wintry, with the rocks splitting to Barbara to reach the other side. This is reminiscent of the Moravian legend told in the first section that the sun has to pass through two poles to reach the other side and that the end of the world is La once it gets stuck. The sword and hammer, like the torches, are wintry symbols. The place of judgment on the mountain, instead of the sun, has its equivalent in the opinion that the sun spends the winter in the mountain. Moses dying on the mountain belongs here. The four crosses, four chains, four traffic lights indicate the entire course of the year and its fourfold division. The stream that waters the land is the water of life. And the dead being brought back to life also shows that Barbara is the sun rejuvenating to new life at the turn of winter.

The day symbol of the farmer's calendar has already been mentioned above. It is the cup with the wafer, in which you can also see the Vdil rune, the noose with the sun circle.

St. Iulian's Day is celebrated around January 27, 28, 29, sometimes also at the beginning of January and February. - According to legend, Iulian went hunting one day, where a stag told him that he would kill his father and mother. Iulian then secretly leaves his parental home and becomes a servant to a king who, for his bravery, him with great possessions and a noble wife. Meanwhile, the Eiterns search for their son and finally arrive at his castle in his absence. The wife recognizes her husband's parents from the tale told by the two old men and puts them up in her own rooms. When Iulian comes home and finds two people in bed in his own bedroom, he believes that his wife has been unfaithful to him and slays them both. - As penance, accompanied by his wife, he goes to a place where he wants to atone for his crime as a fugitive. Similar to Christopher, he is flushed out one night and finds a sick man who tells him the next morning that he has been forgiven.

It is always the same development: the new year has to kill its predecessors, its parents, in order to go its own way. The old

dies in the house of the woman, the mother earth. The ferry services show that here, too, the passage from the old to the new year is meant. The death kiss, or, as in Grimm's fairy tale of the devil's three golden hairs, the passage between the human realm and the underworld, is a parallel to this. The old year arrives sick and miserable, is passed over, and now the guilt is lifted from the new one, which can now begin. - What's more, it's simply impossible to imagine the beginning of the year without the Schiss.

Finally, the Legmde Des heiligen M en r a d, 21.1 There was a monastery on Lake Zurich with twelve monks. They asked the abbot of Reichenau for a teacher, and the abbot sent them St. Menrad. After some time, Menrad went into a forest as a hermit, where he lived from the alms that a widow gave him. Two ravens were his companions. When he was slain by two murderers, the birds brought the murder to light.

Again, the twelve monks are signs of the division of the year. The forest indicates that summer has passed and is hidden. Similarly, in the legend of the quests, the sun maiden gets lost in the forest until she is found again around Pentecost. The ravens were already interpreted by St. Oswald as a symbol of Wode.

People still talk about "strange saints" today when making joking comparisons. It is not impossible that the saying derives from these legendary figures. Anyone who still knows about the Year God and the Iul-kber today cannot think of St. Anton and his four-legged companion tomorrow. And so he paints the boar in the church a beautiful golden color, as the golden-bristled boar of Freyr. He invents the myth of the three kings to accommodate Wode, Donar and Saxnot, as he had already invented these names for older figures. And so their summery counterparts become the ice saints. For him, of course, it is the grate of St. Loren; the harrow or the famine rake that goes over the empty fields after the harvest, just as he sees the sign of the year in Catherine's wheel.

Some of these saints are undeniably historical figures. Some myths may have been attached to them, just as people still exalt their favorites in legends, stories and jokes today.

This touches on the root of the veneration of saints and the origin of demigods in general. It has already been out that "God" can be translated as "unique". An uneducated person today still perceives every human being as unique in his or her entire being. This feeling will change considerably towards great people.

increase. It is not for nothing, for example, that we speak of Frederick the Great as Frederick "the one and only". And the stories, fairy tales and whispers that still circulate among the people about his person today show that his figure is perceived as something unique even the broadest sections of the population. And what we call "unique" today was something "divine, divine" in earlier usage.

From the monuments of today to the memorial stones of earlier times is no further away than from the more or less official festivities on the birth and death anniversaries of great men to another earlier form of their veneration, even the saints and blessed of the Catholic Church are nothing more than people who, according to the verdict of the head of the church, described as superhumanly perfect and therefore worthy of veneration. The fact that in the course of centuries the historically verifiable saints and the chronicle of their lives have predominated over the earlier saints and their myths is self-evident and not at all undesirable to the Church.

The cult

If the Christian myth depicts the events of the year and the annual holiday, then something of this must inevitably also be noticeable in the cult and, above all, in the Christian division of the year. - The Christian church year is now divided into four Advent Sundays, formerly six - six Sundays until the beginning of Lent, - a further six Sundays of Lent, - then six Sundays after Easter until Pentecost. After Pentecost, the series of "Sundays after Trinity" begins with the Feast of the Holy Trinity, which only comes to an end at Advent. If we now take into account the shifting of the festivals due to the introduction of Christianity, it would be possible to distinguish between two halves of the year, one of which goes from midwinter to midsummer, while the other to midwinter as the series of Sundays after Trinity.

Advent means approaching or coming closer. Today, this refers to Christmas. For the division of the year in northern Europe, however, the *Iulfest* could only have had the meaning of celebrating the imminent return of the sun. It is therefore reasonable to conclude that Christianity adopted not only Christmas but also Advent from the pre-Christian myth, both with a different meaning of course.

The division of the following period into six Sundays each would then suggest an eightfold division of the year, as was the case in the north.

was actually present. The feast of the High May, Pentecost, which today almost coincides with May Day, would then be postponed until Iohanni, i.e. Midsummer. The dark half of the year, the time of the falling sun, would be filled by the Trinity Sundays. In fact, there is no time to festivals then, because the harvest takes up all the energy with the beginning of the haymaking until the autumn equinox. And the subsequent feasts are preparations for the approaching winter.

the liturgical colors are black for Holy Week (from Palm Sunday onwards), for the days of penance and prayer and for celebrations of the dead, - purple for the Advent and Passover seasons, - white is used for all feasts of the Lord that do not to Jesus' death and suffering, Red is used for Pentecost, the days of the apostles and martyrs and all other church festivals, such as the Reformation, Thanksgiving etc., - usually, i.e. mainly for Trinity Sundays, green is .

As already mentioned, the Christian church only moved Jesus' birth to Christmas quite late. Advent and Passiontide must therefore be regarded as one and the same period of time, even if they are separate today. If we also take into account the time difference of the Christian year, which has already mentioned several times, then the following distribution of colors results: black and purple around midwinter (Advent and Passiontide), then white until May Day (Ascension), red at midsummer (Pentecost) and then green until the end of the year.

From the fairy tales of redemption, we know that enchanted people appear black to the redeemer and turn white after they have been disenchanting. In everyday language, we still refer to summer and winter as the light and dark seasons. This is reflected in the fact that Passion Sunday, Sunday Iudica, referred to as Black Sunday, while Maundy Thursday and Good Friday are referred to as white days. It is therefore understandable that the time before the midwinter day has dark colors, black and violet, as a sign of the winter night, and that after the shortest day, when the sun rises again, white color is applied. Red as the color of fire is easily understandable at midsummer. Green used to be the dress of those who went into foreign lands, into misery. It therefore belongs to the time that marks the short days and the dark winter season. Some of this has been preserved in folk costumes to this day. In the annual custom section

It is said that Whitsun and Midsummer are the festivals of freedom and betrothal. Accordingly, in some regions the unmarried lads wear predominantly red costumes, the husbands green, i.e. red before the marriage - Iohanni - and green afterwards. Similarly, in eastern and northern Germany, white until recently the color of death and mourning, and in some cases still is today.

The most important acts of Christian worship are baptism and the Lord's Supper. If baptism contains the baptized person's commitment to the Christian religion in general, the content of the Lord's Supper is the express personal acceptance of Jesus' atoning sacrifice. Both acts are or are not Christian, but have been transformed from pagan ideas into Christian ones. Baptism can indeed be explained by purely practical measures, namely the first bathing of the newborn. The act will certainly have arisen from this. However, the fact that the naming of the child is linked to this first bath and that the choice of godparents is intended to secure the child friends for life beyond purely utilitarian measures. Almost all prehistoric graves contained water vessels for the buried person. Just as the sun sank into the sea in the evening and in winter, only to return when the dark time was over, so the deceased was given water for life in the grave and Las's newborn was drenched with it. (If a dead person was in a house, the unbaptized children were baptized over the corpse in the countryside). According to the old custom, the godparents should never be of the same sex, but men and women. This can indicate the birth of the new year, with Mother Earth, when the old year is with her as a guest.

Bread is something sacred to all peoples. Numerous legends and fairy tales tell how bad it was for those who abused and desecrated bread. In many folk customs, especially around harvest time, bread is indispensable. And the young bride sews bread and salt into her wedding dress so that her marriage will be fruitful, just as people still give bread and salt to someone moving into a new house or apartment so that the new dwelling does not lose its blessing. It is therefore understandable that the cult of Christianity could not and would not touch the sacredness of bread. On the contrary, it elevated it by the fact that after a short time only the priest was allowed to enjoy the communion bread, similar to the Bible's account of the Jewish priests and their showbread. - In the New Year customs, it was said that in Westphalia the great bread is baked at Christmas, of which three times, at three

The rest is eaten by the whole family. The rest is given to the horses, the sacred animals of the leader of the dead. In northern France, the whole congregation eats from a large loaf of bread baked in the shape of a man. This is an astonishing echo of the biblical words of the Lord's Supper: "This is my body". It goes without saying that such a vicarious sacrifice must not be without a drink of the water of life. The earliest human experience that the body can endure hunger much more easily than hunger may play a part in the name "water of life". Christianity could not adopt the water of life, although Jesus speaks to the Samaritan woman of living water. So it changed this rite to the drink of blood, symbolized by the red wine.

Wedding and death rites are strangely absent from the Christian church. One can include the blessing according to Catholic custom; but the sprinkling of holy water, read: water of life, is part of almost all religious services in Catholicism. The actual custom has become a popular custom after Christianization and is sometimes fiercely opposed by the churches, although the people, with their tact and instinct, practice their customs before or after those of the church. But Christianity, which turned a thoroughly worldly affair into a realm of the hereafter, of the afterlife, could not help but simply overlook marriage and death. Otherwise it would have contradicted its own teaching. It already had trouble aligning the annual festivals of Easter, Pentecost and Christmas.

the other festivals, such as ;. B. Confirmation, have not become real festivals in the sense of the people, but have remained a purely ecclesiastical affair. the cult buildings are two main types of Christian cult buildings: Germanic and non-Germanic. If you want, you can also the whole thing to a formula: Christian cult buildings in Germanic or Germanic-influenced countries are churches, otherwise temples. This means that the church building we are familiar with, consisting of a nave with a tower or pair of towers, ends where the Germanic EinAus ends. St. Peter's Church in Rome; . B. is called a church, but is, strictly speaking, a temple.

The church usually oriented to the east, so that the altar faces east and the congregation faces where the sun rises. In connection with this, it should be pointed out once again that the phrase "roll cleo xlorlar correctly translates as "Glory to the sun, glory to God".

The towers are accordingly to the west. The church was usually given two towers. If the sun visors, the split rock and the two mountains are used for comparison, the number of two is understandable. If three towers are built, the middle tower is the highest, corresponding to the image of the three mountains. Sometimes the towers stand on the "wrong" side, namely to the east, so that the altar stands under the three mountains. In very old places of worship, the orientation is not always east-west. On the contrary, there are considerable deviations. Erfurt, for example, which was one of the first three dioceses founded by Boniface, still has a number of churches today, despite those that have been demolished, but not two of them face in the same direction. - However, the fact that churches were built and generally oriented east-west also shows that this was a purely Germanic matter, because temples like St. Peter's in Rome, for example, simply cannot be aligned. The old so-called Romanesque church buildings, such as the Aachener Vom, still show clear enough indications of the old eight-part year in their octagonal outline. The situation is similar with some other octagonal and dodecagonal churches, such as the Heidenkapelle near Vrüggele.

A golden rooster is enthroned at the top of the tower. It is always associated with Peter's denial of Iesu, in accordance with the Bible passage ". . . before the cock crows twice, you will have denied me three times". In connection with this, the rooster is also mentioned as a symbol of vigilance "watch and pray, lest you fall into temptation". But the denial of Jesus could not have happened in this form, because at that time in Ierusalem all animal husbandry was forbidden, so there was no rooster to crow. The relationship of the steeple rooster is more likely to go back to the golden Widosnir in the highest top of the world tree. Perhaps the golden ball under the cock, the spire, is also the image of Midgard, the earth, over which the crown of the world ash tree spreads.

The rooster Widosnir is a pronounced summer symbol. This has already pointed out in the Frisian Christmas tree. But is there anything besides the above to support its relationship the rooster on the church spires? The church towers are actually completely out of place. The bells are very often younger than the tower and can just as easily be housed in a belfry or in a vault. The large space of the tower actually remains unused. This is all the more striking as, as already mentioned, the church tower is almost exclusively at home in Germanic populated areas. - However, the pre

Christian cult customs, as can be seen particularly clearly at the Externsteine, that the winter celebrations were probably held in a closed room, in the cave, whereas the summer celebrations were held on the rock, on the heights. And it cannot be denied that these pagan ideas decisive in the design of the Germanic Christian churches.

The tracery of the windows, i.e. the divisions of the pointed arch, is striking in Gothic churches. Strangely enough, it is not the lines of the tracery that have always been named, but the divided surfaces. Today, for example, the swastika that recurs in almost all churches is still a fish bladder. However, not a single shape is explained, let alone the arrangement of the rows of windows. When the opinion was expressed a few decades ago that the tracery was runes, there was a roar of derision, perhaps caused by the interpretation overshooting the mark, but nevertheless - if you go to the Germanic Museum in Iena, for example, you will see a small church right next to it whose tracery shows straight, clear lines without any ornamentation. These lines depict three runes: the Man rune, the Vag rune shown in Figure 33, 5 and, thirdly, the right cross. The man rune is a sign of the beginning of the year. The Dag rune denotes the turn of winter, as already in the discussion of Figure 33. The right cross stands for midsummer. Similar, often more diverse rows can be seen in every old church.

The nave of the church is referred to as a nave, although there is no resemblance to a nave either inside or out. The oldest Westphalian nativity scene, the Treckenhorst baptismal font from around 1200, shows an inverted nave. The pre-Christian cult generally sacred acts outdoors. The winter solstice was celebrated in a closed, lightless room or in a cave - which was rededicated to Christianity or inserted into the newly built church as a crypt. This was the representation of the mother house, its earthy image, so to speak. If one also considers that the Norse myth is at home by the sea, it becomes understandable that the mother house soon became a ship. Thus Baldur is buried on his burning ship, and numerous graves are built in the shape of boats or entire ships are given to the deceased. The shipbuilding of Shrovetide is another step further along this path in that the ship has become a chariot. So it is through

It is within the realm of possibility that the name gave for the church building this way.

The crypts are built under the altar, right under the high choir, without any light coming in from outside. Pre-Christian symbolism was very often used. The crypt of Naumburg Cathedral, for example, shows the right cross, a midsummer symbol, and the Tyr rune, the image of the falling year, on both sides of the entrance. Valuable work on the creation of the crypt is provided by Hermann Wille in his

"Germanic places of worship". He starts from the mound beds, in which he recognizes the foundation walls of former cult halls and meeting houses. At one end of the hall is the deep grave, whose descendant in Christian times is the altar with its relics or the crypt. Incidentally, it should be noted that the temples of the Greeks who immigrated from the north can be derived from these prehistoric stone buildings of the north, both in their overall layout and in their details.

The crypt and the altar are located under the crossing. In the past, the crossing vault was generally not completely closed (hence the legends of the devil who drove through the vault and left a hole in the ceiling that could not be bricked up). A ridge turret rose above this opening, the construction of which allowed wind and weather to enter on all sides. This was where the oaths were taken, which according to old custom had to be administered in the open air. As church endeavored to draw the oath-taking into its area on the one hand, but on the other hand, as already mentioned, the open sky above the swearing person was an indispensable condition, this temporary construction of the open crossing was used.

This oath-taking ceremony in the open air, or rather under the open ceiling of the room, is again strangely similar to some peasant customs that have survived to this day. Thus the wedding, the laying out of the dead, as well as the krbber in the hallway of the farmhouse must take place under the open floor hatch. - But there are also a number of other similarities between the Germanic church buildings and the farmhouse. For example, the place of the crossing with the burning eternal lamp in the farmhouse corresponds to the flett with the hearth. The nave with the side aisles is the same as the many with the rooms housed in the vaults. And just as the monstrance, i.e. God himself according to Christian belief, has its place in the high choir of the church, the rooms behind the hearth in the farmhouse belong to the farmer and his family. - We need not go into further details at this point. We need only point out that the

The construction of the church building can easily be traced back to the model of the farmhouse.

In many old churches, a spring has been walled over under the altar. After all, the flowing living water is also part of the winter solstice.

Old churches and monasteries have a cloister, usually on the south side. The aisle is almost always laid out around an unequal-sided quadrangle, so that its ground plan comes close to the shape of the original rune. It remains to be seen whether this is intentional. Experts say that such shifts are simply a lack of technique and that the 20 or more degree deviations of the nave from the east-west line or kinks in the building can be blamed on the inadequate skill of the builders. Be that as it . Nevertheless, it is striking. - The southern position of the cloister can be explained by the fact that the cultic migrations took their course to the south at midwinter. This is because the sun is in the south during the winter months. And since the cloisters probably their name from the stations of the Way of the Cross of Jesus, but these are also only phases of the course of the year, the connection between Christian and pre-Christian thinking cannot be dismissed out of hand.

Particularly in cloisters, but also on the church building itself, there are small round cups or long, deep grooves in the stones, which are usually referred to as the devil's claws. Various explanations have been given for this. It has even been claimed in all seriousness that the long grooves were caused by the spikes that the men placed against the wall during the service. Apart from the fact that the men hardly regularly went to church with spears in their hands, it would probably take a long time for such grooves to appear simply by leaning a weapon against the wall. - Another interpretation seems more obvious to me: the same round cups can be found on rock carvings and on stones from prehistoric burial sites, so that the stones were given the name "bowl stones". The German folk custom still knows the "Notseuer" today. However, "Notfeuer" has nothing to do with need, but means a drilled, turned fire. The dialectal word "nuddeln" for turning is from the same root. If, for example, a cattle epidemic has broken out in a community and no longer be contained, all fires in the village are extinguished. A new fire is then created by turning a wagon wheel around a pole, through which the cattle were driven or pulled. The hearth fires were also relit from the new fire. In the past, naked young men or

virgins turn the wheel. We know something similar from Iul customs, namely that all fires are extinguished and rekindled by a fire caused by certain customs. It cannot be ruled out that the bowl stones were used to produce these Iul fires, for sometimes wheels, wheel crosses, hand and foot signs can be found carved into the stone next to the bowls. It can also be assumed that fires were also made from the stones of Christian churches, which usually stand on the site of older places of worship. Later the spark was caused by the steel instead of the fire drill, so that the grooves were created instead of the cups. The name devil's claw also suggests a pre-Christian origin.

