

ALLMUTTER



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BOOKS



Allmother

The discovery of the 'old Italian' inscriptions in the
Palatinate and their interpretation

Herman Wirth

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I

By determining the time and meaning of the rock carvings discovered in the Palatinate, we are entering a new and decisive phase of our human geological history - our spiritual history. For the first time, we have discovered monuments that form the link between historical and prehistoric, prehistoric times. The direct and enduring tradition, which connects the "A Ititalians" of the Palatinate with the last Ice Age culture bearers of south-western Atlantic Europe in terms of blood and spirit, enable us to replace the previous "-isms", the working theses of the related specialised sciences (prehistory, comparative regional history, ethnology) with a symbolically and historically based knowledge. We now have literal inscriptions (Altamira, Mas d' Azil), tent genealogical documents, whose interpretations are **made possible** by the "A Ititallker" inscriptions of the Palatinate, and no longer need to undertake highly questionable attempts at reconstruction with the help of equally questionable superimpositions of so-called "primitives" or "primitive peoples". The time of these

The "-isms", in which there are a few grains of truth here and there, are now finally over. We now have a secure basis of knowledge that enables us to follow the most recent stage of the permanent tradition of an original community of courage and spirit step by step from the distant past up to our century. The starting point for this is again and again formed by those 8conceptual oaks, Ideograms, which represent the creation of the spirit of a primitive North Atlantic race, the later white race, homo sapiens dlluvialis europaeus.

As far as these "Altitallker" rock carvings are concerned, they are inscriptions, etchings, also connected with meaningful words and symbols, which engineer Ludwig Schmidt (Kaiserslautern) has created in years of tireless work.

The inscriptions, which mostly consist of one to three letters of the Latin capital, are of a formulaic character, which can be seen in the frequent use of the same character combinations.

to three letters of *the* Latin capital are of a formulaic character, which is evident in the frequent use of the same characters, mgatures.

Forgiven, Ludwig Schmidt endeavoured to obtain information about his ever-evolving material from various public sources. X4an did not a t t a c h any importance to this. "perhaps r0mlsch" - "later" "modern" - "banal" etc.

Schmidt then led me to the historian of p r i m a l symbols and primal religion Herman Wlrth in Marburg an der Lahn. At first glance at the material, it was clear to me that he would have to present a primal religious overview, even if it was supposed to be about the folk customs of Galilee in the Roman Empire.

But then I would like to

highly aged features such as the E with three dots E i . . . etc other ligatures , um. - pointed unmistakably in the same direction. - altitsllsch.

The bearers of these cultic monuments of the Palaeolithic must h a v e been those peoples of the Mixed Gemian and Celtic peoples, as they were targeted in a joint study by three specialists, Rolf Hartfiyann, Georg Kosek and Hans Kuhn (1862). However, these hitherto unrecognisable peoples are of great importance for obtaining an overall picture of ancient and pre-European cultural history, as they represent the missing link in the core group of ancient European peoples, who are linguistically referred to by the common name teuta (meaning "people" and "lark") : the Gerinans, Celts and **Illyrians.**)

The final result of the investigation of the above-mentioned three specialised science

ler was that these still-unknown v0liers In the main In stldMcher

direction and - of linguistic sounds,

In field names, among others, apart from the Irish, who are not yet culturally recognisable to us, she called them "Italians" because they migrated across the Alps to Italy and from the middle of the last millennium v. Chr. is attested by inscriptions in Central and Sardinia. The migration from the north-western area of Germania and the northern region of Gaul must have taken place before the older Ice Age (Hallstatt culture), as the Germans and "Altkeltiker" probably used the word for "ore" (bronze) (Old Italian ferro, Latin aes, Gothic eisarn but not more the word for "iron", Old Norse isarn, Gothic eisarn, which the Germans probably adopted in the La Tène period (around 500 BCE) from the now more common Celtic isarn). The Old Italian ferrom = iron ore corresponds to the Latin ferrom. The "Italic" tribes in question had already migrated across the Alps to Italy at that time. The "Italic" full name, which had been left behind in the old homeland between the weavers and the canal, was absorbed into the incoming Germanic tribes and the Celtic tribes, which had penetrated into Nonnigallen, became Germanised

In the former case, this was due to an older blood and cultural relationship between the "Old Italic" and the "Old Germanic" plenitude. Only on the basis of Ludwig Schmidt's monuments to the "old Italian" area can we recognise the extent to which the permanent linguistic connection to the old cult symbolism of the Germanic community has been preserved in this former "old Italian" area.

If we are now going to deal with the Golsteigutleser "Altkeltiker" on the basis of Schmidt's monument finds, it is no longer possible to retain this term: for "Altkeltiker" is in fact originally only

the last half millennium BC, from which their archaeological monuments - proper written monuments with alphabetic script - were brought to light. Then the monuments disappear and only Latin, Roman script and language remain.

The Toutons. But before these "Italians" migrated from West Germany and North Gaul and Belgium to Italy, they had a folk history of almost 3000 years behind them. And for this, their actual and most ancient past, they must also bear the archetypal folk name, as it exists in the Oscan touto "clvltas", "the common" - "Toutons". Oscan touto "civitas" is to be pronounced tovtto, and therefore also appears in the texts written in Greek as JIA) t2.

At the same time, they are differentiated from the other pre-European peoples, the Germanic tribes, Celts and **Illyrians**, and yet with this name they are integrated into the overall designation of these Teutonic peoples. Especially b1e1-

They are connected with the Ligurian Germanic people of the North Sea region, according to Plirilus and Taclitus "the erite people", the main people of the Genauen. The ancient Italic and Ligurian Umbrians and Amazons are of the same blood and ancestry.

Spiritual origins like those of the Aeolian Ambrons, who are still remembered by the name of the North Frisian island of Am(b)rum.^{2t} And the "Hall-ker' house urns In Italy, the Friesian ulebord ("uodlll" -bort, -brett) on the roof finial shows the swan's penny with the disc, i.e. 1. the solar year wheel (see fig. 22), the sign of the "heim", the settlement, Latin mundus, Old Old Old German muixlos, the "Gemein", osldsch touto, upibfich tota "clvitas". of the "Volk", that teuta, w h i c h was a theudho- germarilic common name: Old Frisian thlade, Old Saxon siich tbioda, Old High German diota, etc. of all female gender. - of all female genders.

First of all, it was clearly a human scientific task to provide the discoverer of these yet to be discovered memorials with evidence of the prehistoric or **prehistoric** character of this still unrecognised find material. I then wrote an expert report in which I used a detail of the rock painting of Cueva de la Chlqulta (Canamero, Cacerei, Guadalupe) as comparative evidence for the corresponding motifs in the Palatine tongues (Fig. 1).

The rock paintings of Spain at the end of the Late Stone Age

The Spanish rock painting in question 1st can be dated to around the turn of the 3rd /2nd century BC. It is, however, a historical document that can well say that it represents the entirety of these Spanish pebble paintings, which are still undiscovered. It could not then

The reason for this is that the prerequisites for this - the Ursymix'kunde - were missing. Thus Henri Breuil's great volume "Les peintures rupestres schématiques de la Péninsule Ibérique" (1933 -35) is like an unexploited treasure trove, from which the evidence of the European primitive religion can be provided here for the first time in these details in the Nordic rock paintings.

cannot be traced. These Spanish rock paintings are primitive and primitive. But the primitive Rnael l'onnte the smallest peculiarities still finely reproduced, which could not be assessed with the stclnmeßel In the Bohusläner Grarilt.

The Fossum calendar bowl, actually a wooden notched bowl with elongated symbols. The hällrlstnings stonemason was not able to do this, but instead knocked the most important symbols raw outside the edge of the bowl (Fig. 120 a).

And if the Spanish rock paintings don't match up with the monumental

Although the paintings of ships and figures of the Bohusl countries can be compared with those of the Bohusl countries, they offer all the details of cult symbolism that we lack above. They are all small paintings of flowers and consecrations, of "little people", shepherds and s h e p h e r d s , and so on. They always contain the same thing, but in an inexhaustible variety of symbolism: the mtte to the Divine Mother for the light blessing for life, the new course of life, the new "vintage" - the eternal rebirth, the eternal springtime. You can sit for hours in front of the panels with these inscriptions on them.

Walls of the rock roof (abri), the cave, - the "chapel" of some small settlement, a cave, a spot, - and again and again new alternating forms appear. Sign connections of the symbolism of an Itosmi - c primal religion of the divine All-Mother. It is a touching childlike popular piety, which the people were to reacquire i n three millennia in the form of the Mother of God Mary as the All-Mother.

The Spanish rock paintings are also a much more ancient source because they represent the local Dauei tradition, the down-to-earth continuity of the original religion - in a twofold sense - of the "mother" religion. The mother religion of the Neolithic age of megalithic tombs and rock paintings of Atlantic Europe 1st the Upper Palaeolithic culture of Atlantis and Midwestern Europe of the last Ice Age, - the primal religion of the primal mother. It was only in the older, younger Stone Age that the mythisation of the "**power**" emanating from the All-Mother -8' 8 ' 2S- spread.

to one of the myth of the "son of God", dei dei "messenger" (ancient Indian duta) between

between heaven and earth and the soul guide. The "vintage" of the Divine Mother, the All-Mother, is then also transferred to him.

1 il o Nordic rock paintings (hällristningar)

While in the Spanish rock paintings the "vintage" remains almost entirely connected with the Divine Mother in the old faith, in the northern hallristningar, the rock paintings of Bohuslän, tfristfold, etc., and even more so in the **more recent ones** of Östergötland and Skåne, it has been completely ilisohn, the Son of Heaven and Earth.

ilulu-c Nordic hällristningar, however, do not represent a local permanent settlement lar, but the Nordic, Scandinavian hällristnings culture of the Acker-lisur.c1ta1teri, only towards the end of the 3rd millennium BC. Ctr., when the megalithic peoples from north-west Germany and Denmark fled across the Kattegat and Skagerrak to Sikl- onitiknndinavten, Bohuslän, before the onslaught of the battle-axe people.

As I have already shown in the "New Externsteine Guide", the

Disen "Disenberg" in southern Bohuslän, with its, und Sym-

li lth elne Tochtergrülxlung des Eccestan "Mutterstein" im Lipttsehen. Urxl iii

dleier'2vluttestein" was a toutonic central shrine of the A llmother and ilitoi

"heart-head", as our present brief investigation will further l<itädgen.

lit c rock ma lerele of Chiquita and Barranco, the Dis\$sen urzl the toutonic l'o

lilnschriften of the Pfa l z

The votive painting in the cave of Chiquita (fig. 1) depicts the mother goddess in

the kathodos (descent) of her "vintage", Kto ite **with**

ti-ieniite arms visualised four tberhaupt only as † T 'xler etc.

is l-zziehnet. From her left foot - through a fading line

iiigodeutet - the "Kra ft", in the minuscule (lower case) -"orm

Actual sign -sign for the winder follows.

to which the

a formula that can also be seen in the

l ler end is an a d d i t i o n **ME:**

toutonl inichrlves of the Ph ls findet , nclit nuc a - N E and all
 Ltgature , tandem cuch c1e dcş E -" *--'rel KNgck.hen (Fig. 2,
 Burgrulne Drachnfels). Dro1 spots, Ktlgelclion mlei N8pfchøn venlnnbld-
 lichen selt der jungpal8othtichen Mutterltultur auch In dor Tnchierkultur, der
 Megalith-, Großitelngraberhultur die drel C-ønarottonen, Gen:hlenhtcr dei
 Menschenlebeni: - Kinder, Enrcchsenc., Altar, - dle Ktnder, die Eltcm,
 the grandparents, Ahtien, w lhreild dte Vtor -Zih" -' _ _ E dcr rock
 painting
 of Chiquita, t h e bltt dots coming from the vler hlmmlcniñchings of the earth to
 dcr A llmutter, on which dle ñllmutter the "K'aft",
 "8eieelung", then also old hlnabiends. (8see entry 1).

Thus we see in the Felizelehnung von Brbche -Löhbcschen (6tid -Bohusl8n),
 which belongs to the KulNrkreis dei Dislsen, wle obcn lm fämmcl a 4cr Rcthe
 von Ahnenseelennapfchen (alvhvarna9 to the Gottllchen Mutter em-
 porsteigi. While below, in the oath region, under a large vintage depiction, God
 the Son as "Lord of Spring" (Fr4yi aet9 with his own figurative hand, the
 "sprout-maker", the elner 3er Rcihe von älvkvarnar der drel aet9r
 "Geschlechter" speixlet ,

The rock painting of Barraneo de la Niebla

To further confirm the interpretation of the fe1sma1eze of the cnquita, we see
 another similar one on the rocks of Batranco de la Niebla, Siena Morena (Fig. 4b).
 The depiction on the left shows the Divine Mother (Son of God I) in descent with
 the "sinking sun", a swaddling child with "power", "8æælungs" -Zelchen and the
 "Ur"-Zelchen all

House of the Divine Mother, dadn at the end of her year as the l - - -
 of the given. This is the Aehse, the divisionof the year, winter solstice
 S, summer solstice N. the annual solar path of "power" ,
 the Hlmmel-Etde -Way of the Divine Mother. The two lines 11 on the

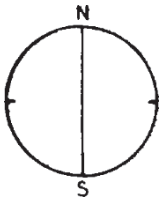
"Ur" are the general symbol for the radiating "power" of the divine mother. At the back of the "the procession of souls, which the Mother of God accompanies as the soul's companion to rebirth in the "Ur", as she is symbolised in the rock painting of Chiquita as the bringer of children with the children's souls in her arms.

