

European primitive religion and the Externsteine

Herman Wirth

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Sources of the illustrations Cover picture

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premiers siècles de l'ère chrétienne. Paris 1933, T. II; no. 25

W. Schulz: Vor- und Frühgeschichte Mitteldeutschlands.

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nr. 2-3 J. Romilly Allen: Early Christian symbolism in Great-Britain
and Ireland. London 1887;

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nr. 6-7 P. Toscani u. V. Scheil: Mém. Delég. en Perse T. XII (1914), XVIII For a)
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Freiburg/Br. 1964 (not a study of the history of
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for the destruction of the Externsteine

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for the different readings of the episcopal consecration
inscription in the grotto of the Externsteine:

Ulrich v. Motz: Die Externsteine ein Volksheiligtum. (Pohl/Obb.) n.d.

Corrections

Page 2,12.line from top: "Heilsrätinnen" - read - "Heilrätinnen"

6,1./2.Z.V.O.: Volksaltglauben - 1st - Volksaltglaubens.

7,3./4.Z.v.o.: 1. - adult-being.

9,1u.Z.v.unten: echigen - 1. - eckigen.

1.Z.v.u.: Ty~~r~~. aett bis er als als - T^hs aett,bis er als.

10,12.Z.v.o.: (fig.18-20) - 1st - (fig.22 a-b,23 a-b).

1.Z.v.u.: niederstiszen - 1. - niederstieszen.

11,6.Z.v.o.: p.129 - 1. - p.127 f.

14.Z.V.U.: Breathing posture - 1st - Arm posture.

12.6.Z.V.C.: Fig.5 - 1. - Fig.6.

13,3.Z.V.O.: sea kings - 1st - army kings.

5.Z.V.U.: Old Norse - 1, - Old Norse.

14,15.Z.v.o.: fig.J2 - 1. - fig.38 and p.82.

19,3-^v.u.: standing - 1st - standing.

2.6.V.U.: a cross - 1st - a cross.

20,10.a.v.u.: were - 1st - was. 19,14.Z-v.o.:

Baarham - 1st - Dearham. 20,Z.5 v.o.:

predecéssors - 1st - predecessors.

9.Z.V.U.: Text fig.2 - 1st - Text fig.3.

8.Z.V.U.: Text fig. 3 - 1. - Text fig. 2.

Fig.13 a - 1, - Fig.14 a.

22,8.Z.v.u.; pre-July month - 1st - July

month. 25,8.Z.v.u.: Fig.47 - 1st - ?bb.41.

27,9.Z.V.O.: Textabb. 2-3 -1. - Textabb, 2-3. 28,1.Z.v.u.:

angelic-saxon - 1st - angelic-saxon. 31,Numbering of the
text illustration: 1 - 2a/2b - 3 - 4.

12.Z.V.U.: P. - 1. P.85.

33,1./2.Z.v.o.: power of inspiration, .

34,12.Z.v.o.: Dreisproszlicht - see - Textabb.p.66.

36,1.Z,v.c.: in dem - 1. - in den.

38,7.Z.v.o.: al hihabe - 1. - al bihabe.

39.8.ž.v.o.: fig.26 - 1st - fig.21.

Note,1.Z.v,u.: p.133-134 - 1. - p.131-132.

40,7.n.v.o.: Mother arde - 1st - Mother-earth.

42,6./5.Z.v.u.: "sown" - 1st - "sown".

Religion.

44,14.Z.V.O.: Groszsteln-Religion - 1. - Groszsteingräber-

45,13"^^v.u.: Walhalls-Odins-ulauben - 1. - Walhall-udin-.

Page 48,5-Z.v.o.: Noel - 1st - Noel , "

49.2.Z.v.o.: p.129 - 1. - 8.127.

48,1J.Z.v.o.: ofernäpfchen - 1st - Opferäpfchen.

50,13.Z.v.o.: in a swastika - in a swastika. 56,7.Z.v.u.:
gereuzten - 1. - kreuzten.

58.5-/6.Z.v.o.: Text fig. 9 - 1. - Text fig. p. 55.

59.10.Z-v.v.u. : front - 1st - from.

5.Z.V.U.: Tectabb. - 1st - Text illus. S.64 +)

65,11.Z.v.o. ; nuns - 1st - noun.

1.Z.v.u.: child of God. - 1 - the child of God,

69,7.Z.v.o.: (cf. text illustration below p.lju).

66, numbering text illustration:1)kuszsohlen,2; Sonne,5;

3) large Od-sign,4)Swinging barge,5; Bocken etc 73,9-
Z.v.o.: (p.55; .

76,1.Z.v.o.: (see p.26; .

2.Z.v.o.: with the 1 character. ^{++t)}

77,1.Z.v.u.: Kerstenberg - 1st - Kersterberg,Kasterberg, - =burg.

79.3.Z.v.o.: (fig.40) - 1st - (fig.39b).

81.13.Z.v.u.: (fig.41; - 1. - (fig.4u).

4.Z.V.U.: (Fig.40) - 1st - (Fig.39b).

86.13.Z.v.o.: (fig.44; - 1. - (fig.43; .

9.Z.V.U. : (Fig.45) - 1st - (Fig.44).

87,1.Z.v.u.: the "mothers" wear the same bonnets, .

99,4.Z.v.o.: Nanni - 1. - Nanna. 3.96 ++)

101,7- Z. v.o. : zua| j^ - allegory.

103,9.Z.v.o.: Hyndali~~ed~~ - 1st - Hyndla song.

12.Z.V.U.: strengthen - 1st - strengthen.

104.2.Z.v.O.: s.Supplement p.129.

112,9.Z.v,u.: southeast European - 1st - southeast European.

116.9.Z.v.o.: Schmoke - 1st - Schmökel.

110.13.Z.v.u.: If - 1. - When.

118.3.Z.v.o.: cf.p.131 - 1. - cf.p.129.

120,16.Z.v.o.: Ur-Nische-Geabfels - Ur-Nische-Grabfels.

127,1.Z.v.o.: Supplement to 3.10-11.

11.Z.v.u.: perspektiver - 1. - perspektivischer.

129,8,Z.v.o.: Supplement to p.118 - Supplement to pp.117-118.

+) 64.2.Z.v.o.: Fig.40 -1.-39 b.

++) 96,10.z.v.O-: Detached - 1st - Detached.

+++ 3.70,6. z.v.O. : "8 " -1- " " gesus"



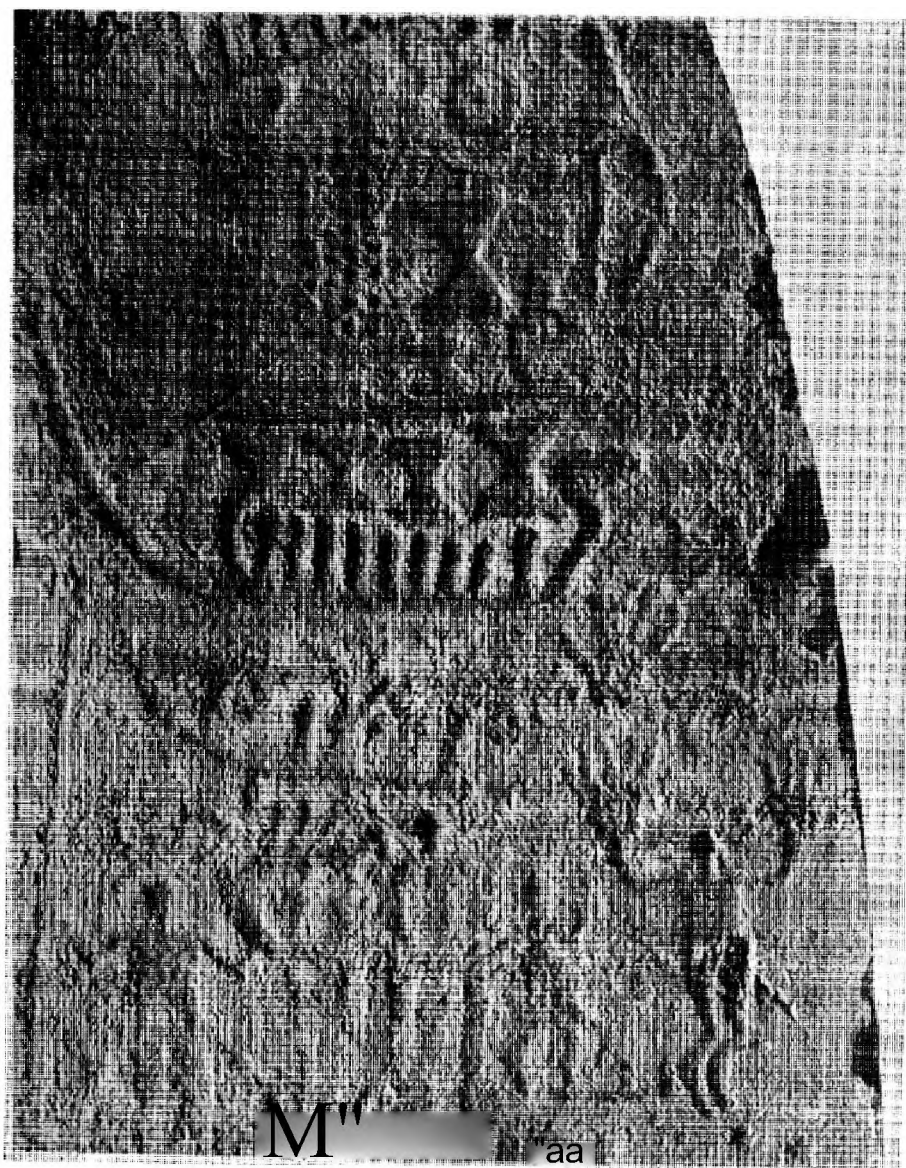
MOTHERSTONE

This "New Externsteine Guide" is a brief presentation of the results of research from the two-volume work by Prof .Di?.Herman Wirth Roeper Bosch, "Europäische Urreligion und die Externsteine" (EUE): - see book advertisement at the end of this issue. The publication of this work on monuments and sources has so far been delayed by various circumstances and is not expected until the beginning of next year, which is why the Board of the European Collection for Prehistoric Community Studies feels obliged to publish this booklet in advance - in fulfilment of a widespread wish for a guide that meets the requirements of recent research results and findings based on modern research methods.

The intellectual history of an occidental monument such as the Externsteine could not be analysed by the specialist disciplines involved to date because, in view of the findings, only the history of primitive religion as the primal history of symbols is responsible for this. It was therefore reserved for them to rediscover the "Eccestan" - "mother stone" - in the heart of Germany as the "heart and head" site of the Occident in the literal sense. a central, all-European sanctuary of the üroszsteingrab religion has been discovered, which once radiated far into the Old World as far as the Middle East and the Orient. The decisive significance of the consequences of this new, more accessible view of history for today's total human crisis, especially the Western one, cannot be foreseen.

At this point, the researcher Herman Wirth honours the memory of his friend Rudolf Schönlau, a photographer from Horn who was deeply loyal to his homeland and who did not live to see the spiritual rediscovery of his beloved Externsteine. Rudolf Schönlau and his father - also a photographer in Horn - were the discoverers of the arm-pair symbol in the grotto of the Externsteine at Christmas 1925, and this guide contains some of his many beautiful photographs of the Externsteine, which can be obtained from the Horn photographic workshop run by his son.

Dr Joachim Weitzsäcker 2nd Chairman of
the "Europäische Sammlung für
Urgemeinschaftskund" e.V.



The upper part of the Bräcke-Lökebacken rock, which belongs to the cult circle of the DisÅsen "Disenberg" in southern Bohuslän (.Sweden!), with symbolism of the Eccestan "Mother Stone", the Externsteine (cf.pp.127-129): the Divine Mother and the three "Mothers".



with the symbol of the hand giving "health and salvation" underneath the year of birth
(cf.pp.10-12 and Fig.6).early 2nd millennium BC.

MARGARETE WIRTH R.B.-SCHMITT

the most loyal companion of a
working life
and a life's work



The upper part of the Bräcke-Lökebacken rock, which belongs to the cult circle of the DisÅsen "Disenberg" in southern Bohuslän (Sweden), with symbolism of the Eccestan "Mother Stone", the Externsteine (cf. pp. 127-129): the Divine Mother and the three "Mothers".



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MARGARETE WIRTH R.B.-SCHMITT


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Kn I historical.

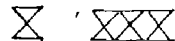
iirgcwaltige forces from the earth's interior had once pressed up and tilted up the mighty itming sandstone slab. Millions of years of changing climatic ages up to the last ice age had furrowed and fissured this plate. By the time the melting waters, wind and weathering had carved out the massive, defiant rock towers, which suddenly rise thirty metres above the flat earth like a weir and guard on the edge of the Teutoburg Forest. The small Wiembecke at their feet, which is so quiet today, must have been a raging torrent. It may have worked its way through the crevices of the first rock, the "Großer Externstein", and carved out a cave with a swirl hole. Of the former chain of rock towers, we can now only see the first four rocks (Fig. 1). The others are hidden from our view by the wooded knick hagen in which they are deeply submerged.

The name "Externsteine": the "mother", "mother stone".

The name of the "Externsteine" has its origins in Ingvæonian (Anglo-Frisian), i.e. in the language used in the Germanic period.

of the Externsteine - before the invasion of the Saxons (from J.Jahrh. a.Ztr.),  eccestan "Mutterstein" was spoken.

probably also eccanstan "mother stone". Ecce Ab phonetic form of acca (akka), is an ancient, pre-European (pre-Indo-European) word for "mother", the divine primordial and universal mother. In the later Stone Age, the time of the great stone graves, the burial houses of a farming population, she becomes the "earth mother" and is represented by the stylised symbol of a woman, like her "three mothers".



the akka's, those about the past, (re)becoming and who shall, future of all life of man, animal and plant, according to the great divine all-order of eternal return

watch.

The Westphalian-Dutch name ekster, High German elster, refers to the black and white bird that was held by the church in the Middle Ages as a witch bird, just like the tradition of the "three mothers" of the "Frauenberge", "Maidenberge", "Magdeburgen" etc. as witches. Until the 19th century, popular belief, especially in southern Germany and the Alps, preserved the memory of those three women, the "saviours", who lived in a tower on the mountain and were cursed. The tower would have sunk. Only at holy times (on the consecration nights) did they shine with light again. One would be dressed in black, the other in half black, half white, the third in white. In the 13th century (the sadistic Konrad von Marburg), the "three women" were elevated to the status of saints by the church with their old official names as St Einbede, St Warbede and St Wil(l)bede, and the old popular beliefs were thus brought into line and subordinated by the church.

European primal religion - The "God of the Cross" of the fourth rock and the year of the Son of Heaven and Earth.

The great, unique significance of the Externsteine as the occidental "main cult site" in the later Stone Age, of the megalithic period, is characterised by the natural formation of the "Kreuz-

on the fourth rock. Since the meltwater
the last ice age (after 10,000 B.C.), must be
.; have already stood there, - a flat work, shaped ois boulders
outlined by fissures (Fig. 2), which looks like an iH slalt with
(upper) arms spread out crosswise.
. "sooty head (Fig. 3), which despite extensive weathering is still
i bears recognisable traces of former processing (forehead ring, eyes,
mouth) is tilted onto the right shoulder. The body, with
d. iti Hole ("wound") in the right side of the ribcage, tapers
further and further into the legs, the feet of which are formed by
the rock sok- i - .- L.

The "God of the Cross" is a main motif of the symbolism of the
Western megalithic tombs - i.e. megalithic tomb religion, which
developed as a cosmic myth from the ancestral religion of the last
His period of Southwest Europe (Aurignacian - Magdalenian). And
just as this cosmic primal religion of Western Europe, the world
view of the Ice Age hunters with the Aurignac culture, had spread
eastwards as a world religion through the northern Eurasian region
(from 40,000 BC), its daughter religion, the megalithic tomb
religion, also spread eastwards.
as the second occidental high and world religion to the east, now
through the Mediterranean region, including North Africa to the
Orient, Canaan - Arabia. Since the 3rd millennium BC, the symbolism
of the Western megalithic religion has united the Occident and the
Orient into a single religious entity. The Ur-Semitic religion of
the Heavenly Father, the Divine Mother and Earth Mother and the Son
of God is the original religion of the Occident, whose main place of
worship was the Externsteine. As an Indo-Germanic, Indo-European
super

It is only preserved in literature in the oldest layer of the Rigveda, i.e. the "Song", "Hymn Veda", which is the oldest of the ancient Indian Vedas (before 2,000 BC). There we are still told - as a sacred tradition of the former northern homeland - of Agni, the "child", "son" of the "heavenly father" and the "earthly mother", as well as of the trinity of his year as Mitra-Agni-Varuna, in which he travelled the circle of the year with the sun with "three steps", through "three places",

"abiding" (celestial regions, regions, the seasons) to the divine order (ṛta). In order to finally enter the water (world ocean) in the west and sink into the sleep of death transformation in the south, in the womb of the earth mother, and

in the twelfth of the winter solstice, the winter solstice, in the three holy nights, the Ekāstakās, to be reborn, He carries with him the souls of the deceased who had been ṛtavan, "after the ṛta", right custom. They are brought by him as soul guides on the "north path", the "heaven", "gods' path", into the soul house in the third upper heaven and are led back into the womb of the earth mother on the "ancestor", "father path", for rebirth - like himself.

In the West, we lack the primal religious tradition as a literary monument, such as the hymns of the ancient Indian Rigveda, because the Indo-European, Indo-Germanic primal religion - like the Rigveda - was purely oral. And because this folk primal religion was completely tiberalsed by the belief in the gods of the army kings and transformed for the purpose of domination. This new miracle of the peoples' belief in a personal god of protection and guidance is always a descent, a decline from the heights of the

1.1 clinical folk religion. This is what the Roman historian Tacitus tells us in his beautiful little book about Germania,

(c. 90 A.D.) that the Germanic tribes still wrote in "old songs" (narmina antiqua) - for them the only way of recording history.

- Ium tradition - glorified the Son of Heaven Tuisco, who was born of the earth mother (terra mater). From him

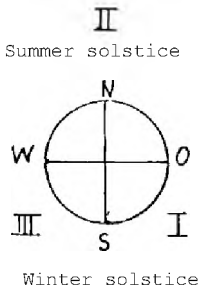
Lamme the "man" (Mannus), as the ancestor of the three great Germanic peoples, Ingwäonen, Istwäonen and Herminonen. In the later chapter 9 he then reports on the new god cults of the Germanic migration of peoples, the personal protective and spiritual gods of the kings of the armies and their warriors' unions, such as Wodan, Old Norse Odin, whom he equates with the Roman Mercurius, and Donar-Thor, whom he makes Juppiter, the "highest god" (D.O.M.). These are the gods that we find in the literary tradition of North Germania a thousand years later in the "Edda", which was written in Iceland,

a collection of mythical poems from the army kings of the late Viking Age. There is little or nothing left of the original religious tradition, or it is completely distorted and obscured. Only where a woman, the seeress (völva) is depicted speaking, do we still have a fragmentary tradition of the original religion, the "faith from ancient times" (tråa l forneskio). Thus in Hyndla song 43, where the echo of the "old songs" from Tacitus' time finally reaches us: "One was born more than all/he was honoured by the ^{meginl} of the earth/as ruler, they say, he was the most learned/through kinship sipped to mankind as a whole".