Last every old church is built in the shape of a cross. This was achieved adding a kind of stepped nave to the height of the chancel to the north and south. The character of the narthex is often no longer clearly recognizable because the extension was incorporated too much into the actual nave, but the old narthexes still show the structure very clearly. In many villages, the purpose of the extensions is still recognizable today. Women enter the church through the southern vestibule and men through the northern one. From the south, the man only comes twice, once for the wedding ceremony and the other time as a corpse. It has just been said that the south represents the time of the lowest position of the sun i.e. winter. Winter is women's time. Mother Earth, Frau Frigga, Frau Holle reigns and passes away. So the south side is attributed to the woman. The north, summertime, belongs to the man, the wanderer of the year, who is only a guest of the woman when he dies and the new year is born from their union. This is why the man goes through the south annex for the wedding ceremony and is carried out of the church through the south annex for the funeral. The baptismal font is also often there, another reference to the winter solstice and its symbols.

Some churches also have references to the course of the year in their landmarks or in their pictorial decoration. For example, the Ratzeburger Vom on the south side features the so-called Kegelspiel. Legend has it that during a siege, a soldier fired nine cannonballs into the gable like a set of skittles. On the one hand, however, the dot with six or eight dots in a circle is a sign of the year. On the other hand, skittles is a cult game. Legend has it that in old holy places, such as the Kyffhäuser, the spirits with golden skittles and balls at midnight. - Magdeburg's Vom has a similar symbol. In the choir of the cathedral

the stone images of Emperor Otto and his wife Kditha in a sixteen-sided shrine. In his right hand, the emperor holds a scabbard with nineteen hemispheres. Around one hemisphere in the center are six others in a circle the remaining twelve in another circle. The sign of the dot in a circle of six or eight other dots has just been mentioned as the sign of the year. The twelve dots in the second circle reinforce Las's image even more, because the twelve can easily be understood as the year. It is also possible that the 19 spheres next to it refer to the 19-year lunar cycle. Legend has it that the spheres represent 19 tons of gold Lar, which Otto is said to have given to build the cathedral. - The hexagonal shrine as an image of the division of the year into eight and sixteen sections is obvious from the above.

In his left hand, the emperor holds the sword, which is held upright, but now only the hilt remains. This makes him somewhat reminiscent of a Roland. His image now also stands as a kind of Roland column on the market square in Magdeburg. It is usually referred to as the Emperor Vtto Monument. A column bears the image of the emperor on horseback under a dome made of columns, with two women to his right and left, who usually referred to as his two wives, Kditha and Adelheid. Now the emperor is not an emperor at first. The head still clearly shows how a later stonemason chiseled away the curls to such an extent that the crown could be exposed. Further on, however, the image has been turned around a little. Originally, the emperor, raising his right hand as if to give an order, was looking straight into the judge's face. The woman on the right is holding a spear with a flag on it, the one on the left a shield. The spear and shield have been added. What is striking, however, is the hand position of the figure on the left, which, just like the Kditha in the cathedral shrine, makes a primal rune out of her thumb and bent index finger. In the cathedral, she is also holding an open book, which, like the sign of St. Nicholas Day in the peasant calendar, is probably to be seen as an image of the anniversary. The spear on the monument as a sign of the dying year only reinforces all this, especially when you think of the parallels with the Baldur and Siegsried sagas, the myth of Jesus, etc. - A Roland and a pillar with a stag stood next to the monument on the market square. This completes the picture. If you also consider that the emperor carried the lance with which the warrior Jesus is said to have opened his side as a special shrine with him on his travels and journeys to war, and that since his death he has been buried in a mountain on a hill.

the return of his time, it cannot be denied that the old myth was transferred to the emperor and in this way also found its way into the church. In addition, Magdeburg was a sanctuary for women, as can be seen from the coat of arms and the name.

The churches are sometimes located in the middle of an open field or on a mountain, far away from the settlements of the community. And even some churches, which today are surrounded by the town, were once situated at or outside the gates. In such cases, it can almost always be assumed that a pre-Christian place of worship was used as a building site. The legends about the carrying away of the building stones provide some clues as to whether a sacred place was to be built on or whether the church was not wanted on this spot. The fact that it is often still referred to as a pagan or lord's church also shows where paganism and Christianity met. Such churches often became the starting or intermediate point of stemlines, as shown in first pages.

Sometimes there are still old trees, especially lime trees, near the church, indicating an old meeting place. Thus ;. B. the cathedral lime tree in Erfurt not end up in its place by chance.

The double church of Dom and Severi in Erfurt is striking enough in this respect. The layout from the mountain is already peculiar, but even more so is the deviation of the Severi church from the direction of Leg Dom. Both are at an angle of 20 degrees to each other. This deviation from the Vst-West line corresponds approximately to the position of the sun on May Day. In the Catholic Church, however, May is to the cult of the Virgin Mary, and the Vom is a Marian church. Severi, whose day is the

8. 1. is depicted on an altar in the church only with winter saints, such as Ursula with the arrow, 21.10., Katharina with the wheel, 25.11., Andreas, 30.11., and Barbara, 4.12. - In front of the cathedral and Severi is the Bonifatius Chapel, a small tower-like building which is no longer used. Right next to these three churches is the Petersberg, which was called St. Peter's Church until 1814. In contrast to Petersberg, Vomberg used to be called Untersberg, thus expressing the unity of the whole. The fate of the Petersberg as a monastery, imperial palace and fortress, as well as its name, its importance in pre-Christian times.

Similarly, in many other cities, you will find churches that are light together or even built together. The buildings will always have a certain similarity to each other. - Halle an der Saale also has its double church. The current Marktkirche, also dedicated to the Virgin Mary, is made up of two churches that were originally connected by a water

run (!), one of which belonged to the bishop and the other to the town.

In the old days, when two people got married, the young men and boys of the village, sometimes even just the next of kin, would bring the disturbance into the new house. In one landscape, the "Unruhe" was an elaborately woven star made of straw, from which strings of straw chains, stars and thin glass balls hung down; in another, it was a crown made of colorful paper, very often also a wooden bird carved in a peculiar way. The restlessness was suspended from a thread in the room and was supposed to bring life into the house, a clear and distinct purpose. However, the bird soon took on the name of a dove of the Holy Spirit, and it is debatable whether Christian mythology or the pre-Christian idea of Pentecost haunts the name. In any case, there will be few pre-churches in which a beautifully gilded dove of the Holy Spirit does not hang under the pulpit cover. - The strength of such old memories can be seen in the church of Questenberg, where a quest is embroidered on the altar cloth in place of the Christian cross.

The sculptures the outside of the churches deserve special attention. They are often regarded as images of the old gods. However, this is not always the case. In the Ulsnis church, for example, there are two stones, the southern one showing a couple embracing, the other as a cornerstone showing a woman with flowing hair covering her lap with her right hand in the east and a woman bending her torso backwards towards the earth in the north. The human couple in the south was explained to me as the kiss of Iuda. However, this is incorrect, because judging by the long hair, one figure must be a woman and the other a man with a handsome full beard. Since the stones were described to me as "moonstones", I see the pair as a sign of the waxing moon. Astrological rules, which like all these guidelines are certainly ancient, say that coitus should be performed when the moon is waxing. In addition, the woman's monthly bleeding usually with the full moon, a sign that the female Li is maturing beforehand. Accordingly, the eastern figure would be the image for the full moon and the northern figure, bending towards the earth, for the waning moon. As the woman is much more dependent on the moon than the man, for example, in her monthly periods she usually reckons from full moon to full moon, it is understandable that it was mainly the woman who was depicted. Until well into the Middle Ages, women were symbolized by the

Moon as a woman, as is still the in astrological calendars today. - The stones can therefore be seen as a kind of lunar calendar, all the more so as their placement to the initial direction of the moon in the corresponding phase.

In my opinion, you can't always see mockery of the vanquished in the stone images of the gods. For example, in the cemetery of Rabenkirchen there are two roughly shaped stones resembling large birds, which are popularly referred to as ravens and after which the church was certainly named, i.e. after the same birds that are Wode's companions and which the Christian church sought to turn into gallows birds and birds of misfortune. - But the similarity goes even further. The world pillar, the world axis and the Irminsul have often mentioned. We do not know more about the appearance of the pillar. But its descent from the World Tree cannot be disputed. However, it was not only the scrolls of the great cities that made of wood and only later replaced by stone images, but also the figures of saints. Ia, the Gothic statue only becomes understandable in its design when one considers that it was created from the trunk of a tree. This is no coincidence; in art, too, one thing grows out of another. And so both the Roland columns and the statues of saints are descendants of the Irminsul, the world tree.

This leads to the conclusion. What we have left of the knowledge and beliefs of our ancestors is an enormous field of ruins which, despite all the work of destruction, still allows us to recognize the original form everywhere. Here and there a block still towers unrecognized into our days. Here and there, some things have disappeared in the rubble of the centuries. - Some may smile at the "primitive natural religion" of earlier times. Many will also think that this view of God and the world is outdated and forever dismissed. They insist on our science, which certainly sees many things more clearly than past generations. But nevertheless, we and the whole world, the entire life of the earth, are caught up in the changing of the seasons. And despite all the astronomical and mathematical formulas, our science will still be unable to answer the question of the ultimate causes of these annual events. What we hypothetically conclude today beyond our knowledge is ultimately nothing other than the story of the year wanderer and Mother Earth thousands of years ago - a myth of the inexplicable.

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Karl Theodor Weigel

Runes and symbols

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Foreword

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In the early beginnings of the folk movement in Germany, people resorted to these ancient characters, which seem to be linked to our language through ancient times. As boys, we wrote letters in runic script in the völkisch youth movement even before the war, and the efforts to use runes again today as characters in the modern sense seem just as wrongly enthusiastic as our youthful overzealousness at the time, with which we threw ourselves into the runes.

The darkness that hovers over the runes naturally attracts not only scientists to investigate them, but even more so local history enthusiasts and "clairvoyants" of all kinds. A wealth of writings has been published on the runes, all of which need to be sifted through. Research itself has long been based on the outdated view that the runes are derived from Phoenician characters, while other scribes claim that it was the encounter of the Goths with the Greeks on the Black Sea in the 3rd century after the turn of the century gave the impetus to create a runic script, which is said to be based on Greek or Phoenician models. However, this led to a standstill for . No progress was made. Now science has become more courageous. It recognized, in part correctly, that there is a whole series of runic inscriptions whose age goes back to pre-Christian times, and chance came to the aid of research: inscriptions in runic characters were found at Sinai whose age could be dated to 1500 before the turn of the century, and finally, in the oldest cultural layers of Egypt, the so-called pre-dynastic layers, runes were discovered that are witnesses to a time that was a good 3000 years before the turn of the century, before the birth of Christ. This opens up new possibilities. It will now finally be possible to re-examine and re-determine the individual finds that appear to be older, which will hopefully completely eliminate the outdated views that only want to find the origin of runic writing among Semitic peoples. However, it will probably a long time before science is fully convinced of this. Unfortunately, the views of Germanists today are still in sharp contrast to those of Orientalists, who seem to be fully committed to the "light from the East". The one-sided knowledge is

- as is unfortunately so often the case - a blinder that prevents us from seeing the bigger picture.

Alongside the exact research there is, of course, a large series of writings in which the enthusiasm for the Germanic cultural heights became the cause of the authors overshooting a possible target, just as other books indulge in views that are actually long outdated, such as the writings of Guido von List, which are still exploited and overemphasized. Of course, it should not be denied that List is a kind of trailblazer who provided the initial inspiration for many things.

When reading some books, one gets a holy shiver from the erudition and the high metaphysical knowledge of our ancestors, but unfortunately one has to say, if one thinks things through objectively, that most such knowledge possibilities are unthinkable. When one reads that runes, for example, are supposed to be "streams of fine power" which, like chemical formulas, are supposed to designate and open up special knowledge and special streams of power, one cannot understand why such knowledge does not live on or has not been preserved in some form in tradition. It is the same with the so-called "runic gymnastics". It is precisely these fine currents of power that are - allegedly - transferred to the human being by the fact that he sets himself up in the line and form of the runes. If one works one's way through the extensive books that exist on this subject, one discovers that it is merely a variation of the certainly quite beneficial breathing gymnastics. The authors make it easy for themselves. If the person who engages in this kind of gymnastics does not immediately receive the "gifts of heaven" promised to him, the high knowledge and secret powers, he is advised to always look for the fault in himself. He is then not yet "as good". One involuntarily thinks of the fairy tale of the emperor without clothes.

It is exactly the same with praying for health through runic gymnastics. It is an evil "magic" is to be condemned at least as much as any fortune-telling. Faith may help here too, but in reality it is an abuse of the ancient sacred signs of our race, our people, which we will hopefully not have to watch for much longer.

What we really know about the runes today is still fragmentary. Their beginnings lie in the darkness of human development. We find them as individual inscriptions of perhaps ancient beliefs in God, the first world view, we see them again as consecration inscriptions, as deeds in memory of the dearly departed, and as magic signs we see them slowly disappearing in the Middle Ages. They follow the same path as the symbolism of our people. We have seen how they disappeared far sooner under edicts and church bans than the old symbols, which have survived in their last vestiges to this day. They may have become dispensable with the introduction of the foreign, Roman script, and where they were cherished and cultivated, they were probably by force, suppressed, since it was known that ancient customs were attached to them. They may even have died of their own accord, as ink and paper opened up completely different possibilities.

If we try today to fathom the runes as what they really mean to us, it is a duty we owe to this high cultural expression of our people and our race. This book is an attempt to summarize in a comprehensible form what we know about the runes, and at the same time an attempt to give some indications of rune occurrences and contexts which have obviously not yet been excluded in the necessary way. Just as a blind hen sometimes finds a grain of corn, the outsider may occasionally find valuable knowledge. I am writing this book not only with good intentions, but also out of an inner urge to help understand a cultural asset that is still misunderstood, misused and mistreated despite centuries of work. A completely conclusive and comprehensive word on the runes is obviously not to be expected in the foreseeable future.

vm

Oldest news about Runes

If the literature of the past century, as well as the majority of scholars today, persistently claim that the runes were not created until the 3rd century after the turn of the century, or at best a century earlier, then one must actually be surprised that the oldest references and news about runes in the literature of so-called classical antiquity are not given more credence. We actually have a whole series of references from that time which prove that runes and rune-like writings were already known at that time.

Thus Diodorus (III 67 and V 74) states that the runes were brought "from the north" to Hellas by the Thracian singer Lions and his pupil Orpheus, where they were "adapted to the Greek language". The problem of "the North and Greece" is finally being at from a new perspective today, and this reference by Diodorus not without particular significance. Diodorus states quite clearly and unambiguously that Zeus gave the Muses the invention of alphabetic writing. It is precisely this reference, which goes through the most diverse of related cultures, is also preserved in the Edda, and emphasizes the divine origin of the characters, underlining their origin from cult usage, that requires great attention.

According to ancient records from Crete, the Phoenicians did not invent the characters themselves, including the runes, but merely changed the shape of the characters and redesigned them for their own use. Tacitus X114) already the invention of runes by the Phoenicians. It also follows from the script series themselves the origin of the runic series cannot possibly lie in the Phoenician alphabet. The alphabet of the Mediterranean countries, which, as its name suggests, begins with A (Aleph), stands in such complete contrast to the script of the North, which has a completely different sequence in its Futhark, just as the majority of the letters clearly show a different derivation and a different origin. The similarity of individual letters does not mean anything here. We also know from the Phoenicians that they used pictographs, cuneiform, Greek and other letters in succession, depending entirely on how they were able to use the script in their extensive maritime trade, that runic writing was in use before the Phoenician alphabet has been provided by a number of scholars, notably Evans.

He points out that at a time when the Phoenicians were still the borrowed hieroglyphic and cuneiform script, the Aryan Aegeans and Mycenaean already possessed a peculiar alphabet which, despite its perfection, shows that it cannot be derived from a script of the Mediterranean culture. From there, some of the characters later passed into the Phoenician alphabet, where they still bear the name of the original images in question. Today we know that the

culture of the Aegean Islands and Mycenae was Nordic-fertilized. The difference in the number of letters of the two groups of writers also argues against their having been of one origin. The alphabet of the Phoenicians, which preserved in several inscriptions, has 22 letters, while the runic futhark has 16 to 18 letters, a number that is documented by Aristotle, Plutarch, Pliny, Tacitus and other writers. Apart from the shape and number of letters, the unequal handling of the vowel signs is the most compelling evidence to the contrary, indicating that the two scripts or letter sequences must have belonged to two completely different worlds. The Phoenician script is a consonantal script in which the vowel signs have no meaning at all. The independence and originality of the ancient Semitic scripts, to which the Phoenician script belongs, is also proven.

Wilser, who has made a pioneering contribution to runic research, calls it an "unscientific method of research" that entire generations of scholars endeavored to derive the individual European alphabets from this racially foreign script instead of first establishing the oldest forms, the basic stock of the individual scripts. Further proof that the runic series must have undergone a completely separate development is undoubtedly the fact that Nunen inscriptions dating back to prehistoric times can now be found everywhere. The Stone Age origin of the runes, which has already been asserted on various occasions, is in any case coming closer. Prof. Neckel has already taken a bold step against the prevailing views by dating the inscriptions from Egypt. The isolated finds of visibly older origin, which Wilser has already pointed out, are now gaining renewed importance and should provide the basis for further research into the origin and age of the runes.

The view the runes made their way into the Germanic world from the Black Sea through the Goths in the 2nd or 3rd century after the turn of the millennium is contradicted by the fact that no Germanic tribes were living in these blessed regions at that time. It would also be unthinkable for the reason that at that time the runes were already spread over the whole area where the Germanic tribes lived. Such a rapid spread across the entire area is impossible. The Nunen inscriptions, which are clearly dated, also show us a way forward in terms of language. They show us that the runes must have migrated not from the south to the north, but the other way round, from the north to the south. The most important evidence for this is by the inscriptions left behind by the Predynastic period in Egypt - around 3000 years before the turn of the millennium - the runes that were found carved into shards of clay. Not only do they show in form and obvious stylistic affinity that they originate from Indo-Europeans, but the Egyptian sources themselves give us a clue to this. They tell us of guests from the north who visited the land on the Nile with weapons in their hands, i.e. of northern Europeans who, as Prof. Neckel suggests, can probably be regarded as the forerunners of the Goths, Erulians and Varangians.