The signs in question, the "Ur" as the smallest solar arc to the winter solstice position of the light times the end of life, therefore the calendar symbol for the month before and after the winter solstice, - which as the axis of the calibrated circle of the sun, division at the turning point,

N - summer solstice, S =, detSonnenweg, on which the "power" comes from heaven to earth - are detailed by me Ilch In der "Heiligen Urschrift", chapters 1 and 9, pp. 81-90 and 259 -288, Atlns Pl. 1 -19, 65-87.

The first signs originate from a sub-Arctic homeland in the Arctic Circle (around 70 AD) and could never have been seen or experienced in south-west Europe (around 45 AD). This means that the bearers of this Kalenda - ric cult symbolism were immigrants, travellers from a Nordland - Ur- **lulmtt**, as we will discuss shortly. And the late Neolithic rock painters of Spain, like the Tutonian rock carvers between the Channel and the Weser, are the descendants of this people, the homo o plans atlnnto-europaeui diluvia lis.

So they had experienced the year of G0ttllehon and e' in uflttiii rtc it tu the new mother of the a ltenNordland -Helmst illduailtchoii 1fa1mct det A berxl - ersckaut,; lardes erschaioon Summer sunshine stand tinmnioru'litietiwendo



Winter solstice

- = "year"
-) = hold the changing Jahioi
- the Divine Mother from year divider, Annual hike
- the path of divine power from heaven to **earth, the** divine power itself



Winter "onriei'wande

the God \lr:liU MuttCr,
from Jul'restnutt-r,
später 8

The deeply rooted old symbols are retained in the new flelmat. Only in place of the sign of the goddess mother was replaced in the megalithic period by the or . -symbol "llgemeln "

The Toutonian rock carvings in the Pf s l z

Let us now take a look at the toutonic equivalents in the Palatinate. Fig. 6 at the ruins of Drachenfels Castle: Z E : (Fig. 8). As I learnt for the first time when looking through Schmidt's Denkmllami the memory computer promptly sent a signal to lin's brain: sltallsche Blei -

small plaque with an Oscan inscription in Zwetaloff's "inscriptioes Italicæ
Mediae Dialectæ", pl. I, no. 26, so the three-dotted E

occurs with drelma 1, also as 5
ijij (= fig. 7).

If we compare this with a second palace inscription on the Kahurt (Fig. 8),
we see a swan's head turned to the left, behind it the three-purple Z -sign,
without an E It becomes clear that in the toutoni -

the 2 we have an angular alternating form of the sign in front of us,
which appears in the Oslusian and Umbrian alphabets as in Venrand -
the northern Italian as well as the Fiscalian as S it or , in
Leponese as 'xler phonetic value .

The swan therefore brings thebzw- S of the E . If we
take a closer look at the swan's neck, it bears the symbol on its
head, which is

- the ancient symbol of the divine "power", which is turned from heaven to
earth, where it assembles and is emitted as a (form of
movement, "italic"). With this cosmic formula

g' g ' 2 those iordatlantics once travelled in the last ice age to the
new south-west European Helmat. It is purely ingw äonian, as a brief Blick at the
proud splendour of the gable boards of the Frisian farmhouse (Dutch Friesland) can
still teach us. Fifty years ago I was able to take in these uleborden ("uodilbretter").
Today, only a fraction will still be available (plate 5, figs. 11-18).

IXe Frisian "uleborden" and the "land law" of the "mothers" -

Tent

With regard to the "uleborden" shown here, it should be noted briefly: between the
swans appears: - No. 11 -12 the or solar year disc,
= "home", "homeland"; No.13 the No. 14 the child,
No. 15 the . And no. 16 -17 shows instead of the curved swan disc

neck the corresponding t S -symbol, or - No. 18 the .
We are still at the beginning of the original show: you have to start at the North Sea.

to understand the symbol. The swan is the fetching and breeding sea bird that is the last migratory bird to leave its home to go to the sea and is the first to return. It carries its neck in the shape of a shape and also holds the **sign** with its beak; for it "hisses". The Eurasian phonetic value of the sign is therefore S, the sibilant.

But the "uleborden" tell us something else that is very important for us, as I was able to experience in 1923-24 when I took pictures of the old 80-80 year old village "timmermansbaesen": the "ulebord" may only be on the roof of a house if it has the one "Elgenerdc" I This is where the last tx'denstßndlge craftsmanship that is extinct today is shown

- the village carpenter and the village blacksmith - as bearers ulvi guardians of the ancestral and original heritage from the original community, for the elnlerde appears in Old Frisian londriucht "land law", it ei us telt dei Kscrollngt - save unteurerfung in manuscripts of the 13th century is present uixl generally states there that this einierde, the einerve, egenerve, dvi ethel, edel 1st. The ethel.

1 othel, oedhel is the Old German form ftr dvi s1t- High German uodil, abbreviation of heim -uodil, heim -uotc, helm -otl "home", in the original overall sense of Scholle, Haut und Hof urxl Sippe, Geschlecht. As it was used in the Alemannic language area until the 20th century.

It has also been preserved since the 19th century. See geotlich helm **-othli**.

From the Old Frisian londriucht of the 13th century, the etliel, oedhel usŷf. , Anglo-Saxon oedhll, oethel, othel we get the connection to the two Nordic runic series of the Annales Brunwillsrenies from the 8th century.

nediktlnerkloster Brauweiler near Cologne (10th century), which the o odil

the (fig. 128). And from there the connection is made to the matres-, meWoriae world stones of Roman times, in particular to the small sculptures that the Roman stonemason would have made for the Germanic soldiers and non-commissioned officers who served in the left bank of the Rhine as guardian spirits of the native "mothers" of the Frauenberge.

We will come back to them in the long part of our essay. As the symbolism on the lap of their womb indicates, these teachers, the "mothers" of the Malstatt, not only watch over the odil, the lielm oute, the "homeland", the farm and the clod, - as over the child, the "inspiration" of their clan oath (fig. 128 a -c), but they also vemieo- gun to prophesy "by virtue" of this "inspiration", like their Gallic, teu - ionic sisters (figs. 154-156).

111c The tradition of the ancient Toutonian faith and its cult institution in Roman Gaul

131c The fact that the Toutonian-Gallic "Mothers" cult has a common i-islal-une1igi0se permanent tradition is of great importance for our investigation. **This** opens up a possibility for us to approach the solution of the question that has been clarified in such a world-wide manner from the tlettcbenhetten of historical time: - who is the (calls the-uodil-swan I First of all, we need to be clear about the most venrful, ol'urichlichte structure of religion and cult in Gaul since the conquest of 4wvli Horn. After the emigration of the main Toutonians, Celts from the Stldosten initially came to the area. They had entered into the environment of the original community and its socio-ur-religious basis. dla hnt army kings, state gods and state priesthood - the Drul- doli, her term and the word ftk "Könlg" was foreign to the pre-migration 'ftiuuiian wte Germanic peoples ural is of Celtic f origin, Old Irish rl,

;enitlv rlg, Latin rex "king", which appears as reges in Italy among the indigenous Toutons. The original religion of the original community and its cultic Mauiaichat u md of three native Heikänigen and their taatspriestenschaft, the Drutden, just as suppressed with regard to the elimination of piles as by the Heerkbnigtum of the Germanic migration period, and for the same socio-political reasons - : the sacrale Bodenrecht with its God's oath should be eliminated. Common earth and clan earth should become cb- iigs - and dam priests' earth. Away with these women!

In his "Gallic War", Caesar tells us about the downtrodden, disenfranchised nlsiera plebs, the lower people, who were ruled by the two ruling classes, the knighthood, the nobility and the druid caste. The supreme power, however, was exercised by the privileged Druid caste, which Suetonius characterised in one sentence: - druldanim religionem dirae immitatis "the Druid religion of horrible inhumanity" . From the reports of Roman and Greek historians we are aware of the terrible cruelty of the Merian sacrifices.

iewbhlich slaves were sacrificed, in times of need also women and Indians (Justin XXVI, 8 : R'mp. Mel. III, Z). Dio Cassius (LXIII, fi) be -

-The refined cruelty towards female prisoners of war is described, whose Brtlste were cut off and placed on their mouths; a rod was then driven through their whole body from below, on which the victims were hung in the sacred neck.

All druids know from the twitching angels of the victims (Taeitus, .nrialei XIV, 2 0; Strabo Uf, 4, 4). The same is reported from Britain, after the conquest of **Ireland** by the Celts who came from Gaul.

smell gold. They venerated the light, high Urietiglon of the old - Irish "teut" people, the Tuatha De Danann, the people, the 'people of Mother Danu(Anu)", the fir side of the "Htlgelkammergraber" people, into a bloodthirsty cult of gods, idols. Thus the cult site of Gromm Cruach, to whom all firstborns had to be sacrificed. As it says in the "not of Leinster", Leabhar fēlgnech, from this god (English translation by MacCulloch from the A ldrlish} is called.

"He was their g'xl,
the wltnered Cromm with many misti ...
To ldm without glory
they would kill them piteous wretched offspring, with
much wailing and peitl,
to pour the blood around Cromm Cnialch.
Milk and corn
they would aak from him speedily
In return for a thlrd of them healthy linie, greAt
was the horror and fear of hlm.
To htm noble Gaels would prostrate thenuelves."

The later historians *of antiquity*, who no longer possessed any direct knowledge of the Druids and only wrote them down, turned the Druids' legend into a figment of the imagination, an oath that had little or nothing to do with historical reality and truth. This also applies to the assertion of their "natural philosophy" that sle was connected to the teachings of Pythagoras.

The modern
ideaMisation of the Dniids at the turn of the 18th/19th century, especially in the Romantic period, is based on this late idea. We w i l l be prompted below to take a c l o s e r l o o k a t how the

dru -vid "tree -knowledge" of this state shaman organisation - a darkening and deterioration of female spiritual knowledge of more than 30,000 years. And yet there must be a justice in the history of mankind that ultimately the deception of the

woman and her humanity should be brought to light through the primal symbol story. Especially in such a decisive question as the " 8aum knowledge" in the doctrine of the oxides and in the doctrine of the fall of man in Mosaic lahvism, both of which are cha - racist, exhausted male ideologies of power from the time of the transformation of mankind, to which we must return below.

For the question of the permanent transmission of the primal religion and its cult symbolism of the primal community in the former toutonic folk - uial Spiach space and its neighbouring, blood- and spirit-related ing eonian space, we can book as a result of our previous consideration:

The ulebord and the "uod -Bringen" swan of the "maternal" original community north of the Qrenees.

The Frisian Ule%rd (**uolil-bord**) indicates the escort with the Old Frisian oethel, ethel, (Old High German uodil) sign (Fig. 18 Shalsum) or the little child (Fig. 14 Worhum). At the Dislsen "Dieaenberg" in Sifi - Bohuslän this large carved on the set of the rellefenk of the ascent. And on top of it sits the crowning littesword (see EC -scenery . In the North Atlantic region, in the prehistoric rock formations from the North Atlantic to the whole of Slbiria, the swan appears as the

and Kilxierbrlnger, also in the Giat "t insertion. Stand "Ur'. The swan is therefore the "€Xiebar", Old High German odobero, Middle Low German ode- vare, Nlederländisch ooievuai, dia lektlsch -ostnlederlßrxllsch (Sßchsisch) **euvec**, utvei; Over "Storch", **also** In Veriändung with heil aln hellbver.

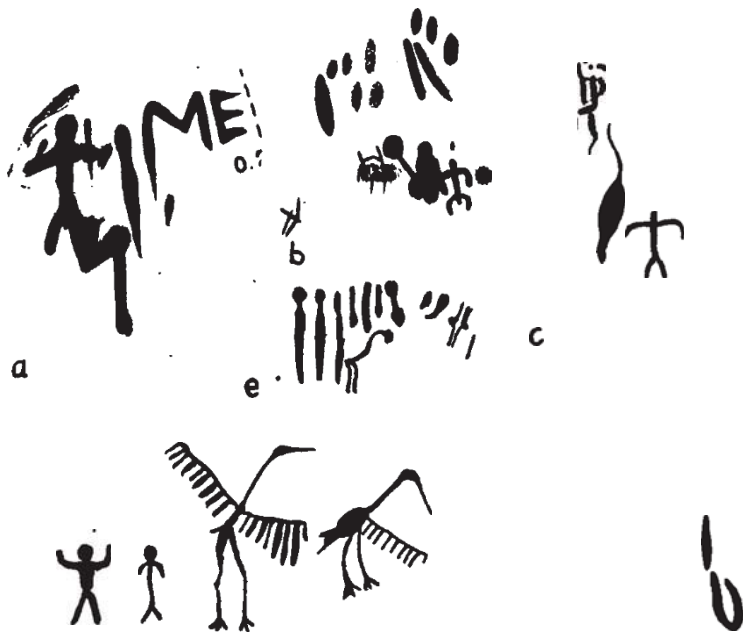
Which again corresponds to the Brunswick heilebart "stork", as uodobero "life", "bringing life".

The stork is the continental, domestic representative of the swan as a "bringer of life". The od - is - as the symbolism of millennia has shown - the uod - "life", "life" and noti Old High German, altiäch- sich 'x1, Anglo-Saxon ead "luck, gold, posslts, wealth". The sound and meaning change is also a masculine re-evaluation of original religious feminine words.

This was a process of change in the values of life, thought and language, which first took place in the spiritual transformation and decline of the Germanic peoples and can be traced, for example, in the Lappish borrowing. It was the 1st period of the Roman world's civilisation and material appreciation of life "when the stream of gold flowed northwards from the Slden and turned the soil of the sexes into a purchasing power", as Axel Olriit has so aptly described it.