+) megin, the same word as in our ver-"like", denotes the supernatural "power", "might", "strength", also in humans as mått ok megin, "power and ability".

Not from the Edda, but from the customs of the folk old beliefs of the Nordic peasantry, from the calendrical cult symbolism of the calendar rune series of their notched disc and notched stick calendars, we still receive the knowledge of the year of the son of heaven and earth from the time of the ancestors of the great stone graves and their consecration rock carvings. It is the same story as the ancient Indian Rigveda handed down more than three and a half millennia ago:

	Name of the sky- sky- world- year and son of earth area	area time	
I	ancient Indian mitre Old Germanic Frey (Fr/y, Fro)	East	air
II	ancient Indian Agni Old Germanic Hagall, Heimdall(1)	north	sky
III	ancient Indian Varuna Old Germanic Tyr	West	water
			Winter



These three cardinal points (aettir) of the year of the Son of Heaven and Earth are still called in the Old Icelandic tradition:

I Fr^ys aett "Heavenly region of the Lord",

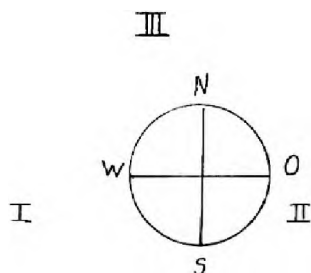
II Hagall's aett "celestial region of the Allumhegers",

III T^s aett "God's direction".

The calendar year rune series was incorporated into these three aettir. and each of these three aettir began with the relevant god rune Frey (Fr/y), respectively

⌘ Hagall and Tyr N ✖ ↑

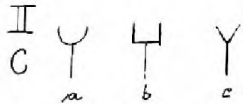
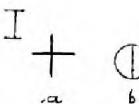
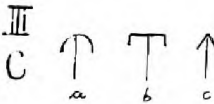
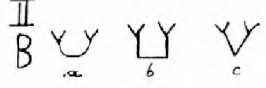
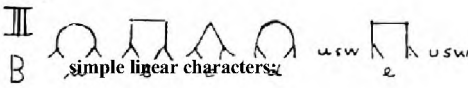
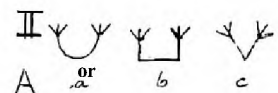
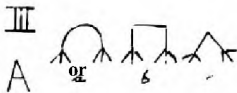
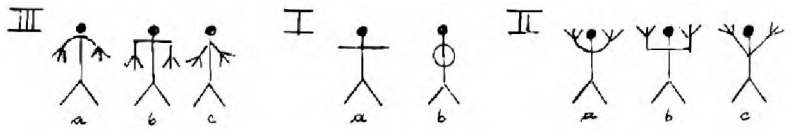
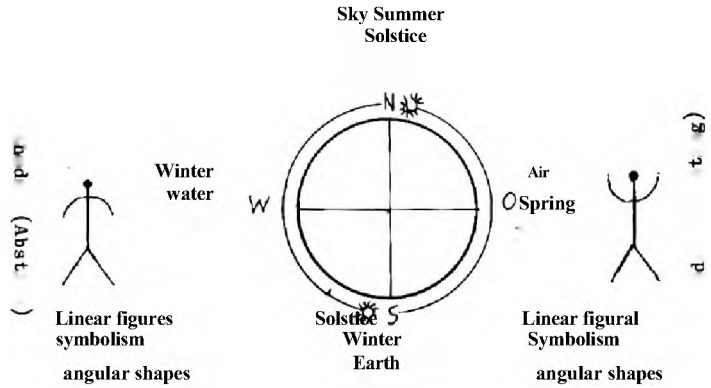
In addition to this division of the year, which according to the universal order was also the "three aettir" "gender" division of human life as fahr - I spring = childhood, youth; II summer = adulthood, maturity; III winter = old age -, there was also the division of the year, counting according to the seasons, which began with winter.



began: I Winter, II Spring,
III Sommer, which is also
recorded in the Prose Edda, no
longer understood by Snorri,
as I Hår "High", II Jafnhar
"Equal High" , Ebenhoch" and
III Thridhi "Third". This
trinity

of the year is preserved in the Nordic rock carvings of the Great Stone Tomb religion, especially from Bohuslän (Sweden) and Kalleby-Langemyr, as well as in later visualisations (decorative clasp from Ginge, Hailand, etc.). It is extremely important for us because in North Germanic tradition the Externsteine are called the "Hall of Hår" (Håva holl). This gives us a clear indication that the Externsteine were the special place of worship of the third or winter part of the year of the Son of Heaven and Earth, the T,fs aett, "God's heavenly direction". This third part of the year is the most sacred, highest part of the cult year of the Great Stone Tomb religion. The calendar cult symbolism of the Great Stone Tomb religion represents - from the Occident to the Orient - the Son of Heaven and the Son of God.


Earth in the trinity of his vintage uniformly with following symbolic arm position: "Ascent" (anodos) - as Lord of Spring, the Wicdergcborcnc, Wicdererwecker, -






The symbolic arm postures of the Son of Heaven and Earth in his year in the megalithic, megalithic religion.

with arms raised and three-part hands: as Lord of the Son-
 ui' , i with upper arms outstretched crosswise and raised large i'"
 ii hands, the giver of the harvest blessing, "descent" (kathodos)

ils Lord of Winter, with lowered arms, pierced in the side by a
 spear iH'r) or arrow; then - as "Cross-

ld.", with arms outstretched crosswise, symbolising the fully-
 udcten, accomplished  vintage. In the ingwwoonian

u Anglo-Saxon) calendar rune tradition, the 
 "rcuz" still retains the meaning of "year" (gear, ger), and


the "God of the Cross" or his cross appears as  + 
 in the symbolism of the Great Stone Tomb religion from the North



Sea to Canaan - Altarabia. How the linear-figurative symbolism of
 the Son of Heaven and the Son of Earth is uniformly reproduced:

ft I l e myths are symbolic interpretations. When the son of heaven and
 earth

When the "man of the year" arrived in the west, at the place where
 the night is now longer than the light of day (Old Norse "midnight",
 "mid-world place"), this was interpreted in the parable that he had
 descended from heaven, from "God" to "man", had become mortal. And
 from the echoing cry (carving of wood) of his symbolisation as the one
 with the holy


lowered arms (lllc) and the corresponding linear symbol (Illic)

 as a ger (spear) or arrowhead, the myth arose that
 r - when he had reached the mid-time, mid-world place on the
 evening side of the year, would be wounded by this ger, this arrow:
 "he " - as it still says in the "Sayings of Hår" , the High One
 (138). The stab in

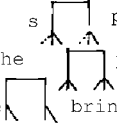
<lic side is the symbol of the Son of Heaven and Earth in the
 "God of Heaven", de  T^s aett until he is 
 recognised as

"God of the Cross" has completed the vintage.

A second lesson can be learnt from observing this symbolism of the megalithic tomb religion: in addition to the three-part hand of the divine arm pair, the two-part hand also appears as an alternating form.

ge (III B - II B). The latter has the special meaning of "light bearer", "bringer of light", in Anglo-Saxon as 



etc. cén "Kien", "Kienfackel", "light". In the small mother cave of the Externsteine, this is in such a way that the right half of the hands of the

was drilled. The pair of arms of the 


descending god contains the future



This symbolism, that the Son of God, the Saviour The fact that the "cave" has a 3-part and 2-part hand has been preserved in the Ingwaenian area for over two millennia, from the rock carving age (2nd millennium BC) to the coin and bracteate period (2nd millennium AD) (see EUE).



As an example of this symbolism, in connection with the export stones, the year depiction of Bräcke- Lökebacken (South Bohuslän) is cited here, from the beginning of the 2nd millennium BC (fig. 6). It belongs to the cult district Bes Disåsen "Disenberg" near Brastad. The name "Disen", Old Norse disir, also called nornir "Norns", Old High German idisi, Old Indian (Rigveda) dhisanäs, is the name for the ancient Indo-Germanic "three divine women". The meaning is "the knowing ones". The "Disenberg" of southern Bohuslän must have been a daughter foundation of the "Eccestan", the Externsteine from the time of the onslaught of the "battle-axe people" from south-eastern Europe, who also conquered the "Eccestan" and found the seeress in the "Halle of the "Här" three times with spears and burned


(Vol. 21). Above the vintage depiction of Bräcke-Lökebacken, the Divine Mother appears as an Advent symbol  the akka, with her three akkar, "three mothers"  - the emblem of Eccestan according to the Old Viking (Anglo-Saxon) tradition. Nowhere else in the north is this group of signs to be found in the rock paintings! (see addendum p. 129).



The year is depicted here as a horizontal display in the plane, that of the runic calendar bars, two ships symbolise the halves of the year, the descent and ascent, respectively the departure and ascent of the Son of Heaven and Earth. The Great Cairn builders of the North Sea region were a seafaring people. The year begins with winter: on the left is the Son of God as Lord of the "God's heavenly direction", of winter,

T^r  with the Ger (spear (=↑)) in one hand and a branch the other hand, namely with angled

breathing posture. As the Anglo-Saxon rune poem still notes, the  rune is synonymous with the  "god" - the "God".

Rune. Its original meaning was "man". This "god-man" is by a line to the  grave house behind the right stem, to it. The "god" who has become "man" must enter the  tomb house, must die. The restored old sequence of signs of the T^s aett, the winter part of the Anglo-Saxon runic poem,

Despite Christian reworking, the original, primordially religious meaning of  man "human being" as a symbol of mortal life remains intact.

people who are destined to die and of ; "grave", "grave house" can still be clearly recogni:  ("man") is

dear in the joy of his companionship/but each one will leave the other/for the Lord wants by his decision/the miserable

Delivering flesh to the earth/

☐ ("Grave") is hated by the heroes/ when inexorably the flesh
begins to cool/ the body and the earth turns pale to the bed.

Leaves fall/ clans go

iahin/ Vows dissolve/

In the vintage depiction by Bräcke-Lökebacken (Fig. 5), 'the
☐ 'God" who has become "man" ↑ enters the ☐ tomb
in. This ☐ grave is the "mother house". Directly there

The Divine Mother appears below, between the two ships, here in
physical form. Otherwise, the symbolism of the

Great Stone Tomb religion this tomb, mother house as , ☒

i.e. ☐ with the ☒ Divine Mother inside. And the Germanic
runic script still has ☐ and ☒ as an alternation.

The name ing, i.e. one of the names of the divine mother and earth
mother, has been preserved in Norse. The son of heaven and earth
has therefore also been preserved in Old Norse as Ingunar Freyr
"Frey (Lord), son of Ingun".

In Bräcke-Lökebacken's yearly division, the reborn child of God,
the Frey (Fr/y), the Lord of Spring, detaches himself from the side
of the Earth Mother Ingun with his three-part hand raised and enters
the ship of ascension, at the end of which he stands as Lord of
Summer and "Year God" with his hands outstretched and giving great
blessings. Agni's hands are also recorded in the Rigveda. And in the
old Icelandic and old Norwegian calendar rune poem it says
accordingly of the midsummer "year" rune: "Is man's happiness and
good summer and fully ripe field". - "I say that Frode was generous".
Frode, the "wise man" or the
"filled with power", is a surname of Frey (Fr/y).

Two millennia after the Bräcke-Löcke rock painting, this "belief from ancient times" is still very much alive in the Ingwäon region, despite the new belief in gods of the migrating sea kings.

gc - still just as alive. The "Franconian" gravestone from Mosdkern (fig. 9) shows the Son of Heaven and Earth with his arms lowered as if standing in a gate, about to descend into the motherhouse. And a bronze cult image by Fröhov (fig. 10) (Univ. Oldsaksamling Oslo) in Øvre Romerikes

Kogderi, Norway (2nd/3rd century AD) in a cremation grave, in a place that still bears the name of the Mother Goddess, the Earth Mother, the Freya Ingun, as Fröhov (Fröhof),


- shows the young god with his upper arms outstretched. The raised forearms are broken off, but a fragment of the right one is still preserved. To find out who he is, we only need to look in the rock carving area of Østfold, the Fort

The man is seen at the Solberg, "Sun Mountain", near Skjeberg, holding the degree hoe T and the sun in his upraised hands. In the rock carving of Alkerød, mountain there,

Solberg Alkerød

he is still fully immersed in the religious

Spiritualisation is depicted as the

symbol , the sun

way of the "power from above", the "inspiration" that he embodies, Old




Norse od.
















"Soulfulness" in the Old Norse also Od and as donor year and soulfulness in the turn of life, at the end of the T's

aett, Odin. Each solar circle of the sign is defined as a year circle. Thus the Son of God strides across the hearty fields, a symbol with two legs, which is placed in the raised

hands carrying the hook hoe. In the Germanic peoples' wall, the this Odin, gehurt, the son of giver of soul to the again and the heaven earth, from the army kings scalden, with the removal of the old sky god Tiwaz, was made the new All-Father, the father of armies and whales, the king- and warrior defence and Escort god with the heavenly warrior drinking hall Valhalla, represents a complete socio-religious break. which is associated with the





The  degree hoe and the  hook hoe of the sky and Son of Earth as the Lord of Spring, who brings reanimation, reawakening of seed and sowing, appear in exactly the same way on the top of the "primeval" niche-rock tomb at the foot of the Gro Externstein, also as an annual cross  (Fig. 32).

The Lightbringer of Frýhof, the Fr/Sy with the sun and the field hoe in his upraised hands, bears a runic inscription at the bottom of his doublet. The signs here do not yet represent the new runic letters, but the old word runes, names of the calendar symbols.

The third character  of these word runes inscription    is a binding rune, the resolution of which as    or    in Ingwäonian  lagu "law" "Articles  cén "light",  sigil, s61, "sun" - are of called

Associatio
n",



would. The whole symbolic inscription says:



"God", "son of Ingun", (bring) according to the law  ing  ace
of the sun  ' The year of the Son of God happens  the light lagu,
according to the "law", just as it is said in the Rigveda of Agni that he goes his year according to the dharma, the "law". And it is only in the folkloric customs of the Swedish rural runic staff calendars of the 16th-17th century that we know the meaning of

 as lag "law" and landzrätt "national law",

The hoe was once the divine emblem of sovereignty, the symbol of law. The hoe was once the divine symbol of sovereignty, the symbol of law, the symbol of divine order in the primitive farming community of the Great Stone Age.

And the son of heaven and earth, who enters the "mother house" and rises again from it as the bringer, spender of light and life

_____ Ingunar  "Frey (Lord) Ingun-son" or  Ingunar ass "God Ingun-son"

had been called. We will see these two runes at the beginning of his year,  "God" and  "Lord" in the "mother house", in the small mother cave of the "Eccestan".

'derfinden.

Externsteine guided tour

After this introduction, we can into the direct external stone guidance, into the contemplation of what still remains and is recognisable.

The fourth rock. The cult year at "Eccestan" began with the fourth rock, with the "God of the Cross", who is wounded in the side by the ger (spear), arrow (fig. 2). That he is the "god" (Tyr) who at the end of his year, before the "Mother's Night" and "Mother's Night", was called Uli, the (year's) "turner" (in the Edda the god of winter) and Od(in) "Beseelung", "Beseeler", "Besee lungs-Geber", we know from those Danish golden coins of the 5th century AD. In terms of cult calendars, we are therefore in the winter part of the year of the Son of Heaven and Earth, in the T^s aett of the "God-celestial direction".

We learnt that this part of the vintage of the Himmel- and son of the earth in the Edda as the "Hall of Har", the "High One",

name for the Externsteine. In the Edda there are also the Hávamál "sayings of Har", the "high one". These sayings contain wisdom, mostly of everyday life and also lowly things. The fact that they are attributed to Hår, the "High One", shows that the Son of Heaven and Earth was an ethical god, the refuge of all those "who are of right behaviour" (Gylf.3). The most important part of the Hávamál for our guidance is the fragment of a ritual text of a liturgy for a ritual act (verses 138-141 and addendum 145) recited by the priestess as cult spokeswoman. We owe the fact that this fragment has been preserved to Norse travellers to the "Hall of Har". One of them reports (111) on the beginning of these acts of consecration: "It is time to speak

I sat and was silent, I sat and pondered, I heard the sayings of Har / By the hall of Har, in the hall of Har I heard them said thus" -

Third and second rock

We pass the third rock with the long stone bench at its base. foot (Fig. 7). This may have once been the site of the "judgement by the stones" and we know from Roman times that the Germanic "mothers" were the guardians of the law, the "mothers of the banqueting place", the place of judgement, the field of judgement, etc. The stone pulpit (Fig. B) stands immediately to the right at the foot of the second rock. The partial destruction of its steps indicates that it was considered by the Roman-Franconian conquerors to belong to the "pagan" cult. This is therefore the "cult rock chair" (thulur stoll) from which a cddischor goddess cult speaker (thulur) never spoke at the Eccestan, but the seeress (völva), the Dise, the Norrie of the old faith. According to the

Hávamál would have spoken them "at and in the hall of Har" as follows:

A "an der Halle Hars", from the "orator's chair" of the stone pulpit:

(138) loh knows that I hung on the windy tree / for nine nights /
wounded by the ger, consecrated to Odin / I myself / on
that tree of which no one knows / from which root it grew
/

(139) For bread they handed me over, not for the horn / I bowed
down / took up the runes, took them groaning / then I fell
down.


B "in the Hall of Hars", in the grotto, the small and large "mother cave"
of the "Eccestan":

(140, 3-4) and drank a drink of the most expensive mead / moistened with
the water of salvation /

(141) I began to prosper and become wise / to grow and be well /
word led me from word to word / work led me from work to
work /

(Addendum 145) Thus Thund carved for the guidance of the peoples /
there he rose again / where he returned /

The "windy tree" refers to the tree of the year and the world in
the month of wind, the month of storms as a harbinger of winter
(i.e. No vember). This "tree" appears in symbolism in three main
forms:

1) as "cross tree"  the axis, "world pillar" of the year
and world wheel of the 4 celestial
directions

2) as "double cross"

Tree



- the axis, "world pillar" of the world

image of
the

Heaven

3 World

regions



Air

Earth

3) as



resp.



the tree with the three "heavenly air-drinking branches" and the three

hidden in the bosom of the earth =

= the



Year and world wheel of the 8 cardinal points.

The first rock, the "Great Externstein".

A relevant depiction of the

hanging" of the "God of the

Cross" on the "tree" is not preserved on the "Great

Externstein" because it must

have been there, following the

the aftermath of the cult

act. And the only place where it could have been is the present

image of the Descent from the Cross on the first rock, the "Großer Externstein". The fact that there was an older image here

The depiction of two "dragons" facing each other

"dragons"

facing each other on the protruding part of the rock

part of the

rock,

which covers the present deposition from the cross (fig. 16). They

are typical of the Scottish gravestones of the early Iro-Scottish Christians.

It is characteristic of the early Roman period, as we shall see

shortly, and is a few centuries older than the present image of the

Descent from the Cross (turn of the 11th and 12th centuries), the

older, lower part of which still shows an unrecognised Anglo-Saxon

influence. We must therefore look over there in order to obtain

information. This information is provided by an Anglo-Saxon

missionary circle

from Gosforth in Westmoreland, England. Mission crosses are



crosses that are somehow linked to "pagan" religious beliefs,

their symbols, taking them over and making them Christian.

to facilitate the transition to Christianity for the "heathens" in question.