Older, common Germanic rune series of 24 characters

ƿ Ɔ Ɓ Ɓ Ɓ Ɓ Ɓ Ɓ : Ț Ț Ț Ț Ț Ț Ț Ț : Ț Ț Ț Ț Ț Ț Ț Ț

f u t h a r k g v
(*)

h n t j e p r s
(ei)

t b e m i n g d o

Younger Nordic series of 16 characters

ƿ Ɔ Ɓ Ɓ Ɓ Ɓ : Ț Ț Ț Ț : Ț Ț Ț Ț

f e u r t h u r s o t z r e i b k a u n

h a g a l n a u d i s e h s o l

t y r b a r l a s m a n y r

Anglo-Saxon series

ƿ Ɔ Ɓ Ɓ Ɓ Ɓ Ɓ Ɓ : Ț Ț Ț Ț Ț Ț Ț Ț : Ț Ț Ț Ț Ț Ț Ț Ț

f u c h o r t g v e n

h n i j e r n o h p e o h l s (yearl)

(t) (b) (e) (m) (l) (ng) (o) (d)

Amla alternate forms

Forms of the so-called, Thames knife

ƿ Ț Ț Ț Ț Ț Ț Ț : Ț Ț Ț Ț Ț Ț Ț Ț : Ț Ț Ț Ț Ț Ț Ț Ț

n n g

a e a e s k y r l e r e a r

a k h p o o a u e a

Invgnordic, latest series

ƿ Ɔ Ɓ Ț Ț Ț Ț Ț : Ț Ț Ț Ț Ț : Ț Ț Ț Ț Ț Ț Ț Ț

f u l h a r k g v

h n i p z s

t b e m i n g o d

Alternate forms, sounds

Rarer forms of the Nordic series

Ț Ț Ț Ț Ț

ä n p s t ö

Ț Ț

s t g
(stau) (gar)

speak. The tradition already mentioned, which was by Diodorus, also points to the north. From this valuable evidence, as well as from the inscriptions from Sinai already mentioned, it is evident that we find here written monuments of our race from a time when hardly any other writings existed. This evidence also shows that the famous phrase "ex Orients lux" is also outdated in this respect and requires urgent re-examination.

The names of the runes themselves are undoubtedly ancient. For the most part - with the exception of the more recent signs - they bear the names of sensually perceptible things and thus perhaps still give an idea of the original pictographic script, if such a script existed at all. It is clear to us today that this runic script is one of the most important components of Aryan culture. The question of its learning is undoubtedly closely connected with the origin of our race, as Wilsen already clearly recognized, and it can be assumed the latest research results have also brought us a little closer to this important question, so that hopefully it can soon be solved in broad outline. We now know that the area of origin of the North European Menschsmat has turned out to be the long-sought Indo-Germanic Arheimat, so that it seems quite possible that the runes themselves developed from an early Aryan script.

It was not until the 6th century that we find a report of the runes as Germanic characters in older sources. Bishop Venantius Fortunatus of Poitiers mentions them clearly and unambiguously. Saxo Grammaticus, the historian of Denmark and secretary to the Bishop of Roskilde, also mentions this peculiar writing of the Germanic tribes and reports that messages were carved into rune tablets and replaced letters at that time. Since we know from various traditions that the runes were "carved", we have here a significant that they were actually used as characters at that time. The third person to write about runes is the Archbishop of Mainz, Rhabanus Maurus, who lived around the turn of the 8th century. Among the many writings he left behind is one on the invention of languages, in which he depicts a runic thark and also passes on the names of the runes. Also in a writing from the monastery of St. Gallen from around the same time is a runic alphabet with a depiction of the lute. The famous Loöox argntsus, the silver country script, which is a copy of part of the Gothic translation of the Bible written by the Visigothic bishop Alfila, plays a special role in the runic tradition. It is important for us to recognize that this script has a certain relationship to the runic script. For a long time it was assumed that these letters derived from the Greek alphabet. On closer examination, however, one can find that there is indeed a runic basis. However, the shape of the letters appears to have changed, as they were written as letters with a pen and not scratched or incised. The change in both the writing instrument and the writing material has clearly resulted in an external change, which has led to the erroneous view that some of the letters were written with a pen.

The fact that the "howl" is still predominant means that a different opinion only slowly gaining acceptance. The Archbishop of Upsala, who wrote a history of the Gothic and Swedish kings in 1544, also points out that the Northland has had its own script since ancient times, long before the invention of Latin. He also passes on a runic futhark, which, however, belongs to a more recent period than the oldest inscriptions mentioned so far. He shows from the stone monuments of Scandinavia that the phonetic value of the individual runes was still well in his time. He and his brother Olof Magnus, who published his work after his death, still knew how to read the old writings, and the two brothers were still personally bearers of ancient tradition. In the times of Christianization, especially in the times of Charlemagne of Franconia and especially his son Louis the Pious, all Christian traditions of the Aeolian period were visibly destroyed. Many valuable witnesses to our past were lost in this way. We also know that a well-known scholar was burned to death in Iceland at a fairly late date because a single rune was found in one of his books. The "pagan" characters were eradicated with fire and sword, with edicts and national bans, and centuries later, unworldly scholars built a false world view of our oldest spiritual goods, which we now have to laboriously cleanse of the dross of false tradition and the of foreign world views.

History of runic research

The work of the two brothers Johannes and Olof Magnus, the first book on runes after the invention of the art of printing, had a stimulating effect. It provided the real impetus for eager research into runes. The Swedish imperial archivist Johann Bure, who lived from 1568 to 1652, first published a collection of the runic inscriptions preserved in the Scandinavian countries and deciphered most of them. His book "Elements of Runic Studies" was published in 1599. Even more comprehensive were the studies of the Danish scholar Olof Worin, who his first major work in 1636. While Bure still drew on the knowledge of the people themselves - his teachers were farmers in northern Sweden, where the tradition still passed from father to son, an extraordinarily remarkable fact - Worin was actually already a philologist who worked diligently to collect all the runes he could find. He also handed down the so-called "Nordic Rune Song", which was very informative for researchers. After him, it was the Swedish historian Olof Verelius in particular who made a great contribution. In particular, his work produced important studies on runic calendars and runic staves. Like some of his predecessors, he sees these as evidence of an ancient culture and understandably considers runic writing to be the most important legacy of our ancestors. A series of writings

The next few decades saw a wide range of researchers of Scandinavian origin working on runes, and it was not until 1705 that the English bishop and linguist Georg Hickes was the first to make a contribution to rune research from a non-Scandinavian country. The main significance of his work is that he not only publishes four grammars of the All-Germanic languages, but also a whole series of runic alphabets that he has discovered in English libraries. The Old English runic song is probably the most important discovery he made. It shows in poetic form the meaning of most of the runic names with perfect clarity and is a significant contribution to research into the origin of the time-honored characters.

The first to attribute far-reaching significance to the runes was Johannes Goransson, a Swedish pastor who published a work entitled "Bautil" in 1750, which already contained 1130 illustrations of runic monuments. He was the first to dare to date the age of the runes back to prehistoric times and believed that the year 2000 BC the date for some of the runic monuments. He was also the first to point out that the Greeks, Romans and Etruscans obviously developed their letters from the 16 Nordic runes, from the oldest runic alphabet. His view has since been proven true in a certain sense. It is understandable that science has hardly made any progress in this time, when the key to knowledge was already almost at hand.

A systematic treatment of the various runic alphabets did not yet exist. There was a complete lack of a basis for the development of runic lore. This was reserved for German scholarly diligence. The German scholar W. C. Grimm published his book "Aber deutsche Runen" in Göttingen in 1821. For the first time, a distinction was made between Nordic and general Germanic runes and the Anglo-Saxon runic alphabet. Grimm was the first to attempt to establish the developmental relationship between the individual runic series. With him, runic research takes a new upswing and breaks new ground. There now a flood of books on runes, but without any serious progress being made towards solving the riddle of the origin and age of the runes. A number of outstanding scholars are working extensively on unraveling the runic inscriptions, and a whole number of runic monuments that have been discovered in the meantime offer rich material and a variety of suggestions. A new runic researcher is right, however, when he claims that a "kind of Babylonian linguistic confusion" prevailed among the writers of the time. For each individual inscription there was a plethora of interpretations and readings, most of which were based on the preconceived misconceptions of individual scholars, most of which were related to the stern view of the origin of the runes. The work of the Heidelberg scholar Ludwig Wilser, who set down the results of his research in his work "Die Germanen" and many other writings, had a positive effect. He clearly pointed out that the question of runes could only be solved the origin of the race had been clarified.

He was the first to point out and follow paths that meant a revolution for the whole of runic research and opened up new possibilities. He may have astray many times, but the core of his work is being confirmed more and more today, and it is incomprehensible that even after his time, and even up to present day, scholars of real renown are still desperately trying to find new ways. Scholars of real renown keep trying desperately to date the age of the runes to the 2nd and 3rd centuries AD, just as there are repeated attempts derive the Norse runic series from Phoenician writings of all things. But the picture is always the same: Germanic cultural heights are repeatedly rejected by German scholars, the root of all wisdom is repeatedly sought in the peoples of classical antiquity or in the East, and the strong sources of Nordic essence are repeatedly ignored. It is an important task of our time to investigate the origin and meaning of the runes, which undoubtedly represent a part of the spiritual heritage of our people. The damage caused by the disastrous influences of the various foreign intrusions into the intellectual structure of our people and especially the thin intellectual upper class must be finally eliminated in the National Socialist state. In recent decades, a number of scholars have collected valuable material on the runic question, which is extremely suitable for further work on the runic question and the runic monuments. We see them in a new light, especially after the new research by Prof. Neckel. A new step towards knowledge has been taken. Even if the final solution to the question of the origin of the runes will of course remain in the darkness of history, the energetic dating of the oldest runic writings will nevertheless have an effect and help to some light on the early days of the runes and thus on the intellectual history of our people.

Runic monuments

The older runic inscriptions that we have in German territory are usually found on small objects, but there are also finds of this kind in related countries. It is primarily clasps and other women's jewelry that have been engraved with a blessing dedication, then especially weapons, spearheads, but also stone axes and scrapers are known, whose runic inscriptions undoubtedly go back to a higher age than previously assumed. A whole series of Nordic bracteates have runic inscriptions, many of which are likely to have cultic significance. The gold ring from Petrossa, which comes from a Gothic royal treasure, is famous, as is the gold horn from Gallehus, which is also the first instrument to proclaim the name of the master who created it. Swords with runes are also known, even from the Viking Age, and there is even one known with the word "Amen" written in runes on the blade. Runic inscriptions have survived into the early Christian period, and some early Christian reliquaries

with runic inscriptions are known, the most beautiful of which is probably the Brunswick one. It too is probably of Nordic origin. The inscriptions found on these tools or weapons are almost always dedicatory inscriptions or invocations to the deity. We can assume that these inscriptions have undergone the same development as the famous rune stones. It is possible that the runic inscriptions on stone axes etc. were created at a much later date, as we have often found stone tools as grave goods in later layers, which may have served as amulets, just as stone axes are still used for special purposes today. Farmers in some German countryside place them in the roof beams as a "thunder wedge" to protect them from lightning strikes, and a large stone axe, which was hung in the side aisle of Lalberstadt Cathedral in ancient times and still hangs there today, has the same purpose.

Stones were placed in memory of the dead in the earliest times; even the huge stone buildings at the end of the later Stone Age are, after all, just such memorials and ancestral stones erected by clans. Perhaps these stones were first placed as soul stones, on which the wandering soul of the dead was to find rest, just as grave steles were also found in the Bronze Age. At the time when runes began to be used for writing, the name of the dead was inscribed on the stone. And it may not have been long before regular grave inscriptions were being written. In the Edda it says in "Lavamal":

Wealth dies, friends die, At last one dies oneself. But one thing I know: That
the afterglory of the dead never dies.

A son is better. Even if born late. When the liege covers the father. Bauta
stones rarely stand by the way. If the does not see them.

We find such memorial or building stones up to 10th and 11th centuries, which proclaim the afterglory of the dead. They can even be found from Christian times. They are clearly the predecessors of Christian gravestones, which after all do nothing other than proclaim the afterglory of the dead. On a stone in Skanila in Sweden we find the inscription (as an example):

Tyre had the stone set for
Lalfdan,
A great monument to a great man.

Another stone announces:

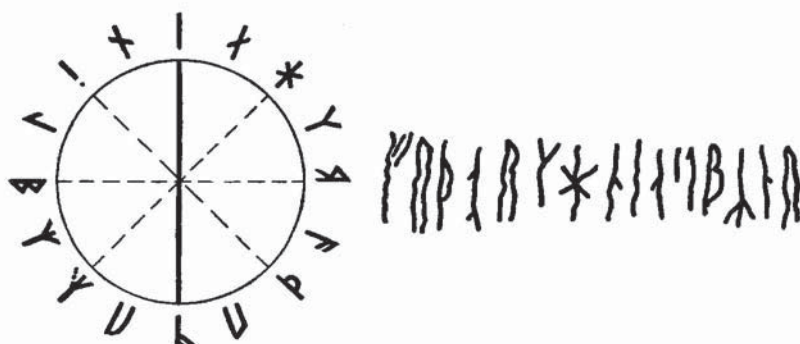
Vidgura had these stones made for her good father Geres. He lived in Ackerstad.
Lier should stand
The stone in the loosening. The
truth is.
What these runes tell us. Which Bali carved.

Lier is an example of the fact that the rune master is also named, whose name is thus preserved for posterity.

The inscription thus developed from the dedication word, the protective magic sign or the invocation to the gods that brought grace. As technology and artistry improved, the inscriptions became more elaborate, the design of the monuments more lavish, and in Scandinavia in particular, where Christianity was introduced much later, we have a distinctly high culture in these runic monuments. In the history of runic research we have already read about the quantities of runic stones that can still be found there, and the literature of our time is extremely numerous, especially about these stones. Excellent runic monuments have also been preserved in England, and on the Isle of Man in particular a large number of runic inscriptions have survived, even on grave crosses. Despite their obvious Scandinavian origins, they often show Celtic names, are richly decorated with symbolic ornaments and often bear pictorial representations from the Norse sagas of gods and goddesses. The Nordic overlay is therefore also stronger here. Runes are also occasionally found in churches themselves. For example, runic inscriptions were found in the church at Asminde- rup on Zealand, and strangely enough, even Latin inscriptions in runic characters are occasionally found. For example, the name of the master who made the door "skli ms kocrit" is hammered into the door of Schleswig Cathedral with nails in runes. There are plenty of examples of runes on font stones, church bells and ecclesiastical equipment. However, a whole series of runic inscriptions have also been found in and on stone graves. These inscriptions were not always made when the tombs were erected in the later Stone Age, but in some cases they are that these tombs were opened at a later date. For example, the walls of a large stone chamber were found to be covered with nunen signs. The shape of the runes and the content of the words indicate that seafaring Vikings broke open these graves. Remarkable is the sentence: "Three weeks before the Jerusalem sailors broke open this tomb, the treasure was taken", as well as the inscription:

"Zorsal's riders (Jerusalems riders) broke the orc hill." A whole series of names announce the visit of the bold Vikings as if in a guest book.

However, there are also burial mounds which show runic inscriptions that must be of a much older date. In a burial mound at Maeshowe in Mainland, for example, the series of runic letters carved in the stone on the orcaes is strangely primitive enough to suggest a very ancient origin, just as the futhark on the famous stone at Kylfer must date back to prehistoric times. It is obvious that these inscriptions must have a very special meaning. The fact that not only in the two burial chambers mentioned above, but also on a whole series of stones that have received little attention to date, there are not pronounced inscriptions in the common sense, but the Germanic series of runes, namely the older, shorter series of runes, must give food for thought. We have evidence from other cultures that the alphabets of the peoples concerned were used - most probably for ritual purposes.



Series of runes from the Maeshowe Orkaden burial mound (after L. Wirth)

been used. We have early Christian tools in which the ABC is engraved not just once, but 4-5 times in succession. Why should such inscriptions not also have been used in the far north, in the demonstrably highly developed culture, in a very specific cultic sense similar to other customs? If today we are already beginning to believe that there are actually runic inscriptions that were created 3000 years before Christ, then we can also begin to believe that we are dealing here with inscriptions that provide us with ancient cultural customs.

To solve this question, we have to come back to one thing: the origin of the runes. The many theories that have already been put forward here are not as lively and popular as the attempt at an explanation given to us by Lerman Wirth. His explanation of the runes from the laheskreislaufe has much that is plausible. His theory should be considered in particular in connection with the runic staffs.

The fact that these rows of runes occur in the various regions in which our race has lived, that these rows occur at a much earlier date than the so-called runic monuments, is a very special proof of the connection with cultic things. It is only much later that we find names of men and gods, requests and invocations in written form. And in this the older scholars may be right: it does indeed appear that in the northern countries a

"Runic writing" in the sense of the word only developed in the 2nd or 3rd century after the turn of the millennium. However, the runes had already developed into real characters in places where Germanic peoples came together with people from Mediterranean cultures. This is why we also find a real "script" in the ancestral cultures of Mycenae etc. centuries earlier. This is particularly true of the Greek script and that of the Italics, whose relationship to the runes is clearly recognizable. Attempts have been made long enough to derive the origin of these scripts from Semitic scripts, so it is to Prof. Neckel's particular credit that he has pointed out that in all these scripts there is a marked relationship to the uniform, angular system of the runes. We must not, of course, think of the Greek and Latin letters with which we are familiar, but of the older stages of development of these scripts, which have been handed down to us in sufficient numbers in the form of inscriptions. There is a whole series of such angularly drawn capital letters, which certainly indicate that it is permissible to speak of a common writing style of these peoples. And this writing style differs absolutely clearly from the Phoenician-Semitic scripts, which are known to have rounded forms.

The path is clear and we can now march on in the direction we have begun. It may well be reserved for our time of ambiguity that we can finally dismiss the outdated, outmoded views of entire scholarly generations. The reworking of the entire runic memorial material, especially the visibly older inscriptions that we have on stone graves and Bronze Age finds, will bring significant progress for the knowledge of Germanic nature and culture. Prof. Neckel himself has already taken a step towards deciphering the signs of the Stone Age. In his book *"Altgermanische Kultur"* (Old Germanic Culture) he points out that various Stone Age carvings have a pronounced phonetic value. For , the sign that has been found in various places, including on the walls of a stone cist grave near Züschen in the district of Fritzlar (Landesmuseum Kassel), for which he establishes the phonetic value w by comparing it with the Gothic sign. But why, one must ask, is there no joyful grasping at the possibilities that arise here? On the contrary, attempts are being made to reject the view that is dawning here and to present it as impossible. Orientalists are eager to take a stand against it, even to bring contrary views to the public.

One rune stone deserves special mention. It stands in the churchyard wall of Tune near the old town of Sarpsborg. The stone has never really been deciphered. Now Pros. Krause from the University of Königsberg. He has established that the previously misread inscription means that the stone placed for the "Aryan, sten" man, i.e. the most distinguished man. This is the first time that the word Aryan has been recorded in writing on Germanic soil. The age of the stone is estimated at 400 AD.