Let us note here the primordial community from Spain to the Toutonian-Ingwaonian region, as attested to by the rock paintings of Spain. Here the spiritual history of the people speaks from the space of the "mothers", which cannot be falsified and falsified in its symbolic writing, like the rulers and state priests of the new power state with their inscriptions of the new gods and the new power law, which is artificially made old and put back into the past in order to be able to deceive and dominate the people.

We see in the text illustration a) and b), the already known rock painters of Ghiquita and Barraneo, c) and d) In the rock painting from the Giotte of Rabanero (Sierra Morena): the Divine Mother in descent to earth with **swan** and her left **d) the same with the three** "Idüt - tern" in the "Advent"; below the dots and strokes, the mtte around the Kiixler blessing, e) Rock painting of La Silla, Sierra de Hornachos:

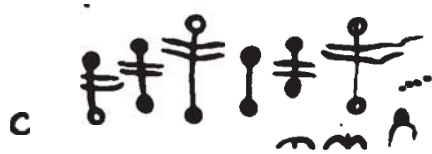


In the following text (according to Henrl BreuI1) an overview of the signs of petition for the new life, the children, the offspring in the Spanish rock paintings is given: a) from a dab and the double dab to the swaddling baby and the "twisting" to the simple piece,) of the alichild with the raised arse, also in the light and life turn - holding , and the holding of the midnight and mother's night of the year, c) rock painting from

the Abri de las Vliiai, Zarza
 -junta **Alange:** the
 souls, i.e. the



"We1t-Bcuzo", dcz We1t-
 s¥u1e, sent down, g,,,
 on which the soul house is
 located in the "third upper
 heaven". This title is also
 found in the Edda, in the
 "belief from the old
 tent" that the "light
 albums" (Ij6sI1far), the
 ancestral souls, are in the
 third heaven.



The hollow of Vidbldin's "world blue" house (Gylf. 17). It is the same tim u"-
 fening t h a t appears three thousand years earlier in the ancient Indian
 Rigveda, as we shall see later. It is there that Agni brings the souls up and
 from there back down to the earth mother for a leather birth in her womb. And
 in even older times, before the myth of this son of heaven and the oaths was
 created, it was the Divine Agni, the heavenly and earthly mother herself, who
 led the s o u l s up to her heavenly house and down to her earthly house along
 these winding paths, the ayarias. For decades and thousands of years. And we
 will find the original religious supersession with the same name Ja -na in the
 toutoniscmn inscriptions of the Palatinate as the "walking". In the old Valley
 tradition in Italy, it has disappeared, and new ones appear on its steep slopes.

male god Janus, who is claimed to be an ancient god of sacrifice, but of whom nothing is suspected.

The new "life", the new "year of life", the rebirth of souls takes place when the
is split and with the half of the spa

{ - (altnonllsch ms "God") **the** year is opened **again**.

d) Rock painting of Las Morisca, Heleehal, Guadiana, fifteen "child" strokes, the 16th sign is the "year" sign, the "head" of the mother.


"year" sign, the "head" of the A1lmutter. The 16th lalx is the
8 t h and

The Arctic Arctic Circle solar year is subdivided into 16 halfeykur,
only from the far north - like its basic form and the
"power", "soul oak" - can only have been brought to Southern Europe.

The Divine Mother and her three "Mltter" in the grotto of Ussal-les - 8ains.
(North Pyrenees)

The rock carvings in ancient cult caves on the northern side of the Pyrenees show us that this ancient belief was still alive as a folk tradition beyond the Pyrenees after the Celts conquered the whole of Gaul from the east. They may, like some other caves (including Lourdes), have been preserved as places of worship in the permanent survival of this ancient popular belief. I will first refer to T. T. 1 -4, the carvings in the grottoes of Ussat -les - Barris (A ringe), A bb. a -D Grotte Samte -Eulalie. The Divine Mother is depicted there with a radiating bonnet as the "Luminous One", as the

Spinning spool with the  intertwined threads of life and fate, and above and below dai f'entagramm, det 'Dnidenfuß" (see Ur). In the mtzung D the head is purely figurative as in the aureole.

again the simple loop (12) and the loop (12) again and the  looping thread of life. The "three metres" are marked by 1 - 4 dashes

on the forehead symbolises the "many-thinking", "many-knowing", with a rather raised forehead and high skullcap. With 'ieier Gra - päische representation ilnd we ilnd back to the Indogermanic tfrilber tradition. In the Edda, the dislr, nornir have long been lost in the mythical mists of a sunken primeval subject and are called "great knowing" (Völuspa 20). More than half a century and a half earlier dat In Wulfla's Gothic translation of the Bible still fi1u -deisi (pronounced dTsi) , na - ttrlich christ Iich verunhoidet riicht more In the meaning of "knowing **much**", aondem of "malicious" used. More than two millennia earlier, the name DhIṣanā still appears in the Rlgveda as the name of the earth mother, originally the mother of the earth and the earth mother of the three mothers, the "three divine women" (tisiō devitJ , the three dhisarins, (tisro dhiJys), the are also called the "three wheels" (tisrib p;thlv1s, t1sn:i bhumis).

And when the male hook plough replaces the decades-old hoe cultivation and the man creates his own f'atron, a male heavenly god as "heavenly father" (Dyaus pltaf), the former "Heaven and Earth Mother" b e c o m e s only the "Earth Mother (pythivl-bhumi - mata3, io the new entity tDua2j of "Heaven Efde" (dyvavaprthiÜ) is named after the Divine Mother, the dhl riss, - dhiplnfi. And this new heavenly father is never invoked alone in the hymns of the Rigveda, but only in connection with the dhisanÄ. The name dhi;ariS, however, comes from the Urindogemian root dhe}a,

dha "to see, to look" Old Indian dlil-ta -, dhya "thinking, sensing", dhya -na (n), "sensing, thinking after", dhl-h "thought, imagination, understanding, religious reflection, night" (Walde -Rikorny I, 831). This root group also includes Old Norse dls, Anglo-Saxon ldei, ali- High German ttis etc . the "noble woman".

To the left below the figure of the "Divine Mother", the "Great Mother", three male figures are carved with their hands raised. They are Celts, recognisable by the chopped-off head held up by the upper left standing figure (no. 5). The older one is standing at a "heaven and earth" stele

the glider will be mentioned below. The third, at the bottom left, raises a stone slab with a small cup (= spot), the petition for rebirth.

The Divine Mother looks down from above on the Sittellers from the foreign Erobeningsvolk.

What can be seen around the carvings of the neopagan cult caves of Unatlei -bains (**Arißge**) is the enduring legacy of the IrXlogermanic Ulli religion. We see the Divine Mother, who "creates through thinking" and her "many-thinking", "many-knowing", three "divine women", the "mltier", in whose hat the three human generations and the earth stand, represented accordingly in complete angelisation, version-imaging (Grotte Grand -**Rre** TT III A -E}. The Divine Moon appears here in a purely visualised form: the body is wildly formed by the "growth" -cer - chen usr . (cf. TT IV); the head a) appears as a **6-spoked** wheel (TT III A -8}, b) as the furrowed field, trickled through by the force from above (=) . Datum is Old High German uodtl. alt- no diich odhal the one from the 'force" (oud -, odh-)

the land that is "flowed through" by the "power" (oud -, odh-), which still means "to cultivate land" in Swedish odla. c) the head bears the X -sign of the gods mother and the ^- \zx sign on her forehead. As in the pre - The "heart-head" of the Divine Mother , placed on the forehead above the eyes (Fig. HD , Key bel Blades - mtlnster). In addition, da on appears, also in the Grotte Grand - fre (in which, however, in

in reality only the Grande-Mme is to be seen) the two swollen necks as in the Palatine Felicitas of Kalmit (TT II G). Further comment to be followed.

From the Ingvaonian-Toutonian-Pyrenees ge "ii" cmftiüb "uefemng of the "Odebar" swan with the , the uod -, we can now conclude that the Druid's name reported by Strabo (IV, II. 4 1 4) is

@ ttJ (nom. plur.) is a toutomic name uates for the shepherdess and priestess of the primordial religion, the primordial community or the Votksaltglau - bens also according to the Celtic occupation of Gaul, which is faithful to the Celtic (Old Irish) language. In Latin bheb was vales uni vatis, but now only referred to the male seer. The Droï- den had therefore a d e d the further status designation of "mother" to their name as "8num - Wissersle", "many-knowing".

From this, I judge, that the in the Teutonic rock carvings of the Palatinate still has the old, original initial value of u (w , v) had not come from f, as in the Oakiech-Umbrian Alpbet - probably under the influence of Etruscan - f. Even if the initial change from u (v) to f bleb dech the old cultic tradition of this Aldtalter-Alphnbetei insofar as usir . was the last letter of the alphabet, i.e. the former winter-sunny calendar of the year and of life, the "mother" and "midnight".

The written characters of the Toutonian rock engravings in the Palatinate thus represent a much older stage than the Old Italian, Oscan and Umbrian alphabet, which cannot be used without further ado as a starting point for the interpretation of the Palatinate rock engravings, but only as an "*ecur^ ary source". second source with corresponding restoration

of the U stage can be used.

The belden pfälminhen rock carvings, inscriptions, Fig. 6, Birgrulne Dtaclienfels ulxl Fig. 7 (Kalmlt) aho represent the request to the

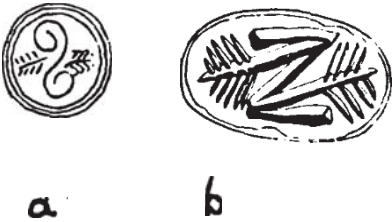
represent the (=)

through your "odebar" on thei genders

hiriabzuseniden. For the . we have touse the initial values and the corresponding word, ings eonian eel, Old Norse each aldialic sYlúos, osklsch splays, latehnian salvus. urlta **liech** salûs, **utli(I)** "the unharmed, bright, rnttung". Vairo (de lingua lattna p. 74) only mentions the goddess Salus. Since Vano was born in the Sabine land 1st (Reate 116 BC), he must have known the tradition of this "bright" goddess from the Sabicern. The Sabines are grouped together with the Htarsians and Aequians as well as the other smaller Old Valley dialects (Marruclnsch, Paellgrilsch, Vestlnlsch, Volsklsch) as Sabelllsch. As we will see in the second part of our story, this salus, a new form of expression of the Gortllchen mother Jana-Keiei, is already completely obscured in the Roman cult as the "light" speøderln of the new year and Lebon.

I have read in E.F. (p. L27 -128) on dat sund -SylTibol , which mlt the large bent, giving hand to the upper part of the Brßcke-Lõkebacken (Dislsen-Kieis) painting, the "Advent" depiction of the Divine Mother and the three "Mothers" is attached. According to the Old Norse series of runes preserved in Hicke's "Thesaurus" (Cotton Mrs **Alba** A 2 and H), this is the most common formula, the other tell of which **can** only be the Anglicised **tel(ig)**, aho sund and eel(ig). which appears in Old Norse all heitl ok saell and wouldcorrespond to the Latin sanus ct sa lvus, which is still preserved in French alø sain ct sauf 1st.

That the 7 Z sent down by the Divine Mother through her swan is "salvation", that grass revitalises everything, makes it sprout again, was known to every child in the age of mega-religion, as the daughter of the All-Mother-Rc- liglon of the last ice age 1 Therefore we also see in the early Cycladic, in the Cretomino culture da. 2 or presented in a jumping manner:



(cf. adjacent text fig. a) seal of P1atanos; b) frtikkreü - ichei seal 'ty.

And this is also what the Flesian, in aonic "uleborden", which originally symbolised the

world tree, which acts as a macelaer between the two swans or the two -sign at its foot. The sun disc, the wheel of the year and the "home" symbol are also located here.

and the 8 um. (Pl. 5, fig. 11 -18, Pl. 6, fig. 19 a -c). The Middle Low German makelaer (m), Middle Low German mekeler, is Be-

The name for the "support beams", "gable beams" of the 8auemhaus, Faclnrerk-hausee. This is why the top of the "makelaer" 81 appears as a "tripod" , in the double sense of the "sprouting" and the "spiking" of the sky vault

(fig. 1ß). The tip of the tricuspid is usually rendered as Drei- blstt J- (fig. 11, 12, 14, 16, 18 a -h), an ancient ing-

wbonic representation which can be found in the toutonic carvings as well as on the ancient Italian house urns (fig. 20 b). If

the son of God, the son of life and the son of the year, is symbolised here, then he is the son of the divine fitter, the "years running", the "pinnacle1-passing", who is depicted on the beautiful cult monument above.

rock carvings in the Vosges Mountains with the inscription running down the length of the rock.

Z l H l to receive a sacrifice
H'x:h is not alß but ali }'
makes the Divine Mother sprout again.

The ECCESTAN exhibition will show the image of the monument for the first time. The harmonious sculpture, as if it had grown out of the stone, was raised in Roman times and - like the matron stones - was evidence of the cult policy of the Roman Empire, which protected and promoted the Gallic (Tutonian) popular faith in order to play it off against the oppression by the droids, the constant agitators against Rome. With the success that - when Aettus, as the last ifimic governor of Gaul, had to leave the race to the exuberant Germanic tribes - the cult of the droids in Gaul was extinguished 1st. But what remained was the cult of the Divine Mother and her three "mothers", "tes nois damei blanches", 'des trois bonnes dames" with all the old cult customs.