This missionary practice goes back to the new guidelines issued by Pope Gregory I for the conversion of the Anglo-Saxons. Useful cult buildings (fana) were not to be destroyed, but instead prepared for Christian purposes. The cult

images (idola), on the other hand, were to be destroyed.


Subsequently, however, inan also began to use and reinterpret images for Christian purposes, especially where they were cult images of the old faith, such as the "God of the Cross". The cross at Gosforth, for example, is a missionary cross by Roman Christian Anglo-Saxons to win the pagan Danes, the conquerors of Britain under King Knut the Great. Like the cross at Daarham, Cum berland, the trunk of the cross is shaped like a tree trunk covered with bark. The trunk tapers towards the top and bears the ancient world cross ("Order Cross") with the sun in the centre in a circle. On the one hand, the pictorial representations attached to the cross were aimed at the pagans who believed in the gods. They are Edda motifs of Odin's final battle before the end of the world. On the other hand, the old believers, the followers of the "faith from ancient times" are addressed. This is done with the main image on the east side, - with the "God of the Cross" "hanging from the tree" with his arms outstretched like a cross in the  tomb house (Fig. 12). Here is the intention behind the choice of this old-faith, pagan nic cult symbol was quite clear: the God standing with his arms outstretched like a cross at , who is not nailed to a cross, was to be related to Christ, represent Christ. The motif of the tree-cross can be found

This is in the Christian Anglo-Saxon "dream face of the Holy Cross", where the cross is called "the best of the forest trees" and Christ as Frea mancynnes "Lord of the human spirit" is also the successor of his "pagan" predecessor, called Frea in Anglo-Saxon, Freo in Old High German Fro, Frpy in West Norse, Frey in East Norse - the saviour of the Great Stone Tomb religion.

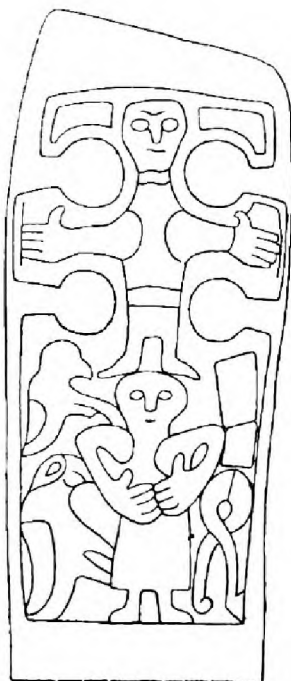
In Gosforth's crucifixion painting, Frea is stabbed in the right side with a spear by a man standing at the bottom left, from which a three-part stream of blood pours out.

At the bottom right the Mother of God, the Divine Mother, stands holding a funnel-shaped cup with the opening facing downwards, a newfangled object replaced the drinking horn around this time (9th-10th century AD), cf. also the pendant from Öland (fig. 13).

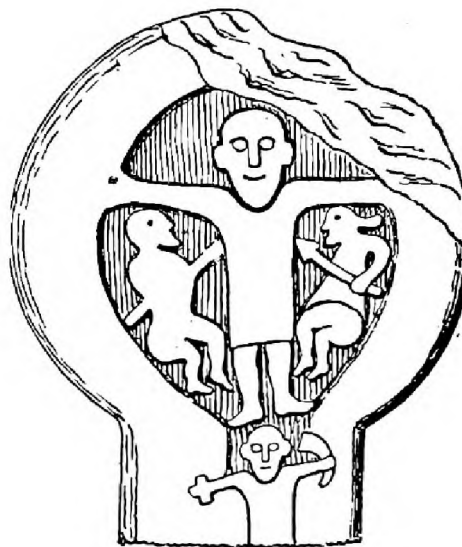
On the Irish and Scottish cross-stones, on the other hand, we still find the Mother of God as the Divine Mother and Earth Mother at the feet of her Son, the "God of the Cross", with the horn, that ancient child's bottle which was already in the hands of the "mothers" of the West of the last Ice Age (Laussei): Cross of Llangon, Ireland (Text fig. 2). And on the cross stone of Kirkcolm, Wigtonshire (text fig. 3 = fig. 13 a) she also appears at the feet of her son, who is standing in the cross of the hoe, and offers her breasts with her hands. On the reverse of the stone are two horns under the cross of the hoe, symbolising the halves of the year (), as in the Yule symbolism of the Nordic runic calendar discs and staves.

It hangs on the Gosforth cross tree as Christ the "God of the Cross" of the old faith in the  grave house, in the mother house

2






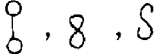
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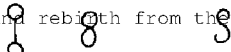




Text illustration no.2 Cross stone of Kirkcolm, Scotland: Text
 illustration no.3 Cross stone of Llangon, Ireland (according to
 Pomilly)








Allen).





 i.e. the  in which the  "mother" is, who is under
The horn is not yet handed to him. For the night meal of the "Mother's
Night", the most modern, - as the Lussi Night (Christianised Lucia) is
still handed down in the Swedish folk tradition - and the "Mother's
Night", the most modern, as the "Holy Night" in the Anglo-Saxon folk
tradition of Beda's time (7th century) is still known.


was called, - see EUE. The Son of Heaven and Earth, the one who
The "body of the Lord", which is the inspiration and the giver of
inspiration, was served to the people by the priestesses, the
dies, in the form of the  -shaped loaves. "For
bread



They handed me over.". These symbolic loaves were already placed
at the beginning of the 2nd millennium BC on the "DisSsen" as
symbolism of the "Mother's Night" and "Mother's Night", where the
"God of the Cross" passes through the  and his transformation
and rebirth from the 
, from the , through which.

But it is not yet time for the Son of God hanging on the tree
of the cross. As the transfer of this image into the runic year
circle (rune series of the Kylver tombstone box, Gotland, 5th
century A.D.) shows (Fig. 12 a), the rune
ing the 22nd rune of the long series, calendar rune for November.
The suffering son of God therefore still has the month before July
(December),
to get through the 23rd and 24th rune. Only then can he detach
himself from the "tree", fall down  and be transformed into
the
enter the womb of the earth.

The runes recorded by the Son of God are the runes od(il) 
"animation" and  glo-Saxon daeg, Old Norse dagr "day". The
, double axe sign, was originally  two antler
axes, hoes as halves of the  = year.
symbolise the   which

Divide year () = (). The symbols  "ensoulment" and  "cross" were once the last two signs of the year of the Lord in the megalithic religion of the Occident and the Orient, from Scandinavia to Canaan and Arabia.

The symbol of the snake or dragon, or the two snakes or dragons, is also important. also appear on the present image of the Descent from the Cross. On the Gosforth cross, under the "God of the Cross" at  and the Mother of God, two intertwined serpents are intertwined with one another.



The wolf's head facing the tomb. This motif is also very old symbolism of the Great Stone Tomb religion. The two wolves fe at  "Ur", the guardians of the gate of the underworld, appear at the DisSsen at the feet of the "God of the Cross". The  "Ur" is a picture sign for the smallest solar arc in the winter solstice. It is the smallest turn of the "snake", the "worm position" of the solar arc in the sky, the calendar sign for the month before and after July, for iodine and life, rebirth. This "worm position" as a system of annual solar arcs already belongs to the European, northern Eurasian culture of the last ice age. The symbolic connection was the snake with a wolf's head or the wolf with a snake's abdomen or tail, as they appear on Anglo-Saxon cross-stones.

The image of the Descent from the Cross on the Great Externstein

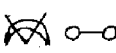




A pre-Christian image similar to Gosforth's God of the Cross must once have stood on the Großer Externstein, which was removed before the present relief of the Deposition of the Cross was made. The fact that something was removed at this point is shown by the protruding rock canopy above the lower cross relief.

decrease. And it is precisely this rocky outcrop that leads us on the trail of another rock painting, which is located between the old sculpture of the "God of the Cross" hanging from the tree and the "Cross".

The motif of the megalithic religion and the Christian deposition of the cross is to be seen as a link. At the top of this rock canopy, two dragons are depicted with their mouths turned towards each other, each with its paw under its head (Fig. 16), but this is a characteristic motif of Scottish cross gravestones, of early Iron Age Scottish Christianity.

The motif of these two facing Schlangen-Dra-
chen as a symbolisation of the two halves of the year , of the rising and falling light and life belongs - as it already adhered to the Great Stone Tomb religion. The Swiss runic gravestones of the second half of the 1st millennium A.D. still show these two "Lintwürmer" (linnr-ortnr i.e. "Schlangewurm"), whose bodies are designed as a flat band (lint), as "Bandwürmer" and bear the runic inscription. They bring the child in the front paw (stone of Grynstra Backa, Thiundaland, Uppland). Or below, between their heads, the tree of life grows from the  "heart" (head) of the earth mother, the genealogical tree (acttaraskr), the "children's tree" (barnstokkr), with the small children on the branches, upwards, - the Alemannic children's tree (runic gravestone of Srsunda, Gestrikeland). The heads of these "linden worms" are at the bottom (= south) in the "mother heavenly direction" (modhuraett) of the stone. While on the Scottish gravestones, the heads of these two tombstones, year lengths, are placed at the top of the stone, facing each other. The only example cited here is the gravestone at Dunfallandy, Perthshire (Fig. 15, see below).


1.er EUE). In the upper part of the stone, to the left and right of the stone cross, a man and a woman, a couple, parents, nobles of the land, are depicted on their high seats, above them the "lint worms" hold the child in their mouths. And below them, above the couple, is the symbolic connection that is also so characteristic of Scottish stones, the formula




 i.e. in the old Germanic tradition of the calendar
rtmen series  the ancient northern Eurasian signs 
"Heaven and earth", Germanic ing  and  od (woda) "Be
soul". In the lower part of the stone hammer, pincers and anvil,
old consecration symbols of Mother Night, the turning point of
light and life, as on the Kirkcolm circle stone (fig. 14 = text
fig. 2).



The deceased as donors of the cross and gravestones ask for their reincarnation, their rebirth,



This that on the rock face on the left-hand side of the Großer Externstein, next to the entrance to the grotto, the Adler top, three rock paintings must be assumed one after the other:

1) the oldest, which can be assigned to the Early Bronze Age (beginning of 2nd millennium BC) at the latest and whose design is similar to that of the rock engraving on the closure stone (south stone !) of the stone cist grave of Anderlingen, district of Bremervörde (fig.

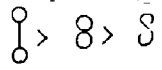

47) may have corresponded. A tree of the world, the year and the tree of life, which is also depicted physically and contrasted 

type or of the  world-pillar type, the Son of God "hangs", the Ull / Od(in), pierced by the Ger in the right side of the chest, with arms spread out crosswise, in each hand a  "See
lennäpfchen" =  (Disåsen). Left of the "tree", in the south




the Divine Mother and Earth Mother stands with her arms raised and with soul cups (fossum) or signs.  or sign, 

Next to her is the  tree lowering its branches, the "birch" Tyr. 

To the right of the "tree" are the three "mothers" with and the horn, - like the Lappish cult drums of the 16th and 17th century as a tradition of the Nordic Great Stone Tomb religion and its rock paintings (see EUE).

Underneath - separate from the top - the people who "Home" region, epitomised by a human couple, a pair of parents, who, with upraised hands, are sending down the  The child is the one who takes the reincarnation, the new life, the child asks for. It is surrounded by a pair of serpents intertwined at the ends of its tail and holding the  between their heads, similar to the way the two annual snakes on the Danish Lyngby coins surround the head of the frog (Fig. 11).

2) an Iro-Auhottian cross image, similar to the tombstone at Dunfallendy, Perthshire (fig. 15): the bodies of the two dragons, whose upper bodies are still visible above the present depiction of the cross.

(Fig. 16), form the lateral borders and also end at the bottom in a  "Ur" arch. Under their maws the ~~~~  formula, the plea for rebirth through the "power" from above. On the large cross that occupies the centre of the room hangs - as on most Scottish crosses - not the physical figure of the nailed-on Christ but one of his time and space symbols, as the god of the world and the year: the 6, 8 or 12 sun spheres around the central sphere, or the 5-, 4-, 6-, 8- or 12-spoked year-turning wheel etc. They symbolise the cosmic Christ, as the renewed saviour of the ancient folk beliefs of the Great Stone Tombs.

time. Iro-Scottish-Germanic early Christianity, in the symbolism of its folk beliefs - not in its monastic and ecclesiastical theology - is a revival of the primal religious myth of the saviour and its cult symbolism, in a union, a fusion of Fro and Christ in the sense of the primal myth. The human and parental couple stood to the left and right of the trunk of the cross (cf. fig. 18). In the lower region, at the foot of the cross, the Mother of God and Earth, with the horn in her hand (cf. Taxtabb. 2-3).

3) the Roman Catholic removal from the cross. Unexplained, undecided For the time being, it remains to be seen whether the present Deposition of the Cross rock painting was preceded by an Anglo-Saxon one, the lower part of which would have been preserved in the present Deposition of the Cross rock painting. The fact that this lower part is Anglo-Saxon is proven in EUE. The reinterpretation of the two year-slabs as a dragon of hell coiling around the human couple is characteristic of the Anglo-Saxon origin. But also that the Roman-Christian reinterpretation of the old folk belief never quite succeeds: that the dragon-snake, with the child or the sun in its mouth - as with the dragon under the Descent from the Cross on the Great Extern Stone - keeps peering round the corner through the Roman-Christian obscurity.

The Anglo-Saxons came to Britain as conquerors and, as lords of the land, their kings refused to be proselytised by the Iro-Scottish Christianity of the original inhabitants. The democratic structure of this Christianity was the antithesis of the hierarchical Roman papal church. The Roman-Christian educated Wynfrid-Boniface was also the great opponent of the Iro-Scottish missionaries in



Germany, in the spiritual battle for the Externsteine and the Ingwäonian region of Germania. He was slain when he sacrilege, desecration of a saint, at a place of worship of the Old English Frisians. It was obvious that the Franks honoured the memory of the Anglo-Saxon "martyr" by commissioning a non-Saxon stone sculptor, lay brother or monk, to create a "orthodox" Roman Catholic deposition of the cross in place of the Iro-Scottish image of the cross. And here the rare

This was also a favourable opportunity to convert the pagan idols in accordance with Pope Gregory I's extended new conversion guidelines, to reinterpret the cult images in Roman-Christian terms for missionary purposes. Thus it came about that the "God of the Cross" on the fourth rock was not blown down, although the chisel holes for the demolition had already been prepared, as with other destructions of the Externsteine. The legend of the "Cross of the Externsteine" was then correctly circulated and the grotto, the mother cave of the Externsteine, was turned into a chapel for the veneration of the big. Cross.



Christ the Child Bringer of the Cross Abnatme-7elshild.es at the Great Externstein.

Whether an Anglo-Saxon artist painted the entire Deposition from the Cross rock painting or only the lower part - and whether the upper part was created by another hand in continuation will remain to be seen. can probably never be fully clarified. The artist or brother artist, however, must have been of Ingwäonian and Ingwinian descent, from an Old Believers' clan, the "Ingwine", "friends of Ingunar Frej, the Yngwi-Frey, Freo. He wanted to create a mission cross image like the Anglo-Saxon cross.

of Gosforth is also. The Iro-Scottish cross without the corporeal Christ was removed and the rock face lowered for the new image. The dragon heads were left at the top. But this artist also retained the idea that the cross is life, reincarnation, rebirth and that the Son of God, as the bestower of this (re)incarnation, is the bringer of children.

Like the Lappish cult drums from the Nordic Great= stone tomb religion, the Son of Heaven and Saviour above, from the left or world side of the  "world pillar", sends the souls from the heavenly house - like the ancient Indian Agni on the "ancestral path", the "father's path" - down to the Mader akka "earth mother" and her three akkar "mothers", who stand below in the south-west and south. They receive the soul, the "power" from above, the  with arms outstretched crosswise.

Christ is depicted twice on the image of the Descent from the Cross on the Exterior Stones: once as the dead body being taken from the cross by Nicodemus and Joseph of Arimathea and the other time as the Risen Christ bending down to the Mother of God over the left end of the crossbeam, with the flag of the cross and a child, the child's soul in his left arm, with his right hand reaching down. There is no doubt possible4 \

It does not point up to heaven, but down to earth, to the Mader akka, to  , which we will now also encounter in the grotto, in the mother's cave. It is meant to awaken the child's soul.

- +) It is impossible to interpret the second figure of Christ as "God the Father". God the Father is never depicted in this early medieval Descent from the Cross, whose number of participants has been established as canon since the Byzantine models
(E. Rampendahl).

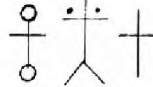
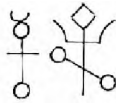
The human and parental couple in the earth region who ask for a child's blessing on the cross, even if they are surrounded by a dragon from hell.

This proselytising seemed too daring and too far-reaching for the church as "syncretism", the assimilation of "paganism" and Christianity or vice versa. It could be the foundations of the entire church doctrine. And so the "God of the Cross" and bringer of children on the "Mother Night" of the year, the "horned", "shining" Son of God with the crook or hooked staff in his hand and the crescent moon of July, was made a bishop with a crook and mitre. As such, he is no longer allowed to bring children, but only to bring gifts to the children, and he is no longer allowed to do so on the consecration nights, on the feast of July, but on 6 December (see EUE).

But did this Anglo-Saxon or otherwise Ingwonian artist from an Ingwinian clan only create a missionary cross? Or was his work a deep spiritual awakening of his spiritual heritage, his archetype? Did he create the homecoming of the myth of the Saviour, the God of the Cross, who was once brought from the "Mother Stone", the "heart and head" place of the Occident to the Orient, to Canaan-Palestine, Arabia and Egypt and was to return to the "Mother Stone"? This is revealed to us by the monuments that have never been collected and are still unrecognised: the "God of the Cross", the "cross" as the symbol of life, revival and reincarnation:

iir "Kreuzgolt" and life


. idiwedcn	South Arabia	Nubia	Switzerland
D/dlsland	Sabaeen	Abrac	Beringen
Högsbyn, Tisselskog	1st millennium.	Vordynast,	Alemannic
Beginning of 2nd year.	v. Ztr.	Egypt	6th/7th cent.
v. Ztr.		3./2.Jahrh.v.Ztr.	n. Ztr.





The carving no. 1 of Högsbyn, Dalsland, on a stone covered with ancestral lake sacrificial pots is the symbol of the son of heaven and earth, Frey, Fr/y as Od, "animation", who donates himself (Odin) as "Kreuzgott" (cf. p. 13).




Accordingly, the symbol recurs in the Arabic megalithic religion as the monogram of the son of heaven cAttar: he himself is the ensoulment as the god of the cross (no. 2a) at the end of the series of years

(S.) and donates itself (2b). And this was the religion and symbolism of the Western megalithic culture bringers in pre-dynastic Egypt (Nagada II): the cross god, the cross brings (re)ensoulment (no. 3). This is also the message of the Alemannic cross fragment from Beringen (no. 4 = fig. 43): the Christ with the raised, three-part hand is the same god of the cross as the one found more than two thousand years ago in

Högsbyn, Dalsland Depicted, - the giver of life. The fact that the ancient  "mother" sign is placed above his head connects him most closely with the mother cave of the Extern stones, from which this symbolism once came to the Orient with the megalithic religion.