Use of the runes

We have various references in ancient literature to the use of runes. Herodotus reports of the Scythians and Alans that they had many diviners. He writes that they prophesied by means of a number of willow rods, and that they brought whole bundles of rods, laid them on the ground and spread them out in a row. While saying a spell, they picked up the rods again and laid them on the ground once more. Tacitus has a similar account. He calls the pieces of wood that were used for divination "tokens". Scholars assume that these signs were not yet runes, but it seems that certain symbols were carved into these twigs and pieces of wood, or that they in the form of runes. Perhaps beech branches were actually used for this purpose, from which the word

"letter" seems to be visibly derived. It is easy to assume that in this complicated type of divination certain diviners were the bearers of such knowledge, who must even be assumed to have a higher art of reading. Presumably this reading was carried out in such a way that several words of the same sound had to be found for each stick taken out or for each letter was carved on this stick. This may be the origin of Germanic stick rhyme poetry. In other words, each little stick, which actually represented the meaning of a word, produced the word, the main stick for the long line, for which the diviner had to look for two or three words with the same sound. Thus the origin of the staff rhyme lies, so to speak, in cultic usage, from which the great significance of these signs is all the more evident.

The rune can hardly have been a script in the modern sense at that time. Moreover, we know that there was no written tradition, that the old legends and heroic songs and laws were passed on from mouth to mouth, and that it was precisely in the rhyme, in this peculiar form of Germanic poetry, the riddle of the possibility of transmission lay. At the time of Claudius (269 AD), we have evidence that the Goths did not yet possess writing themselves. When they captured Athens, they wanted to burn books that they found there. They were prevented from doing so by someone they regarded as wise. They are said to have declared.

The Romans wasted their time with these things and neglected the war. So for them it was enough to record the memory of great events in song, in mnemonic poetry or finally in the stone they set for their clan. It is therefore clear that the Germanic tribes had a visibly fully-fledged means of writing in the runes, but they did not need it in the sense of the writing of the southern peoples. It is interesting to note Schulz's statement that Germanic law did not survive being written down, but that the law book was just as deadly to it as the writing rooms. Germanic law had to be created in freedom and in the open, had to be always new in the sense of the old. The stave rhyme is therefore only an aid to memory for the legal expert as well as for the poet, but never the notch or the writing tablet. It is admirable how knowledge was passed on without parchment and ink. The end of the runes came when these two were introduced at the same time as Roman writing. The Christianization of Germania therefore also contributed to the suppression of indigenous folk knowledge.

The Edda also passes on the use of runes in various songs. The wise Wala sings us a song that ultimately confirms the information provided by Aerodotus and Tacitus.

"An ash tree I know is called Vggdrasil, The tall trunk is netted with white mist; From it comes the dew that falls in the valleys. Always green it stands over Ard's well. From it come women, many knowing ones. Three from the lake there, under the treetop. One is called Ard, the other Werdandi. They cut sticks. Skuld was the name of the third. They cast lots. Life determined them. Announcing the fate of the generations of men."

The runes were therefore consulted for the interpretation of fate, for divination, and a whole series of lines can be found here, which repeatedly tell us how the runes were used for this purpose. However, they were not only used for divination, but also for magical purposes. They could grant power, give victory and even compel love. Everything that moved people could be obtained or wished for through runes. We have evidence of this in the song Sigdrifumal, which tells of Sieg fried and Brunhilde. When Brunhilde awoke from her magical sleep, her words were:

"Long did I sleep, long did slumber hold me, Long burdened me without man. So reigns Odin, I knew not. To shake off the slumber runes."

After Siegfried had learned that the Mighty One had put Brunhilde to sleep because she had helped another hero to victory than Odin had intended, he asked her, who knew the tales of all the world, to teach him the wisdom of the runes. And she sang to him:

"Beer I bring you, tree in battle, Mixed with
might and man's glory,
Full of songs and soothing sayings, Good magic full and runes of joy.

Dig victory runes, if you desire victory And cut them on your lover's lest. Carve them
knowingly on back and leaf And call on the Ziu twice.

Ael runes learn, that no cunning woman With poison thy desire deceive, Nitze on the lorn
her, the back of the land, And write a "need" on the nail.

Know birthing runes for recovering the child
And detachment from the womb, At the joints and lands times Leilszeichen him And ask
for assistance these.

Storm runes learn to calm the sea And
safely salvage the sailor.
Emboss storm runes in the straps with Brand
And also draw Steven and Steuer:
No matter how black the wave, no matter how steep the surge, you will find glue and
salvation from the sea.

Branch runes learn if doctor you want to be
And know the wounds to psiegen.
And carve on the bark and leaves of the tree whose branches lean to the east.

Learn the runes of justice, so that your opponent never repays you with anger,
wrap up the quarrel, weave around the dispute, and put the sticks together until
the day of judgment, when from afar all around
The people unite in assembly.

Knowing the runes of poetry, you want to become wiser than all the others. Created by Wodan, carved by Wodan. Who also devised their interpretation.

Intoxicated by the potion that once escaped From Mime's and Lome's brains.

On the mountain stood Wodan with flashing sword And had the Lelm on his laupte, There murmured wisdom of Mime's mouth, He whispered to him true staves.

The runes, he said, were carved

On the shield that stands before the flickering sun, On early wax's ears and many-winded air, From the wheel that turns under thunder's chariot, On Sleipnir's teeth, on the sledge's runners, On the bear's paw, the poet's tongue, The claws of the wolf, the claws of the aar, On the bloody sword, on the bridge railing, On helping land and on hurrying foot, On glass and on gold for the happiness of men, On the spear's point, the horse's back, On the night owl's beak, the norn's nail.

So first Wodan cut them, then he scraped them off And mixed them with holy mead And threw them far wide: Those to the Aesir and those to the alves And some to the wise men And some to the people of men.

Understand the runes and guess the staves, The strongest staves, most enduring staves The ardent poets thought. The argot gods dug.

And the god of all gods has colored.

And these are the runes of the branches, the runes of birth, the runes of Ael and the glorious runes of power. Whoever lets them reign undisturbed and unspoiled for his good Learn them and let them work until the gods pass away."

We learn all sorts of things from this. We see how variously the runic signs were used. We see that once cut, the runes can be scraped off again, then harmless, as various stories in the Edda tell us. We hear the serious warning to use the runes only for the good, i.e. never to misuse them. An old verse of the Edda clearly contains the same warning:

"Do you know how to carve, do you know how
to guess? Do you know how to dye, 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 guess than to guess 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."

In addition to the proud attitude that does not want to achieve anything with sacrifices and wants to keep a clear distance from the friendly deities to whom one makes a sacrifice, it is clearly shown here that, in addition to sacrifice and prayer, rune guessing and carving is part of the custom itself. The close connection between the use of runes and ritual acts is also clear here. Even if these runes did not yet have the meaning of a script, they are in any case already a clear concept, a symbol or ideogram whose enigmatic content could only be interpreted by those in the know. It can also be assumed that the purely mystical meaning of these runic signs was also transferred to the runic futhark. The inscriptions that we have so far as the oldest runic inscriptions are therefore mainly found on small objects, which were probably intended to be given the power of amulets. The oldest magic acts probably only consisted of words and gestures. As the culture progressed, the runic sign, the writing, was added, as well as the symbol, the emblem, which has been preserved on houses and tools right up to the present day, and many a rune has survived here.

The rune therefore contained a certain power that could help the bearer or even heal the sick. The many passages that have been preserved about this in the Edda give a deep impression of the cultural heights that our ancestors once enjoyed. The best known is probably the so-called Rune Song of Wotan, which is taken from the younger version of the Edda.

but which should be cited as a particularly vivid example. Here the rune has clearly already degenerated into a magical being, and this is probably one of the reasons why it could, or rather had to, so quickly after the introduction of Christianity.

One thing must be borne in mind when considering these literary records: the oldest Nunen inscriptions that we have come to know are thousands of years older. From those days to the deeds described in the Edda, the meaning of the runes themselves and their use had already changed from a highly cultic sign to a magical device. But the late version of Wodan's runic song still preserves the awareness of the origin of the runes: Wodan himself invented them and them to mankind. Therein lies the knowledge of the divine origin, which the Greek legend also knows, but which we must first recognize again.

Wodan's Runic lore

At the Arda, the Norne, consecrated well I sat in silence, I looked and pondered. Then I
heard the speech of Lohen!

Of runes he spoke, of the counsel of the gods, Of carving the runes, of counseling the runes - In the
echo of the echo, From the echo of the echo I hear this said:

I know how I hung on the wind-cold tree, Nine days I hung, nine nights, Wounded by the Gere,
consecrated to Wodan: I myself consecrated to myself
By the mighty tree that hides man. Where he outgrows the roots.

They offered me neither bread nor wine, So I bowed down in search. Recognized the runes, took them
up lamentingly. Until I sank down from the tree.

Started to become and be wise. To grow and good. Word now develops into word
And work at work at work:
Now I know the sayings like no princely woman And none of the children of men.

These sayings are unlearnable to you, son of man, even
for a long time:

Grasp them, experience
them! Use them, hear them!

Leil you, if you kept them!

The first promises to help you triumph in
sorrow, infirmity and pain.

In eternal change man walks from decay to
new emergence.

I'll name another one, which is necessary
for everyone. They act as healing doctors.
Recognize yourself, then you will recognize the world,
learn to separate evil from evil.

I grasped a third, to bind my enemies with
magic:

This is how I blunt the steel of the angry opponent,
That like the staff, his sword no longer cuts.

I know this for the fourth time. Lind an enemy throws
me Lim feet and lands the shackle:

The band falls from my leg, I sing the song, I lift the
burden from the land.

I can do that fifth. An arrow is shot into the crowd by
enemy flight.

No matter how bright he sounds, I inhibit his
power, If I only hold him firmly in my eye.

A sixth is mine. A man with a sap-fresh stem root,
Not me then, the man consumed The ruin with
which he threatens me.

I learn a seventh. The hall blazes with fire
around the bank and comrades,
However far it burns, I banish the embers as soon
as I sing the magic song.

An eighth of my own is to hear all among
the people Gar useful in need.

Where let rises between man and man. I am able to
settle it quickly.

So I sing of 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.

I find a tenth when magical women fly through the
air.

I work it so that they let themselves be
confused by violence and destructive
striving.

I can do that as the eleventh, and if in the fight I lead
the friend, the dear one:

I sing it in the shield, that he may be victorious in battle
And Leil surrounds him everywhere.

I sing a twelfth when I see the hanged man swinging
in the branches on the lane.

From the trunk he climbs, must speak me. If only I
carve the runes right.

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.

A fourteenth I sing to the assembled people At
the naming of the divine names,
No one is ignorant of the various types
of grazing and albums.

I can do a fifteenth, the Volkrast, the dwarf,
Early sings at the gates of day,
To the branches for strength, to the albs for
power, but to me, All-Father, for wisdom.

Y

A sixteenth I'll speak to the bulky maiden, to awaken
her lust and desire.
I'll turn the heart to the blissful woman, To me
her wishes turn.

+

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

4

An eighteenth I learn, but I never let. A woman
or girl to know.
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 Lier in the
Lalle des Lohen,
Necessary for the earthly, but not for the obscene!
Farewell to him who
learns! Praise him who
teaches! So take
advantage of the lesson
you hear!

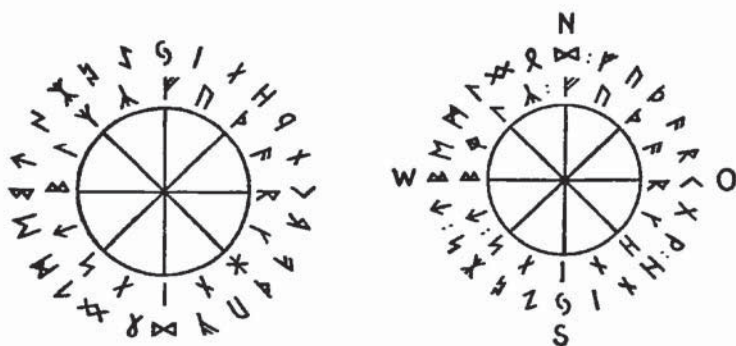
Herman Wirth's theory

As long as there are still so few possibilities to look at the origin of the runes in a positive way, one must also deal with the theory that Lerman Wirth has laid down in his works, despite the rejection that he still experiences in so many circles.

We must free ourselves from the assumption that the development of mankind came from the East. It is clear that the cradle of peoples, from which our race originated, could have been in the North and never in the East. As Ludwig Wilser has already established, the question of the origin of the runes is closely connected with the question of the origin of our race itself. It has been shown how many reasons speak against the idea that runic writing could have developed on the Black Sea and spread from there to the north. Other theories, too, which seek to derive the origin of the runes from the Eastern Alps, collapse, and even the master of German prehistory, Kossinna, has just as clearly rejected the old, repeatedly repeated

The opinion the Phoenicians of all people invented our writing has been refuted. Prof. Neckel's view that the writings of the Italics, Greeks and other peoples have a common root with runic writing is visibly gaining more and more weight. They could therefore derive from the original writing of the common primitive race. However, this still does not clarify where the runes actually came from.

If we now consider in broad outline what Herman Wirth has written about the runes and their questionable origin, it is because he finally gives a quite possible view of the origin of the runic signs. He starts from the distribution of the circle of vision. He offers examples of how the observation of the great star of the day, the sun, on the horizon must result in a pronounced division that corresponds to the course of the year, in a sense a kind of



Calendar. A more precise division of the day and the year had to lead to the number 16 in his documented opinion. He believes he has found the origin of the old Nordic runic futhark in this. He can also give a meaningful derivation for these month signs, which would then be the runes. His research and investigations are based on the Scandinavian bar calendars, which used the runes to determine time until the beginning of the last century. This in itself is a striking fact, which can only be explained by the tenacious loyalty of the farmers to tradition, who have preserved the symbols of the people, also borrowed from the course of the year, with the same tenacity over thousands of years. And it is perhaps even more striking that the older runic figurines have also been preserved on these calendar sticks or yardsticks. It is also at least a strange coincidence that the vertically divided circle has the meaning of the center of the year, as can also be seen in the farmers' calendars. The name "sol" (sun) also appears in the Anglo-Saxon rune series, and there, as well as in the rune series of 24 signs that originated in Scandinavia in more recent times, it is the middle sign, i.e. the twelfth, and is the symbol of the sun.

equally represented by the vertically divided circle. The extent to which Wirth is ultimately right in his views can never be the purpose of this work. But one should consider how hostile a man like Ludwig Wilser was in his day when he published his views on runes in opposition to the entire scholarly world of the time, and how tacitly one of his views adopted after another. It is quite possible that parts of Wirth's theories could be recognized as valuable and important and one day adopted. After all, his main merit is precisely the contribution of the huge amount of monumental material from all over the world that is able to support these theories. It is regrettable that he allegedly went astray when evaluating this material and was rejected by the scientific community for this reason, but this in no way detracts from the importance of many parts of his work.

The Germanic rune series of the common Germanic, later period, the rune series of the Migration Period and Saga Period show a division into three genders. This division corresponds to the division of the seasons into three, as by Tacitus, for example, of the Germanic tribes. Spring, summer and winter are the three tides, alongside which still find the old division into two, which older views, including the vertically divided circle

represents. These three cardinal points were named after the initial runes $\text{f} \text{r} \text{o} \text{y} \text{s}$ oett, Hagalls X

oett and $\text{t} \text{y} \text{l} \text{s}$ oett. Wirth also points out how the tripartite division of the year is closely related to the runic futhark, especially as the runes are also located at the corresponding point on the divided horizon. The Froys oett also appear in the staff calendars for the division of the week.

Incidentally, other researchers have also pointed out the possibility that the runes have a certain relationship to the calendar. Strangely enough, however, the explanation made possible by the bar calendars has received far too little attention so far. The strength of tradition inherent in the peasantry is demonstrated in so many ways that this tradition in particular would be worthy of more attention. And the fact that the older runic staffs in particular show round and oval shapes, and only later is the lahreslauf - i.e. the facial horizon - transferred to the straight staff, deserves explicit attention. This is precisely an opportunity for comparison and proof of the pioneering views that Wirth has developed in this respect!

Staff calendar and annual run

In classical antiquity, wise men had already established that three peoples were well versed in the interpretation of the stars and the calculation of time: Egyptians, Chaldeans and Hyperboreans. It is astonishing that antiquity recognized so highly a people of the north, namely the Hyperboreans, who lived on the North Sea, approximately in the area of Friesland and probably up to the area of the sunken Dogger Bank.

Indeed, even the Greeks called them their masters, while to this day people have tried with all their might to prove that all light came from the East and that our ancestors were supposed to have been uncultured peoples. Even today, astronomical knowledge is only attributed to them a limited extent.

Today, a battle must again be waged between strict science and sometimes perhaps too enthusiastic friends of local history as to whether or not individual sites in Germany have actually been places of solar observation or other astronomical studies. It is not always possible to provide tangible evidence for these things straight away, and on the other hand the firmly rooted old views stand in the way too much for it to be possible to take up with joyful enthusiasm what one is already beginning to suspect and understand. In addition to the realization that our ancestors had already observed the stars in prehistoric times, it is also the struggle for the recognition of an early calendar that has led to lively contradictions. However, the only witnesses to a relatively early calendar are these strange stick calendars, also known as peasant or lofted sticks. In addition to a division into weeks, for which, surprisingly, ancient runes are still used today, they also show the lunar tides and church festivals. In addition to these festivals, these calendars contain all information concerning shipping, agriculture and hunting. And the most remarkable thing may well be that a whole series of signs have been preserved in the depictions attached to these calendars, which can definitely be traced back to ancient cult customs.

It would be necessary to review all the existing calendar bars in order to determine to what extent the signs have changed and to what extent they contain old cult symbolism. We have relatively few old examples. The best-known piece is unlikely to be older than the

Although these calendars extend beyond the 14th century, it can easily be assumed that they are far older than the arrival of Christianity among the North Germanic peoples. This happened from the 10th century onwards. It was not until the 12th century that the victory of the new faith was decided. At that time, however, the old runes had long been replaced by the late Norse rune series, so these staves, since they show old runes, must be much older in their origin and their source. They were certainly an aid for time calculation and for the land-building full, as the cultic festivals could also be seen from them. This is indicated in particular by the old symbols that have been preserved for the summer and winter solstices (July festival), for example. Later, after the introduction of Christianity, Christian festivals were also marked on them. These calendar bars were widespread, they can be found in Germany, England and France, but it is clear that they originated in the north.