Do we want to be able to unravel and analyse the still living folk old beliefs in **Gaul, in** order to be able to draw on a secure, symbolic and creative basis?

to be able to provide the necessary means of transport ,
which °_Z tlber the , we have to use the major transport
route of the kelti -
state gods and continued o n the land routes. The pompous images of the gods
of the Celtic state cult of Interpretatio
iomana, the assimilation of the celti\$c gods of the neighbouring peoples with
Roman state cult deities, is none of our business. We mtls-
We will read Eniile Esp6raxiieu's "Receueil g6nbral des bas - ieliefi de la
Gaule romaine" (Paris 1807 -XS) and choose the "prlmidvest", simplest cult
stones, from which we will

three examples are shown on plate 7, fig. 21 a -c. They teach us in the first place that these cult stones were important as tombstones.

the birth belief that • T •erkü^{nden}Der letzt e_{re} St n_{ei}(A bb
21 c) Ist eu *venrlnen* by. damaged so that one can recognise anything more than a figure with raised arms. The first stone, the metit "prlmitlve" (Grabitele Mui. Meta), depicts the Divine Mother, the soul guide, with a very important, very ancient feature, whether the head should actually be "herEfömüg" can no longer be determined with certainty; but the fact that this head has a large long nose is 1st unmistakable. This long, large nose is a characteristic of the primordial and universal mother.

The long nate of the Allmother urxl the divisibility of time ural space

That this motlv_{is} a genuine example of the primal and popular religion and its cosmic vision 1st, we can again see from the Jxinl rock paintings, The Divine Mother creates through thinking. The beginning of this thinking is the division of time and space. The divisibility of time then gives rise to the divisibility of space "glehxetttg".

The year of the Adlti. We can still experience this in the Vedanta, the Veda - ex -clsngzeiialter **livliens**, when the lay phllosophy of the Upanishas of the gods of the second, the Indra -Vblkenrandening epoch, reaches back in depth to the folk primal religion and raises the comic-ethical view inherent in it back to the heights of spiritualisation. Whereby in place of the long-discovered original and universal adttl

. of the &ahman appears as the last Utgniüül, primordial spirit dei Alli.

Thus it is said in Maitrayana -Upanishad 6, 15: "Verily there are two forms of 8rahmau. - the tent (kälä) and the non-time (akäla). Namely, what comes before

the Gonne (präg -ädtyä) was there, that is the Rtchtzelt (akäla), the Hichttell-

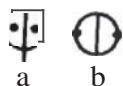
bare and what began with the sun (āditya), that is the time, 1st the part - bare (sākala). The manifestation of the part-bare 1st the year (samvatsarā), uni from the year these creatures spring (prajāh, "Ivienschen, Nach- kommenschaft"), through the year also, after they spring here, they grow up, and into the year they enter again (Taltt. Upan. 3, 1). Da- mm, fltrtr8hr, ltt dai year dei Prajapa II ("of the creatures I- Orr"), the tent (kala), die Hahning, the l4est (the abode) of Brahman and the Atman ("A llsoul)". 8).

Here, the entire Catholic religious philosophy from the former original Norse homeland, the "Worldland" (tlveta dvlpa) of the ancestors, is summarised in its core formulation: Adlti, the Primordial and All Mother, the the year of the sun, the sunstill points in the Wends, 8 ädliyas

as the subdivision of this Sun year, as that which vdti "the Adid and your Sun 1st', the "year" (saryivatsara), in which the mmsara, the "LauP' returning to the same place, the cycle of life, of birth urxl rebirth, takes place.

We return to the Adld Im wide Tell of lower Uniemichung toltlcit. Purely the Ideographic DanteHung dei Allmuttei ulxl her "year" as the "thinking head" of the All-Mother, from which creation emerged, we would like to question the equally valid and ancient superimposition of the ancient rock paintings:

The rock painting of Pehalso 3o , Los Bultres (Pl. 15a, no. 8) provides a characteristic example: the head of the Divine Mother as the "year" -



sign The "Naße", the "wet",

lit downwards, io that **the "long nose"**

is created (a). The eyes are the positions of the sun during the day and night, in Old Norse

"Mlttzeitstatte"

(midhmundastadh), which are noted on 'xler at the edge of the year, - as indicated above - as the separation of the heaven- uixl earth region of the All-Mother (rock painting of Covatilla de San Juan, ßreutl III, H. LXX (bj.

Therefore, especially in the Mediterranean and Eastern European area, the so-called ribbon-ceramic cultural keel, whose ceramics are in the

the blessing of the Divine Mother, of which the cult figures of the Divine Mother are depicted with a flat skull-shaped head and a large protruding nate.

The eyes are pierced holes, 2 or ß in ieder half (= -- :- : etc. .

The fact that this is an ancient cult symbol of the Westernised primitive society is evident from the fact that the motif also occurs in Germanic folk culture. Jacob Grimm already referred to the "Frau Fercht mtt der langen Hase", as the Middle High German poet 1-Sani Vintler from South Tyrol († 1417) calls her. In Franconian, Swabian and German-speaking countries, she is also called the "elseme 8erihä" (from the older Germanic femhta' the "shining one"). Finally, the "elieme 8erchta" also appears with an "eternal grace". So in Eastern Europe as the Baba with the elegant nose In Hungary, 8aba vaisoiu, In the darkened tiberlleferung once elne gtlde Helfereln. also name for the midwife, finally (17th -18th century) the "elieme 8erchta". century) was persecuted as a "witch".

Behind this is a fading, primordial cosmic myth of the primeval world, which may have had its forest echo in the Gemian region in the calendars of the peasant disc and stick calendars:


IL Rune li 12th rune Old High German, Old Saxon jar,

Old German ar, the ka londernines of the year mine ls-jar, die lm Vollemuixl

mlt Old Saxon use . itar "rites" was equated. Thus the "hare" of the year "head" of the mother became an "Elsennase". The copper-celtic prehistoric or primal "Italker" inscriptions on Lake Ontario

The fact that the motif of the Divine Mother with the innblldly "long nose" already existed before - "Italtich", ure u t o p ä i s e h 1st, we can - in anticipation of the examination in the second part of the lower treatise - at Haixl of the great sensation, the rock carvings in the forest of Fcterborough, not far from

dei Ontario -Seen, In Stidost-Kanada (Pl. 29). Hler, briefly indicated, there are two gnips: one with a lily-like, "mes-

sapical" Inichrlft 3 1 T (Fig. 104) and a second with a strong urtoutonlled urtoutonlc inichrlves such as 1 12s and 1 T SO-like that figure of the Divine Mother mit der  Arm-

surrounded by a long nose. But you wear "the long nose". The three-cornered dagger dariteMung, your symbol of the Divine Mother ali the "walking" \$

"Power" lu of the first group (fig. 1 04) bets on the Stelnkupferzelt and the Spanish rock painters with the same motif hln: slehe side- hende



composition. The motif 1st "the walking"

of the "divine power", which b) the Felimalerel of Cueva de la Graja hlnxu f{igt - Im Jahreskreis: Die "Gehende" iit die GöttMche Muner, von derie

it b C. power goes out. In c) Felimalerel of El Raton it is the ecldge shredding of theto clenched ft, which i s given again as a splitting, the other belden a) and b)

as radiant. The people who carved the petroglyphs at Peterborough, three of them, either in the 2nd millennium BC from the Pyrenean peninsula with their dugout canoes across the North Atlantic to the north-east coast of North America, or in

the 2nd millennium B C with their dugout canoes.

rlitas and reached Lake Ontario via the St Lawrence River. Or were they the last emigrants from the original homeland of the white race in the North Atlantic Arctic Circle, who - like their tribesmen 3,0,000 years ago - were forced to leave the sinking land. The elm tree with the sun's position at the arguing felicity group lit eln real nordisches "hällrlsmtnng' ship (fig. 1 05e), which can be seen throughout the

1'4ordseekrelt bli Voidynaitlech-Agypten als das Fahr- und Fuhrzeug der atlantisch-nordischen Megalithkultur wiederfirxlet.

Result: the "long thesis" of the Divine Mother tit very old Vollgut uivl - the white, die European Raise must have arrived in different w "Hen, to veichtedenen tents from the Upper Palolithic to In die younger Stone Age - from the No'datiantik risch Europe. Utxl - we have to assume more than one pre- or Urindo-Germanic 6piache. We will come to that later.

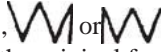
The Divine Mother from the altar in Le Commlngues (fig. 21b). We arrive at the most important monument to the primitive religious tradition of the full-altar faith in Gaul - namely in the northern Pyrenees region, as the retreat area of the Urrellglon. The small altar may have been a ge-

my common way- and cult stone, as well from old-faithga Vollu-loeisea as from Celtic, - as our investigation will show. Who - a consecration stone of the common full and ancient faith.

Whether it's Gallic-Tutonian, Germanic or Celtic - it's the same. It has nothing to do with the gods' hype.

The deity is depicted naked, with arms outstretched and a spear under her right hand, which is also lowered. This indicates a direction, a downward destination, which is placed at the feet of the Divine Mother. - Sign

With this sign we are confronted with an ancient tradition. Ourin the Italic alphabets of Italy, such as the ethical and umbrisehe, do not know it melu in therectangular but only in the cursive, the slanting italic, which in the Italic alphabets is not used.

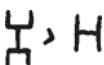
then pray to  is prescribed. But here itehen wtr n'x:h before the original form and the original of the word sign = m. Ei tetthe double n,i.e. actually n-n, dte form the m, become m.

The mark is still preserved in the Palatinate's fiels carvings. It appears sporadically throughout and not in ligatures, sign veneers. This is also an indication of the older state of preservation of the Palatinate's Tontoic word characters in comparison to the Oscan and Umbrian alphabets. The is, however, apparently already an ancient sign in the toutonisedIrish alphabets of the Palatinate. "Written" is written on

same place

As we will see below, this - like the -
- ern symbolic sign of the ancestors of the last ice age in the
Fraakokantabrl- schen Rnum ndr- and south of the Pyren4en.ms eln
plktogra- phic,ern bildschrftllches sign. which symbolises the clothed
shekels of the Divine Mother ali the All-Bearer. n, ali singular
of thetwo-helix m, 1st ern cosmic-symbolic,eln
ideographic sign, dat the union of the heavenly house

trtlErdhahii of theHeavenly and Earth Mother, the All-Mother, This

 takes place every year when the All-Mother in the half of
the year of the setting sunlight is in lluem

year is lowered to earth. We will come back to this below. In the Grot
telnGräberzett, the entire vintage symbolism of the Divine
Mother is applied to the Son of God, as the myth system.

1 T 1 rification and embodiment of the "power" of the Divine Mother,
has passed over. Thus begins the third part of his vintage, Old Norse
Tys aett "God's honour", "Geschlmht", the winter part of the year - then also
withthis "God" runeIn mythology, it is
interpreted as a spear (device) or arrow head, with the dec "man",
i.e. the Son of God, who has become mortal, is rounded - "ei himself", as ea n'x:h
In dei Edda aumahmswefne handed down lit (Havanal 1s8). see

In the cosmic-calendrical primal myth, however, it is the Divine Mother,
the "twofold" of the pre- and post-Christian era.

The winter solstice is, dj- H H - - d ^
(etc.) "nr' wetlt. The fact that in the toutonic
writings of the Palatinate this is still the true and vital symbol of the gods.

The fact that the mother is the "mother power" of the Jaiuei can be seen from its striking scoring on the axe. At an angle of 90° from a common centre point, there is a[---]{

and a (see sketch opposite). As we will see in the second part of our study

can provide. 1st the symbol for the world pillar, the world tree with its three regions

Earth - Air - Sky in its cleavage form E- the word fief for Eaa, the Divine Mother as "Mistress" of the Frühling.

In the Altamira inscription on the Biion (Fig. 1). the wintry, sunlit astral animal of the Divine Mother, who, when the Im was driving

"Itaoa), invoked twice. also all the pre- and post-winter solstice of the turning point of light and life, i.e. mr- 11

sign, fu capital "schreibung" as majuscule maJestatis

)(LE E I(aoa) I(aoa). die mlt the karst hoe L . --- *---

that the mother goddess in *=H-1 wetlt.

lu of a Palatine scoring on the Rödelsteln (Fig. 165)

L M this double call of the I(ana)

with the L Haette- sign and belgefllgtem -Ü, M(ater).

Underneath the three dashes the "new spelling". We will come to all this later ter still mrlck.

The hoe as a socially-relational primal symbol. **The hoe is the most ancient** symbol of the divine order of the ahr as a macrocosm and of the human settlement as a microcosm. It is the symbol of the "orderer" and the "order" that emerged or emerges from it. It is therefore a divine as well as a human high sign, human - in the hand of the Pian ali of the "Oidnerln" dei Helmet. of the dwelling place and life of the

family, the clan, the three homes and the life of the chopping land, which v':zi you as the "lasting", "being". with theaer

bz r. hoe would be ordered. - wei man was Jagei, the Smouldering. We will come back to this in detail in the second part of our treatise.

When - as we shall soon see - these North Atlantic people, the European rest, landed around 30,000 years BC with their elm trees on the Atlantic coast of south-west Europe to the north and south of the Pyrenees, they brought with them three high cultural elders that had not previously been found in the wider environment of the Old World:

1) elne cosmic primordial glon from a divine Primordial and All Mother, from the dte ' SKraft emanates, through dle AlEes has become and continues to become, arises, In dv order of tent and space. This 'order' is also contained in the 'year', the 'migration' of the All-Mother.

2) an ideographical language, a set of letters that represent the initial sound of the name of the character in question. This is how the later alphabet developed from phonetic-only characters. £ia's symbol could only be used according to the meaning of its own name. £n's derived later alphabet has died out internally, no longer has any meaning, and can be used as a phonetic symbol for all indications and meanings.

'rends, also for lies and forgeries.

The ideographic linear script with figurative signs, the Ur- sy mbolic, is of monophyletic origin, of Arctic-Nordic origin, like dle etc. signs show.