At the same time as the Alemannic goldsmith created the "Ordenskrenz" with the cosmic Christ on the four crossbeams, the Risbuie cross, a work of folk art, was made in Scotland. The cosmic Christ is depicted as a cross which carries the head on the upper end of the cross trunk. The lateral crossbars are shown as  and , a triple spire rotating to the right and left.

The cross is a symbol of the two halves of the year, the rising and falling light. The foot of the cross invites you to both sides like the suggestion of feet. On his chest, the Son of

 God bears the stylised angular  form of the -soul symbol; each circle is a  Son as on the cross fragment from Beringen. Only once more do we hear in the Nordic

The scaldic poetry that the chest as the seat of the od, "the soul, would be the odborg (Harmsol). Then, in this Eddic world of kings and skalds, the primal religious symbolic tradition of the time of the rock paintings is completely obscured and has disappeared, like the myth of the son of heaven and earth, who is the animation Od himself and donates it as Odin.

The Iro-Scottish cross stones, however, preserved the folk belief, the original religious legacy of the ancestors of the Great Stone Age, by returning the Christ to his original nature as a returnee. The cross is life, reincarnation, rebirth.

Fig. 17. cross-shaft fragment from Innerleithen, -Peebles (Scotland):


from above the  - "Beseelung" pours in the original form of the heaven and earth path downwards.

Fig. 18: Cross stone of Fahan (Ireland): Christ stands in the centre of the cross.

"Order Cross", from the foot of which the chain⁸ of the the chain of the concentrated power of possession, on which the human couple stands to the left and right, descends to the earth cross.

Fig. 19 Cross stone from Inchinnan (Scotland): the non-orna

The cross embodies the "God of the Cross" with his arms outstretched crosswise, sending out the 2 or 8 , the form of movement of "animation", from each hand. Similarly, the animation emanates from the base of the cross at the bottom (fig. 19a). At the At the foot of the cross trunk on the left and right is the fourfold veil, the symbol of the year and world god of the Great Stone Tomb religion, Fro, Fr/y, Frey, Frea (see Fig. 11).

At the end we will briefly discuss what this for the religious and cultural history of the Externsteine, that an Irish-Scottish cross had been placed on the "Eccestan" before the missionary work of a Wynfrid Boniface and before the Frankish conquest.

The small "mother cave" of the Externsteine



We now move from the Deposition BiId to the right through the Eagle Gate, which we will come back to in a moment, into the "Mother Cave" of the "Eccestan". The cultic events "at the hall Hars" now continues "in the hall of Hars" (p.17). The fragment of that ritual text, a liturgy in the Hávamål, leaves us in the lurch here. What takes place here, after the Son of Heaven and Earth has detached himself from the World Tree until he is reborn, drinks from the potion of life and begins to grow and flourish - there is nothing more of this in the Hávamål fragment. We will see in EUE that the rock paintings of Bohuslän, which are part of the cult of


area of the Disäsen", the ~~XXXXX~~ "Disen"-, "Mütterberg" tell us everything that is no longer preserved in the "Eccestan" due to Roman-Franconian destruction. And of which the literary tradition of the Edda knows nothing or is silent.

On the Disäsen, the "God of the Cross" comes with the ancestral souls

in the outstretched arms through the



He walks through the  with the two wolves to the large ,

where the  year wheel stands still. There, he is transformed and from the

QO concentrated divine power



reborn as



the tregrensljus "three-sprout light", as the Swedish rural runic calendar of the 17th century calls it (Stiern- hielm). Until the 20th century, it was burnt on the farm's yule table for the whole of June night in folk tradition for the children, the ancestral souls, who were to be reborn this year (cf. text illustration p. 66).

In the large rock painting of Vitlycke, Tanum, the Son of Heaven and Earth comes in the "Advent", in the "travelling days" representation; a large figure, the crook, hooked staff in his hand, as an escort of the procession of the children's (= ancestral) souls, who follow behind him with raised arms. Then he is depicted lying there, stretched out, in the sleep of death - like Agni in the Rigveda - and the Divine Mother and Earth Mother at his head. Earth Mother kneels at his head and holds her hands above his head, radiating megin. Further down, the transformed, reborn God is depicted as a small figure, a child with raised arms and 3-4-part hands, rising from the tomb.





the tomb. Next to him is the



from

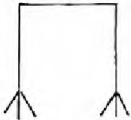
Ger



and the laterally turned (= stepped through)  "Ur", beginning and ending rune of the T^s aett, the last part of his vintage. Further to the right, it then appears again in large format. depicts how he starts his blessed vintage, the spring, the kr^ys aett, again, the field hoe in his hand (see S. 13  Alkeröd) and from his body to his foot goes the Force. In Flyhov (Västergötland), this is depicted as the sole of a foot with a large  in it, from which a small , with the two strokes of the rune of divinity (ass), from walks: å liknar spori "on the healing footpath", - as Sigr- drifa teaches Sigurd (Siegfried). Fro walks across the fields and brings it back to life.


This is what was once visible in and around the "Halle Hars", the "Eccestan", in the small and large mother cave up to the "Ur-Nische" tomb. We want to establish what been spared from destruction and what could be brought to light again.

The cultic events at the "Eccestan" in the small mother cave. Hard against the window, so that the rays of the south-east rising sun at the winter solstice illuminate it, the pair of arms of the Son of Heaven and Earth is carved, drilled in (figs. 21 and 24).



The ultraviolet image (Fig. 22a) and the infrared image (Fig. 22b) clearly show what most previous images have already shown.



black-and-white photographs made visible: in the


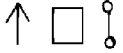


a  left "finger" of the symbolic three



is three

The palm of the right hand is drilled weaker than the centre and right hand. This intended to express the fact that the God-

son, the one descending into the womb of the earth, is the future
 Y cén "Kien-, light-bringer". This is confirmed to us
 by those Ingwinian Danish escort coins of the 5th century (figs. 23 a
 and 23 b. Place of discovery unknown. Nat. mus. Copenhagen
 gen). They show the Son of God with the 3-part and 2-part, the
cén hand, which is in the  grave house. That he is the winter solstice
 The two  yule horns around his head (23 b) and the runic symbol
 inscription of 23 a symbolise that he is the god of the year.

 =  i.e. rune 17, 22 and 34 of the long Ka
 lender rune series of the T^s aett: "God-Ing-od", - the God entering
 the grave house, who is the  of reincarnation, reincarnation and
 reincarnation.
 burt donates. He has a cén  "Kien"-, "light"-bringing hand

and a "three-sprout" hand that causes growth. This is the Y _
mouldar auki, "the increase of the earth", as the old Icelandic
 runic poem still tells us.

gaman "the joy of man".

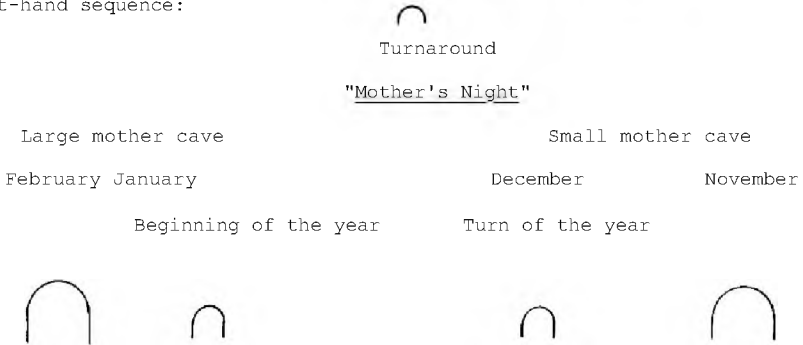
This is the ancient tradition of the "Mother Night" of the
 Great Stone Tomb religion, pre-Indo-European. The myth of the son
 of heaven and earth, of Dios and Semele, of Dionysus, the
Daidophorios is reborn at the winter solstice in the mountain grotto
 of the Parnassos, in the month of the "pine tree bearer", breaks out
 of the Thracian forest mountains into the idle state of the Greek
 city-state god cults again in the 6th century. In the Korkyrian
 grotto of Mount Parnossos, a cultic women's organisation - the Thyads
 - cradles the child of God in the liknon, the wing of grain decorated
 with pine shavings.



from the cult custom of the "Mother" and "Mother's Night" of Eccestan.

As Fig. 24 shows us, the pair of arms of the god's son is lowered.
 nes down. Where it comes down, there are two small niches above

carved into the floor of the cave. As the photograph , the floor was lowered when the small mother cave was converted into the sacristy of the Chapel of the Cross, i.e. any pictorial or symbolic representations belonging to the old cult were removed. Perhaps the entire floor was only covered with sacrificial offerings to ancestral souls.

The two arched niches, the larger and the smaller, symbolise the solar arcs in the two months before the winter solstice, the winter solstice. According to our modern calendar, the larger arch would therefore be November, the smaller arch December, and they return in reverse order in the Great Mother Cave, equal to January - February (Fig. 28-29). The Son of Heaven and Earth thus passes in the womb of the earth, in the mountain through the four "primordial" arcs, in a left-hand sequence:

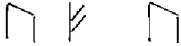


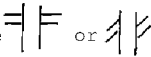

The solar arcs on the North Sea-Ingwäonien latitude are  flatter, than the high northern ones, subarctic.  The two small solar arcs thus denote the months before and after July, known in Anglo-Saxon as se aerra géola and se aeftera géola. The Nordic, short calendar rune series of


16 runes, as it is still attached in the chamber of the burial mound of Maeshow, Orkney, (c. 1000) as a grave consecration for rebirth, shows in angular incised forms the two "Ur"-signs.

arch at the end and at the beginning of the annual series.

16. 1. 2. rune The name of the pre-winter "Ur" rune is the abbreviated form -yr. And of this yr, the St. Gallen rune series says: al hihabe "shall enclose everything". Son of God as of his year,





Man walks at the end of his life, in this yr. Between the pre-winter solstice yr and the post-winter solstice ur, the  "God-Lord", the Frey, Fr^y, Fre , is reborn. And when he emerges from 

"Ur" has emerged, he re-enters his vintage, the Fr^ys aett (the "spring"), which is labelled with his name rune 

(cf. fig. 12 a),'' The Anglo-Saxon runic series has other important These still tell us about the myth of the






year, about the entrance of the son of heaven and earth into the yr. In the yr is the water (a) and is the God-

son with the (=  ) c6n- "Iiicht"-hand (b-c), who brings back the sun (d-e).



In the "Little Mother Cave" of the "Eccestan", where the Son of Heaven and Earth entered the yr, the water, the Mother-

+) In the saga period, Frey was still known as the "god of the year and cattle herder"



{argudh ok fégjafa). Therefore, in this late period (Viking tentj the Anglo-Saxon feoh  Frey-, Fr^y-rune, took on the meaning fé, "cattle", "property", when the "world view was re-evaluated into materialism, greed.



fountain, we must therefore use his  "Lord" and  "God".





find the rune again: as an indication of his rebirth, after

Passage through the  "Great Mother Cave". With the help of
of Bayer Silopren K 1, we now look at the upper part of the arm pair in
the cast, which all the traces of the original representation that are
otherwise barely recognisable to the eye (Fig. 27). We can see - which
is also recognisable in the usual photographs (Fig. 26) - that two 
notches have been carved into the centre of the arm pair as lines, and
that there are no traces of the original depiction at the top.

the right-hand notch, two more were cut, so that a

 sign originated. In Susa (Iran), which is considered to be the
largest Neolithic daughter cult site of the "Eccestan" cult symbol
lik in the Middle East, these two  strands are the most important



the same way on the  arm pair that is attached with or 


 or  hand, or hand  Or 


"Lord", "God" rune floating freely above the pair of arms etc. (Text
illus.

+ 1 
6-7). The rune appears once again on the right hand of the

pair of arms are cut laterally (Fig. 21). This is a late
rer, made iron tools.

In the Small Mother's Cave, the  rune is lying down, included
as  with the main staff in the upper edge of the pair of arms, so

it can also mean  "God". Hard under this _____

W or  am the greatest discovery: the "heart" appeared.


shaped head of the Divine Mother with the four eyes (fig. 2?)t^



This symbolic connection also recurs in united


++) The cast is presented here in the original as a negative, which
allows the finest details to be better recognised than the
reproduction, the positive. It should always be borne in mind
that the image appears inverted, i.e. everything has to be
reversed: left becomes right and right becomes left.




+) For the symbolic script of Suess see text figs. 6-7, 8.133-11'1.

The temple excavated by Mallowan contained many of these votive offerings. The temple excavated by Mallowan contained a number of these votive offerings, "heart-eyed" idols, two- and four-eyed respectively. And of the four-eyed idols, one pair could be identified as belonging to the god of heaven due to the pointed, high cap. The four-eyed idol therefore represented Heaven-Father and Mother Earth. Similarly, the symbol of the Small Mother Cave of the Externsteine appears in the Middle East in the oldest layer (I) of Troy: the "heart-head" of the

Divine Mother and Mother Earth in the  "gate" sign formed by a row of holes. Susa also has the "gate" sign.

 as an alternate form for the  pair of arms. And the same appears in a pair of arms untouched until the excavation (1870s).

The Neolithic cult chamber of Lisidres near Pamproux (Dép. Deux Sèvres) depicts the face of the Divine Mother with the  and

 the large and small eye, in the  gate,  xt to it

 the pair of arms of the Son of Heaven and Earth



(EUE).





This gives us a reliable chronological basis for determining the time of the cult symbol in the Small Mother Cave of "Eccestan". Part Brak like Troy (1) and Susa can be dated to around 3000 BC. Thus the Eccestan symbolism, which radiated to the Near East, must be older than 3000 BC (lowest time limit).

The upper time limit would be around 6000 B.C., at the end of the Magle- mose period (Middle Stone Age), when amber pendants, also as early idols of the divine mother, were worn with pierced edges in the Nordic, Danish area. These holes must have been inlaid with a different coloured, luminous mass, in particular shell plates.

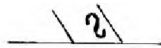
be. This also solves the question of why the mother cave of the
 Eccestan went to the great trouble of designing the arm-pair gate
 as a row of holes instead of a carved line. These holes were laid
 out. The material was available in the chalk and shell limestone
 layers of the Teutoburg Forest, which provided an abundance of
 shells. When, towards the end of its annual cycle, the sun reached
 the south-eastern point of the winter solstice, the winter
 solstice, the sun was at its zenith.

dethen the building, decorated with iridescent shells

The pair of arms with their  cén hands inlaid in the sunshine. A
 symbol that the one in the yr-ur 
 the lost Schn of heaven and earth will be reborn
 and bring back light and life.

This symbolism of the four  "Ur"    eyes in
 the "heart-head" of the Divine Mother also applies:

M



M Σ



1.



2.



3-



4.

"l'r"

11.

12.






1.


2.










Month of the year

Nov. Dec. Jan. Feb.

In the correct sequence of the original picture, from left to right, we see:

- 1) the , the form of movement and emission of the , the ball form of . This  is also at the top, above the Herz-Haupt, in the 
- 2) an eye with a dead, lifeless pupil (a wick in the negative);
- 3) a hole in the place of the pupil, which was incrustated and inlaid with muesli flakes. It shone as a "new seal" at the winter solstice;
- 4) a double pupil, double eye, as in the case of the Divine Mother in the cult chamber of Lisieres. This symbol of the seal to be taken after the winter solstice is already borne by the head of the Divine Mother in the cult caves of the European primeval race of the last ice age, in the Aurignacian.


Magdalenian (from 40,000 BC), as in Font-de-Gaume. If you look at the "heart-head" of the Divine Mother at 

In its cosmic localisation of the vintage show of its creators, the  eye stands above the  sign of the "be of the chopping period. This same of occidental last ice age origin, the  = "sown field bed" =  "grave house" =  "Mother house". The dead are those "sown" in the ordered earthly womb; they are reawakened, reborn through the  >  > . The  sign is on the left in the south west of the "Heart-head", as in the calendar rune series (Fig. 12 a).



We find all this "Eccestan" symbolism in the great Neolithic chopping and farming culture of south-east Europe,

Balkans and Ukraine. It is the Tripolje culture, a high point of the clans who still lived in a primitive community, whose villages with household inventories were brought to light by Soviet archaeologists. Even the early excavation reports (1899 and 1905) brought to light funerary ceramics with a simple "heart-head" of the Divine Mother, with three holes as a decoration.








for the eyes and mouth, which are incrusted in white, a were laid! This three-hole "heart" head of the Divine Mother, from which the three-sprout  emerges as a symbol of new sprouting, growth, is a symbolic symbol of the




The traditional folk customs of the West were preserved as the heritage of its "heart centre", the "Eccestan", until the 19th and 20th centuries.


The entire coloured and ribbon pottery of the Tripolje culture is marked by this . And the cult images of the Divine Mother in the houses bear on her lap the  "ordered ac-kerbeet" signs. They are idols in a strictly stylised form, as the ancestors of the Aurignac culture in southern Russia already had 20,000 years ago, when the Divine Primordial and All Mother did not yet carry the "cultivated field" symbol on her lap. And even the physical representation of the Divine Mother and All-Mother as an "old woman", such as the bust of Wladi mirowka, bears these two strokes of divinity, the divine power emanating from her right eye, as the Mother of God of Poland in Ozenstoch.au still does today.






This Neolithic coloured, banded pottery and its symbolism, carried by Kentish-speaking Indo-Germanic tribes (Western Indo-Europeans) of the Occident, is known from south-eastern Europe. the first half of the 3rd millennium BC, into the loess regions

of Kansu and the upper Huang-ho and Wei-ho (Ulen
brook). They brought the message of light from the "Eccestan" to the Far
East: the  ,  that sees, the power from above, - the
comes to earth on the path of the sun and as tao "path", the 
"movement" of the yin-yang  - like the 
"field" of Mother Earth.

Thus the "light of the world" has gone out from the Occident,
from "Eccestan" like a message of salvation to the Orient, the
Middle East and the Far East.


 To the right of the "Herz-Haupt" on the east side, the
On the morning, spring side of the year is a symbolic inscription
 . It is an alternate form to the older formula  ,
which is of last ice age south-west European origin, in which
western European large stone religion. In the first

 which always meant "mother", are two
signs have been united: an old symbol for "water" resp.




 and a sign for the All-Mother as the All-Building
rer  (see EUE). Bas  -sign was launched early on by
 also took on the meaning of "earth", which was then followed in the
The sign  = akka "mother" was added again at the time of the
megolithic tombs.

Recent studies have established other Indo-Manic tribes, who
could be categorised as "Italics" or Illyrians, lived in the area
to the left of the Weser, between the Celts and the Germanic
tribes. For the most part, they migrated southwards. And what was
left of them was then Germanised by subsequent German tribes.
These 'Italics', who also temporarily had the "Eccestan" as a
sanctuary bc Li'out, brought to Rome as the oldest and holiest

The cult of Mania acca, the "Mother of Souls" or "Good Mother", who was also called Acca Larenti(n)a or Mater Darum "Mother of Souls", was also part of ancient popular belief. At the time when the cult of the Pitoline state gods of Rome came into being, the cult of Mania acca was already a completely obscured popular belief. And only the winter solstice festival of the soul on 23 December is the last echo of the "Mother's Night" of the "Eccestan" period.

As in the south, the spread of the cult of the Divine Mother and Earth Mother from "Eccestan" can also be traced to the north. Over the Disosen, the "Disenberg" of South Bohus-län, the trail leads into the symbolism of the Lappish gobdas, cult and divination drums, to the Mader akka , "Earth-Mother", "Tribal-Mother" and her three akkar, mentioned earlier (p.11,29 further details in EUE).