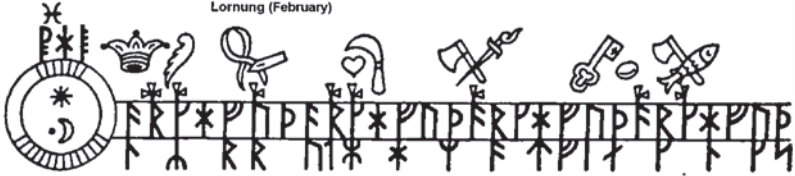
If one considers the fact that ancient runic signs and then also ancient cultic symbolism can still be on these runic sticks at a relatively late date, one comes to the conclusion that these runic sticks are the remnants of
a

Rod calender from 1784

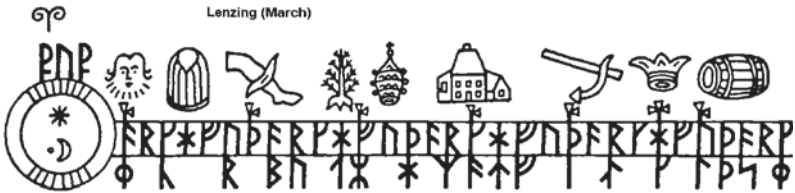
Lartung (January)



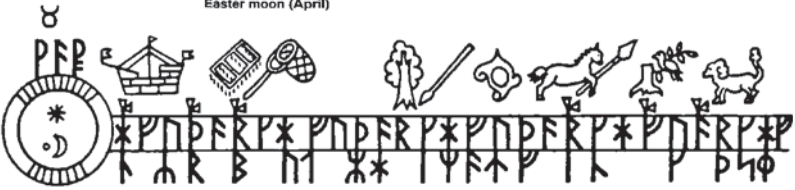
Lornung (February)



Lenzing (March)



Easter moon (April)



Merry Moon (May)



Brächet (June)



Leumond (July)



Harvesting (August)



Scheiding (September)



Gilhart (October)



Neblung (November)



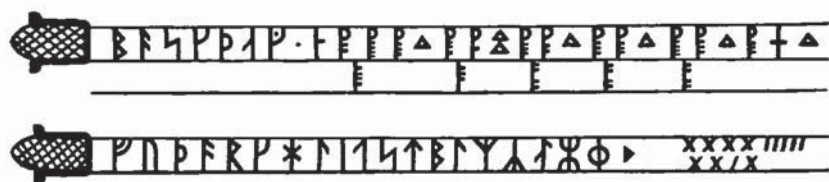
Zulmond (December)



Conclusion and rune series of the staff calendar of 1784 (Oldenburg)



Completion of a staff calendar from Stralsund



ancient culture, just as the transformation from round and oval calendars to the staff calendar or runic staff is noteworthy. They indicate in every way that they cannot have been adopted from other peoples, but must necessarily be the sole spiritual property of the Nordic peoples. Like so many old signs and customs, which originate from ancient cult customs and have been handed down from father to son over centuries and probably millennia, these calendars with their old signs will also be such traditions, which in turn bear the proof of a pronounced observation of the course of the year and an exact division of time.

The yearly observations of the Nordic peoples have no comparison anywhere in the world. The annual observations of peoples who originated in other latitudes have a completely different appearance. In Germanic lands, the Christianizing church had excluded the practical calendars that these staves were, and added the festivals of the church to them early on. We know, for example, that Charlemagne already had a calendar with an Easter table, which must have been very similar to the staff calendars. The oldest known runic calendar, which was written in 1328, but certainly also had an older predecessor from which it was copied, had an associated Easter table that began in 1140, which does not that the runic calendars must have been created at this time, but rather is evidence that these calendars were adapted and supplemented at this time of the completed Christianization of the north.

In the early Middle Ages, farmers' calendars in Germany were already painted on parchment and later printed on paper. Until a few years ago, similar calendars were still used in Styria and Tyrol by people who could not read. The oldest pieces that have been preserved in Germany (in the Germanic Museum in Nuremberg) are very similar to the oldest known Nordic pieces, as illustrated in the aforementioned work by Worm. In them, however, the weekday runes are replaced by letters. What is peculiar is that they reproduce the so-called "gold numbers" in characters reminiscent of Roman numerals. Since such numbers appear not only on German calendars, but also on English, Danish and Swedish calendars, this custom can also be regarded as common Germanic. It is obvious that these runic staffs, which Wirth, as well as Wilser and others, assumed in his observations, go back to an ancient custom, that they are the tradition of thousands of years of experience and a tremendous amount of intellectual work. They are undoubtedly, as Wilser has already stated, an invaluable testimony to the inventiveness and ingenuity of our ancestors, proof of ancient culture and themselves remnants of the oldest spiritual artefacts of our race.

Runes and Symbols

On the staff calendars, in addition to the runes for the days of the week, we regularly have the 16 or 18 runes of the older series, which have faithfully handed down through the ages. But it is not only the runes that have been preserved, but, as already mentioned, a series of ancient symbols denoting cultic festivals. When comparing the individual varying runic symbols of the different runic series, we also find a whole host of symbols that have undoubtedly evolved from the runes. The variety of symbolism shows how runes have been used as signs of good luck or as fertility symbols.

In my work "Lebendige Vorzeit rechts und links der Landstraße **), I have shown how many symbols can still found around us today. These symbols have survived far longer than the once undoubtedly sacred runic symbols themselves. This may have been due to the way they were used. The symbols on lice and utensils were ornamental and common. They therefore remained, at most occasionally supplemented by Christian symbols and in a few areas replaced. The runes, however, which were known to be connected with some kind of cultic purpose, disappeared completely, had to disappear. Since the runes themselves no longer had their high, theophoric meaning in late Germanic times, but, as the Nunenlied of Wotan in particular shows us, had sunk to a dark magic use, they could also be displaced much more easily. It

*) Published by Alfred Mehner, Berlin

in the end, almost only the runic signs have survived in symbolism, which have found a place in it as signs of legends and wishes, such as the lalag rune. We therefore find purely runic traditions, handed down in folklore, alongside and within the symbolism, which undoubtedly convey ancient meaning to us. Such runic memories still live on in the old stonemasons' marks, but also in the louse and lof marks.

We have learned to regard the symbols as the oldest spiritual artefacts of our race and our blood. Today we know how to treat and recognize them as spiritual hereditary material. Today we can clearly see that a large number of such symbols are present on ancient vessels that were used as grave goods, just as we can clearly recognize the symbolism of our ancestors in the Bronze and Iron Ages with growing understanding, which we also encounter there at every turn. We must therefore finally take a step forward with regard to the runes. We must at the oldest runic monuments from a new point of view and will see that they are just as much the oldest documents and powerful evidence of our ancestors' very early powers of observation as the symbols themselves. The oldest runic inscriptions in Egypt, on the Sinai and the inscriptions from at least the Early Bronze Age or Late Neolithic speak their own language. The runic furhark itself, which we find on the Kylfer stone or on the Maeshove burial mound on the Orcades, is also a symbol that probably represents or symbolizes the course of the year in the same way as the wheel cross or the somewhat younger lacquer cross. It also expresses nothing other than the unconditional mythical awareness of the course of the year, of the eternal dying and becoming in nature, which cannot be stopped by human activity. It is also the belief in the eternal that is documented here. It must therefore have been born out of the same realization as those early symbols that were given to the dead, which were placed on the grave dolmens and adorned the laurel gate, the gable or the lause corner.

The first origins of the symbols that are so richly specific to our people, our race, lie in the darkness of ancient history. The first origins of the runes themselves are also buried there forever. Light will probably never completely penetrate this darkness. It must suffice for us to be aware that runes, like symbols, have their origin in the fact that the tides of the year and the tides of life, the observation of the sky, the day and year have caused these first primitive signs, that they have not arisen out of a dull life, but out of conscious thinking and out of the clear realization that an eternal law governs all life. In other words, out of a deeply religious feeling. From the early days of the knowledge of God himself.

We must get used to the fact that we regard the Nunen inscriptions as well as the peculiar symbolic representations on tools or stones from prehistoric times as artefacts. Namely, as artefacts that represent the oldest evidence of a culture that has grown out of the soil on our people and our race have developed into what they are today through thousands of years of struggle with the world around them. From blood and

So these inconspicuous little signs and patterns, which have been passed by to this day, originated on the ground. They therefore represent the oldest evidence of a spiritual-historical development.

We can see today that there is a great difference between the runic inscriptions of the 2nd or 3rd century after the turn of time and those of later times and the runic inscriptions that we can trace back at least to the 3rd millennium before the turn of time. The oldest inscriptions, which almost without exception only convey the runic futhark, are obviously also symbols of life, if one assumes that the series of runes ultimately represents nothing other than the course of the year. Just as in later times the symbols out of the nature-bound nature of the race and also reflect the course of the year, so in a representation of the runic series ultimately only the awareness of the course of the year, of the eternal cycle, is expressed. Only in much later times did the sacred signs of the runes become a script. This profanation of the runes was then correctly recognized as the beginning of a real script with these signs, which clearly falls into the time that scholars once attributed to the origin of the runic script from the "Phoenician" script series of all things. In the pieces of the transitional period, we mostly find some kind of standing formulas that indicate an invocation of divine powers or certain gods, as pronounced consecration inscriptions.

At the same time as these runes, probably much earlier, the life-fin images developed, which represent the origin of ornamentation and which appear as symbols of life, as signs of a defense or a wish (fertility symbols) as early as the later Stone Age. It is by no means easy to recognize an external connection between these two fundamentally different types of signs. It is often assumed that the runes originally a kind of picture writing, and that one still recognize in many of them what they should have represented in their aranges. However, it is more than questionable whether these views, some of which are quite far-fetched, are even close to being correct. If we want to draw a comparison with the monuments as we know them from the Atlantic culture, if we look at the sometimes outstandingly good depictions of game that have been preserved on the walls of caves there, and whose age is estimated at 25,000 years, would have to assume that a script that is supposed to have developed from images of that time would have to go back to far more remote times. I take the example of Ar. It is believed that the rune Ar developed from a sketchy, fleeting depiction of the Arstian. In the end, all that is said to remained of the depiction is the arc, with the writing becoming ever more elusive. Wirth, of course, interprets the Ar in a completely different sense. For him, it is the "grave house" into which the sun in order rise again. It is the shortest arc of the sun's course in the last week before the feast of Iul, when the sun rises again, so to speak (if we assume a northern latitude to understand the symbols). Into this grave house, into this womb

In the time of the dead, all life had to pass away in order to be reborn, and we are familiar with the wish for a "sweet rest" that accompanied the dead until the Middle Ages. It was both the wish for an honest burial and for a happy resurrection. A confident belief in resurrection, in living on, emerges from all the symbols, which is reflected particularly vividly in this example. In addition to the symbols themselves, a whole series are

either directly related to runic symbols or are derived from them. The most common symbol is ✖, the Lagal rune. As its name suggests, it is all-healing.

says it protects and is a symbol of special importance. Continue

various forms of writing that represent fertility signs or symbols of life. For example, the symbol ✖, ing (the

rhombus), various forms of the Othil rune 𐌺 8 2,

which expresses offspring as well as life, the sign 𐌸, dag, which also appears as a symbol of life and the desire for fertility, and the man rune 𐌹, which means both drive and procreation and is a symbolic representation of the male principle.

is to be seen. Then there is the bar rune 𐌶, which means birth and fertilization and has probably been preserved in pretzel form. Further examples are easy to find.

These runic symbols now live on in folkloristic symbolism together with the allegories and have also found their way into ornamentation. They have gone through the entire development of form, and in each of these forms they have been handed down and preserved in some way. It is touching proof of our people's loyalty to tradition that these inconspicuous little signs have been cherished for centuries and millennia and have been handed down and passed . The grandchildren no longer knew why they attached these things to lice and tools, but they used them again and again because the ancients needed them and because they knew that something had to be attached to them. And only in this way was it possible to preserve over such a long period of time what still to us today. Of course, it still speaks to us today of the desires, the hopes and worries of a people and a race that are deeply rooted in the soil, and if our time today not only recognizes these things, but also ensures that they are preserved, and the symbols, some of which are in decline, are collected and thus saved from complete disappearance, then it is fulfilling a duty that belongs to the great program of the national reconstruction of our German people. And young people in particular have a tremendous task here.

Runes around us

The use of runes has long since ceased in our homeland. Only sporadic witnesses of these mysterious signs have been found on German soil. This may be partly due to the fact that the original material into which the runes

The runes were carved or incised into the wood, and so only the few runes that were engraved in clay, stone or metal remained. In the north, where the runes remained in use for several hundred years longer, even if not in their original sense, we have the greater number of runic monuments, the numerous rune stones, which mainly bear witness to the use of the runes as signs of writing. The reasons why the runes have been suppressed in our country have already been mentioned. Nevertheless, we still find runes in various forms around us today. You just have to be used to the language of things, you first have to learn to see and recognize them, then you can find them.

Runic symbols are most frequently found where the life symbols are also used, namely on buildings of all kinds. Just as ancient symbols were used to protect the runners or the clans on louse gates, gables or louse corners, runes were often used in the same places, which are themselves to be regarded as symbols, as can be seen from the explanations on runes and symbols. Thus we have pronounced runic representations of various kinds on louse bulbs in towns and villages. Furthermore, the louse marks often also show pure runic forms or such a close relationship to them that one still clearly recognize their origin from runes. We also find them in stonemasons' marks, but here again in a completely different sense. Ancient knowledge may have been preserved in them as well as in the louse marks. Old guild customs reveal much knowledge of ancient powers, of the meaningful use of old tracery, which has long eluded us, so that it would be worthwhile pursuing these things further, since an understanding might grow out of them that could help us to open up the meaning of ancient times. And finally, runic symbols have also been preserved in the structure of the half-timbering itself, which are still able to speak to us today. However, attempts to read every single beam as a rune must be rejected at all costs. There is an obvious danger of getting into the realm of the unmanageable through the phantastic decipherment of so-called runic houses. However, excellent examples that there are indeed constructions that deliberately use individual runes in a meaningful way. We also find runes on old church buildings, hidden or open, which tell of the knowledge of the people that found expression here, or of old customs whose deeper meaning has been lost to us.

If we go through the collections of rural louse advice, we often encounter runic signs there too. Small, inconspicuous things speak to us, more or less concealing ancient knowledge, and a whole host of objects hold ancient wisdom that we can uncover today. Often in very strange places we are surprised to see runes, even whole lines of runes, which speak of the knowledge of our forefathers, even if at the time in which these signs were created the old meaning could no longer have dwelt in them, but magical custom, which is based on the old, long-suppressed awareness that these signs were once something inanimate. The knowledge of the people preserves these things so faithfully.

that we stand with reverent astonishment before the revelations of our ancestors and are almost unable to believe that these signs still consciously used. But we always prove their meaningful use from the abundance and diversity of things.

Ahnenerbe speaks to us. We do not want to entrench ourselves behind a thousand ifs and buts, but first take what we find as it comes to us. Only from the diversity of all things themselves will we find a way forward. Gathering together and protecting what is still there is more important for us today. The realization arises from the things themselves. Since the last few years in particular have brought us so much further, it is to be hoped that more light will also shed on this darkness and that we will perhaps be offered a way forward through further surprising discoveries. It is perhaps a task of our time in particular to be able to take such a step forward in the knowledge of prehistory that not only makes our deep roots in the German homeland clear to the last doubter, but also clearly and unambiguously proves the outstanding importance of our early culture.

Lin's ancestors must become knowledge. The chain of evidence must close without gaps, so that we cannot, as has been the case up to now, reveal the deepest meaning of ancestral culture only in fragments through individual findings and insights. And the eternal adversaries of habit must also finally become positive and not only act as spirits that deny everything, but also help to build it up.

House marks and stonemason's marks

These two are fundamentally different. House marks or lof marks are actually rather owner marks or family marks, while the stone network marks go back to the building huts and represent the work marks of the masters and journeymen.

Louse brands are still alive today and are being honored again. We find them in the most diverse regions of our homeland, but they are particularly widespread around the Baltic Sea and especially in Nordic countries. They appear to us to be derived from runes, sometimes even showing pure runic forms, and their origin may well be derived from the Nordic runic series - also according to the sound bet. It is not clear when they first emerged. The first dated louse marks probably only appear in the 13th century. There can be no doubt as to their development, nor is there any clear derivation. In Germania, the rune disappeared for various reasons with the introduction of Christianity. There is a gap between the first appearance of the louse mats and the disappearance of the runes. There is no doubt, however, that the louse mark goes back to the oldest times of Germanic morality. We know that the common land belonging to the village raffled off annually, and even today we know of examples of the louse mats being used for special raffles. On the island of Liddensee near Rügen

The use of the kaweln, which undoubtedly goes back to the custom of casting lots, is still practiced. Small, inch-long pieces of kolz are used for this purpose, on which the individual fishermen's cofmark is engraved. These are shaken around in a cap and lots are drawn in this way to determine who is to take on special work for the community, as well as land use and the provision of boats for special purposes in this ancient Germanic way. Every fisherman has his mark, which everyone on the island knows, every piece of property bears this mark, so that everyone can easily recognize who is the owner of the object marked with it. We can already see the purpose of the strange marks, which are still to be found in our time as remnants of ancient customs. The frequent "lice mountains" in our fields may also owe their name to the custom of drawing lots. Whether these mountains were once drawn as a special grazing area, or whether used to draw lots for common land or perhaps for ritual purposes, can of course no longer be determined today.



Dürels family,
Peasant nobility of the Land Wursten. (With Ing rune)

A small remnant of tossing has also survived in another context. As so often in children's games old cult customs show a faint reflection, so too in the game of "Kimmel und Kölle". In their strange jumping game, the children throw stones instead of the once common lottery sticks, after the result of which they jump on. This can probably be traced back to an ancient cult custom, in the same way that the "Küpfen", a game of kicking through a spiral drawn on the street, must be regarded as a tradition of ancient folk custom.

Causal marks have not only derived their form from runic symbols, but also include replicas of ancient symbols that are of folk origin and can be traced back to ancient times. This is why, for example, the Kakenkreuz appears in various places as a causal mark, often in completely different areas with families that are certainly not related, just as the Wolfsangel, the five-pointed star (pentagram) and other common symbols are found surprisingly often. It is also worth noting that the causal marks did not always have the meaning of a coat of arms, but that often enough families had a completely different coat of arms in addition to the causal mark, which suggests that coats of arms were not created until much later. Among the German peasant nobility, the chevrons were often placed in the coat of arms.

Teudt has a peculiar theory about the origin of the lofmarks, linking them to the idea of locating lines. He believes to have found examples that the lofmarks of long-established families from the line of the location of the lot to a neighboring cult site. And other theories go even further and that cosmic rays not only determined the boundaries of a lot, but also those of the communities and tribes, from which this lineage could also . In eastern



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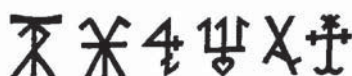
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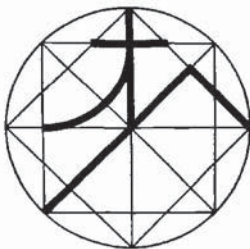
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It has been proven that cult buildings in Germanic cultures were oriented according to radiations, so why shouldn't we be able to accept this possibility here as well? Today we are learning more and more every day that celestial observations and the effects of radiation were apparently taken into account in Germanic times. And even if these things are still controversial for the time being, we find evidence that there are things which we can no longer detect with our senses today, but which were still controlled by the ancients and which gave them direction in all kinds of actions. Ultimately, it is impossible to deny that which from ar- streams and has only been changed over the centuries by foreign intrusions of all kinds.

has been obscured. It is better to investigate the sources than to always reject them. First, however, we must free ourselves from the foreign schools of thought that weigh heavily on all development opportunities. The stonemason's marks can be seen from a completely different perspective. They are mainly found on church buildings, but also on other structures. The strange ones.