Apart from the Atlantic-European

European symbolism, the originator of which was the Great Race and the cultural bearer of which was the Prau, there is no symbolism in the wider earthly world, it is wst from the far, from the Occident, to the East.

and the South, Asia and Africa succeeded in spiritualising their graphic
The abstract symbols of the script are ex occidente.

3) The hoe culture, whose bearer was also the woman and whose divine
symbol of truth and sovereignty was the hoe or the two hoes: North Atlantic
archetype or younger Atlantic-
south-west European form or . . .

This oldest advanced human civilisation in Europe, that of the last ice age, is a
cultic and social matriarchy of the tribe for 25,000 years, until the entry of the
people into the migration, which only began in the Early Stone Age,

the scriptural diaries of the ↑ Tys aett "Gotthelt" celestial directiong"

phonetic and written historical basis of the European writing of the last ice
age to the Neolithic rock carvings of the Palatine are originally based on the
show of an arctic primeval homeland. That is:

1) on the divisibility of the time and space ideograms of the face (kies-
sun) alues and and the signs resulting from
the division, splitting, splitting forms with opposite vocalisation.

2) This vocalisation is done according to the position, the use of the sign in the
year, by the cardinal points = (south-east-north-west)

= the seasons (spring-summer-winter) = regions, spaces of the universe

(earth-air-sky-water). It is the ancient pentagrammic feeling

inherent in the Divine Mother as the "time" 1st

' (cf. text illus. pl. p. 21) and its vintage is illustrated in detail.

See "Rise" and "Ur". For example, the- or } hoe


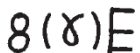



- as a word (name) a consonant stem - as a symbol of the Divine Mother **before the turning point of light and life** of the year ul- or lu-lauten, after the IVende al or la, in the spring el, at the end of the high sunlength il or li. Or correspondingly la - le - II - lo - lu. The winter solstice sounds with the hack ']' or sounds u1-, a1 or u1(1)a, a1{1}u, In the vertical heaven-earth ila or llu or l1a, tiu etc.

3)the signs for the consonant word stems (syllables), the labial sounds (palatates), the dental sounds (dentals) and the palatal sounds (velars) or gutturals are represented by one and the same sign, which **alio** represents **the voiceless (tenuis), voiced (mediae) and breathy sounds (aspiratae)**. Eln such syllabary is the Old Cypriot syllabary, which is made up of the syllabic signs:

pa	pe	pi	po	pu	
ta	te	ti	to	tu	
ka	ke	cl	co	ku	mw.

In the ablaut series of the liquids la - le - li - fo - lu, n'x:h sounds like the ancient

Vintage symbols according to:

la	le	II	io	lu
				
d1.	laHa{c}lienpf lug	In (on) the earth		
te			concentrated power	from above;
		liberation	from winter spell.	e sound
	value ("split		" 8aum"
	= spring);			
l1	Heavenly	, summery seed	hoe;	
äO	Completion of the year +	(=two antlers	
	chop);			
tu	the heavenly	house	_J= the heavenly mother,	when rie

as earth motherin

"ur"of the turning point of light and

life.

Only a fraction of the Neolithic symbolic writing monuments from the last ice age in the West has survived. The Arctic writing (red) and painting materials were wood, birch bark, prepared skins - all perishable and completely past material.

The Cypriot syllabary must originate from an older prehistoric or pre-Indo-Germanic immigration, the invasion of those pre-North Atlantic people into the Mediterranean region, and must be older than the inscriptions of south-west Europe from Altamira to the Palatinate.

However, our etymological science - the science of the origin and history of words - is based on the assumption of an Indo-European language and a constructed word root with only one consonantal and vowel sound value. The sound change is an unconscious, purely mechanical-physiological process, language as a consciously handled instrument with sound change, ablaut and umlaut of the vowels and sound shift from voiceless-breathed-voiced according to the cosmic process of the change of light in the year, which expresses itself in man in a soul-spiritual language-forming way, - this lies **completely** outside the face of the human being.

and imaginary circle of our etymology. This is why etymological dictionaries are teeming with unsolved, unsolvable cases, opposing views and mutual rejections, etc.

It will still take some time before the realisation dawns on these representatives of the guild (also a male science) that our distant ancestors - as homo sapiens of the primitive world - were much, much closer to nature and the experience of nature in its regularity than mankind was to the male civilisation of the gmnichtll age; that the Norse

People in the original community experienced the rhythm of nature, which is no longer possible for us because nature has been destroyed.

At that time, the bearers of the "fortified" doctrines were unable to sense and understand anything of the spiritual-soul life because they lacked the prerequisite, the knowledge of the symbolism, the primal symbolic scripture. And because "one" was too spiritually-minded to recognise and admit this. As can be seen once again in the case of the prehistoric written monuments in the Palatinate.

The inscription of La Madeleine. The only and oldest monument of the third part of the cult calendrical Jalues series of signs, the Qs aett "God's direction" - as it was preserved in the Germanic language after the runic calendrical transfer - is the fragment from La Madeleine, Ix'rdogne (Pl. 1, Fig. Q. It belongs to the Magdalenian period (around 15000 BC).), but it is not the complete series, but an excerpt from it, quite apart from the fact that this cult-calendrical series of Jalues signs has various variants, alternate forms and secondary forms, which were separated out when it was later organised as a series of letters.

The woman who scribed this abridged series - because writing was painting or scribing, the spiritual work, was women's work - did us a great service. She did not begin with the "rune", as an invocation of the deity in her descent to earth as the earth mother - but she also helped to create the deity as the heavenly mother. The innscluift begins with the - ' sign. I am reproducing the left-hand inscription here in the right-hand direction, in view of the much later evidence for comparison, which is in the right-hand direction:

I txt xx1fl-J-J

The ' but 1st is preserved in the Venetic or-J-as a variant of ,and thus we have found a firm hold and ground under our feet.

The or = h also occurs in the reddish alphabets. £ias Genetic and Rhaetian are counted among the Alpine alphabets, which - like the Illyrian - are essentially related to the Italic alphabets. the same characters also occurs in the Umbrian alphabet as a variant of = h on.

And to the B = h, the itylrlxh alphabets now control the schtöi-eel variants:

Vorsabellisch M plsch
B B SB |J and H

This is the old alphabet that is used in the Illyrian alphabet. already become a curve or lit, wle the to which is also replaced by the other m sign takes its place.

Ss are therefore collapsed here*

The signs for the Heavenly Mother h and you the earth-mother j-J

These signs are graphic representations of the world's religions:

H "t Heaven Earth in the "Mother's Night" of the year and of life. It is what is known in ancient Latin as mundus patet, the "bet opened", when the All-Mother, the Heaven-Earth-Mother, the Soul-Mother comes to the human settlements with the souls that are to be reborn. It 1st the festival of Acea Larentl- (n)a "the Soul Mother", the Manla Acca "Good Mother" (on 25th I3ezem-ber), which is the same as the laoa mlte belden fools



of the year, death and life, in place of which the male god Janus was placed in Rome at the time of the Roman Empire. mmlt was the matrlarehale Volluureligton deprived of any sense of humour and doomed to destruction under the new

Faith in state idolatry condemned.

The mundus. the "world", is "honoured" (clausui) when the earth mother leaves the settlement again after the turning of the light, in order to enter the field and awaken seed and sowing to new sprouting, from there she then begins her ascension into the heavenly house. These states are figuratively described in the Italian celestial variants mentioned above.

hold:

Heaven	H -	H - ß	&	Himmel
Earth				air
				Erde
	Winter	Frühling	Sommer	

oas Weltbild is from the show of the arktlsch-nordatlantlsehen and year ali of the 'three regions' emerged. Confusion must t was when one hadto the new European homeand nowhad a yearThis can still be seen today in the hßh- len painting by Castillo, Santandei in Spain (figs. 75 and 76).

The first group (Fig. 75) shows the single heaven-earth house in the vertical: and . me rows of dots rise up on the left side of the Heaven-Earth-House as a request to the Heaven-Mother to send the souls down on this "ancestral path" (ancient Pittyana, see TT 5) to **earth**, to rebirth. **The** depiction of the second

Painting (fig. 76) gives the heaven-earth house twice. as a painted cross again, i.e. ^{NW} ^{NO}

In the solstices of the new rudimentary ^{SW} ^A
Of course, it should be noted that the soul spots in SW - NO



p gemporstelgen. me axis - htm:hner Sonneitand sum
, rising NE and lowest sun SW \$O
sunset to the winter sunshine country

2a



SW - this diagonal is set by the Jaluenreg heaven-earth and
back by the All-Muttef, as it is worth etne-

2b



Full Scythian Fehiltming on the Irbtt, Gouvet-
ment Permian from the 6th cent. bce still classically
depicted (T. T. 8, nr. 2b), see the adjoining slips.

file Divine Mother Int hler ala Himmel-Etde-Hau- Zeichen given, namely on
the W-SW- Dagonale dei World- and year- load; me crosswise NW-sE
extended arms hold in one hand etne upright hoe hoe in one hand,
with the other hand holding a hoe. We come back to this revealing rock
formation in the second plate.

But - the Castillo's symbolic reform,
corresponding to the new show at southern latitude, has not
been able to assert itself against the old assumption, despite
its natural correctness. It remains the same as the vertical
heaven-earth house. And our children of the
20th century a. In the 20th century we played and still
play in the village in a similar way to the children of our
distant ancestors of the 20th millennium B.C. Western
Europe.

The old "heaven-earth" - split is based on the living and natural law
of our most distant ancestors of the Letsteiszeit. Even if the "teaching" by the
church - today it is called "retraining" - transforms the old "heaven-earth" split
into a

"Himmel-Fegfeuer-Holle" uiw. - game, io the names of the regions, "Sea", "Earth" etc. of the subdivision are still reminiscent of the former world and year house. The above diagram of the player from Switzerland - also called 'Himmelsdgen" in the Bernese country - shows **three** rectangles 1-3, sea. Earth, Air, which are crossed on one leg and in which

a stone must be pushed from field to field. Then follows a large

Rectangle, thereinX°-- - , the former "vintage" of the Divine Mother: this field must be enclosed in a **circle**, namely

on two belts and one foot in each panel (4-7). Above is the "upper heaven" (8). And from there it goes b a c k again, downwards.

The fact that in Spain, 15,000 years after the depiction of the heaven-earth image by Castllo, the children of the same father would have carved small figures in the sand is confirmed by the Spanish rock paintings. We see this in fig. a) the already familiar rock painting in the Giotte of Rabanero, Sierta Morena, with the swan as the skeleton bird of the descending Divine Mother. Above it, the same Divine Mother, the Heavenly Mother, is depicted as she is about to descend from the Heavenly House.

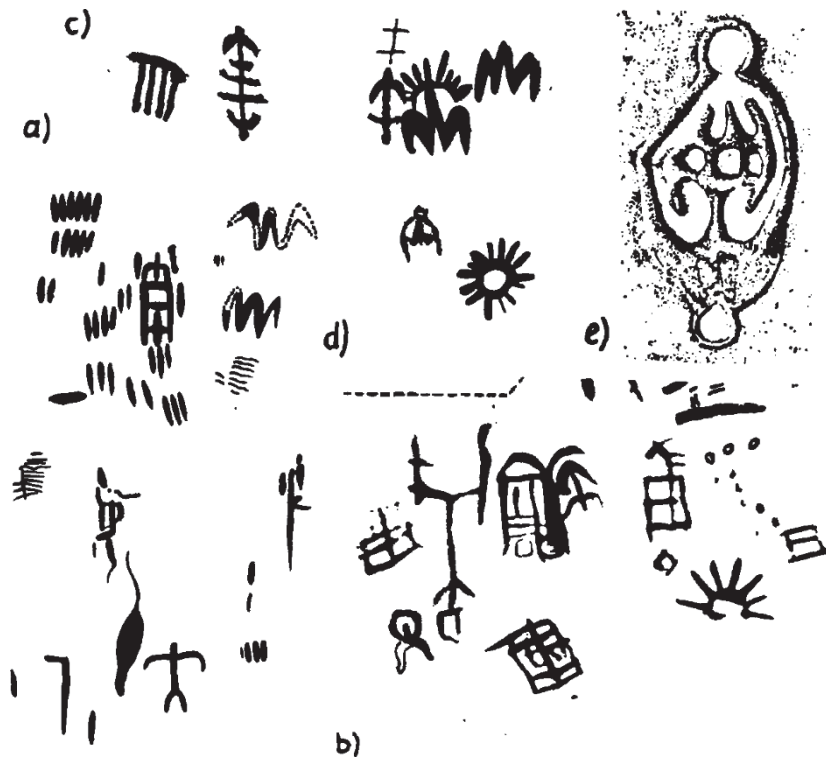


At the bottom of the earth's glory stands the At her feet are three children's lines, which also surround the heaven-earth house. On the right is your little picture as the All-Bearer with

the tightened legs, in between the large " O "ur", the mother's gate.

The motif appears in the rock painting of Nuestia Senora de Castllo, which was there three thousand years earlier.

before the Church of Rome rechristened her Mary the Mother of God(b).



We see no more than five such heaven-earth ottrpositions, In CIRef group:

zWe1 VOR3 type, threeof type and alargeof

where the i s represented in thesky, but your the

Upper sky, which is covered byT Bnum of the descent. Next to it

the figure of the descending Divine Mother with the head. Left

of it the heaven-earth-sign, with the variant that the

earth-house old

Sign (d. 1. reversed_{rt=} T sprouting'-



sign) over the '2'otentsymbolises irt. Eeoi the „J
sign. which we will deal with in the next part of the investigation.


me polyphonle of the sy mbole, dle intended Mehninnighelt, Ist, that in the
two left heaven-earth-houses the regional division is caused by the world-
soul , the world-tree, which is the top of the w o r l d - t r e e .