If we examine the Germanic tradition, there are only one more recent myth poem in the Edda which, apart from the Walhalls-Odina belief of the Eer kingscalds, contains the primeval

gious motif of the   of the "Eccestan". They are the Svipdagsmål, "songs of Svipdag", in particular the Grdgaldur, "magic song of the Gr6a". Svipdagr means "eye blink day", "wink day", a day as short as a wink of the eye. The name symbolises the short day of the year for the winter solstice, the winter solstice. The sun is reborn on the solstice, when the sun draws the smallest arc in the sky in the far north - the  "Ur". The son of heaven and earth reborn under this shortest arc of the sun's course is symbolised as "moment day", "wink day", Svipdag. The rune dagr, Anglo-Saxon dang, is the fourth and twentieth, the last rune in the long series of calendar runes

(see Fig. 12 a and p. 22). Grogaldr means the magic song of Gr6a, i.e. "growing", "sprouting", here the name of the earth mother, the post-winter solstice coming of spring.





And here we now hear a direct tradition of the cult custom of the "Eccestan". The Grogaldr begins with the Frey-Svipdag calling his mother at the burial mound, the Kumbl-dys:


- 1) Wake up, Groa, wake up, good woman,
I will wake you at the gate of the dead.
Remember that you have sent your
son to your hill.

Here we now have the direct tradition of the mystery of the Little Mother Cave of the "Eccestan", as the cult chamber of Lisières: the Divine Mother and Earth Mother he appears in the lowered pair of arms  of her Son, in whom 
"Dead gate" (daudhra dura). The lowered pair of arms is the "ge" 
of the dead". From there, she chants magical spells over her son to protect and strengthen him as he begins his life.
of a perilous year, among other things for the fight against the winter demon (Beli). The answer of the Gr6a is:

- 2) What does care send to my only son,
what disaster frightens you,
that you call upon the mother, who to the mullerde
come
and left the people's homes?



So the Groa says that she left the "people's homes" (ljodheimar) and came til~moldar, to the "miller's earth", the crumb of the field broken up by the plough and crushed by the harrow, which is in the small mother cave on the left under her "heart".

Haupt" is interpreted as . Her "coming to Mullerde" refers to indicates that the growing and sprouting (groa), the , will begin again. And with this we also receive the Germanic le s interpretation of the  sign to the right of her head: mouldar akka, "earth mother", like her son, the "lord" of Fr/ys aett,  of spring, the mouldar auki, "of the mould propagation" is called (p. 26). Thus the Ingwäonian Germa nen at the time of Arminius and Veleda, the seers and priestesses of the "Eccestan" will also have called the Divine Mother in the Small Mother Cave the old-foreign mouldan akka, "Mother of the Earth", who is still called Free, Erce, eorthan modor, "Erce, Erce, Earth-Mother" in the Anglo-Saxon curses.


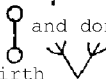
The "Gate of the Dead", in which the , the mouldan akka appears to her son, is mentioned again at the end of the Grogaldr, when Groa says (15): "I stood on an earthen stone within half the gate when I spoke the sayings to you" (á iardhfostan steini stédh ek innan dura, medhan ek thér galdra gol) and (16): "Carry your mother's words, son, and harbour them in your breast. You will always have enough salvation because you remember my words". The jordfastastenen is still practised today in the folk customs of the north of the country.


The prehistoric cult stone lying in the field with the ancestral lake sacrificial pots, the álvvarnar, called "alb mills". The traditions surrounding these stones are particularly rich in Denmark, where they are still known as barnsten "children's stone", veudesten "turning stone", jomfrusten "virgin's stone", Hvide Kvindesten "White Women's Stone", Heilig Kvindesten "Holy Women's Stone" etc. have been handed down. These are names that are used throughout


The "pierres qui tournent" "stones that ", pierres aux nouveau nés "newborn stones", which turn on Christmas Eve (Noel), where les trois bonnes dames, are associated with these cult stones, as in France, "the three good women" or les trois dames blanches "the three white women" become visible.

We can still see the scene at the end of Grogaldr, when we stand at the beautiful dolmen in Landerslev, Horn district, Frederiksborg county on Zealand, in Denmark. The entrance is orientated to the east. In the  gate lies a large "erd fester Stein", a threshold stone, covered with those Ahr.ensee stones. Icn ophthalmic cups, which can also be found on the hanging stones, together with a  bowl-cross, the symbol of the "God of the Cross". It is the same symbolism that we find on each

The "earthen stone" in Högsbyn, Tisselskog in Dalsland can still be seen today. The top of the stone is completely covered with the ancestral soul cups. And on the front is the symbol

 of the God of the Cross who is the inspiration,
the soul  and donates himself to the ancestral
souls for rebirth (cf. p. 31).

Standing there on the "earthen stone" in the "gate of the dead", the Gróa, the mother of "sprouting", "growing"  is seen in the "faith from ancient times" (trua l forneskio) in the spirit. And



00 must also be under the appearance of her "heart-head" in the  "gate", the pair of arms of the Son descending to her, the floor of the Little Mother Cave as the "earthen stone" was covered with ancestral sacrificial pots: that is why


probably this ground was hewn away, laid deeper, to remove the traces of pagan worship, to erase them from memory (p.129).

Here, too, we must refer to the Danish gold pendants of the 5th century.

The most important religious-historical source of the Ingwinian "faith from ancient times", whose last major manifestation they are, has yet to be discovered. These "salvation coins" were The Germanic language was also exported or imitated abroad, in northern Germany, Sweden and Norway no differently than in southern Germany.



Two most valuable witnesses can be found in the latter room to prove that the religion of "Eccestan" was still a living folk belief at that time and had nothing to do with the migration gods, with Thunaer - Thor - Donar, Wodan and followers,


These are the escort coins from Gotha (fig. 25) and Danube eschingen (Fig. 26), the latter today in Copenhagen (M^{nt}kabinett). The first escort coin (Gotha) shows the Earth Mother standing behind the  "gate", which she is holding with her naked breasts. towering over her. She holds her hands wide open as if sending them out, radiating, raised. The mouth is wide open as if shouting or singing. Next to her on the left, at the edge, the four  "primordial" arches, as they appear in the Small and Large Mother Cave of the Ecce

stan as the path of her son until his rebirth and reappearance are depicted. Above it is the  "drei aettir" -, three cardinal points -, sign of the seasons of the year to come. On its other side, to the right, three turning crosses, symbols of his year through the four cardinal points.


The second escort coin (Fig. 26) shows the Divine Mother







and Earth Mother standing in the "Gate of the Dead", which is also surmounted here by her breasts, a motif that was developed in the megalithic tombs of Brittany as a burial house with a mother's breast on top as a symbolic formula, symbolic connection (2nd half of the 5th millennium BC) and also appears in a later shortened form as a consecration sitting in the Great Mother Cave of Eccestan (Fig. 31, see further text illustration p. 64).

To the left of the earth mother, on the edge, are again the four "Ur" bow attached. In her raised right hand, she holds the magical staff, the shaft of which the clenched or  "Power from above", is thus charged and reaches down to the earth. The staff, or rather the "power" chain, ends at the top and bottom in a chopping cross. In the left hand, which is also raised it .an identical but shorter rod, which only has the chopping cross at the top, on the right at the edge three painted crosses , the angel


Saxon rune gyfu "gift". To the right and left of her wide-open mouth is the  sign of salvation, which is modelled on the four The symbol of the divine power working in all directions. She wears - as on the Gotha escort coin - a radiant bonnet, is the "shining" mother, the Berchta Holda, the Lussi (Lyresi(v)).




The Gr6galdr and the two escort coins of Gotha and Do naueschingen teach us that the mouldar akka, the mouldan acca in the "Dead Gate" of the Small Mother Cave of the Eccestan, are above their

Son sings the magical song, for transformation and rebirth, and gives him the concentrated  power, her megin.

The  in the  the two  and  strips the megalithic religion - which is currently  or radiating  can be reproduced - is at the top in the centre of the arm

and death-gate of the Son of Heaven and Earth, the approaching form of


movement of the sent out

8. It says that in the the vine power is, 8

emitted from the two strokes of divinity, from

is contained in it. The composition of the symbolic connection of

the heart-head in the centre of the pair of arms, hard under the



lines with the s to express that it is

applies to both the Divine Mother and the Son of God. Therefore, in


place of the two divine strokes on the head or on the head or on the

eye of the Divine Mother, as being attached to it (Wladimirowka -

Czenstochau), the

or em te from their eye: for example, on the "pagan1" cult stone walled 
into the west portal of St John's Church in Brackenheim (Württemberg)
(discovery by J. Weitzsäcker, see

EUE).

The pilgrims from South Bohuslän. Achieving this is  the goal of
pilgrims from the cult circle of the Disisen in southern

bohuslän. The Nordic hällristning rock carvings of the Early Bronze

Age became visible in the rock face to the left of the arm pair in

the infrared image (Fig. 22 b), and even more so in the ultraviolet

image (Fig. 22 a). pair. The

This part was to be rendered unrecognisable by the characteristic

broad chisel strokes of the Franconian destruction and "cleansing"

work. Two ships, one below the other, are travelling hard

to the arm pair gate. The crew is depicted in the Nordic rock

carving style with lines and small pots above them. The ships are

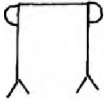
funeral ships: the dead are to be brought to reincarnation,


rebirth. The whole scene can be found in a rock painting from




Torsby, Kville, South Bo-



huslän, which is published for the first time in EUE in partial images (casts). It provides us with important, further information about the "Mother Night of Eccestan", about the cult symbols of the Small Mother Cave. The pair of arms appears there

characteristically with the two-handed cén "Kien"-, "light"-



Bringer hand and the two  halves of the year, as the year's gate. This is a characteristic connection in Morbihan also with the mother-breast burial house, which is characterised by West Indo-European Kentum-

peoples (including the Hittites) to the Near East (see EUE). The foremost of the ships approaching the Arm Pair Gate carries the  on top of the stem. Behind it come the souls striving for rebirth, which are known as  or  are symbolised by two legs. The lower circle is often larger than the upper one, as can be seen in the Spanish rock paintings of the megalithic tomb religion. For further information, see EUE.

The gate of the dead and the judgement of the dead. As the investigation in the EUE has shown, the  or  "Gate of the Dead" is a symbol

The "Mother's Night" of the year was the time of the judgement of the dead, the turning point of light and life, of the year and of human life. On this "Mother's Night" of the year, in ancient Indo-European times, the plea was made to the Divine Mother and the Son of Heaven and Earth, as the Lord of winter, the year and life, for deliverance from the guilt and sin that had been brought about by transgression.

of the divine order, statutes had arisen. In the ancient Indian religious tradition of the Rigveda, the Divine Mother is still called Aditi 'to be unbound', 'Unbound'. And to her and her son in his manifestation as the




"Third in the waters", in winter, Varuna, this request is release from the ~~the~~ shackle and protection from the deadly weapon: - "so that I may see my father and mother again", i.e. to be reborn. There is only one place in the Edda where the last, distant memory of the religious height of the "faith from ancient times" and the judge of the dead, the saviour, the son of heaven and earth lingers. This is in the Loka- senna, where the poet has all the Aesir gods and goddesses belittled by Loki's vicious mouth. He only pauses in front of one figure, Frey, "whom no one hates" and who "frees everyone from the evil".

The megalithic religion as a cosmic world view did not recognise eternal bliss or damnation as the final decision of a human life. The heavenly house of souls was the place of passage to the rebirth of all who were of the "right kind", "right morals", ancient Indian rtavan, according to the "rta", the divine universal order. While the souls of those who had been anrta, out of the home order, or had placed themselves outside it, did not reach reincarnation, rebirth,

- were wiped out as an inheritance in the judgement of the Son of Heaven and Earth. There is a deep gulf here between the religion of the mothers of Eccestan and the religion of the male church of Rome. Where is the ethical and metaphysical height of the law of life?

i

The gallows. The "gate of the dead" was equated with the gallows at an early stage. Our entire medieval Germanic legal customs - especially with regard to the embarrassing judgement of the neck - and its symbolism is a direct and enduring tradition of the symbolism of the judgement of the dead of the Light and Light.

and. Turning point in life,  The "Wiede",  the axe, the
"Totentanz" as an  the gallows, the year and world wheel



of the divine order are already secured from the megalithic religion (e.g. in the Yule symbolism of the calendar disc of Fossum; see EUE). The culprit is executed in a symbolic way, with symbols of the Yule, Mother Night symbolism of the year (cradle, axe, wheel) and handed over to the judgement of the "Lord God" for renewal or extinction. Therefore

Until the 17th century, the gallows were depicted in folklore as



or , which never included the struts.

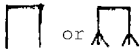
of the feet of the legs, because these are - if they are present - not recognisable at all from the front.

nesses.

Only the complete ignorance of the primal religious precursor of our

The reason why the symbol in the Little Mother Cave was thought to be a replica of a 17th century gallows depiction (despite Jacob Grimm). This was done by criminals who were imprisoned in the Externstein Cave as a dungeon. And' they had done the arduous, painstaking work of carving this gallows as a memento mori with a deep row of holes in the wall instead of their other wall carvings. hardened rock and to immortalise it.

Havamal 138 indicated that the "Son of God" was symbolised in




or as hanging on the "gallows". And so




we also find in the Middle Ages, in the Ingwon area, the tradition that Christ was "on the gallows". Also in the Anglo-Saxon inscription on the famous cross of Ruthwell in Scotland, north of the Solway Firth between Annan and Dumfries, which is a fragment of the Anglo-Saxon "Dream-

The "face of the Holy Cross" in runic script : Krist was on rodi,
 "Christ was on the rod" - on galga gistiga, "climbed the
 gallows".

This shows, among other things, the ancient religious legal
 custom that in these depictions of the gallows, especially on
 executioners' and executioners' swords, the "gallows" at the top
 centre represents the ||

two strokes, like his original religious figure,

the symbol of the Son of God and judge of the dead  in the
 Small Mother Cave of the Externsteine. See further EUE.

The rune of divinity , ,    , , resp.

// at the head of the Son of heaven and earth, the One who was born
 again.

The symbolic connection in the small mother's cave, "heart-
 head" of the Divine Mother and Earth Mother with the lowered pair
 of arms of her Son, bears the common sign of the Divine Mother and
 Earth Mother.

Skjeberg



1



Escort coin from Elmelund

Fossum



2

Frey Ull/Od

The two strokes, i.e. the  and 
 rune, symbolise the two sides of the
 symbol. This symbolism
 is documented in the Bohuslän rock
 drawings for the beginning of the 2nd
 millennium BC for the Son of Heaven
 and Earth, namely as the Yule symbol
 of the calendar disc of Fossum (no. 2
 of the adjacent text illustration),
 under the calendar disc of Fossum.

3

JulSymbolism
 Swedish
 Runstafkalender
 (1688)

Indus culture
 Mohenjodaro








4



5

the disc, in the south, is lying as a
 disc (year, calendar).
 with two legs, the symbol of walking, of
 the new year. At the top of the disc

he carries the two  Runes, backwards on the disc the Thunderbolt. The son of God lies under the yule symbolism of the Kallender disc :    "Wiede-Schlinge" - axe - pair of arms with three-part hands holding the thunderbolt in the palm of the hand.

Sun sign  . It lies in the south, in the módhur- aett, the "mother cardinal point", belgbunden, "in the bellows (courage body)", as the tradition of the Swedish

The runic calendar customs of the 16th and 17th centuries are still white. On the other side of the border, in Østfold












it in the same way with the two  hooks on the disc (Skjeberg rock carving). If, two millennia later, we consult our most important source for ancient religious beliefs, the Danish coins of the 5th century A.D- the great source for popular ancient beliefs - the Eimelund coin (Odense A., Zealand;



Fig. 5) the winter solstice duality of the Son of God: the rear head represents the Ull-Od(in), with the  Sym

bol in front on his head; the front one, the Frøy, Frea, Frey has a binding rune in the same place:  i.e. 

+ what he wrote more than 2000 years ago in the rock carvings of Østfold and Bohuslän (1 and 2). In the subsequent series of runic symbols, which will not be discussed here, the rubbed hoes also appear, as they are on the top of the "Ur" niche tombstone (Fig. 38).



The name of the son of heaven and earth, Old High German Fro, Ingwäonian Frea, Fräo, West Norse Frøy, East Norse Frey, goes back to an Indo-European pro (pra) "v^r", "front", "in front" etc.. It is known as the post-winter sun

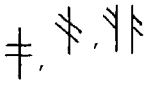
the "foremost", the "first", the "Lord", , the "God" , 
 the Fr^ys-aett, the first year's
time or cardinal direction of the annual rune series and as such
wears his runes   on his forehead. This is how he appears
Then, another millennium later, in the same way in the July symbolism
of the Swedish runic staff calendar of the 17th century, in the first
compilation of this runic calendar symbolism, which we owe to the
great 01.


(no. 4): the face of Frey, with the two   runes on his head
and the four horns
(= cardinal points).

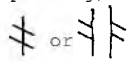


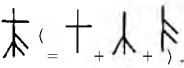



And so today the Frea, Fréo, Fro (Fig. 4) still looks far
south from the southern side of the fourth rock, on which he hangs
as the "God of the Cross" (Fig. 2), into the land of the "Germans",
who today still bear the same name as the original community of the
Great Stone Tomb tribes of the North Sea district. Unrecognised and
inaccessible to the Frankish conquerors and destroyers is
It has remained the landmark of the "Eccestan". A Teuton, who
perhaps learnt the art of stonemasonry in Roman service, may once
have created the massive, towering structure. Only the early
morning sun makes visible the head of the man in whose name the
church still allows those returning home to walk along the
"Eccestan" in the "Corpus Christi" procession. The head of the
"Lord" on the "God of the Cross" rock of Eccestan bears his rune
as "Lord"- "God" as two stone horns on his forehead.

The path of the saviour from Eccestan once led far into the
Orient to the Far East. Via Susa to Mohenjodaro, into the early
Indus culture, where, in addition to strange


demonic god figures (Shiva) the sign of the "Lord" with the
heathen  runes on the head appears, - the
World and year god, who stands between the pagan calendar
cult drums, and whose pair of arms as 
sends out the blessing light from the Occident (Text, 9,
no. 5).

In the  Symbolism sounds the cultic
spirit
in the Little Mother Cave. In that mysterious square niche on the wall
opposite the singing


 Heart-Head of the Divine Mother and Earth Mother
- probably a sound-amplifying echo niche - made the
infrared recording a large sti
lised "Ur" in angular spelling, at its

right-hand rod the  runes become
visible. Two "stonemason's marks" on the left edge, as if furtively and
secretly reminiscent of
set together :  (= ) and  (=  +  + ).

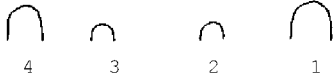
Were they craftsmen who worked on the of the Little Mother
cave to the sacristy of the Chapel of the Cross and who still knew
about the "old faith"?

On the right at the edge a sign  (see EUE).