Stonemason's marks from the quadrature



Stonemason's mark from the triangulation

Figures somehow constructed from geometric shapes have already given rise to many investigations. It is also possible to find a "key" from which the largest number of stone masons' marks can be derived. We know that the "stone" mason was once a journeyman before his , which corresponded to today's journeyman's examination.



chose his "Landgemal" - his stonemason's mark - which was entered in his guild book. The mark was a sign of recognition and was often also used as the coat of arms of the stonemason concerned, as can be seen from occasional depictions of the stonemason's mark in connection with the name. However, it also had a deeper meaning, which is clearly indicated by its origins in much older times.

The stone meal mark absolutely embodies an awareness of form that was only externally documented in the mastery of the construction of the mark. Ancient knowledge, ancient custom is enclosed in the inconspicuous sign. For the knowledgeable, the sign initially had the meaning of belief in God, which also speaks from the wheel cross, because the sign was formed from the wheel cross and the divisions of the circle. The cross in its most ancient sense is thereby represented and grasped. Furthermore, for the journeyman the circle signified his building lodge, the obligatory affiliation to an honored status, whereby the right angle was also interpreted in its deepest sense. For the journeyman, the circle, together with the cross, also symbolized the only tools of the trade, as compasses, straightedges and plumb bobs were the oldest tools. Other tools were only added later. Thus there was a close relationship between the sign and the journeyman, his deepest faith and his circle of life, which can only be understood if one considers the builder's lodge to be the most firmly established and time-honored guild, in which ancient customs were able to survive for so long.

In his work "Arzahl und Gebärde", Kükelhaus also refers to the old knowledge of form, to which the or rather from which this old agricultural custom originates. This custom is also ancestral heritage, and it is understandable that here too some runic forms have been preserved, often enough leading to false conclusions. Neither louse marks nor stonemasons' marks are runes in the sense of characters, even if both mean something.

The rune on the executioner's sword

In the Braunschweig State Museum there is an almost unnoticed old sword of judgment that was once used in Artern. It is said to date from the 17th century. It is very plain and smooth and does not tell us much about the crimes it had to atone for. A coincidence led me to it out of its sheath. I discovered a small, inconspicuous mark on the blade, which on closer inspection turned out to be two interlocking circles with a manrun drawn inside. The small mark was primitively drawn into the steel, so it is by no means a factory mark and certainly not an owner's mark or any other kind of louse mark. There is no doubt that this scratch is evidence of ancient knowledge and ancient custom. I have since examined a large number of judges' swords and found that they often bear marks. The eight-spoked wheel and a sign that interpreted as a gallows are always recurring.

It is striking that these signs always end in the mane.

We have a whole range of swords of different types that have symbols on the blade.  The sig rune occurs, but also runes and rune lines of other kinds. As already mentioned, the word "Amen" is also occasionally found in runes

but also words of dedication and consecration. We also know of prehistoric spearheads that bear runes and signs of the axe. There must therefore be an old custom, which is also documented in the Edda with the verse: "Sig runes dig, thou desirest victory." On the handlebar sword, however, such a sign can no longer have this original meaning. We also know of knife handles that bear a warning to the opponent carved in runes. This also out of the question. But it may well be a magical defense that is found here.

Just as the word "Amen" from a Viking sword sends the opponent into the afterlife with a final blessing, as it were, which seemed to atone for his defeat, one can perhaps also recognize a Christian influence in this, a first sign of the awareness "Thou shalt not kill". We know, however, that the sign of the interlocking circles is taken from folk symbolism and banished evil. The man-rune is also to be understood as a protective symbol here. Just as three fingers were spread to protect fish from the evil eye, for example, this symbol may also have been used here to ward off evil spirits. Perhaps the ruler wanted to protect himself from the spirits of the criminals he beheaded gaining power over him, or that his professional actions were atoned for from the outset. So these carvings on the ruler's swords may be incantations, but they are undoubtedly part of our people's knowledge.

In the much-disputed grotto in the Externsteine there is now a sign that bears a resemblance to the gallows, which is often found in a similar form on Lenker's swords. It has often been assumed that this carving in the rock also refers to the gallows and that this was probably once a place of execution. However, as the battle for this site and its recognition as a celestial sanctuary is still raging, this question must also be given special consideration. It is assumed that the sign connected with the celestial cult, in the sense of a sign of the winter solstice. Lerman Wirth tries to prove, with a variety of evidence, that the sign connected with the winter solstice, midnight cult of consecration and thus with the Löhle, the stone. He believes that the time of origin of this runic sign could be the later Stone Age, the time of the megalithic culture. The fact that he is able to prove the same sign in the walls of Neolithic graves is certainly not without special significance. As these drawings have not yet been clarified, or only partially, this mystery must be added to the many others that are still waiting to be solved. There are various arguments in favor of the prehistoric significance of the Externsteine, but there is still a lack of reliable evidence for their use in the later Stone Age, for which the rune in the rock grotto alone is not sufficient. The excavations begun last year should perhaps lead to suitable results if they are continued.

The rune on the Lenkerschwerte differs clearly from that on the Externsteine in that it does not depict the bracing of the beams, as is the case on the

rock face could perhaps really mean a pair of arms. Since this rune is associated with the "grave house", which is connected with the cult of the Holy Night, it could be argued that a human being was brought into the grave house by the handlebar sword, and that perhaps there could be a relationship between the two signs from this point of view.

The Hagal rune ✱

The name already says that this rune is "all-healing". It is the most common protective symbol. It appears in all kinds of signs, in all times and probably most frequently in the most impersonal of all arts, in the art of the farmer. We find it indicated in the form of six dots arranged in a circle, it occurs particularly often as a six-pointed star or as a six-spoked wheel. As a six-pointed star, the Lagal rune is also an expression of the lawfulness of all life and in this form adorns the louse and the lot as a symbol of life next to the tree of life. The fact that this rune appears in the Wessobrunn prayers as a syllable instead of the word "God" proves its special significance. At the same time it also represents the sign of the consciousness of divine influence or radiation and thus has a very special meaning.

The Lagal rune is a symbol that found particularly frequently in half-timbered dressings. It recurs in particular in an association, often varying, which is called the "German man". The expression of the carpenter's language is quite explainable. The connection is particularly common in Hessian half-timbered houses. However, this form of the six-pointed star is not only to be found in the framework of the half-timbered wall, but often also on the gable, and there are wonderful constructions that show the six-pointed wheel, but also the six-pointed star itself, occasionally also in combination with other more significant symbols. And just as all the old sun symbols that we can find on half-timbered houses and on tools be traced back to the Romanesque period, the Lagal rune can also be found alongside other ancient symbols on column bases or church walls. One particularly beautiful piece is an early Romanesque pillar knob in the church at Rasdorf in the Rhön, where the Lagal rune is found next to the tree of life and the sign meaning progeny or life. And the fact that many a church bears the six-pointed star on its tower, visible from afar, is also merely the expression of an ancient desire to ask for shoes for the city. Even the market church tower of Lannover shows a six-pointed star on one side, and on the other side the ancient spell, the five-pointed star, the pentagram and also the Christian cross. This sign is also occasionally found in the bell casing of old bells.

The lagal in the form of the six-pointed star is particularly widespread in rural art. It is therefore not surprising that we also encounter it in embroidery. Incidentally, we also find particularly beautiful examples of the use of folkloristic symbols in

the folk costumes. And among these, the hagal appears particularly frequently. Here, too, it usually appears in combination with other symbols, as be seen in a magnificent piece from Mönchsgut, on which the rhombus appears as a symbol of fertility from the tree of life growing from it. There are countless examples of its occurrence in traditional costumes and also in peasant embroidery.

Sign associations with the Lagal rune appear to have first appeared in the pre-Christian Iron Age. A charming piece shows this symbol, which is formed from branches of the tree of life, while the center shows the circling sun. The whole is an extremely clear symbol of life. In the older series of runes, the lagal looks different. It only develops into its present form later. One can easily come to the conclusion that it only arose from later thinking, at a time when people had developed more conscious knowledge. Perhaps it is the first expression of three-dimensional thinking in this form.



Seal of the farmers
from the Peasants' War of 1525
(Lagal rune from Tyr, Laf and Man rune)

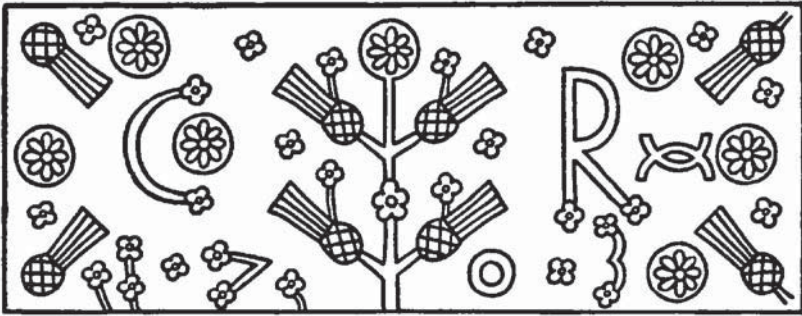
The high significance results from the use of the Lagal rune as a syllable for "god". We have mythical traditions from the most diverse cultures that the runes originate from the gods. The Rune Song of the Edda, to which one like to attribute a more recent origin, shows how the runes were given to man by Wotan. It is quite possible that this knowledge of the divine origin has remained on the six-spoked wheel despite its more recent origin, and that this is why the Allhegende adorns the gates and front doors of most farmhouses throughout large areas of the homeland - as a symbol of particularly high significance and high origin.

It is difficult to prove that the sign of the hagal rune of such paramount importance from the Neolithic period, as Herman Wirth claims. The many Swedish rock tablets, whose origin can be clearly determined for the Bronze and Iron Ages by the weapons and implements depicted on them, only show the six-spoked wheel in very isolated cases. The four-spoked wheel predominates, which was recognized as the wheel of heaven, as an ancient symbol of faith, and was repeated right up to the Romanesque building period, even appearing as a symbol on Hessian farmhouses in the 19th .

The Ing rune



One symbol of the common Germanic series of runes still lives around us as a symbol of life, the rune Zng. It is documented from old finds and has been around until relatively recent times. In Lausmarken in particular it seems to have survived and frequently appears in connection with the tree of life. As its spelling shows, it represents the above and above, probably also procreation, which seems to be proven by the fact that it often occurs on lochzeit cakes, where it appears together with the initial letters of the bride and groom. It has survived in various forms on the lause and the utensil and everywhere in connection with other symbols of life. It can be found on lause corners and above gateways and is probably also basically a symbol of fertility, ultimately a fertility symbol.



Wedding cake from 1703 from Barby (Museum Schönebeck/Elbe)

have been a spell of barrenness. It has retained this meaning among the other signs of life for so long. Shakespeare speaks of a "beast with two backs" in the sense of procreation. The ing rune clearly expresses this in clear ornamentation and may therefore really have been used in the meaning mentioned. It makes no difference whether it is written round or square, whether it appears upright or lying down. The fact that the tree of life very often grows out of the union of the two arcs - especially in the louse marks - is again proof that this assumption is justified.

The Ing rune seems to have evolved into a symbol that appears very often in folkloristic symbolism, namely the rhombus, which is well documented as a symbol of fertility. Since the tree of life often grows from the rhombus as a clear sign of its deeper meaning, the probability of a relationship is obvious. How else could such a symbol have developed? However, the rhombus appears relatively early in Nordic symbolism. Only the thorough examination of the existing symbols in prehistoric finds, which are now more

and more will be able to help here. - It will also be necessary to pay much more attention to the distribution of the individual signs in symbolic terms and their late*2lus- ters, as they appear on lice and utensils. It almost seems as individual signs are very widespread in certain areas, while they are almost completely absent in others. These investigations could perhaps also clarify phylogenetic differences.

The Man- rune

The pure form of the man-rune has been preserved in the thunder broom, which, together with the mill, can be found throughout Lower Germany as a symbol on the Lause. As I have shown in my work "Lebendige Vorzeit rechts und links der Landstraße" (Living prehistory to the right and left of the highway), it is probably also a symbol of fertility. The form of the man-rune or thunderbroom is visibly hidden in the lily, which already appears in very old depictions. It is usually interpreted as a tree of life. An early capital from Anhalt Castle in Larz shows a primitive form which could prove the development from the man-rune to the lily, if one considers this form as one of those representations in which the old knowledge comes to the fore, consciously or unconsciously. Just as the lily-emblazoned ruler's sceptre is set in contrast to the orb as the bearer of the fruit, so the masculine character of the sign is revealed, which in the crudest stylization could represent a man in an upright posture with his arms raised. One example of this is the half-timbered connection "German man", which has certain connections here. The mythical figure of Mannus is also associated with this name.

The fact that the man-rune is also interpreted as a tree of life does not exclude its peculiarity of regarded as a male procreative principle. The manhood expressed in the upright would rather be proof of this. A wonderful example of the meaning of the symbol is the depiction on a lause from the Wetterraue, where the man-rune changes from its purely runic form to a tree of life, decorated with acorns, which also appear on a cold wedding cake. The fact that lerces appear next to it makes the meaning even clearer. For the lizard also appears as a symbol of fertility, as its development in the depiction may prove. As a symbol of love, it is so closely connected with life that there can be no doubt.

It is also very likely that the man-rune, which is in the fifteenth position in the runic futhark, is connected with the number concept of the mandel. It may be proof that in ancient times the runes not only represented letters and words, but also numbers. The cross sum $1 \rightarrow 5 - 6$ could also be interpreted symbolically, as the sixth rune, the Kun rune, also has a purely masculine meaning. It also appears sporadically on half-timbered buildings and may also represent a special symbol of life.

The Fr rune



If you turn the Man rune upside down, you have the next rune sign, the Br rune. Putting the two together can result in the Lagal rune or the rhombus. This sign has a feminine principle. If the man rune appears on one corner of a Goslar lause in the brick pattern and the Br rune on the other, this is probably a clear enough expression of the deeper meaning of the addition or the totality of the genders. As the opposite, as a negation

of the masculine, the Br rune is in and of itself the feminine.

The tree of life is also created from the addition of the Man rune and the Br rune  the Br rune forming the roots, so to speak. This demonstrates the earthbound nature of the woman, who her strength from Mother Earth. A better example of the deep meaning of the symbol itself could not be found.

If astrology connects this sign with the moon, then this also has its deeper connection in the strange connection that exists between the woman and the moon in its twenty-eight-day cycle, to the change of fruit in its mysterious appearance. And we may think here of the doubling of the rune, which in its controversial form is to be found in the hollow of the Externsteine and is connected with the observation of the

is associated with the course of the moon.

If the Br rune on the church in Zuchau in the  of Calbe is surprisingly found in a six-pointed star, this symbol may once have been used in a very specific sense. Whether as a representation of a popular fertility symbol or as a defensive symbol (in the sense of the three middle fingers of the land spread downwards) is of course impossible to guess, but it is likely that it is a symbol of life, especially as there is a magic knot on the opposite side of the door panel, which could only have been used to ward off evil. Its inclusion in the six-pointed star standing in concentric circles hardly suggests that anything other than a symbol of life was intended. The Br rune bears the name "crow's foot", a name which probably only arose from purely external consideration and can have no symbolic meaning.

The Odil- rune



Through the revival of the sense of Odal by the Reichsnährstand, the meaning of the Odil rune has been rediscovered. The short loop, which today is once again honored in its deepest sense, the rune of the land-bound farmer, the true nobility of German lands, is a symbol that has long been associated with our Leimat. The Odil rune still lives today on louse and equipment and only needs to be recognized again. Together with the Ing rune and the tree of life

It appears on the louse fronts, pointing to blood and soil and the affiliation of German man with his original branch of life, just as the odal is the property that guarantees man his life. The small noose is a bond that binds the person to his or her leimat soil, so to speak.

In the same sense as life, but also hamlet life or descendants, odil- nune also appears in a second written form with the same meaning. It can be found on tools and stone tablets at least as early as the Bronze Age, just as it is still used today. The two circles on a stick, so to speak, which could perhaps represent the rising and setting sun, i.e. the course of the year, can be found everywhere. After all, progeny means life. The symbol is therefore both a wish for fertility and a symbol of life. The Odbara, the Adebar, the stork, is therefore the bringer of life who, according to old children's beliefs, brings the children, the new life that will one day replace the old. A delicious sign that we first have to learn to understand again.

The Odil rune is the fourth in the series of runes. If we look at medieval rural Christians, we find it again in the numerical series in place of the four. Once again we see how the numerical value of the rune has remained in use for a long time among the German people, who are now finally remembering their old cultural assets. Investigations into the surviving numerical values will probably reveal further connections. The Arzahlen still speak to us more vividly than we usually believe. A path will probably lead to them again. Only then will we be able to build further by going back to the roots.

The Odil rune in the form shown here also appears in the form of the double spiral on the half-timbered building, in italics, so to speak. Here, too, it is clear that it represents a symbol of life of special significance. The sign is particularly vivid on the Hessian Lausbau and is perhaps especially associated with this tribe.

The primordial rune



An absolute symbol of life is the Ar rune, which is still alive today in the form of the horseshoe as a special symbol of good luck. Throughout Germany, farmers hang a horseshoe on their door or barn good luck. Even in early Stone Age drawings we notice the A-bow, which was used in horseshoe form as a sign of good luck thousands of years before the introduction of horse shoeing. It may be that, just as the expression for a burial was "happy arstånd", it expressed the awareness of living on, or at least of living on as an heir.

The sign itself is interpreted in its origin from the course of the year and goes back to the tomb house, as already explained. A pillar knaus from the

Lildesheim Cathedral, which stands unnoticed in the Laurentius Chapel, bears witness to this. What else can it represent but the two suns of the year, the setting and the setting sun, and the ar, into which the sun must enter in order to rise again. Christ was also laid in the burial chamber, from which he rose again from the dead, an ancient mythical meaning that comes to the fore here. Everything must return to the womb of the earth, to the "Ar" state, in order to be born anew. The "salty womb" was desired because the agony of the old life had come to an end and a new life could begin again, a new ascent.

The depiction of Ar can already be found on stone axes and is still alive on tools today. Ancient wisdom speaks from the representation, which in its primitive



Elle from 1805 (Bergen Museum)
(Paint-Multiply-Sign, Ar-Runes, Tree of Life and other life images)

The shape of the horseshoe has been preserved for thousands of years and its similarity to the horseshoe leads people to value it as a sign of good luck. It can even be on churches.

In Stolberg in Larz, a horseshoe hangs high up on the east chancel of St. George's Church, and although legend has it that it was thrown there by a blacksmith, this is a cloak of ancient knowledge. Incidentally, the English naval hero Nelson hammered horseshoes into the tops of his masts and probably paid homage to an ancient custom with this lucky sign, and perhaps we can also use it to decipher the occasional stern figures on ships depicted in Nordic stone drawings, which cannot deny their similarity to the open-topped horseshoe, just as the man-rune or the ancient, sacred wheel cross in the same place. The horseshoe has even been found in German landscapes in the form of a loaf of bread in the run-up to Christmas - another proof of the connection between the runes and the course of the year.