- symbol, the symbol of the new 'sprouting',or that this tribe
stands between the two OZei- chen of
the pre- and post-sunset. A symbolism that we will soon find again as a
primeval tradition of the ancient Gallic folk belief of the Idle Age.

This is confirmed by the felicitations of c) Arco (p.

Andaluiles) and d) Piedra Brita, Fuencaliente (Sierra Morena), Dle emte- re

(e) shows the  "8num" of the three regions (sky,air,earth). the
sky-mother  at the "summit", dle earth-mother ali

 and vice versa, at the 'root'. Eascelbe we see in fig. d), where the
Heaven-Mother is at the top and the Earth-Mother at the bottom, vice versa the
Two-

at the foot of the  "8aum" of the three regions (heaven and
earth). Next to it is the additional sign of the birthing Divine Mother, above
her the radiant and n'xsh once the same sign without the arc of light. Behind it
the physical creation of the Genetrix and Crea- trix with the sun.

We are looking at a mu- tural distance of 15000 years. It is the same thing that
we will discuss in the second plate when we visit the chapel of Lausiel
(Dordogne) (here fig. e), where we find the same connected representation of
the Heaven-Mother above and the Earth-Mother below, the latter as in Oinkel.
She has the heart-

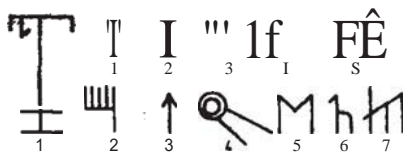
Head. Between them are the raised knees of M O and the Mother of Heaven as the birth mother. And here we now have the oldest depiction of those three dots, polka dots.

E were incriminated. Accordingly, this E must be identical to 'O of the Little Mother of Laussel: the "three sexes" of human life emerge from the womb of the All-Mother through the two to new life, to rebirth, There they receive the reincarnation. Note that of these three, the the middle (= adult maturity) is the largest, the other two (= childhood and old age) the smaller.

The inns of La Madeleine (Dordogœ) and El-Hoieh _____

With this knowledge thus worldly exhausted, we return to the late prehistoric inscription of La Madeleine, now in comparison with the Neolithic inscription of El-Hosh (Upper Egypt).

La Madeleine (Dordogœ) (a)
 tca. 15 000 B C)
 El-Hosh (Upper Egypt) (b)
 (2nd half dev 3rd millennium BC)



More than 10,000 years lie between the two versions of the third and last disc of the iconic annual calendar. These calendars were wooden notched discs or notches. They were the same in content as the tomb or "centre house" of the Great Tomb religion, which was covered with the same elements as the tomb of El-Hoøch. Selde Rct- hen still begin with the rune of the one who has departed to the earth, etch sen-

A series of La htadeleine still contains the sym- bol of the little mother of all 'lahr"- Mother: ' ' . the "old woman with the long nose",the "James-Mother" byPoseda de **Jot** (Buitress (T. 15a. nr. 6). The initial h of three names characterises sle as dle Himmel- MutterSommerjahresälfte dle nun alt hinabelt gt zurErde und wird Erden- Mutter. In the series volt Madeleine then follows the bet- denW M ('M 0) "Ur" gates (3) and the two hoes (4), which here emerge vertically turned backwards. It Îs the old Year division symbolism from the year-splitting axes baw. hoes from the elnstlgen subarctic homeland, which then in the Jahi of the new southern homeland became, The series closes with ja - sign that wL at the altar of

Le Commingues at the feet of the Divine Mother and **points** to the lowered spearhead (fig. 21b, pl. 7). The m- sign at the end of the row

of La Xtadeleine also has a special feature: **if** **the**

aarstkackeher were **stuck out** **of**

the 1st

sum sign that the Earth-Mother has arrived 1st in the settlement of men, blows there. And this 1st the Inner Cause, wherefore the[--[--] -

sign, the twofold n in the Kuniv -writing

- as in the Old Italian alphabets, Oskisch, Umbrian - the i3meaning of

'enclosure, hag'. A red painting in the grotto of Niaux shows an enclosure, a

h a g , an animal (ftind 1). The fact that the settlements of Ivtagdalenia were

surrounded by a "Hag", namely Domhag, Domhecke v'xi Brombeer-,

Hawthorn -Gebtsch, can also be assumed on the basis of later findings, also

of a literal nature, as slcher. And the motif of the Mother of God X4arla

carrying the Child of God through the thorny hedge may - like so many other

Marian motifs - therefore also be of archetypal, western origin, as the EC

study will show.

ens - bei-Mother-Sel- must be very, very old. The "consecration nights", in

which the Divine Mother lived in the settlement with the people. In the

"Leutheimen" (litt&helmar), - as the Gr\$galdr 2, 6 still allows the Gröa to

say from ancient tents - was the most sacred time of the year. the great

mystery. We will get to know these "three nights" in the first part. The

Mother of God in the

the one with the hoe

L , is described in the toutonlian translation of the Palatinate inserts

- wie In d° o _ o _ _ h _ 'o _ _ o l o ' o _ **II L M** ----'

Itaoa) l(iigon) m(ate3 called. She is therefore the "hoe-mother", the "mother

of the hoe", the patron of the female hoe.

Die-Hscke der "Hacke-£6itter" heißt oskiich ligon latelniich llgo die Hacke, Rode-Hacke, Kanthacpe, baddich lal (see further EC- listing). Andsince hard m sound, the name of this settlement enclosed by a thorny hill must h a v e b e e n the old Italic mundus, like the Russian mlr, which meant "cosmos" ("consmos") in Old Slavic and the Gemelnlaivi. Ebenio also meant the cosmic layout of the settlement in Latin mundui and the cosmos itself - urd -

"Frauenshmuek" aL the external and internal order, the adornment of the factory.

The Copper Age rock carving of El-Hosh in Upper Egypt may b e contemporary with the toutonl rock carving of the Rödelstein in the Palatinate. This carving also begins the "deity - celestial direction" with a prelude and was labelled with the "hand" pictogram as in the later inscription from Altamlra :

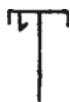
d.1. dai "comb", hand sign, the 5 days of the 360-day

Sun)ahreiaand the noosemark the two majuscule which the t(ans). Ei


1st the "etne Hand" of the Divine Mother, dle her at the

The "end of the Tes aett" has t o complete the solar cycle of 360 days.

The "comb hand" has 4 or ö points, depending on the switching.



But before the ielber iteht still another Auf- takt - ei is the graphic representation of the Kathodos, the Ab- stiegtes of the Divine Mother from the heavenly home to the earth.

the house. That this descent, this decline, was reproduced in the same w a y a s the "ascent" as , can be seen from the equally contemporary depiction on Neolithic pottery of

Toidoi. Hungary (Fig. 158), which will be honoured in the second **tell**. There is a year **full of** weeks, 364 days recorded. with 'xler 4 additional dashes; = leap days, or the two "gates" m m (i). The depiction of the "descent" of the Divine Mother from heaven to earth in El-Hoich, however, offers a highly valuable addition by adding names. At the top left of the hlmelhaus the i -1 hlnab. And at the bottom at the foot of the abbey,

of the "ancestral path" (pitjyana) lies °° H '-c The 1sc of grbgcr Importance. For we understand at least why in Valais, Switzerland, at prehistoric cult stones high up in the mountains, near Grimantz, we find the same

Iruchrlft leather (Fig. 84a), in front of it another

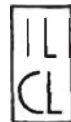


the inscription appears on the second stone (A bb. 94b). We therefore avoid the two upper

Have the two

inscriptions as naming or call dei Hirn -

while on



er- impor tant

mother, and the two lower H

H ° C 1 sls

that of the Earth-Mother, the God-Mother of the Ialuei- . Power- and Life-turning. This gives us solid ground under our feet for the name- b mming of the two manifestations of the Divine Mother in her year.

At first, however, El-Hosch's signs go dull for a moment. After

the rune (3) of the Divine Mother in decline is followed by the tomb-house-welchen (4), and not the general ureuroplic , but the typical North African megalithic tomb, as it is described in the

Sahara, including on the plateau of North Touareg, not far from ouad Afars 1')

At the same time, this gives us the certainty that the bearers of this Old Atlantic-Euro-African cult symbolism are iraren. the

Urlibyans, the "Atlanteans" of the m'xlor, the pre-dynastic bringers of Egyptian culture (Nagada 11 culture), who travelled from the small Syrte to the Nile delta with their rLeaeneinbhumen of Unreht- tribes dei Sahara Atlas. From there they travelled Nil-aufwarti to Nublen and through the Wa- die on the east side of the Nili Iris note sea and to Arabia. The so-called "Stldsemltian" script, i.e. the script of the megalithic people of the European race, led via El-Hoich - North West Africa straight to the Stld-wide European cultural heritage. The megalithic tomb is followed by the sign "Mother" - the grave is therefore dai "Mother Haiti", like the bzir. 22 rune of the long Gemian rune series. And then follows a little Elndeziel d. 1.

n hoe and "Ur", which brings us to the "Hag" sign of Alta - mira, which is repeated in the cret of the Lthrenochwanz under the Sehlft- relhe. The "Tlschstein" dolmen shown here depicted here on the dolmen "Tlschstein" Her 1st the companion of the divine tutter In thiem earth-skin, - the lion of Höhien, who as guardian of the gate of the dead is later (in the Middle Ages) replaced by the wolf (dog). Behind the lion is the life-giving hand of the Divine Mother, which allows everything to

(Abb. 161).

In the ancient Arabic script we find the whole ancient mystery of the "Mother's Night" of the Atlantic-European cult year, the descent of the heavenly house onto the earthly house, the descent of the "power" Im "Year", re-carving and leathering of the hlmmlihau- ien, which are also formed in symbol blrxlungen, "monograms", eu theophores, "gottiagerxlen", Hamen , as

Monogram itichstaben
Mlnoiich-Sabaic

Thamudtich
Alt Ne
w



Saf8tenic
proper
Safatenic

Umm -eg-
Gimal

Lihjanlsch

The a, with which the series of signs of the year begins, is symbolised as the radiation |or whichfrom the "gate of death" or as the house of heaven rising up to heaven **again**

Y Y Y . 'xler the new sprint .

The so-called "South-Semitic", Old-Arabic alphabets were also extracted from a larger, Latin-calendrical series of signs, according to the principle of one **sign** for one sound. If this series of signs was not sufficient, t h e n the other old signs that had remained in common use were used, which w e r e no longer used for the "alphabet" at that time. However, these "new" signs are ancient, just as old as the alphabet.

alphabet: e.g. "new" -thamudic and "old" -tha
- murxlish 13)

Returning to the two series of tents of La Madeleine and El-Hosh with the mode of the passage of the deity to the "Ur", we can - contemporary to El-Hosh - still determine the following:

that the same motif is to be found in the megalithic tomb symbolism of Morbihan (Brittany). The Divine Mother is depicted as in the "radiant" "Ur" Fig. 63 Dolmen of He Longue, Brittany.

And in the first half of the last decade of the 20th century, we were still of the Kelto-Germanic primordial community of the pre-Volitic era emphatically confirms that the Kathodos, the descent of the Divine Mother, on the left side of the World and Year Tree, or de4



year, the passage of the t -rune of the deity into the 'Ur' is: Fig. 61 a -b 2elchensteln from the Early Bronze Age Germanic Ur - cemetery of Gledeberg bel Schnega (Fig. 62 a - b), tombstones from the Celtic hillfort at Hohenschäftlarn near Munich.



This means that Sfr can now also understand the Toutonian Pelsrltzungen von Kuckucksfels in der Pfa lz (A bb. 60 d): the Divine Mother rises "lm Advent zum (=)

hlnab - where they went as H 1"1 from their gelled ship is being built. If the rilchtrepresents theHimmelihaus that has descended to earthThere the Nerthus matter is on the earth - it recites the scoring (Fig. 60c).


Summary. The Names of the Divine Mother In the first of the Pfa lz

We summarise. We now know" that the (= i),  and  (- h) are the Divine Mother as the Heavenly Moon in midsummer and that the H (= n)and (-k) are the Divine Mother as the Earth Mother.

Mother lm Mlttw inter until the prtlh year. On the basis of these facts, we can attempt to summarise the written monuments of the Italic voice listed on p. 28 Italic voice listed on p. 28, mainly the Umbrians and Osher to browse for clues. The result is not great,

Nerthus has been made into a male god Njordhr in the rewriting of the Lord King's Scads and the Tuisco-Frey would be the son of Njordhr and Skadi , a giant's daughter. This degraded the *trua i forneskio*, "faith from ancient times", in favour of *Wa llhall-Odiri*.

In the Italic inscriptions, the Nerthus -Mater, the Earth Mother, no longer appears. She has been completely overlaid by another earth mother, the *Hunte*, *Honde*, i.e . the *Heaven-Mother*. It is the former Heaven-Mother, who - after the appointment of a Heaven-Father - had been turned into the Earth-Mother, the Mother of the Dead and the Mother of the Undead. A transformation that must have taken place even before the migration from the original Gallic-West German homeland, as certain names of the *Großsreingröber* etc . in this area show.