The Great Mother Cave

The dwelling of the Son of Heaven and Earth in the womb
lasts for four  "primal" arcs. In the left-running
Sequence of the small and large mother cave and the vintage
he has passed through the first two "primal" arcs, the pre-winter
solstices, in the small mother cave. Now comes the
time when he is "belgbunden", enclosed by the mother's womb, sunk into
the sleep of transformation (3), in the fourth arc from

Large Mothercave Small Mothercave the Motherwell, the Motherwas-
 Feb Jan Dec Nov ser is recovered. So



is the Mother Night myth
 in the oldest Indian tradition
 of the Rigveda: the

reborn, reborn child of God is called "child of the waters" (apām
 napāt) or "shoot of the waters". And it is the three divine women,
 the dhisanās, who were his.

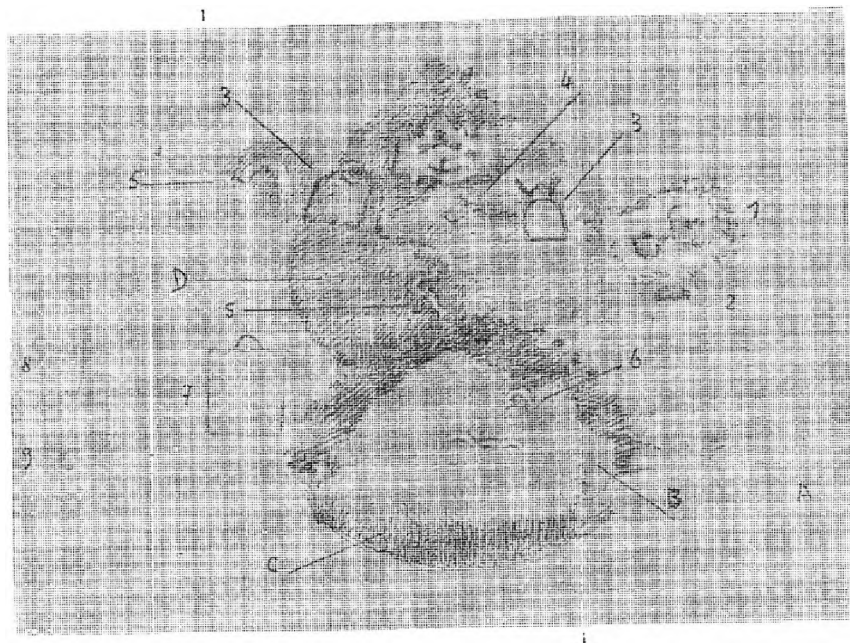
Figs. 28 and 29 show the two "primal" arches (3 and 4) of the
 Great Mother Cave. They rest directly on the floor that remains
 here, just as the solar arch on the horizon. However, something
 essential distinguishes the "Ur"-arches of the Great Mother
 Cave from those of the Small Mother Cave: above them we recognise a
 flat onion-shaped depression that looks like the calmly burning
 flame of a wick lamp or Kien lamp. The motif of the radiant "Ur",
 the post-winter solstice, appears, like the grave house with the
 mother's breast, already in the megalithic tombs of Morbihan,
 Brittany, in the Dolmen de L'Ile Longue (see EUE).

The pilgrims from the Pyrenees. Even though the entire rear
 wall of the Great Mother Cave had been chiselled with broad
 chisel strokes of pagan "idola", rock wall carvings and
 paintings, the infrared film brought the traces of the latter on
 the last large "Ur" arch. As the close-up Fig. 31 and the
 illustration Tectabb. 4 (plate III) show, the symbol of the Son
 of God being reborn in the tomb, mother's house, was located
 between the two "primal" arches.

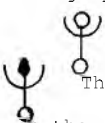



tomb, mother house

Plate III Text
Figure 4



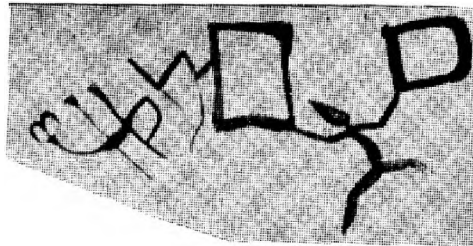
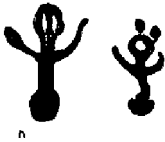
Rock carvings and paintings on the south-west wall of the Great Mother Cave, to the side and above the fourth, the large "Ur" arch (B7 and the water basin (C)). Illustration after infrared image by the author.

(Text fig. 4, no. 1). The rectangle of the tomb house had once been painted in a light colour (like the small "Ur"-sign (no. 2) below it), but this had run out and faded. The surprise was that the Son of God was not, as in Högsbyn Tisselskog, Dalsland, as  appeared, but with a pointed Head, like a flame  This was an important find and clue. For this motif only appears in the rock paintings of the megalithic tomb religion of the Iberian Peninsula. The fact that these rock paintings and petroglyphs of Spain and Portugal form a seamless unity with the Western and Northern European rock paintings and petroglyphs as an occidental community is proven in EUE with precise material.

Just like in the north, the rebirth-

Rock painting from
Callejones del Rio
Frio, Sierra Morena

Rock painting from
Bacinete, South Andalusia



ncah H.Bbeuil

de child of God - and child of man

"year"-head



or



as with uplifted arms, with

the two strokes of the god

on the head (Sierra Morena, Callejones del Rio Frio). In the rock

painting of Bacinete, southern Andalusia, however, the metamorphosis

scene is depicted, of which we know as the

mention the whole final part: from the burial house in the

waters 



the Son of God goes to the



"UrH-

Niche turned sideways to symbolise the passage. It bears the head of the flame, as in the Grahhaus at the "Ur".

Niche of the Great Mother Cave of Eccestan. And thus we have a further connection to the "child of the waters", the ancient Indian god Agni, whose name is connected word-historically with Latin ignis "fire". Agni is the "master of the house", who is "ignited" and worshipped in the hearth fire as the house altar. Not as a god of fire: - Agni manifests himself in fire as in the sun, giving light and warmth. He is in the water, in the plants, as in all creatures of nature, to which he gives life.

Those who recognise the child of God in the tomb as having a flame
The people who painted the "head of the man" according to local
custom must have been pilgrims from the south to the "mother cave"
of Eccestan, like the Bohuslän people from the north, who travelled
to the Armpaar death gate of Eccestan in the local manner.
God's son carved - the journey to the, the
resurrection.

The Spanish rock paintings also show this son of God, the ,
as being born from the radiant "Ur" and this radiant "Ur" as a
symbol of the birthing womb.

The pilgrims from Morbihan, Brittany. The fourth, the large
"Ur" Mische is the place of the birth, the finding of the
child of God in the waters, which is known as the cosmic My
thos of Frey - Heimdal(1) in those fragments of the Hyndla song
(55, 38, 43) still echoes from afar. It belongs to the great
mysteries of the pre-Indo-Germanic "Mother" and "Mother's Night"
of the Great Stone Tomb religion. It is known to us in the

AnuvākA, the part of the Christmas Gospel of the Taittiriya Samhita IV, 3, 11 to be recited by the priest (originally the priestess, Sehe rin). We will return to this briefly below. A unique depiction in this respect, also of East Indo-European origin - Saka-Scythian, 6th century BCE -, hitherto completely forgotten and overlooked, has come down to us in a rock carving at Irbit, Gouv.

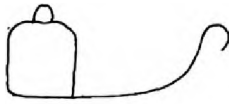
Perm. There the three dhisanas on the "path of rta" come to the birth of the child of God from the waters (see EUE).

The primeval Indo-European place of worship symbolised the cosmos, heaven and earth and its order in time and space, the year, the year of the Son of Heaven and Earth. The celestial region is the height, there stands the world pillar; below in the mountain is the womb of the Divine Mother and Earth Mother, there must be the primordial well, the mother well, children's well, - as already in the cult caves of the ancestors of the last ice age, the Aurignacian and Magdalenian. If there is no natural water supply (any more), an artificial cult basin is created, as in the Great Mother Cave of "Eccestan". This is the only place in Germany - and an almost classic site - where such an ancient religious place of worship of heaven and earth can still be found.

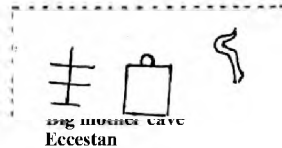
The Queste von Questenberg (see EUE) is a natural structure that has been preserved in the form of a grotto and pond.

Above the water basin in the large mother cave arches the at the foot of the wall, the fourth and last, the great "Ur". And in the "flame niche" above the "Ur", the infrared film made visible the figure of the reborn, resurrected Son of God, the "Child of the Waters" (text fig. 4, no. 4; cf. figs. 29 and 31). The painting is heavily washed out, run out, torn

but still recognisable as what the Ingwinian-Danish escort coin from Scania (fig. 40) shows us. To the left of the large flaming "Ur" appears an incision (no. 7), which



**Le Petit Mont
Morbihan**




**Big mound cave
Eccestan**

we find exactly the same in the Great Stone Tombs of Morbihan (Brittany) in connection with the crook symbol (no. 5) and the world pillar (no. 8), - as the juxtaposition opposite may illustrate. It

is the grave house with the mother's breast on it, which already has a The final result is a small rectangle with a straight stump on top. The end result is a small rectangle with a straight stump on top - the form common in the Middle East and the Orient. From this we can also see that the transformation of this symbolism took place from the Occident to the Orient, and not the other way round, because the Orient only has the stump forms, the wear forms, but not the original starting forms. The same symbol of the mother's breast burial house appears to the left and right (text fig. 4, nos. 3-3) of the child of God, the "child from the water" (no. 4), rising from the "primordial" well. The water sign is placed above the right-hand tomb house of the mother's breast (3), just as in Morbihan (Dolmen de l'- Ile Longue) and as we saw earlier in the Baci- nete painting. For the rich tradition of the megalithic tombs of Morbihan, Brittany, see EUE. and supplement page 132.

The retreat of the "faith from ancient times" is formed by the mountains in terms of landscape, the "realm of mothers and children" in terms of people, as fairy tales, nursery rhymes and children's games and the custom of the "old world".

tum der Gebild-Brote, restored every year by the mothers according to ancient tradition - a lost paradise.

What we still seek in vain in the entire Edda is preserved in this "Mother's Kingdom": the mystery of the finding of the child of God with the sun in the well by the three brows or the Mother of God herself. Wilhelm Mannhardt discovered this trail more than a century ago. The first original religious-historical evaluation of the material preserved to us is available in EUE. The motif of the three women is particularly ancient: "One who spins silk" - the thread of life that the three norms spin for the child at birth, together with the prophecy of life. "The other wraps willow" - Two motifs have come together here: that of the "woman judge" with the  Wiede", the "sign of jurisdiction

(cf. fig. 34 d), and that of weaving the wicker basket for the little child (fig. 32). "Die Dritte geht zum Brunne / hat's Kindchen funne" (Jugenheim, Bergstrasse). Or at the end, in place of the old Divine Mother and Earth Mother: "Jungfrau Marie hat e Kind gefunne / in dem kleinen Brunne" (Dietzenbach, Wetterau).

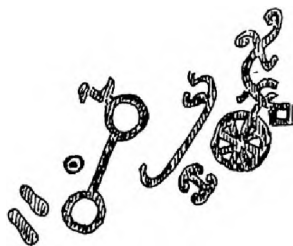
The animals involved in the journey to the well and the discovery of the "golden child" are also the oldest domestic animals belonging to the retinue of the Divine Primordial and All Mother: the goat and the billy goat. The former is also the wet nurse of the child of God born in the mountain, as in Crete. This is part of the Christmas myth of the Great Stone Tomb religion. In the Rigveda, it is the goat that awakens Agni, who is asleep in a state of transformation, and the souls that are reborn. God's child is therefore also jokingly referred to as the "little goat" or "little goat". A

The younger pet of the Divine Mother and Earth Mother is the cat as the animal of Freya Horn, who is depicted riding on her cat with the horn in her hand in a wall painting from the beginning of the 13th century.

It was discovered under a plaster covering in Schleswig Cathedral at the end of the 19th century. And Frøy-Frey with flaming (!) hair as the "year".

God, in his left hand the staff with the lowered sun, in his raised right hand the crook. Something similar must have stood on the wall of the Great Mother Cave, and has been destroyed forever. But we still have a chance to find out something. This possibility can be seen at Disåsen, the daughter foundation of "Eccestan", in southern Bohuslän.




The depiction of the "Mother Night" there (see EUE) contains



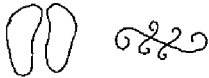
in the adjacent section:

the soles of the feet,
symbolising the ending and
beginning of the new year;
the sun; the large od, with
the "odebar" swan on it;
the ship with the swan's
stem. Furthermore, the
reproduction of the Lussi
and

Julgebildbrote: 5) Bocken,

the "goat"; 6) hjulen, the "Julrad"; 7) Lussikrull, "Lussikrin- gel" or Lussikatt, "Lussikatze". The basic form of this Lussi-krull, Lussi-katt picture bread of the Lussi (Lucien) night and of the Juinacht is the simple form of movement of the  as  or . To "reinforce" the healing effect, one or more

Two further, smaller 2 or S are placed crosswise over the top.
as it already appears on the "Disäsen". Further below 8) the
one reborn as a "three-sprout light" from the ☉ = ∞ ,
resurrecting child of God. The two soles of the feet with the 2
also belong to the Advent symbolism of the Old English clog-
(Kerbblock) calendar, of course with a cover saint (St Crispin)
superimposed. So where in the runic calendar and
in the Yule tradition (Gebildbrotten) to the "foot soles" (^boots)
with the Dussi-katten, the cat of the Lussi - Lyses(v), the
"shining mother", there the cat pulled the boots out of her feet.



fel. Myths and fairy tales are original
interpretations of symbols. And so

Yule symbolism of Dis- es in Austrian children's songs: äsen and
Julgebild-
breads

"Hopp, hopp, heserlmann / our cat is
wearing pansies / runs with them to Hollabrunn / finds a child in
da Sunn / Wie sull's haasn? Kizl or Goass'l? / /" etc. - or -
"Hist, host, nobleman / the cat puts on the boots / jumps into
the well / has found a little child / how should it be?
Endle, Bendle, Geißen / Who should wash the nappies?
/ Three old chatterboxes" (Upper Rhine, Alsace). Or in another
version: "d'Katz hat Stiefel an / reitet übern Brunna / hat a Kindl
gefunna / Wie solle heiße? Böckle or Geisle / etc. (Swabian).

The birth of the child from the "shining" mother in the
mountain is also one of the picture cakes of the German Christmas
period as an ancient religious tradition. A precious piece of this
cake model is the one from Mannheim (Fig. 33, turn of the 17th/18th
century). It is a visualisation of the legend of the Urschlenberg
near Pfullingen, formerly (14th century) known as Ursenberg,

Urschenberg. The name Ursel, Urschel is related to the Latin Aurora and the ancient Indian Usah, i.e. the "shining one", and was reinterpreted by the church as Ursula, like Lussi (Lysesiv) as Lucia. It is she who in the Swabian region appears as Brech-Höldere, the Brechte, Perchte-Holda, the "'shining Holda. She lives in the mountain with her three "night ferries". The child is born there in the mountain on Christmas Eve. The cake model from Mannheim shows the Divine Mother with the shining wheel cap on the childbed with her three "Nachtefahren", as midwives, who are even handed down here with the old Germanic official names of the three "Disen", as Einbet, Gworbet and Wilbet. See further EUE.

A Sinterklaas cake model - i.e. displaced Yule bread (see p. 30) - from my Dutch-Frisian homeland (also turn of the 17th/18th century) still shows the transformation. At the bottom of the ABC tablet, which has replaced the old runic calendar disc here - i.e. in the "mother sky direction", in the south, as under the calendar disc of Fossum - stands the cradle. In it on the left, pre-winter solstice, the "old god"; on the right, post-winter solstice, the reborn, transformed child of God (fig. 32, collection van Elseloo Sneek).

The annual cake iron from Humfeldt (Lippe)

A precious piece as an example of the local permanent transmission of the Eccestan Mother Night in the Lippe countryside is the Humfeldt year cake iron (Fig. 35), which I "discovered" in the early 1960s in the beautiful Lippe state museum. It contains the down-to-earth tradition of the mystery of the

"Mother power" of the "mother cave" of the Eccestan. It is a "year cake iron" from the turn of the 17th/18th century at the latest. The depiction covers the events leading up to the discovery of the divine child when the goat jumps. The left half shows the large "luminous" mother's breast tomb sign, as it already appears in this simplified "shrine" (cf. p.) in the megalithic tombs in Morbihan (Dolmen de l * Ile Longue and others). If prehistoric scholars, due to a lack of knowledge of symbolic and regional history, these radiant "mother's breast grave house" signs for shields, a Lippean archivist can be excused for turning the "mother's breast grave house" sign on the Humfeldt iron, which bears the Lippean rose, 90 degrees round and declaring it to be the Lippean coat of arms. At the top of the iron, the tree with the lowered branches symbolises the year coming to an end. The midwinter horn with the characteristic bend, as it occurs in the Bentheim - Oldenzaal region, is placed under the "Mother's Breast Burial House". It refers to the blowing of the Advent horn over the well, as was the custom in the Twente region when I was young. In the right-hand half, the year and world tree is depicted with upright branches. Four New Year's wakes denote the old supplementary days ("Vorjultage") - as the Nordic runic calendars and the Old English clog calendars mark them with four notches (cf. text- fig. on p.70). The Son of God is still depicted as depicted, with lowered arms. But the Divine Mother draws near and The kid jumps with her. "What should it be called? Böckle or Geisle." Below - the Yule fish, the one in the depths,





the waters is an ancient symbol of the Divine Mother with the grave house, mother house in the waters.

The transformation is imminent. In the fountain, the golden ne children are found in the sun. A farmer's chest from Graubünden, Switzerland, from the same period, shows the leaping goat and the flaming sun, inside " ". The Christ



child is from the sun of the turning point of light and life like born. In a 17th century barn of the "'Hasenhof" , Vöhrenbach in Langenthal (Black Forest), the Mother of God

She is still depicted the goat on a rope, on which the three

"mothers"  are carved. Behind it is the  sign of the

Eccestan mother's cave. To the same

At the time, a Swedish farmer was still cutting his "Runstaf" ca

lender, dated 1687 (Nuremberg Museum). According to the old

tradition, he carved the symbol of the "winter side" (July -

December) right on the handle.



sign of the "Zwiefel

with the lowered arms and the three-part hands.



8.



13.



21.



25.26.27.28.

the. And on the flipside

the same Sign



with the upper labour

as a symbol of the "summer

side" (January - June). For

all these monuments, see EUE.

The Ingwäoni heritage of the

"Eccestan"



8.



13.



21.



25.26.27.28.

III.



13.



21.



25.26.27.28.

I. Ashmolean Clog A Oxford

II. Ashmolean Clog B ;;

III. Ashmolean Clog C "


(after E. Schnippel: Engi. Kalenderstäbe)


preserved the Anglo-Saxon

sohen > English





clog-, Kerbblockkalender

likewise up to the 17th century: cf. fig. 36, the Yule part of the Ashmolean clog B and the above compilation of the Yule symbolism of the Ashmolean clogs A,B,C (Oxford). On 6 XII, the "heart" of the Mother of God; on 13 XII, Lucia (Lussi - Lussi). Lucia (Lussi - Lyses(v) the "mother's breast tomb" sign - horizontal as on the Humfeldt year cake iron. Here it has taken the shape of a clay jug with a neck, which eventually becomes rectangular - as in Morbihan. The longitudinal lines are intended express the darkness, the "being in the earth". In Norwegian runic calendar staffs, a figure appears accordingly, standing

in the  grave house, with or without dashing (see EUE). On

21. XII. the  sign heralds the birth of the child of God and the resurgence of light. Correspondingly, the summer solstice marks the end of the half-year of the rising light. The "Nights of Consecration" (25-28 XII)

are in clog A and B by the two crooks = year halves

 The  "animation" sign, the c6n hand and the ancient ₁ of the Divine Mother, the acca, ecce, the  from the mother cave of the "Eccestan" are indicated.