Examples of rune priors

The runic representations that we observed on the Lause and on the devices were obviously only used in a figurative sense, as symbols with which firmly defined concepts are associated. They are therefore runes that already lost their ancient meaning as words or characters and are only still alive among the people in a figurative sense. Occasionally, however, there are runes that still seem to be depicted as runes and therefore pose particular puzzles for us. They may be

There are perhaps still many genuine runes to be found in our German Leimat, and the purpose of this work is to point this out and people to observe and find them. The diversity of the places where the runes listed were found shows how strange places often harbor runes.

In the castle dungeon of the castle ruins in Questenberg in the southern Harz Mountains, there are drawings and depictions of a special kind on the walls, which already inspired a wide variety of researchers. There are of all sorts of agricultural implements, notched timbers and mill planks, five-pointed stars and six-spoked wheels, but also small reliefs from other lands, such as a crucifixion group and a man sitting at a table with his lunde. All kinds of washed-out signs can no longer be deciphered, but two rows of runes and a tree of life depiction with an inscribed Laf rune are recognizable. The time of origin is completely doubtful. It is impossible to determine whether the drawings were made by prisoners. It is also possible that they could be mystical incantations to unearth the legendary treasure that is said to be buried in the castle. The castle fell into ruin after the 30 Years' War. Perhaps the signs date back to the previous period. But what do the series of runes Ar-Laf-Ar and Sig- Ar-Laf mean? And a few years ago, the third row was marked (now illegible) Fa-Eh- Not-Ar. We cannot penetrate the secret of the castle dungeon. May it be magical incantations of some kind that have been engraved here in the alabaster stone. They are there, asking us a question that we can no longer answer because we have lost the meaning of the ancient signs to which we are so closely linked by blood and soil. Even an isolated sig rune can be faintly recognized under a six-spoked wheel. For the time being, we can only record what is there and save the remnants that still scattered about after over a thousand years of destruction and annihilation.

The rune house in Osterwieck, built in 1578, shows runes, namely the Sig rune and the Ar rune, in the core of two radial palmettes, which can perhaps be regarded as sun symbols. The two rune-bearing palmettes are designed differently from the others, obviously on purpose. What do they mean here? According to the meaning given to the runes, they would mean: Will and accomplishment. Certainly, this can perhaps be reconciled with the builder of the rune, his will, shaped the louse or another work. The fact is that the two runes here cannot be louse marks, since the louse marks of the time of construction are so well known there that they can be easily identified. Perhaps they represent signs that are supposed to give magical powers, based on ancient knowledge that has been lost to us. If you look carefully at old half-timbered buildings, you will certainly find more such runes, so that knowledge could grow from increased knowledge.

The rune house in Bünde i. Wests, is described by Stauff in his book "Runen

Houses", but the depiction there is completely misrepresented and misleadingly interpreted. There, ventilation fields are exposed in brick patterns. The two upper fields are perhaps merely patterns, without any further meaning, while the two lower ones are quite meaningful. The right-hand field clearly shows the Lagal and Tyr runes, while the left-hand field two crossed Laf runes. Of course, it is entirely possible that louse marks are shown here, but it would be just as possible that runes were used as signs of legend. Since such ventilation fields often show symbols, it can be assumed that these old signs that were used in a planned way. Here, too, one would first have to collect all such things in order to be able to see further. This would create new tasks for folklore. Another example can be found in the picture section.

The Wittekindstein south of Bad Oeynhausen shows various dates. 1584 is inscribed at the base with a stonemason's mark, and at the top it says who had it renewed in 1659. Three shields of different shapes contain signs that can be regarded as pure runes. Tradition indicates that this is probably an old place of judgment, perhaps an old people's square. This memorable place has also been passed by up to now, although ancient memories have come to light here. How many such monuments may still lie dormant in our Leimat, unprocessed and unknown. May they finally be sought out in our time and placed where they belong according to their significance. A connection with the Saxon Duke Wittekind has not yet been established.

Usual considerations

Among the large number of books that deal with runes, there are of course a whole series that reject the usual approach and seek completely new and unique ways. One should not readily condemn any other way, but one will always come up against irreconcilable differences that have their reason in the purely objective consideration. Rune houses have exerted a particularly strong attraction, and a great deal has been written about them. Following in the footsteps of Guido von List, PH. Stauff in his book "Runenhäuser" ("Rune Houses"), which may have the right thing, but has fallen into oblivion. It is impossible to interpret every piece of lath on a half-timbered wall as a rune, even if one or two pieces of lath are actually included in the sequence of strange lath structures that have been deliberately and finely applied. A whole number of symbols of life from the framework structure, and in the course of the treatment of individual runic symbols I have also been able to provide various examples of how they were represented by certain joists, all of which were runes that had already been used as symbols in other ways. It is decidedly

But when Stauff reads from a louse wall in all seriousness: "Increase the leil, direct and judge in the spirit of Donar", he is going too far. He certainly recognizes the symbols that can be found especially on the louse, but wants to interpret everything in terms of runes and thus comes up with fantasies that can no longer stand up to today's knowledge of runes and symbols. his book "Der Runenschlüssel zum Verständnis der Edda und anderer Denkmäler des Religionswissens", Sinning also tries to prove that the more recent Norse rune series a constructive guide for the construction of the two-aisled medieval princely hall. In his drawings on land of the construction of the Hall of Princes, he also shows its alleged relationship to the World Tree and derives a key to understanding the Edda from the runic scheme of this Wave Tree. This derivation also collapses. Of course, individual parts of the constructive structure of the Lalle may have had the external form of the runes, perhaps even individual runes were consciously designed as symbols of the Lalle. Nevertheless, some of the lines in the book are interesting, especially where the author deals with purely symbolic representations. For example, he refers to the figure of Emperor Otto I, which be found in Magdeburg Cathedral. This figure holds a disk on which 19 spheres are depicted. Sinning shows that the arrangement of the spheres indicates that the runic ring and the world tree (in the form of the Lagal rune) are depicted here and that this can be interpreted as a pronounced ruler symbol. He also makes various interesting references to pre-Christian things in ancient Christian art. Incidentally, he also bases his observations on the fact that the rune ring symbolizes the cycle of the year and had already pointed this out years before Wirth.

E. Tristan Kurtzahn calls his book "Die Runen als Leilszeichen und Schicksalslose" (Runes as signs of fate and lots), which provides practical instructions on how cast lots for yourself in the manner of the ancient Germanic tribes. Rune cards to cut out are included. An initiation into the meaning of the runes completes the picture of the book, which cannot be taken seriously. The most original part of the work, however, is probably the conclusion, which deals with "Runes and the Interpretation of Fate". The author emphasizes that once "only pure priests" were able to use the runes to interpret fate, but apparently wants to do mankind a great favour and therefore reveals four methods by which one can question fate using the rune cards or astrunas provided. The time and place of use are precisely indicated, so that the method seems to be virtually infallible. The Druidic method, the Dodona method, the Stonehenge method and the Lalgadom (Leiligtum) method are described so precisely that anyone can be their own runic interpreter. The author must be addressed as a benefactor of mankind, but it is a pity that basically a learning degradation of the runic signs is achieved by such misuse.

Rudolf John Gorsleben bases his "Loch-Zeit der Menschheit" on Guido von List instead. The interpretation of the material partially loses some of its competition due to the linguistic

rape, which he actually carries out with every word. If he already uses the name

"Edda" interprets as "from eh-da" - present from the beginning, one already has a taste of the possibilities. He treats the language in a way that goes beyond every root, he knows no boundaries and follows only the sound, which alone may be an insufficient helper. The root sounds that he uses ultimately make any interpretation possible. Admittedly, he also finds clues that are certainly of great interest, but the all too arbitrary interpretations are to blame if these grains are discarded with the chaff. He shows how the three laws of the world

- He tries to prove that the runes reveal themselves as cultic signs, just as he tries to deduce the Lord's Prayer from the series of runes. It is a mass of material that he has compiled, in which undoubtedly great values are hidden, but which must be carefully sought out. Most of it is based on all the mythical magic that has been introduced into runic knowledge over the centuries. He has poured the methods of the Rosicrucians and the knowledge of the most diverse secret teachings into this extensive work, so that it is a piece of work to peel out the essential and certainly valuable core.

Writings on runic gymnastics have already been touched on in the foreword. Of course, this rejection, which must be emotional because of the pronounced misuse of the old sacred signs, does not exclude the possibility that something similar to runic dancing might actually have been practiced at certain times, but probably only at times when the runes had degenerated into magic signs. In reality, this does not seem plausible, as the meaning of the runes eventually changed from a symbol to a written sign. And even if the runes really were used as signs for the interpretation of fate we have no evidence or comparisons from other cultures that could give us such far-reaching possibilities that we could, for example, heal illnesses at a distance through runic gymnastics.

Dr. Leuthold published a book entitled "The runes and the planetary system". The accusations he makes against the backwardness of research are partly outdated and unjustified. The more recent literature is apparently only one-sidedly known to the author, resulting in a skewed picture. The connections he points out in his writing are remarkable. He starts from the observation that, according to the Edda, the runes are of celestial origin and shows that the runic lines can be traced back to a system that coincides with the planetary order, i.e. with the calculated distances of the planets from the sun, at least as far as Jupiter. It attempts to provide evidence for the astronomical knowledge of our ancestors from this side and is based on the astronomical law according to which the planets have a certain, regular distance from the sun. It is derived from the distances Sun-Mercury; Sun

-Venus; Sun-Earth; Sun-Mars; Sun-Asteroids; Sun-Jupiter and Sun-Saturn the number series 1-4-7-10-13, a

series of numbers which Guido von List also found to be an "Aryan progression". Agrippa von Nettesheim, the well-known astrologer and occultist of the 16th century, is mentioned as a witness who brings ancient series of numbers from older magical writings into his works. The author then shows how the runic signs coincide with certain numbers that move in three digits at equal intervals, e.g. 111, 222, 333, 444 etc. It is striking that the runes produce such series of numbers, which the author relates to the planetary system. Perhaps there is more behind this than just a numbers game, although here too it is doubtful that the mathematical and astrological knowledge from the time when the runes were created could have been anywhere near enough to be able to build on it in this way. The Viennese Guido von List is given a tongue-lashing. The author believes that he can make the accusation that List in particular saw the Germanic prehistory as a great whole, while science experiments and sees only individual parts instead of the great context.

A whole series of other friends of Germanic prehistory have dealt with the runes, their meaning and their origin. The riddle will always inspire new attempts at interpretation, and the authors must always be credited with helping to fathom Germanic cultural heights, a desire that is particularly justified here, since for so many years science has always sought the roots of all culture in the Far East and the cultural foreign invasions still have a disastrous effect on the intellectual upper class of our people. People, Germany is also in the Ambruch in scientific terms. Perhaps it will be possible to go further here, to penetrate deeper into the darkness of the archeological history of the spirit and culture of our people, from which runes and symbols emerge as the earliest witnesses, as the oldest spiritual-historical monuments of our people, of our race.

Closing words

The present work considers runes in the Nordic cultural sphere and endeavors to compile everything we know about runes and what is still available in terms of runic occurrences, although it must remain fragmentary in a certain sense. It was not possible to cover all and every writing on runes, but it was possible to cover the most important and most advanced ones. Nor could every occurrence of runes be dealt with, since - as the examples show - we only know isolated pieces and there are still far too many runes around us that have not yet been recognized. It is, however, an attempt to summarize what we know about runes and to give hints about unnoticed runes around us. Outside the Nordic cultural sphere, however, there are also runes that probably go back to far older times and perhaps represent the arias that Wilser is already asking us to search for. If here

"Die heilige Arschrist der Menschheit" by Herman Wirth is referred to because he was the first to compile the immense pictorial material that allows us a glimpse into the Archaean period. The examples of runes that he shows in this work go back decades of thousands of years and prove the tenacity with which the same symbols have been preserved even over such incomprehensible periods of time. Various researchers besides Wirth have pointed to the inscriptions that Wirth attributes to a North Atlantic linear script, and the evidence found in the Magdalenian and Aurignacian periods, i.e. in the first stages of the Early Stone Age - in addition to the highly developed wall drawings - should encourage us to pursue these traces further. Wirth was the first to take up the connections that lead from here to the pre-dynastic writings of Egypt, which point to writings of long-lost cultures, and to which Neckel finally also refers when he points to a root of the Nordic runes with the older writings of the Italics and the Greeks. And even if there is an error here and there, even if - according to some researchers - he has treated these things too phantastically: Herman Wirth has taken the path that goes back to the oldest times of intellectual history with the courage of a discoverer. And his view that the series of runes is an ancient distribution of the course of the year, which only became a script in later times, may perhaps prove to be true in the course of time.

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Furthermore:

A large series of older writings about runes.

Origin of the recordings

Hrvrsritvtvts OlässlesamlinA Oslo: figs. 6, 16, 22, 24, 27, 31.

Luoxl. Vitterlists Historie ovlr ^otilvitots ^lrackvmisu, Stockholm: fig. 3-5,10-12, 17-21, 23. Natural History Museum Oldenburg: fig. 9, 25.

State! Museum für Vor- und Frühgeschichte, Berlin: fig. 42, 65. From works by Lerman Wirth: fig. 7.

Landesmuseum Kassel: fig. 8, 54.

From the collection of Oberbaurat Damm, Hanover: figs. 13-15, 45, 63, 69.

Prussia Museum, Königsberg i. Pr.: fig. 32.

Dresden Historical Museum: fig. 26, 28.

Museum Stralsund: fig. 29, 43. photograph

Peters, Vesbeck: fig. 35.

Photographs Kufthardt, Hildesheim: fig. 36, 48-50, 58.

Collection Studiendirektor vr. Beyer, Bad Oeynhausen: Ill. 47, 62, 67, 70.

Author's collections: figs. 33, 34, 37-^11, 44, 46, 55-57, 59-61, 64, 71-73.

Vaterländisches Museum Hannover: fig. 52, 53. Freunde germanischer Vorgeschichte, Detmold: fig. 30. Bomann-Museum in Celle: fig. 51, 66.

Illustrations in the text are from:

Series of runes edited according to various sources; Nunenreihe vom

Grabhügel in Maeshove nach Lerman Wirth; Zur Theorie Herman

Wirths aus Urschrift der Menschheit;

Staff calendars from 1784 after originals in Stralsund and Oldenburg; louse stamps from our own collections;

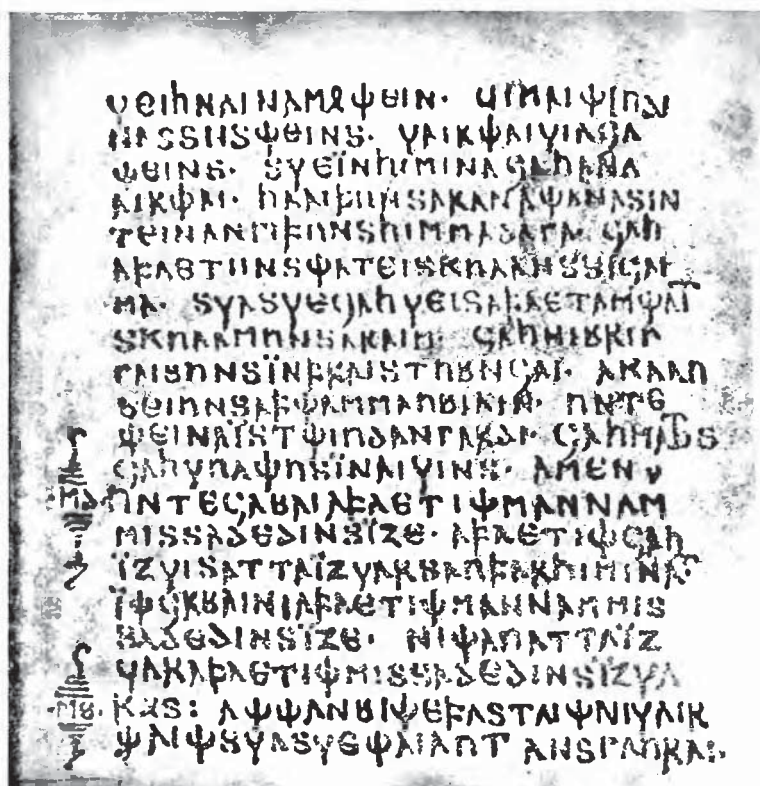
Stone meal marks from our own collections;

Seal of the peasants from the year 1525, after Freytag, Bilder aus der deutschen Vergangenheit, image processing by Bogeng;

Lochzeit cake from 1703 from the Kreismuseum in Schönebeck a. d. Elbe; Elle from 1805 from the Leidemuseum in Bergen.

1R: Y1T: PNTN: 1P: 7FR: *1T: P^{1m} 9^m 3^m
 FR: TT: *NT: W1R: B1RT: 1P: H1*1R:
 *NT: 1P: *1T: 1T: WR1T7TR: 11;
 *NT: TR: YTB: B1RTT: 11: H1P1T: *NT:
 H111T: 1T1T: B1P1T: 1TRRT: N1P1
 W1T: 11N1*1: N1P1: 1P: 11T: H1T: YTB:
 H1T1P: N1R1T1T1T: TR: *NT: 11:
 YTB: B1RTT: 1P: TR: 1TR: P1PRT: YN
 1T: N11T: 11T: 11: H1P1W11H: 1P1T:
 1TRRT: *NT: 1P: B1T1P1T: 1P: P1BT:
 H1R1T: 1T1NR: H1R1T: P1T1P1T: 11T: R1T1RT:
 1RNT 11 1*1R: Y1 1TR: 1P: *1T1T1T: 2^{1/2} 3^m 1^m
 WR1T7TR: 11: B1RT: N1R: P1T: 1W1R:
 P1PNT: 1P: 1T11T: P1PRT11H: WR1T

Fig. 1 Page from the Lociex runicus of the State Library in Copenhagen, the rune manuscript of the Law of Scanla



21bb. 2nd scripture sample from the Loex szrzentus Bible
translation by the Visigothic bishop ftifilas



Fig. 3 "Ingelslad, eastern England, Swede"

Memorial incense, including so-called "elf mills", which are associated with "ancestor worship

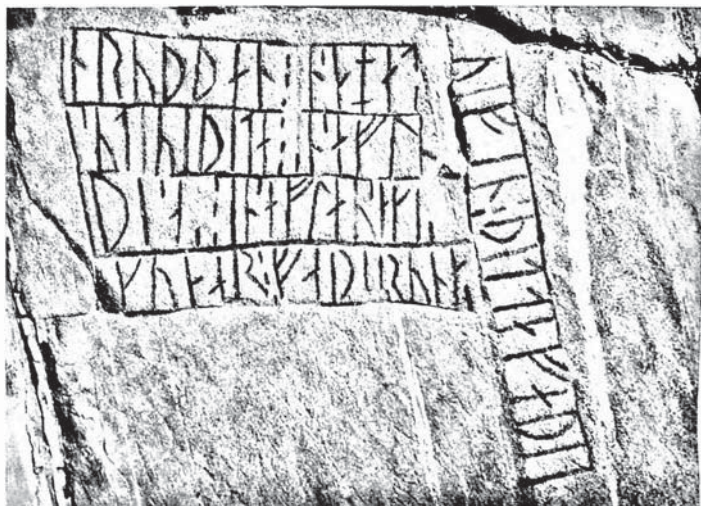


Fig. 4: Oklunda. Memorial inscription at Lust"), Sweden

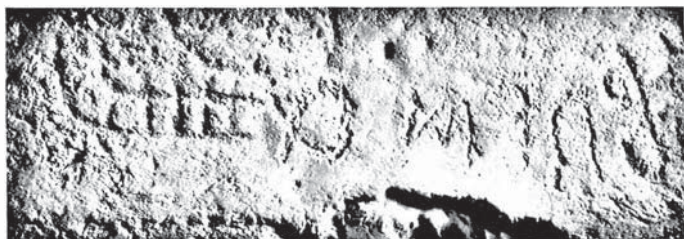


Fig. 5 Linnelstalund, Ostergotland, Sweden Very old-looking inscription next to a depiction of a ship



Fig. 6: Felsriihung from Karslad in Norway. Depictions of ships with sterns. One of the very rare depictions showing runes. The runes here are left-handed. According to A. Wirth, they originated at the end of the Bronze Age



Fig. 7 Stone of Khilfer
Taken from "A. Wirth, The Rise of Mankind", Eugen Diederichs publishing house, Jena



Fig. 8.
From your stone cist grave in Zuschen,
Zrihlar district. Later Stone Age.
Museum Kassel



Fig. 9. bone dagger handle with inscription: l^atam b;ri. Museum Oldenburg l. O.