In the inscriptions of the toutonic rock carvings of the Palatinate, the  signs only appear sporadically (cf. e.g. fig. 1 71). In contrast, the symbolism of the Divine Mother as the Earth Mother is all-dominant as the

(Nerthus) , the Mother of Souls and the *bzir* . (the *Keres*), the mother of the settlement, of the "home", of the *mundus*, of re-germinating life. Only *Keres* still stands out in the "Italic inscriptions from the end of the last millennium B.C.; she was the mother of the human settlement as the one who watches over the sacred order of the universe and the life of mankind - traits that a simple Roman goddess of vege- tation, *Ceies*, had long since lost. *Keri A rentikai mana tum r a i s e s* that inscription of *Ca Ana*, the curse of the **Viba**, - in Latin - *Cereri Ultrici mandant* , "Keres, the avenger, I have charged" - - - - - We will get to know her in the second part in the inscriptions and the symbolism of the Palatine inscriptions and in addition her *ingw äonic* tradition, the *Grda* in the *Grogaldr*. It is the only canto in the *Edda* in which these

The fact is that the ancient tradition is still preserved in fragments and that the whole Skaldic tale of the god Njord and his wife Skadi gives the lie to all the parents of Frey-Tuisco. For in the Grógaldr appear - the Gróa and Sólbiatr "Sonnenglast" as the parents of the Frey, - Solibiatr -

d end "bnMutd 'u go e JK ratio
n

d "Gotte o es' e e li e ;, . .with ::
Madeleine appears.

This overall complex of questions, including the E i.e. Esa -domina, the "Mistress", the "Heavenly Almighty", through whom we are also like- which preserves the connection with Proto-Indo-Germanic and this time with the ancient religious historical tradition of the Rigveda of these Asuras and of the downfall of the primal religion in the age of nations (Indra).

- We will discuss all of this in the second part1. We will start from the 1E the h E and N E orN L E of the toutoni inscriptions of the Palatinate, about which E l and E E l of the painted kisel of Mas d' Azi1 (10 000 B.C.) up to the prehistoric period of the 11 É

E E and E E of Altamira (15 000 B.C.) were able to penetrate the tion. The monumental material collected by Ludwig Schmidt over decades of skilful work is s u f f i c i e n t for this purpose, although much remains to be done. However, it is of the utmost importance for the complete recording and development of this oldest high religion of mankind that the search for monuments can be continued without delay and postponement so that nothing irreplaceable is lost. The most urgent measure would be to commission Ludwig Schmidt as the appointed force for the further search for and recording of monuments in the Pfalz region and neighbouring areas.

In order to visualise the scope and significance of Schmidt's

Denkmälerfunde füge ich dem Bildmaterial dieses ersten Teiles der Untersuchung schon die Bildtafeln bei, die im zweiten Teil erst zur Erläuterung gelangen werden: Taf. 18, Abb. 60 a-d; Taf. 27, Abb. 97-99; Taf. 28, Abb. 100, 103; Taf. 37, Abb. 111-114; Taf. 43, Abb. 143-145; Taf. 44, Abb. 146, 148; Taf. 52, Abb. 164-167; Taf. 53, Abb. 186-171; sowie Taf. 13, Abb. 104, 105 a-c, die "tounonisch-Ilyrischen" Inschriften in den Felszeichnungen von Petersborough, Ontario, Südost-Kanada.

Der Verlauf der unreligionsgeschichtlichen Zeitalters im Abendland bis zur Entstehung des Christentums.

Zeitraum	Religionsform	Kulteinrichtung	männliche Ab- u. Umwandlung	Lebens- und Wirtschaftswerte
I Um 30.000 v. Zhr. Letztzeit	Luzonadamas atlantischer Hochkult	Kathisches Matrilichats-Verhältnis Verbindung mit den Ahnen	männliche Ab- u. Umwandlung	Wirkungsbereich u. Reich der Frau als der Seiten und Bleibenden: Heim und Hackbau-land, die Kinder; das Göttliche-Sinnbildchrift
II Nachzeit (ab 10.000 v. mittlere Steinzeit 8-6.000 v. Zhr.)	Mythologisierung der "Kraft" zum Gott-Sohn-Mutter-Sohn, als "Bote der Kraft" u. Seelengeleiter zwischen Himmel u. Erde Beginn der Übertragung der "Jahngänge" der Ahnmutter auf den Gott-Sohn.	Entstehung der "Frauenbege" und der Kulteinrichtung der "drei Mütter"	der "Gott-Sohn", aber noch kein "Gott-Vater", "Himmel-Vater"	Der Jäger wird zusätzlich auch Hackbauer, Die Ungemeinschaft, Gemeinende und Sippenende.
III Jüngere Steinzeit 5.000-2.000 v. Zhr.	Die Zweiteilheit von Himmel und Erden-Mutter wird zum Himmel-Vater und zur Erden-Mutter umgewandelt; mit immer noch wachsendem Vorrang der Erden-Mutter.	Hochzeit des keltischen Matrilichats d. Großeltern-Religion als Tochterreligion d. einzelnen Mutterreligion, Abendländisch-mongolische Kultgemeinschaft	der Himmel Vater, der der Erden-Mutter nur neugebunden ist	Der Mann verwandelt die Feldhacke in den Hackenflug, mit Zugtieren (Ochsen) bespannt, Grobackerbau wird zum männlichen Handwerk

Zeitfolge	Religionsform	Kulteinrichtung	männliche Ab- u. Umwandlung	Lebens- und Wirt- wMfIswehc
<p>Ab 3. Jahr- tausend v. ZD. to Anfang 1, Jahrtaus. n. Ztr.</p> <p>the v61lier- uaodenings age</p>	<p>Polytheismus Vermenschlichte Göttervorstel- lungen, mit neu- em H1mmc1- schuta- u. Geleit- gott d. Heezhtsiga u. aetna Megez- mYnnerbunde. Loss of the. */tedetge- burbglaube. IXc 'Iotenwelt e1n df1ste- ces Schatt me ohne Wiederkehr zur Earth uod eum Lebeo.</p>	<p><u>Der Umbruch</u> Kultisches Patri- archat mit Staats- priesterschaft, VSUig- "---iä- t h e 30. 000J9h- dgeo mental-gci- attgeo and bodily BeUeuMg d. Volks- gemeioschaR ducz dte Sebettoneo, Xet- jezlooea uad Hellsß- danea</p>	<p>Männliches Huh- u. Hsupt- gott also mtt ü6 "raagung a. Namens d. Gött- ltchea Muttcc las Männliche: Nebmgdttter n. Gdtdnna after the application of the freedom of the Gottaokoes -xu Sa:idadöttwn.</p>	<p>End of the "Hetm- und Friedens- zeitalters; Beginn des "Welt"- Zeitalters von Mann und Macht. dea tent jtez- the fmmen- äluenden Xztege u. d. Lmmer gsd0er - endenden Zezstdningeo von Erde und Leben.</p>
<p>Anfaog dv 1. Jahr- th\o. zs. Zb.</p>	<p>rs- Dying off of the vetmenschichteu vö1ken-aodezimg- Staat@öttez des Mittelmeerraumes der Antike. Zantrtp-tate, auaam- meostzebende, xyn- cretische Geistsbc- ^^ g-^ *8</p>	<p>Die patriarchal- 1'u\ttache Staats- ktirche as m la - chale, männer- rocht1lhc Instt- tudrxs</p>	<p>Kuttfsches FaMar- ckat la su0ecster ' lxicchfukruag. Austllguog dec tm germardacheo room nc<h vec- b1lebenea ° uut- tar"-1nstltuttoo det Frauenberge und des Seherin-</p>	<p>Elimination dea sakralen Boden- the law of the primitive mctaazhaR, the commonwealth and Stppeoezde &ucb the ab- o1utism of Germanf 'ben Heezüzöönigtum and deaen Übet- gang zur römi- schen Staatskir- che, Königs-, Church and reudalezde. Hdrtgkett.</p>
	<p>cbgowaAdeltec Qcfr- sestIazhec Aufbzac dv Axhetyps. A11-£1a-God, AZlgetgt uad HctIbringei , Ez1d- ier (Gottsohn), Die Erwartung des neue</p>		<p>o*stsxn</p>	
	<p>glh, IV Eldoge. Gtutstus-Mythrs from the Mcga1lth- Yo1kg-attgteubcn.</p>			

Description of the illustrations and sources

Plate I, Fig. 1-7 Word writing monuments of the last Ice Age (younger Old Stone Age, around 15,000 BC)

- 1 Bison with inscription. Wall painting from the Altamira cave. Cartailhac and Bieuil: Caveme d' Altamira p. 100, fig. 88.
 - 2 **Bison with inscription**, wall painting from the cave of Altamira. Cartailhac and Breuil p. 73, fig. 37.
 - 3 likewise p. 29, fig. 13.
 - 4 Bone tomb with inscription by Gourdan. Ed. Piette: Les écritures de l'âge glyptique VIO. L'Anthropologie 16 (1903), p. 8, fig. 9.
 - 5 Inscription on bone fragment from La Madeleine. Capitan and Peyrony ' La Madeleine, p. 61, fig. 33.
 - 6 Bone shroud with inscription from La Madeleine. **Piette, L'** Anthropologie 16 (1905), p. 9, fig. 10.
 - 7 Bone fragment with incised *binde mark* from Altamira. Cartailhac: *Âges préhistoriques de l'Espagne et Portugal*, p. 41, fig. 37.
 - 8 Vessel from Orchomenos. Creto-Mycenaean culture (2nd cent. BC). A.I. Evans: *Scripta minoa*, p. 57, fig. 3).
- 2'af. *β A* and *II β*. Pebbles painted with signs from Mas d' Azil (10,000 BC). Ed. Piette: *Les galets colorés du Mas d' Azil*. L' Anthropologie VII (1896).

Pl. III, figs. 4 and 5, like pl. 14, 15 A and B, and the rock paintings of Spain of the late Later Stone Age, Stone Copper Age and Bronze Age contained in the text illustrations, are all taken from the great work of Henri Breuil: *Les peintures rupestres schématiques de la Péninsule Ibérique* 4 vols. 1933-1935.

Figs. 6 and 8 Old-Talian (toutonian) *Felsilts* in the Palatinate, Fig. 6 Castle mine Draehenfels, Fig. 8 Am Kahurt. (Photographs: Ludwig Schmidt). Fig. 7 Lead tablet with *oskisehet* Irish script. I. Zwetaloff: *Inscriptiones Italiae Mediae maeetiae*. Pl. I, no. 2.

Ta. V, figs. 11-18, and pl. VI, figs. 19a-b and 20: The *ulebord* ("uodal- bttt"). the gable swan of the old Frisian *Bauemhausei* (Low Countries-Friesland), photographs Herman Wirth 1923) nos. 13 and 18 from W. F. van Heemskerck *fhiker* and H.f. van Houten: *Zinnebeelden In Nederland*, 2nd edition, deeds 80 and 81.

- Fig. 20a-b *Altitalic* house urns,
- 20a Domestic urn from the burial ground of Vetulonia, Grosseto Province, Central Italy, 1st Iron Age period. Oscar Montelius: *me pre-classical chronology of Italy*. Pl. XXVI, No. 16
- 20b *House of Castel Gandolfo* bel Albano, Prov. Roma. Bronze tent Per. V (1200-1100 B.C.) *self plate VI*, no. 6.

- Fig. 20c Clay vessels from the cemetery of Arnoaldi bel Bologna. Montellus : La civliliatton prtmitive en Italie. Pl. 85. flg. 4.
Derselbe : Aeltere Kulturperlude I, p. 70, no. 286. grave site
- Plate VII**
Fig. 21a Espbrandieu, T. It, 2. p. 193, no. 4884.
21b Altar found in Gall£ le Commlnguei, gaHo-r0misch, (toutonlsch),
Espbrandieu II, p. 4, no. 837.
21c **Altar** found in the walls of the church of Jaunac, le Commlngues
Espbrandieu β, p. 16, no. 858.
22a Altanteln in the Museum Trier, gaHo-r0misch. Revue Arche-
ologique p.11, flg. 7. Felix Hettner: Jupiter mit dem Rade.
Westdeutsche Monatsschrft III (1884) , p. 27 ff.
22b Bronze statuette, found at Chfltelet bel St Dems (Haute-
Mame) , Louvre. Museum (gau o h). mvue Archtolo- glque
1884, p. 11. flg. 6.
23 Painted pebbles from Mae d' **Azll. 5**see Pl. β A- B. Tonschelbe,
24 formerly Weitpreuβlsches Provinzlamuseum DaR- zig (j. St.
Zt.).
25a Cult stone, found in Hdby **Sogn, O&** Herred, Däriemazk (j. St.
Zt.).
25b Net sinker, Gronlngen Museum, Netherlands. Vblkerwand-
derungszelt.
- Pl. xml, Fig. 41-43 Gallo-Roman gravestones (Mui. Zabern, Elsaβ).
XIV Felima paintings of Spain after Henri Bieuh (see plate **III**):
A- B I, Puerto de Vlstalegre (Almaderi);
β O, Nuestra Senora del Castllo (Almada); C
1, Carchuna (Rockpalntlngs XXXβI);
C 2, Cueva de Pas Vacees de Retamose; C
4, Canuta Claque (Rockpalntingi Xlf). a ,
Plate XV Lu Bultres, Penalsordo.
XV b, 11 A - β . El Rnton.
XXI. Fig. 75 - 76 Rock paintings in the cave (Pena de Nuestra Seiora
del Castillo). Henri Breuil: Quatre siβcles d' Art parlβ- tal.
Montlgnac 1952. pp. 366-367, tig. 457 and 458.
XXVI, Fig. 94 a-b. J ungsteln period cult stones with inscription from
Grlmentz, Wa121s. B. Reber: The prehistoric monuments in the
Elnflschtal (Wallls). Archiv f. Anthiopologie 21 (1892-93). Pl.
XI, flg. 6 and 8.
Fig. 96: Cult rock of Sgné (Taras), Lower Engadine. Hani
Lnlger: Basler **Beiträge** zum Schalenstelnproblem, vol. 4
(1970). Title page.