The question of the Humfeldt annual cake iron has now been settled and this inconspicuous yet precious piece can take pride of place in the beautiful Lippisches Landesmuseum in Detmold.

The well child receives the horn.

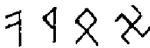
Now the "golden child" - as Agni, the "child of the waters", the "golden sprout", is also called - has been lifted out of the "well" with the sun. All this - as well as the cradling of children - may have been the subject of the mystery cult action in the mother cave of Eccestan. In this


The fragment of the ritual text from Håvamål, which broke off after stanzas 138 - 139 (p. 17), now reappears in this section. It continues (140, 3 - 4): "and drank a drink of the dearest mead / moistened with water of the soul". Two motifs are linked in this: the drink of Odhr/rir, the Besee-

lungs" mets and the wetting with the Odhr^rir (from within OdhrgrSri) , the old water baptism of the newborn by the "mothers", the was connected with the naming. The Old Norse formula was tete: ausa vatni ok gefa nafn "wetting with water and giving names".

This wetting with water,  Beseelungswasser, was intended to strengthen and protect the child against dangers. Here they received so the pre-sunset Ull/Od(ih') his new name Fro, (Fr/y, Frey) and Svipdag, for the resumption of his year.


This scene is also preserved on the Ingwinian-Danish escort coins, as the one from Bolbro, Odense Amt (fig. 39) shows us: the child of God is depicted as drinking from a horn.

places. Above the horn, on the edge, the corresponding left-running runic inscription:  - here in letter runes - o-th-a. It is Old Norse odha (Old Germanic woda). The inspiration,

which this  woda drink lends, is indicated by a A series of small lines emanating from the horn into the open mouth and around the neck under the head like a luminous flow. The child of God is depicted leaping as if in a fast run, clutching one of the two wolf paws with his left hand, which are braced against his chest. Frey-Svipdag's battle with the helwolf, for which he is fortifying himself with the "Od" drink, is not delivered to us.

The Håvamål text now continues (141): "began to flourish

I and to become wise / word led me from word to word / work led me from work to work /"; and the fragment after 145: "so Thund (the "Thunderer") carved to the guide of the peoples / there he rose again / where he returned returns" .


The scene is like that in the Fossum rock carving, where the god himself, as a year disc with his  runes on top, is "belgbunden" under the calendar disc in the "To the right of the disc, the soles of the feet of the new year appear large. The child of God, now reborn, will once again take up the annual runes of the disc (= circle of vision) - as in the cake model from Sneek (Fig. 32): from the pair of calendar runes to calendar rune pair, from month to month, from aett to aett, from direction to direction, from season to . Until it arrives there again, in the mother's night, from which he will now set out with his thunderbolt in the winter storm - the promise of spring. This restarting of the course from the same place is also handed down to us in the ancient Indian samsāra, i.e. the course returning to the same place, the cycle (of rebirth), which is called the cycle of rebirth. samvatsarā, in the "year", - the year of Agni.


The Eagle Gate.

We now leave the Great Mother Cave through the Eagle Gate to follow the rest of the cult. Above this gate, which was extended at a later date, the figure of an eagle is engraved. eagle rising from two rocky peaks. This, too, is an ancient motif of megalithic religion and of the North Eurasian mother culture, which, significantly, is found in the

cosmic symbolism of the Susa pottery. It is the eagle that brings the

reborn child of God. The
represents

 -potion for the
Susa symbolism

the fetching and bringing, the ascending and descending eagle,
with the  in beak, plus the two "rocks", "mountains".




The latter are visible above the gate of Eccestan's
mother cave through the two pieces of rock that have
been left standing between the wings and the
The eagle's thrust. The eagle may have been



inlaid with hammered ore or gold. The spread of this mythical motif
of the Western megalithic religion through West Indo-European tribes
(Hethites) to the Near East can still be traced in the great annual
procession of the rock carving sanctuary of Yazilikaya (around 1300
BC). Two trains meet: the


one led by the Heavenly Father, the second by the Divine Mother,
behind her the Son of God, the Year God. This meeting of the two
"holy powers", heaven and earth, is characterised by the





of the "two rocks", "two mountains" symbol,
which they offer as if to each other,

hold up. The  "year" "God" sign rises from
these "two rocks". And

There, behind the Son of God, the double-headed eagle also rises,
as a symbolic connection, summarising the motif of the
two eagles. Even in the Germanic Migration Period, double-headed
eagle brooches were still worn in the shape of  or  : one head at


the top, one head at the bottom, with the 


 or  . Half a millennium later, this symbolism is

and its myth in the Edda already completely obscured and in

The story of Odin - the Valhalla Odin, of course - the new chief god of the Aesir, who bores a passage through the mountain with the "drill", stays three nights with the Gunlod, drinks the three jugs of Od-Met treacherously empty and flies away as an eagle. For what comes out of Pre-Walhall-Odin time is still handed down here - completely misunderstood and misrepresented - see EUE.

The complete, still very ancient and faithful reproduction of this myth of the occidental megalithic religion can be found on the fringes of its former distribution, in Arabia:


The eagle with outstretched wings appears above the gate of the tomb house, followed by the three jugs with  water of life and soul, which emerges from the two rocks or the horn top (= the The young god who rises from the dead, also with eagle's wings, etc., is the god of the cross. He is the god of the cross who stands between

the two stone steles (= heaven-father and earth-mother), the  From these Nabataeans to the Midianites in pre-Mosaic, pre-Israelite times, the common Canaanite

This tradition can be traced back to the Arab megalithic religion. It was also the religion of the "arch-fathers", which was to be completely mutilated and distorted or denied and hushed up in the Torah. See EUE.

In the right-hand goal wall of the Adler goal is the adjacent



sign carved, that in medieval house and farmyard brands and stonemason's marks still frequently appear as  . The lower part is that ur characters '*Heaven and earth', ancient northern Eurasian

- a) Original form, sky and earth-shell,- how you in the -cosmology: b) their unification;

c) the angular spelling (see p.




a b c

For the occurrence on the Scottish gravestones and cross-stones in connection

with the sign, see p. 25 and fig. 15). On the

The sign of the cradle, the noose, which is connected at one end to the sign of "heaven and earth", holding it entwined, is attached to the sign of "heaven and earth". It says,

that inside the mother's cave the union of heaven and earth takes place, and after their separation, when the small

"Ur" expands again into the larger  "Ur", which is reborn as God's child.

A water offering bowl with a drainage channel is attached to the left-hand gate wall, in which water sacrifices may have been offered. Perhaps it was used as a holy water font in Christian times.




The "original" niche tombstone.

From the Eagle Gate and the window front of the Great and Small Mother Cave, a footbridge with steps led down to the upper side of the "Ur" niche tomb rock and down both sides of the rock as a staircase to the room in front of the rock. Some of these steps were destroyed, the left-hand one the furthest. This was apparently intended to prevent the continued ritual use of this "Ur"-niche tomb by the people of the Old Believers. The fact that these steps were partially destroyed and that the two side walls of the rock were cleared to remove the existing rock carvings disproves the 19th and 20th century theories that the tomb was a place of worship.

The theory put forward in the 19th century that the "Ur"-Nisehe tomb rock was an arcosol (trough arch) tomb, as a replica of the tomb

Christ, for which Bishop Heinrich von Paderborn in the year 1033 would have sent Abbot Wino of Helmarshausen to Jerusalem to obtain precise documents. After that The Jerusalem burial church and the Holy Sepulchre were recreated at Kruken Castle near Helmarshausen and then the "coffin stone" at the Externsteine was restored.

The fact that the church did not erect a complex at the Externsteine, but simply took over an old "pagan" place of worship as a Christian missionary place of worship, with partial destruction of the old complex, will be mentioned briefly at the end of our tour. Here, with reference to the Investigation in EUE, the individual sections of the "Ur" niche grave iron summarised in keywords:

- 1) the stone was in oldest time worshipped as "earthfast stone", "Wen destein", "children's stone";
- 2) On the side walls and the front wall were rock carvings , which contained two main motifs : the lying under the  "Ur" in the transformational death sleep Son of heaven and the earth, as in Vitlycke (p. 34); and the Son of God resurrected from  ;
- 3) A flat stone with a slightly hollowed-out head and body circumference was placed in front of the "primitive" burial niches. It was used for libations and water sacrifices;
- 4) Such a flat stone with the corresponding head and body cavity - i.e. open from below - and with a capstone lay in front of the rock. In the capstone (lid) was a libation hole and on the capstone "Ur"-symbl 
cf. the Celtic "child sacrifice stone" of Kerstenberg (Christenberg) near Marburg, which was also


Christian, with nailing of the libation hole (see EUE);


5) in the Iro-Scottish period is used in place of the rock



The "iiUr" burial site is recessed into the stone as a union of the resurrection of the Son of God from the "old faith" with that of the Son of God "Christ" from the "new faith";

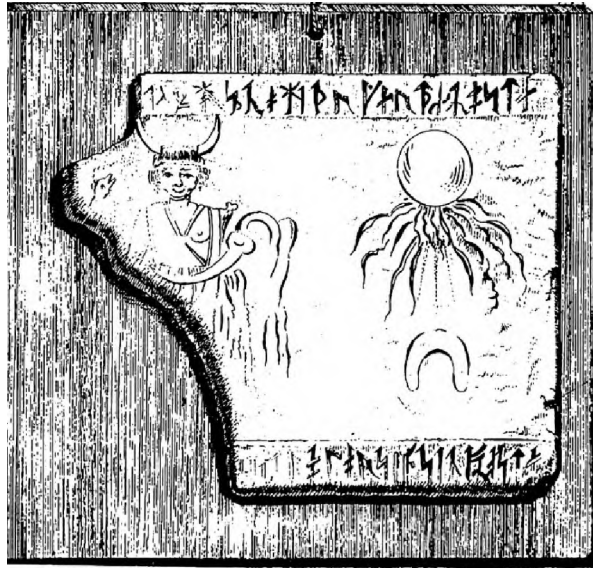
6) The Roman Catholic Church takes over the complex as it was, in accordance with the guidelines of Pope Gregory I. The stairs are partially destroyed.

As can be seen in Fig. 37, the "Ur"-Nisohen-Grabrock lies vertically under the window of the "Kleine Mutterhöhle". The Symbolising the descent and entry of the Son of God into the Womb of Mother Earth  points straight to the "primordial" niche

Tombstone. There, after passing through the fourth and final  "Ur", the Son of God will reappear.

The final ritual therefore no longer takes place "in the Hal le Hars", but is moved outside again, "at the Halle Hars". It is the - Proclamation of the Son of God, his epiphany, (re)appearance. It is an ancient Indo-European ritual act. In the Rig- veda, Agni is called "the one hidden in the womb of the earth mother", "invisible in the womb of the parents", "shrouding himself in darkness" and invoked to return from "the long darkness" (X,124). This, like the 30-day twilight before the birth of the child of God in the Christmas Gospel, the 'Anuvākā of the Taittiriya Samhita IV, 3, 11, points to the former Nordic original homeland of the Indo-Aryans. But if we want to find out something else


Plate IV Text
figure 5.



Clay slab with Danish runic inscription, found
in the 17th century in Schaumburg, at the
"sinngünen Altar" at Hohnstein (10th century).

draw. The capitularia of the Frankish king Charles, the "Ecce stan" conqueror, threatened "persistence in paganism" with death.

The original in Münchhausen's possession has lost. We only have an 18th century copy, which - with regard to the reproduction of the runic inscription - we have

can also be to be fairly reliable for the pictorial part. On the right we see the large  "Ur" and the resulting the resurgent, radiant sun. On the left, the Son of Heaven and Earth appears with the horn from which he received the blessing. Next to them, only the head of the serpent (?) remains. It is horned with the crescent moon.

The ancient Indo-European Yule celebration was held at the first winter solstice new moon and was therefore a mobile festival.

This Son of God, horned with the crescent moon, is also depicted on a plaque found at the Externsteine (Fig. 41), as reported by Dorow. Should it date from Iro-Scottish times and represent the resurrected Christ-Fro, still wrapped in linen cloth? The Danish escort coins prove that the idea is Ingwinian-Ingwäonian, especially as funeral escort coins for the rebirth: thus the escort coin in the burial chamber of the burial mound at Store Salte farm, Orre S., Rogaland (Stavanger Museum) in 1908.

The runic inscription on the clay slab from Hohnstein, Schaumburg, is Danish (i), 10th/11th century. With the help of the guiding coin from Skåne (Fig. 40), we can now reconstruct the ritual of "calling forth the son of heaven and earth" as far as the text is concerned. The people surround the "primordial" niche tomb rock in a wide circle, in front of which the priestess stands:

The people (shout): lardhar sonr! lardhar sonr! lardhar sonr! - -

"Son of the earth! Son of the earth! Son of the earth!" - -

The priestess : Thu gä ut!

"You go out!"


The people : thatR ös (ta)!

"there's the god!"

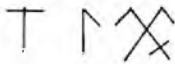
The priestess : lousi isin f(t)Rosta -

"loosen the icy frosts" -

It must have been a cult play, a mystery play, which was performed during the entire T^hs aett as a cult act at the "Eccestan", "at" and "in the Hall of Har", the "heart of the West".

Now the  "Lord God" has risen from the dead and will once again leave his salvific footprint on fields and farmland. leave. This can still be seen on the top of the "original" Nische-Grabfelsen's ingrained signs, which are used in the


Roman-Christian takeover:





a) the degree hoe (14.5 cm long);

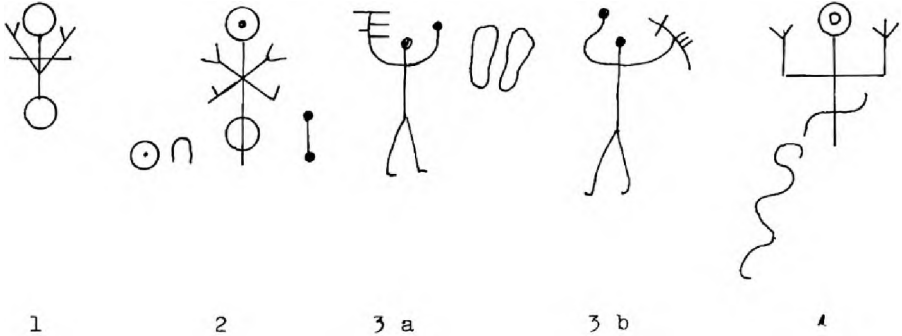
b) the slanted hoe (32 cm long);

c) the crossed slanting hoes (23 cm high) We have to go back to the time when these signs were created and placed on the "primitive" niche tombstone, to the time of the megalithic tombs.

Religion and its rock art age. In Østfold we saw the resurrected Son of Heaven and Earth as  od in front of us the land-grabbing ships, the / slanting hoe in hand, circumnavigating the land (Akkeröd); we saw him as a yearly heir,

the two hoes the  on the "head", walk across the field or lift
degree hoe and  up the sun (Skjeberg, text illus.



S.13) These include the beautiful symbolic signs from the
Frøy, Frey cult area in Dalsland, in Högsbyn, Tisselskog:





Here at the rock paintings of Högsby we get a clearer idea of the
meaning of the hoe symbols on the "primal" niche grave iron,




meaning: 1) the god of the
cross is the one who completes the year, who gives himself (re-
)ensoulment. We saw (p. 31) that this



the great credo of the megalithic religion from northern

Scandinavia to southern Arabia. Bas's soul symbol  and the
Cross  are the last signs of the "holy row", their



Symbols (word and letter signs). 2) When the Son of God




has passed through the  "Ur" with the  sun, sign no. 1 changes:

the lower circle of the  sign becomes the  "new year" (New
Year) sign; the head becomes a 



Sun, the pair of arms on the left and right extended downwards
into two hooks. From the  eht da Beseelungs 

signs, as also be seen in the rock paintings of the Mega= lithic
religion in Spain. 3 a - b) The next episode


is that the Son of God is twice linear-figuratively, with raised is depicted striding with his arms. In one hand he holds the right hoe, in the other a soul cup. On the hoe  or the alternate form , the rune Ace "God", which simultaneously symbolises the symbolically two- and three-part hand of the Son of God. The pair of soles signifies the new year. 4) Here the Son of God is again a pure symbol, the risen and resurrected one, with

the raised arms: one hand, the two-part hand, is the cén "Kien", "light" hand; the other, the three-part hand,  is the mouldar auki, the "field crumb multiplication" hand. They send the , the form of movement of ensoulment , the cross laid over his runic body, is himself. On the left the snake.

The crossed slanting hoes and the rectangular hoe on the capstone of the "Ur" niche tombstone on the "Eccestan" are symbols of the reborn, resurrected Son of Heaven and Earth, who is now celebrating his blessed vintage as the "Eccestan".

 "the joy of man and the increase of the earth" (manns gaman ok mouldar aijki) - from word to word, from work to work. Thus he will begin the Hagalls aett, the summer cardinal point "hail - distress - ice year" (9th - 12th rune), to protect the seeds from hailstorms and ice and to blessed year. This "year" rune is  at the top centre of the Fossum calendar disc and stands for

more than 2000 years later as the 12th rune in the centre of the

long rune series of 24 runes, in Anglo-Saxon still with the same _ gear, ger "year" sign and the saying: "Jahr is the joy of man, when God lets / the holy heaven-




king, to bring forth the earth / bright grain for the ripe and thirsty". This is the "generous Frode", the "all-governing", who gives "good summer and fully ripe fields", "the happiness of men", - say the old Norwegian and old Icelandic runic poems (p. 12).

This was the "prayer of the Lord" of the farming people of the Great Stone Age, from the far north, from Scandinavia, to southern Arabia. It was the prayer of the megalithic peasantry, also of the land of the 2000 dolmens: Canaan-Palestine. The Israelites had the same common Semitic megalithic religion in Canaan in the time of the "arch-fathers", and the north of Canaan remained so in popular belief even in the time of the northern kingdom of Israel. Prayer is therefore of pre-Mosaic origin and never became Mosaic-Jewish. And so it was also passed on to Jesus of Nazareth from the ancient popular belief of his northern Palestinian homeland of Galilee, i.e. the "Gentile district" (gelil haggojim) - the ancient prayer of the threefold year of the "Lord":

I. the request for the epiphany, for the reappearance of the "Lord" and the return of his "kingdom",

II. the request for the annual (daily) bread,

III. the request for deliverance from the toil of death,

for the loosening of the shackle of death  and the bestowal of the soul  through the  cross^s of the fulfilment of his Annual year.


The upper part of the Externsteine

On the first rock, the "Großer Externstein", there is a completely destroyed room three metres below the upper platform, of which only the rear wall and a part of the left side wall. is a shallow niche in this side wall, like the one at the bottom of the "Little Mother Cave".