Fig. 10: Namsundberget Söderisnland. Clear scene from the Wieland saga



Fig. 11 Årg, ilppland. Gravestone with a purely Christian influence.
The center group is remarkable. Stockholm Museum



Fig. 12 Landa, Gotland. Painted around 1050. Still purely Germanic motifs



Fig. 15.



Fig. 14.
Gravestones and memorial stones from Bornholm



Fig. 15.



Fig. 16.
Wclhrauchampel from Visthold, Norway



Fig. 17.
Baptismal font from S taten" historical.
Museum, Stockholm

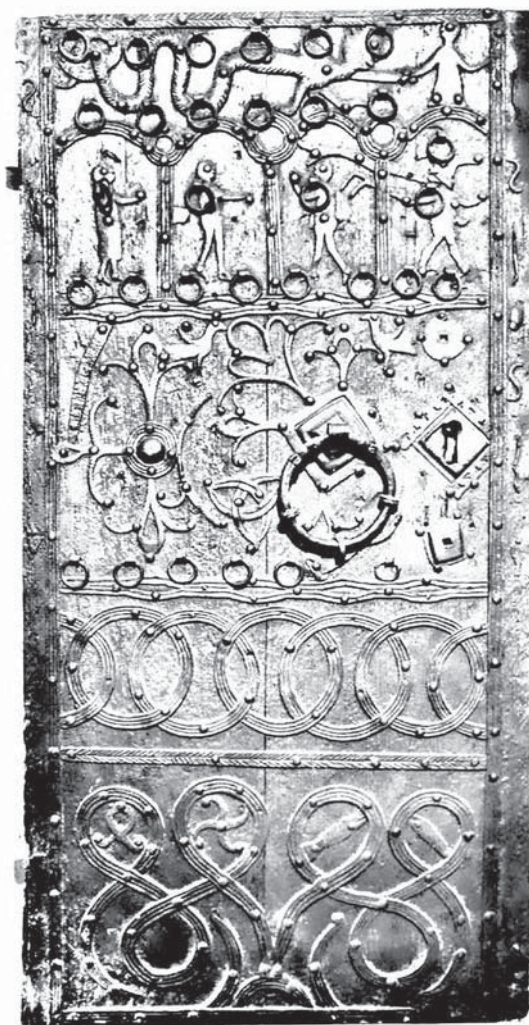


Fig.
Väsås, Västergötland,
Sweden. Church door.
Above the dragon slayer motif,
below Odilrune and swastika



Fig. 19 Inscription on the door of Väsås.



Fig. 20 Door knocker of the church door in Lista Söder-
manland, Sweden



Fig. 21 Church bell from Appuna,
Sweden



Fig. 22 Bell from the Garrison Church in
Akershus, Norway



Fig. 23. 83ttester llystea. Sodermanland, Sweden. The design of the scratches is quite unchristian. Noteworthy are the grazing land of the figures. The cross is clearly the work of Lower Saxony and dates from the post-Niederwardian period, probably from Lildesheim or Lelmarshausen



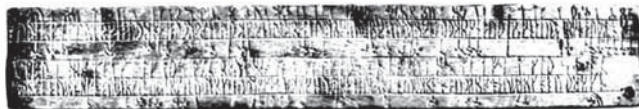
From 1683



From 1765



Fig. 24: Ltabkalender from your museum in Oslo



'Fig. 25. alabkalender aus dein Naturwissensch. Museum in Oldenburg l. O.

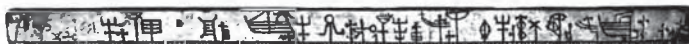


Fig. 26. etabkalender from the Llsror. Museum in Dresden. From 1691 92

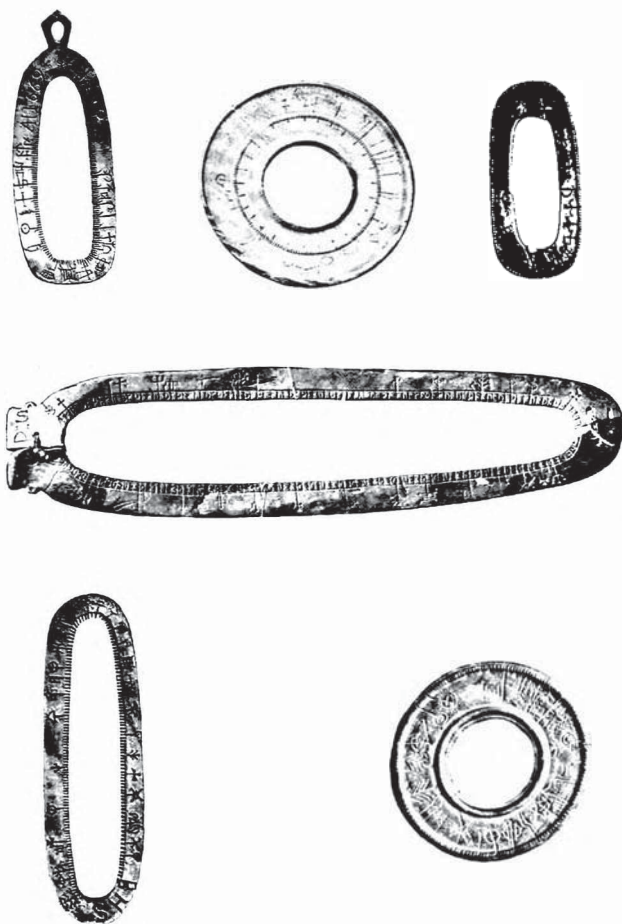


Fig. 27 From Oldsaksamling in Oslo, calendar wood from older forin tradition

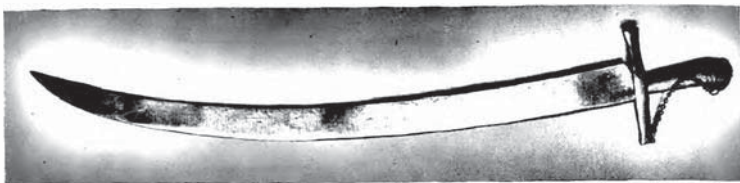


Fig. 28. Runic sabre. Staff calendar from the sword edge. Probably of Nordic origin

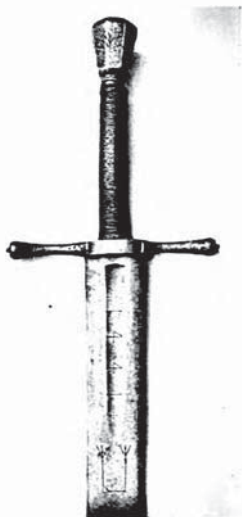


Fig. 29. eagle sword with
"Gallows". Stralsund Museum



Fig. 30: Externsteine. "Rune"

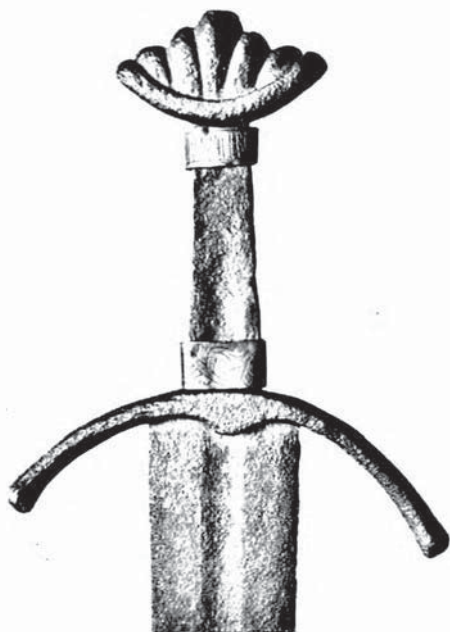


Fig. 31 Runic sword in Oldsaksamling in Oslo



Fig. 32 Aweken, Pr.-Lolland Viking sword
in the Prussia Museum in Königsberg



Fig. 33 Osterwieck. Name of the master
with his mark



Fig. 34 Stolberg Sudharz. On the left side of the
door the Aeagal rune in the form of the six-
pointed star, on the right the Lagal rune, formed
from the Kandwcrks device



Fig. 35 Steinkreuz b. Neustadt a. N. mit
Skcininehzichen



Fig. 36 Äldesheim. löausmarke runiikber form



Fig. 37 Typical example of the "German man" from Lessen



Fig. 38 Sogen. German man in Scharfoldendorf on the lth



Fig.39. Stolberg. Lagal-lxune as the only meaning picture on the louse on the working tool of the louse farmer



Fig. 40 Lessen. Lausecke with Lagal-Runc and tree of life



Fig. 41 Rasdorf (Rhön). Column knob with aeagal rune, tree of life and odil rune (*in italics*)

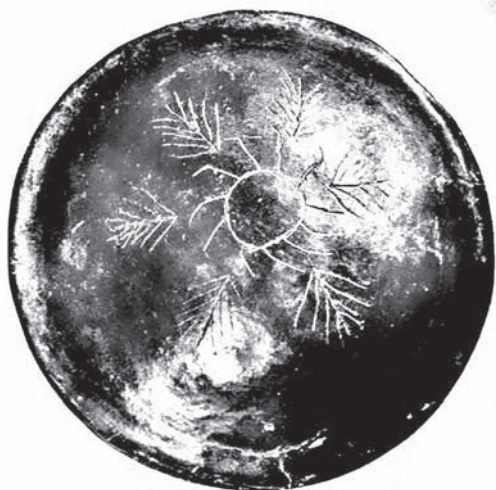


Fig. 42 Lagal rune made of tree of life and sun. Arnheim- lid from Pr.-Bornecke, Iron Age. Museum of Pre- and Early History, Berlin



Fig. 43 Mönchgut breastcloth (Stralsund Museum) Lagal rune of tree of life and rhombus



Fig. 44 Brunswick (on the bell of St. Magni)



Fig. 45 Werden, Palatinate
A frequent example of the Odil-Nune over the Lotor



Fig. 46 Osterwieck am Larz Odil rune in both
spellings side by side

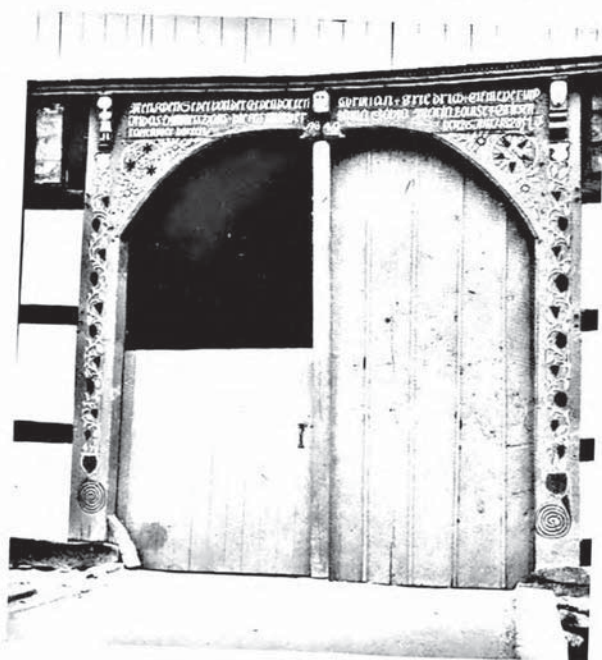


Fig. 47. louse from Werste (Mittelweser). Example of a sensibly decorated loft gate



Fig. 48: Louse in Einbeck. "Ur", the two lahressonnen, tree of life and Malkreuz as propagation signs are deliberately placed next to each other



Fig. 49 Lechstedt near Lillesheim. Odil-Nune of another spelling



Fig. 50 Einbeck. Lausecke with Ingune



Fig. 51 Celle, Bomann Museum
Odil rune in silver, sewn onto a "christening gown"



Fig. 52. bridal carriage a. Kr. Blankenburg (Larz) The flax knots correspond to the Odil rune and are called "Boy" and "girl"



Fig. 53 Lannover, Vaterländisches Museum Odil rune on a walking stick, c. 1825

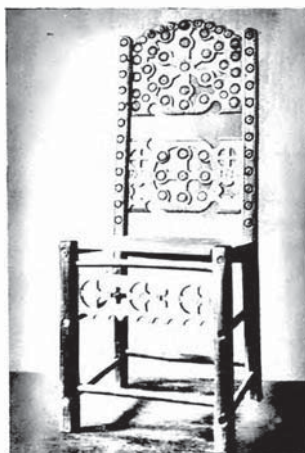


Fig. 54 Museum Kastel example of a sensibly decorated device



Fig. 55 Burg (Anhalt). Lily-Man-Nune.

The position between the ores clearly indicates fertility symbolism.

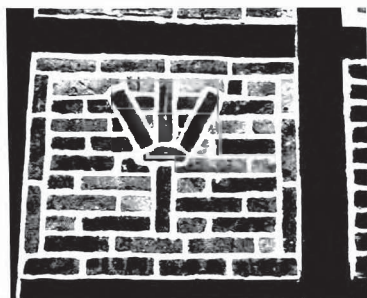


Fig. 56 Bergen. Thunderbroom Man Rune



Fig. 57 Wetterau. Development of Man- Rune to the Tree of Life - connected with the acorn



Fig. 58 Einbeck Zng
and Odil rune with
tree of life



Fig. 59 Zuchau, Kr. Calbe Pr-
Rune in the six-pointed star
at the church portal



Fig. 6N. Goslar
^r rune on the right louse corner, above
the outer door
the Christian cross



Fig. 61 Rügen (near Arkona)

Horseshoes are also must, although horses are rare in the area



Fig. 62 Werste (Middle Weser). Horseshoe!



Fig. 63 Schierke im Äarz, old grave
cruz with the Ar horseshoe



Fig. 64 LildeSheim
The two lahressonnen with the "Ar"



Fig. 65: Arne von Börnecke, with ecises, laid in
clay



Fig. 66: Occurrence of the bar rune on an Imcker
axe in the Bomann Museum in Celle



Fig. 67 Widukindstein near Oeynhausen. Most probably an old court site

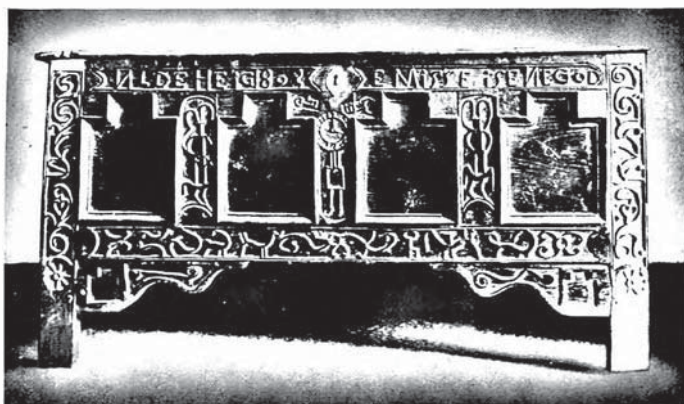
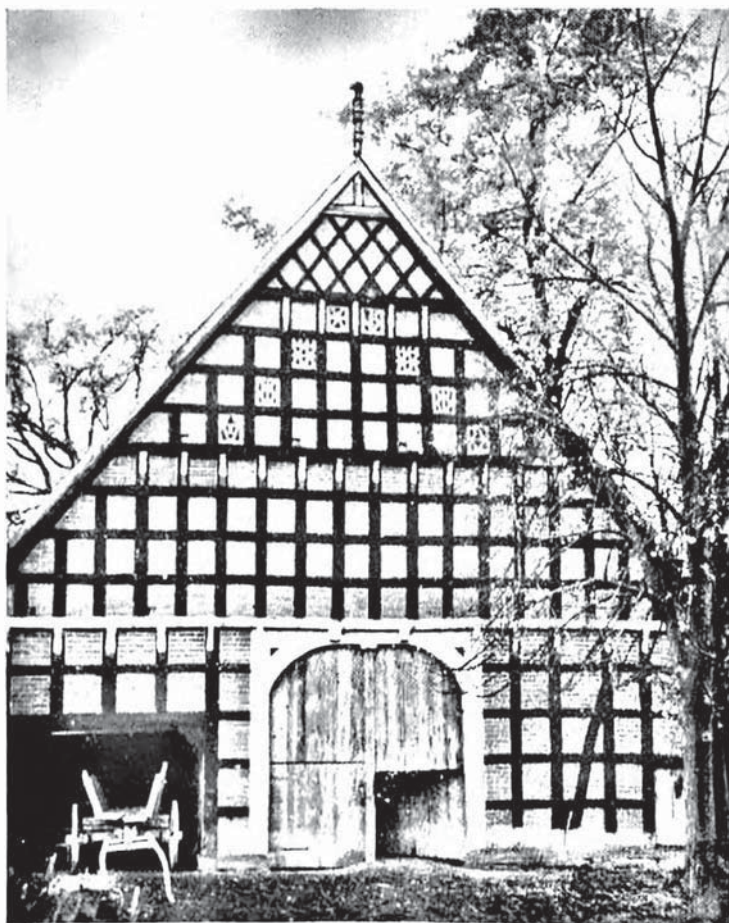


Fig. 68 Duyeldorf. Chest in private possession

The Odil rune at bottom right. Forms of delivery of rare types. 1805



M>6. 69. "odiugsm



Fig. 70 Bünde i. W.



Fig. 72 Questenberg in the southern Harz. Strange drawings in the castle dungeon. Origin cannot be determined



Fig. 73 Magdeburg Cathedral
Emperor Otto I. with the world disk in the country

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