Fig. 96a. Painted pebbles from Mas d' Azll. see Pl. II A-B.
Fig. 96b. Rock outcrop from Vischera, Perm province, U DSSR.
 J. Aspelin: Antiquitéi du Nord-Finno-Ougrien. Helilngfon 1877.

The following abbreviations **are used** in the text:

- H.U. = Herman Wirth: me Heilige Unchrift dei Menschheit. Symbol
 Historical investigations of the North Atlantic
lantlk. 2 Bde. Berlin-Leipzig 1931-36.
- E.F. =Herman Wirth: The new Exterriiteine-Filhrer. Marburg 1969.
- EC = ECCESTAN-"Mutterstein"
 Extemsteine Museum. Fromhausen. Lippe. Planned opening
 Summer 1974.
- Ur = "Urzeit", Bd 1 Herman Wirth: "Europäische Ur- und Volksre-
 11g1on", Vienna 1974.
- TT = Text illustration panel

NOTES

- 1Mullar : Altitalliches Wörterbuch p. 490
 Wa lde-Hoffmann : Lateinsches etymolog. wo terbuch, vol. lt, p. 696
 u. 715.
 Walde-Pokorny : Vergleich. Wtb. der indogerman. Sprache Bd. I, P. 712.
 H. Krahe : "Indogermanentum und Alteuropäisch" in " Die Urheimat der
 Indogermanen, ed. by Anton Scherer. mrmstadt 1968, p. 439 f.
- 2** For the Old Italian (Osklsche. Umbrian etc.) I used:
 J. Zwetaloff: Sylloge Inscrptlonum Oscarum. St Petersburg and Leipzig
 1878.
 The same: luscriptiones Itallae Mediae maiecticae. Leipzig 1884.
 R. von Planta: Grammatik der oskisch-umbrlichen malekte. 2 vols.
 Strasbourg 1892-97.
 R. S. Conway: The Italic malects edited wth a grammar and gloseary.
 2 vols. Cambridge 1897.
 C.D. Buck: Elementarbuch der Osklich-Umbrischen Dialekte. Samm- lung
 Indogermanischer Lehrbücher I. Reihe Band 7, Heidelberg **1905.**
 F. Muller: Old Italian dictionary. Göttingen **1926.**

For the procurement business :

H.Jansen: *Die Schrift in Vergangenheit und Gegenwart*.

2nd expanded edition. Berlin 1969. section XV. p. 449 ff.

- 3 H. Hift: *The Indo-Europeans. Their Distribution, Their Homeland and Their Culture*. 2 Bde. SWaßburg 1905, 1907 vol. I p. 169 f.

P. Kretschmer : *Die Origin of the Umbrians*. *Glotta* OI. (1933). P. 112 ff.

- 4 J.A. Macculloch: *The religion of the ancient Celts*. Edinburgh 1911, S. 79.

- 5 A. Glory: *Gravures rupestres ethnographiques dans l'Ariège*. *Gallia* V (1947), p. 17, fig.10; p. 18. fig. 11, p.19. fig. 12, p. 20 fig.13

- 7 Xanthoudides: *Vaulted tombs* P) XIO, 1085.

Matz: *Early Cretan seals* Pl. XXX, No. 1 c.

- 8 *Upanishads*. ed. E.B. Cowell, *Bibliotheca Indica* London 1870. S. 122.

Paul Neusten: *Sixty Upanishads of the Veda*. 3rd ed. Leipzig 1921, S. 341.

- 9 Jacob Grimm: *German Mythology*. 4th ed. Vol. I. S. 230.

- 10 *Wörterbuch der Mythologie*, vol. II, p. 223.

- 11 J.B. Masügas: *Schweizerbuch der alten Bewegungsspiele*. Zurich, S. 338.

- 12 Foureau: *Mission Saharienne*, p. 1083, fig. 385.

- 13 For the Thamudic script, see especially Herbert Grimmel: *Die Lösung des Sinaischriftproblems*. *The Old Thamudic Script*. Münster i. W. 1920.

- 14 Contributions to the study of **Indo-European** languages, Boisacq: *Dictionnaire Étymologique de la langue grecque*, 2nd ed. , 255.





1.

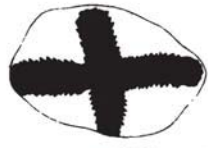
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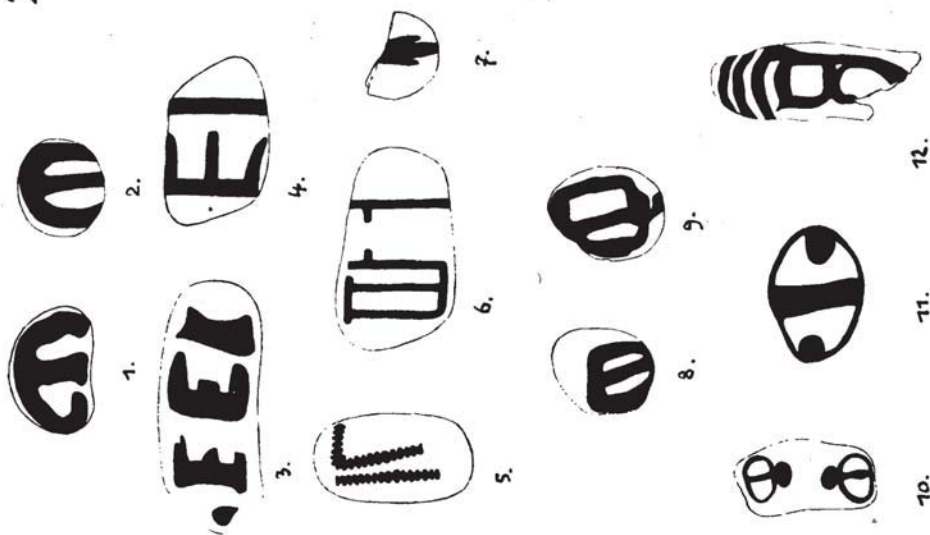
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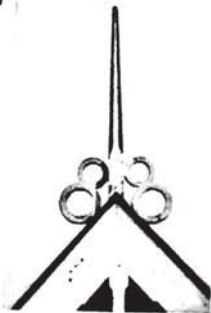
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19a



49b



19c



20a



2A



21a



21b



7



21c



22a



22b



23



25a



24



25b



27



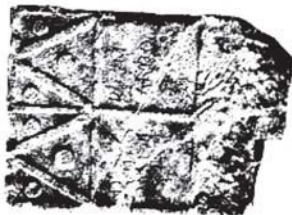
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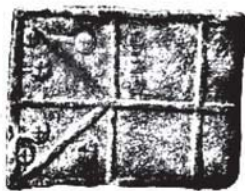
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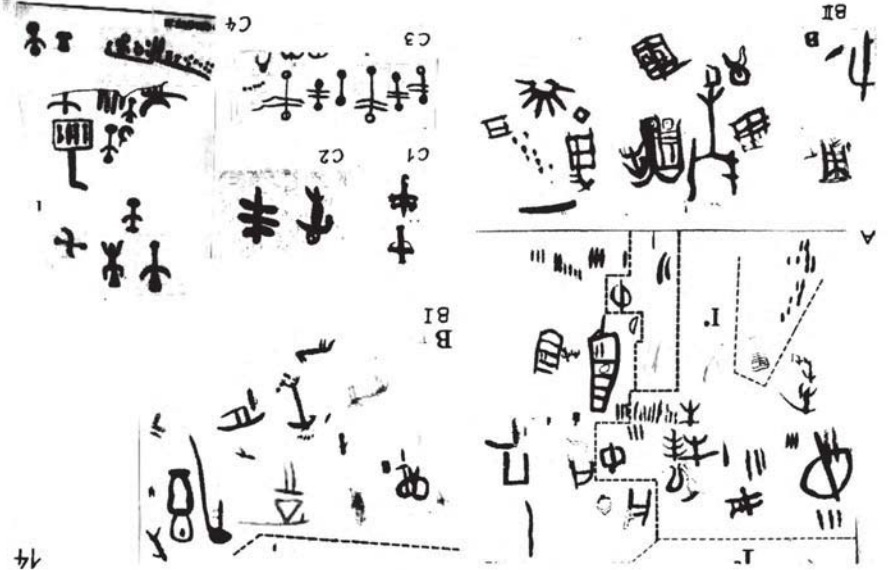
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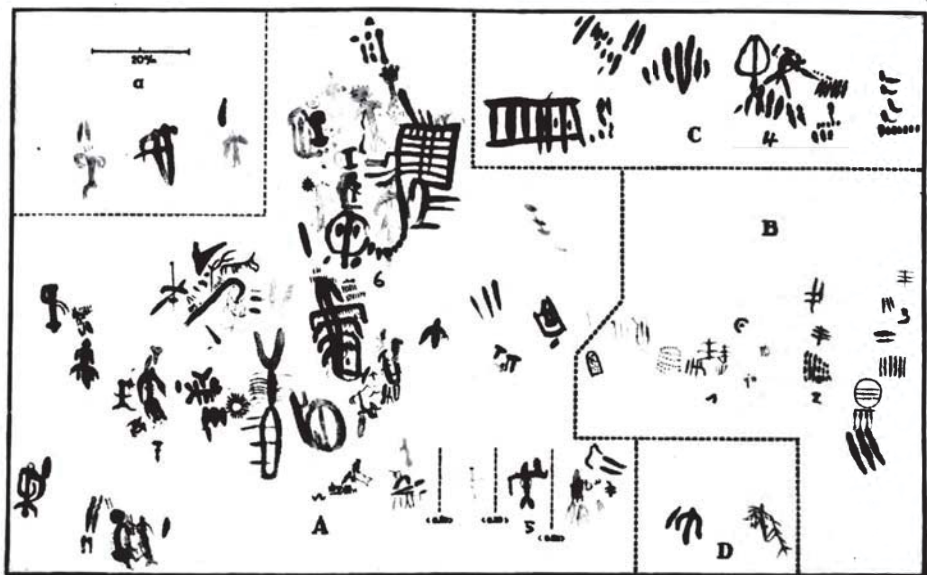


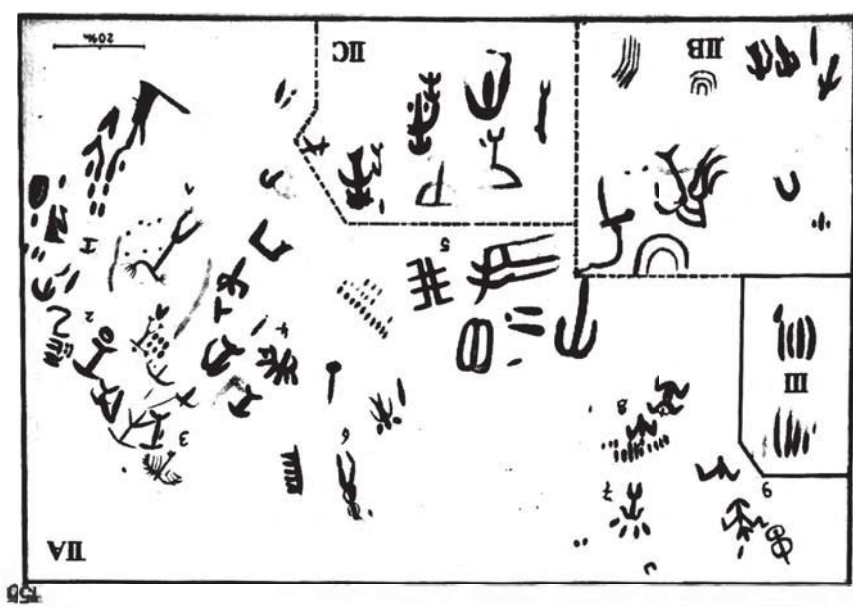
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60d



60c



60b



61b



61a



60c



62a



63



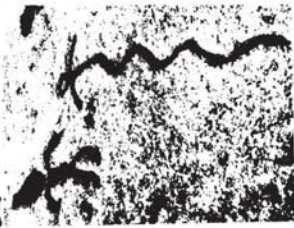
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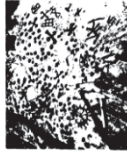
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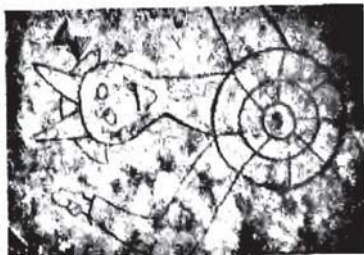
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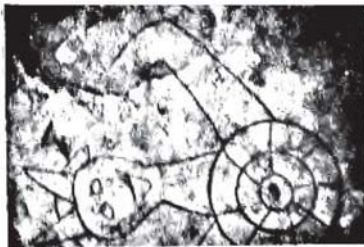
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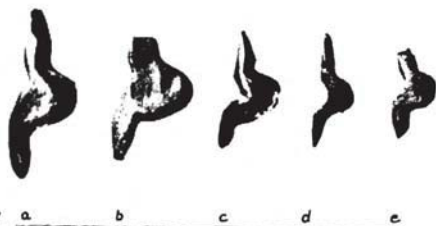
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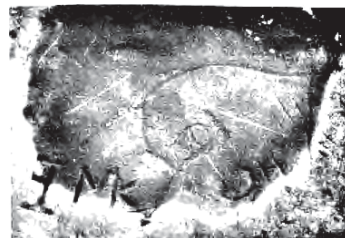
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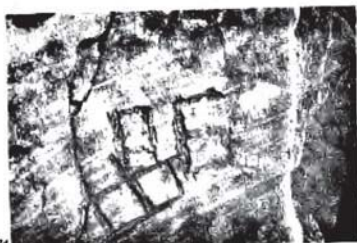
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