Today, there is a room on the second rock, the original shape and dimensions of which have been largely altered by Christian use. With the sighting hole facing north-east and the stone pillar in front of it, supported a stand, it was undoubtedly a sun room to mark the summer solstice, the rising of the sun in the north-east (Fig. 44). The sculpture in the left-hand corner of the wall, the head of an elderly man with his mouth wide open as if calling out, is striking. The sunspot cast on the back wall by the rays of the rising sun through the visor hole at the summer solstice moves along the wall as the sun rises in the sky and passes through this mouth in the course of the morning (Fig. 45). Was this the time when the summer solstice was proclaimed from this room?

The date of the painting of the calling older man is completely uncertain. If it Etruscan,

As Walther Matthes surmises, the Externsteine would also been a place of pilgrimage for the Etruscans in their

"Italic" period as a place of worship for  Mania acca, and then

their god of the dead, the underworld god Mantus, would be a borrowing and male remodelling.

The three "mothers".

We must assume that the two rooms the offices of the "mothers", the priestesses of Eccestan, whose

history presented in EUE for the first time. The



The name XXX ecce XXX stan, which has been preserved in Anglo-Saxon rune series, refers to an original XXXX accestan, as a symbol of the Divine Mother and her three akka X and her three akka XXX, as found at the "PisHsen" in Bohuslän and in the symbolism of the Lappish gobdas (drums) as a borrowing. The name is therefore also likely to have been eccanstan "mother stone".





This mythical divine number of three, which watched over the past, the present and future life, is the of the number three of the local and tribal priestesses who lived and officiated on our "Frauenbergen", "Mai denbergen", "Magdebergen" or "-bürgen". They were seers and priests, "healing counsellors", doctors, and in particular

midwives, legal counsellors and social welfare workers. The




organisation of these XXX "mothers" in the



Abendland was an organisation that trained the next generation of women, who, among other things, had to serve a period of labour service on farms in order to acquire life experience and knowledge of human nature. The official title of these "mothers" has come down to us in Germanic with the ending -bede as the one who "rules" over something. It reads - triple stabrei mend: Uod(il)bede, Warbede, Wil(1)bede. If we look at the dedication images that the Roman stonemason made for the Germanic soldiers, non-commissioned officers and officers serving in the occupying legions on the left bank of the Rhine (Fig. 34), we see firstly that the "mothers" wore the same wheeled bonnets.


as the Berg-Urschel still bears one and a half millennia later in the folk tradition (Fig. 33). Further - that they carry the  sign (Fig. 34 a and c) and the  sign (Fig. 34 d) on their lap, or the child (Fig. 34 b). This is Proto-Indo-European tradition. In that Anuvāka of the Taitti-riya Samhitā IV, 3, 11* ^ it says of the three "mothers" (ma taras), the dhisanās, who come in the "mother's night" to give birth to the child of God (Agni): "The three have come on the path of divine order, the three glows with light have followed. One (of the three) protects the progeny (praja), one the power (urja), one the divine order (vratā)".

If we take our Germanic "mothers" - also known as the Romans matres, called matronae - they carry the corresponding symbol of divine power (ürjä), the  symbol, which is called the as od (woda) still today dialectically-Norwegian the procreative power, the procreative instinct. They also carry the after / They the cradle as a sign that they are guardians of the law. And they carry the cradle  as a sign that they are guardians of the law. As we have learnt, they are  Symbols of "life" and "death". In a unique group pe of Ingwinian-Danish escort coins, called by me the "Ull-Gr6a group", in particular on the piece of Faxe, Praesto Office, the earth mother Gr6a hands her son, the  Uli,

+) This Christmas liturgy is a characteristic example of the later forgeries of the Migration Period, similar to the Torah and Edda. Instead of Agni, in an inserted verse Indra is referred to as the child of God, who is born of the Ekāstakā and through whom "the gods" overpower the "powers of darkness" (Asuras), i.e. the former "holy powers", heaven-earth and God's son Agni, the "child of power" (ürj6 napat).


the one wounded in the chest by an arrow (ger) shot, the 
symbol, i.e. the connection of  and 
his symbols as judges of the dead, judges of
souls. In Old Germanic they were called wod(a) and wid, and the
respective "mothers" Wodbede and Widbede, as it is still handed
down in the medieval legal language as "gebieten bi der wide".
See further EUE.


From the Lower Rhine region, the Cologne-Bonn area, where
most of the "Mothers" images and votive stones were found.
The monastery manuscript from Brauweiler that I "rediscovered"
forty years ago, the "Annales Brun- willarenses" (Vatican Bibl.),
is also from this period. On the last page, in a late Carolingian
hand, they contain the inscription of two rows of runes, which are
described as having been used by the "Nordmanni" (Northmen). It
contains our sign "o. odil", i.e. 
Letter sign for o, name odil, The Old Norse word odhal, Old High
German odil, Anglo-Saxon oedhil, oethel, öthil, ethei etc.,
denotes the "clan earth", "common earth", which was in the
usufruct of a clan member but not his personal property. This
earth is legally a daughter form of the "common earth" - the whole
the socio-religious structure of the original community, which
originally operated as a large clan. It is the sacred land right of
the original community, the earth of God, which also been handed
down in Old Russian as the mir, a word that means "world" in Old
Slavic,
"cosmos" (old Germanic heimr) , "'peace" (eirdne) and then "the
rural common land". The symbol 
is not a symbol for "earth", "land". We saw that it means the
"power from above", the "inspiration". So it can



this too  only the "ensouling" of this earth as "clan earth" from which and from which the clan is always reborn. The odil, uodil can only be the second part of a word, the first part of which denotes the earth as the clan earth and the general earth of the settlement, the original community, the "Leu tenheime" (li6dhheimar), as the Gr6a called them (p. 46).


It is the word heim. And this is the only way it has come down to us as the most precious, most sacred folk word: Old High German heim-(u)odil, heim-uote, Middle High German heim-(u)ote, heim-
ode, heim-at. In the Alemannic language area of Swabia -

Switzerland - Alsace, heimat still has the original meaning of farm and fields, fields and clan, relatives. All of this together is the "heimat". And only with the help of the Germanic "mother" consecration images of Roman times, the



Danish escort coin of Faxe and the rune series of "Anna les Brunwillarenses" we can restore the missing  rune to the saying

of the Anglo-Saxon runic poem* ^, whose runic sign was not 


alone, but  and  :

 "Home is above every man if he lives
there by right and custom

 often in the blood of the fearful.

What this  means in terms of the robe or head of the "mothers" is in the first place, since time immemorial, that they^ "by virtue" of this are the  seers, and like their North Eurasian sisters in office,

the Chinese wu's, the Eskimo angatlkok, can recognise the past and the future by the fact that they are the mediators between the this-worldly home of the living and the other-worldly home of the living.

+)  ethel byth oferleof aeghwylcum men -

home" of the ancestors, of those who will return. And for the distinction between "ensoulment" and odil "clan earth" was The Uod(il)bede was then called Ain-, Einbede, in her own right, that she "commanded" the "Einerde", i.e. the "Eigenerde", term for odil "Sippenerde", as an area of authority

And this also gives us the answer to the question of why the Germanic army king was the mortal enemy of the "faith of old" and its guardians, the "mothers" - why he had his scalds falsify this belief, had the Heaven-Father removed and the Son of Heaven and Earth proclaimed the new All-Father, Army-Father and Whale-Father, protector and escort god of the king and his warriors: -

because he wanted to, had to, lay his hand God's earth, on the common and clan earth as the king's earth for his presumed absolutism, and these women with the old faith and the sacred old law stood in his way. So he removed them from their public legal domain, "stabbed" them with the "sleeping thorn", i.e. silenced them, interned them on their women's mountains in the circle of fire, the ring of flames, as the Sigdrif omál still tells us. Bort, the Bise is found by Sigurd-Siegfried, who was sent by his Ingwinian mother, the Danish queen dowager Hiordis, to Franconia, i.e. Beutschland, to hear the heilraedhi, the "healing council" from the "mothers", the "healing councillors" for his incarnation, human consecration. Here it seemed as if fate had once again destined the "mothers" to be saved by the Ingwinian-Danish power against the Frankish king. But Sigurd-Siegfried's breach of faith, who had joined forces with the bise and saviour Sigdrifa-Brynhild

his tragic end at the Burgundian court on the left bank of the Rhine, where he married the Gjukunger's daughter Gudrun, sealed the downfall of the old Western cult institution, whose last lost post was now only the "Eccestan'", the "Mutterstein", the "Mütterstein".

The prelude to the final act of the tragedy had already begun when the great uprising on the left bank of the Rhine (69 AD) against Roman imperialism failed after initial successes due to the leaders' selfishness, lack of community spirit and mutual envy. Noble Batavians, themselves already half Roman, had renounced the "mothers", of whom Veleda in particular had been the soul of the uprising: "Furthermore, if one has the choice between lords, it is more honourable to endure the rule of Roman princes than that of Germanic women" \+

There is no doubt that Veleda ruled the "Eccestan" with her official sisters. Tacitus' statement (*Historiae*, IV, 66) that she lived in a tower (*ipsa edita in turre*) can only refer to her official activity there, the in officio esse - as the Roman said - and not to her living there. She held this office as a "prophetess" (fatidica) and tribal seer "according to ancient Germanic custom" (*veterc apud Germanos more*) (*Historiae*, IV, 6). Since she had to conclude treaties, she must have been Warbede, who had to take care of treaties and vows - still recorded in the Edda as a "goddess" Vár. The third,

+) "et si dominorum electio sit, honestius principes Romano rum quam Germanorum feminas tolerari." (*Tacitus, Historiae* V, 25)

the Wil(l)bede, had to watch over time, cult times, court times, times of fate, etc., Old High German (h)wil(a), Anglo-Saxon hwil "hour", "time", "duration of time", Her symbol was the 8-spoked wheel, as we still know it from her Gallic official sisters, also in the medieval delivery of these three women of fate, the Ver (Frau) Saelde with her wheel (the Saelde schibe).

The "area" of the Wilbede also included the cult tree, the year and world tree - the Irminsul, which was not the "Irminsul". There were many such cult pillars, world and year trees in the area of megalithic religion, of which the aforementioned "Queste" of Questenberg was one of several. But the Irminsul of the "Eccestan" may have been a particularly powerful piece, universalis columna, which of certain

It supported everything (quasi sustinensomnia), as Rudolf von Ful reports. This world pillar (of the \pm type) carried a Υ or ∇ essay for the half-year of the ascent, and \uparrow resp. \uparrow Essay for the half-year of the descent of the Son of God with "the light of the land", the sun (see EVE).

Of the prayers that the "mothers" had to perform, a precious piece has preserved for us in the Anglo-Saxon field blessing: I beseech the earth and the heavens above / Erce, Erce, Erce, Earth Mother / May the Almighty, the eternal Lord / grant you growing fields and flourishing / multiplying and nourishing / the shining shafts of the millet fruits / and those white wheat fruits / and all the fruits of the earth / salvation

be thou, earth, mother of men / be thou, greening in God's

+) As H. Gsänger assumes, the Irminsul would have stood with its foot in the shaft in front of the second rock.

Embrace, filled with food, to benefit man /".

If we then look in the Edda, in the Sigdrifto- mál, the Seherin, the Dís of the "Erauenerberge", stabbed by Odin with the sleeping thorn, has been transformed into a punished disobedient Odin's Valkyrie. She also says a prayer that contains exactly the same formula for the blessing of the fields as the Anglo-Saxon blessing of the fields: "Heil sei vielnütze Flur". But the prayer begins with an invocation to the Asen gods and goddesses - a blasphemy for the old believers. This is the planned falsification of the original religion in the Edda, which is directed against the original community, its socio-religious foundation and its guardians, the "mothers". And when the army king's new faith in Wodan-Odin, this wholesale falsification of the "faith of old", fails to make headway with the peasantry, he becomes a Roman Christian and now has what he wants: - the sanction of his absolutism by the grace of the Christian God of the Roman Church. King and church destroy the old divine right of the original community. This is the end of the "Eccestan" and the occidental cultic matriarchy, whose last lost position was the "Eccestan", the "mother", "mother stone".

The last days of Eccestan. The reformation work of the
"Mothers" and the Iroquois.

If the Nordelbingian Saxons since the 3rd century n. Chr. enter the area to the left of the Weser as conquerors. The long-established Germanic tribes, such as the Chauci, Bructerians, Angrivarians, Cherusci and others, were driven out by them and then joined together to form the "Franconian League".

The Roman tribes were united in the Roman army, which pillaged and finally conquered Roman Gaul, only to later against the Saxons. What remained of these tribes in the country was absorbed into the Saxon ethnic mass, in part probably as serfs, Lites. The Saxons themselves were no longer an ethnic unit in the sense of the original community. Strict laws, with the death penalty for mixing, separated the nobility from the commoners, who had few more rights than the Lites. Thus the last part of the

The Saxon Wars were a two-front people's war: against the imperial Frankish kingship and against a section of the Saxon nobility (Eastphalia), who served the Frankish king and later rewarded by being appointed Frankish counts and bishops in the subjugated Saxon lands. There was also no longer any question of religious unity. The abrenuntiatio, the abjuration formula, which was to be recited by the Saxon pagans who had been forcibly converted at their baptism (the "capitularia" of the Frankish king Charles threatened "persistence in paganism" with the death penalty), teaches us how things stood. This abjuration formula reads⁴: "I renounce all works and values of the devil, Thunaer and Wodan and Saxnote and all these fiends who are their comrades". Thunaer, i.e. Donar, the Norse Thor, is mentioned first, then Wotan, and finally, in third place, there is a "Saxnote", whose name can mean "Saxon comrade" or "sword comrade". This appendage is probably the son of heaven and earth, the saviour of the "old faith".

be the "mothers" of the "Eccestan", - the Frea, Freo, the

+) ec forsacho allum dioboles uuercum and uuordum, Thunaer ende Uuöten ende Saxnöte ende allum them unholdum thö hira genötas sind.

Fro. It was a time when the old, established holy community order was falling apart.

The upheaval of the primitive community of the "home" age through the "world", i.e. "man" age, which we about to deal with, is solely and exclusively determined by the Germanic migration of peoples. The Germanic migration of peoples is the last phase of the Indo-European migration of peoples and, in contrast to the previous ones, takes place in the field of vision of the contemporary historians of antiquity. It was triggered by the climatic deterioration of the North Sea region in the second half of the last millennium : the Cimbri, Ambrones and Teutones are said to have been driven southwards from the North Sea coast by spring tides (formation of the refuge mounds, terpenes). It is also caused - on the one hand - by contact with the migrating Celts who had conquered Gaul and then Britain, with their bloodthirsty cult of the gods and their state priesthood (Druids). (Druids): Origin of the "Mercurius" votive cult with human sacrifice. On the other hand, through the lasting contact with the Roman metropolitan luxury culture, with gold, the "money". The emerging spiritual upheaval in a century from Caesar to Tacitus is noticeable in the fact that, for example, the rune lot oracle among the Suebi in Caesar's time still in the hands of the women, the mothers, whereas in Tacitus' time it was already in the hands of a state priest (sacerdos civitatis) or "privatim ipse pater familiae", the father of the house himself was supposed to commit it.

The image that Tacitus presents in his "Germania" still serves as a model and instruction for the decadent world of

The urban population of Rome, that of a people rooted in high ancient morals, healthy in body and soul. And migration types, such as the Harii - a name which in the Edda characteristically refers to the warrior followers of Valhalla-Odin

The "Einherjar" - their black-painted "wooden army" (exercitus ferialis), with which they attack their neighbours at night - are still an exception. But the materialistic decomposition continues to spread. Only among those who still came from a deeper attachment to the "home" order, such as Goths and Vandals, did the high old morality, the inner tribal order, remain intact. Salvianus of Massilia,

who was a presbyter in Cologne in 438 when the "Franks" conquered it, emphasises the high morals and righteousness of these pagan Goths and Vandals who conquered Rome, in contrast to the immorality and lawlessness of Christian Rome. So that the Roman people preferred the rule of these pagan "barbarians" to that of Christian Rome. The barbarians had brought chastity, order and justice back to decaying Rome. Salvianus also recognised the basis of this morality: "Almost all barbarians who are fellow tribesmen and under one ruler love each other" (omnes se fere barbari, qui modo sunt unius gentis en regis, mutuo amant). This is the ancient religious basis of the "home" order, the sanctity of the clan and national association, under the fulltrúi, "to whom one gives full allegiance", the saviour, the "Lord", Fro-Frea.

In addition, there are others who temporarily leave this foundation, abandon it, former settled peasants who are magically attracted by the greed for gold, money and booty and who

The time "when the stream of gold flowed from the south to the north and turned the earth of generations into the earth of purchase" (Axel Olrik). The Chaucs, driven out by the Saxons, of whom Tacitus had once praised that they preferred to base their reputation not on superiority and force but on the law, plundered Gaul as "Franks". The Saxons raided and plundered on the Gallic coast as the "ancestors" of the northern Vikings. This could not be done under the sign of the "Lord", Frea, Fro, but only under the sign of the former god of the battle-axe men, Indra of the second wave of conquest in India. It was with this Indra-Thunaer as their god of guidance that the battle-axe people had once broken into the world of peace of the North Sea megalithic culture. Although the push had finally come to a halt at the North Sea, the Thunaer had been "dug in", but now his time had come. The clumsy, hulking, up-and-down warrior escort god became the farmer's escort god and the patron god of Viking and land-grabbing trails. When, towards the end of the 9th century AD, Norwegian Odal peasants leave their homeland because they do not want to hand over their clan land to the new unrestricted royal power as royal land, they travel in the company of Thor. Out of 1,000 dandy names on Iceland, 900 were in Thor, only four in Frey, but not a single one on Odin. The Heer-Königsskalden had attempted in vain to replace Thor with their new god mythology. Odin by making him the son of Odin and the earth, - as they took from Frey his heaven-father and his earth-mother, gave him as new parents Njord and Skade

and dissolved his myth of the age. Odin and Frey, Heimdall and Tyr, Uli, Od and Odin haunted the Eddic pantheon of Asgard as special gods and populated it with new creations such as Balder and Nanni and others. But Thor-Karl ("guy", farmer) outranked Odin, the god of Jarl and the king, and completely overshadowed Frey, Frøy.

The chaos became complete and it was inevitable that the awakening, reflection and reawakening of the Nordic primal religious spirit began: the "Godless" (gudhlauss) movement emerged, which declared it nonsense to sacrifice to the gods any longer, and from this awakening of their spiritual archetype, archetype believed in "power and fortune" in one (trúa á mátt sin ok megin). The Nordic reform movement then emerged from these mostly folk-altruist clans in the Free State of Iceland, the only place where the Germanic spirit was still briefly free from royal-ecclesiastical coercion and rape. They abandoned the decomposed and darkened myth of the old faith and moved on to a new cosmic vision of a Supreme Being. Such an originally "old-faith" clan on Iceland was that of the Ingimund sons. They do not want to repay evil with evil and reject baseless blood feuds, such as the abandonment of children and the elimination of the elderly. They believe in "the one created the sun and all the home (the whole world)" (er solina hefir skapt ok allum heimum). Thus, in the Landnámabok ("Landnahmebuch"), written in the 13th century in Christian times, there is still mention of Thorkell máni l'gsomadhr, Thorkel Mond, the law-speaker, the grandson of

Ingolf, the first and "most famous of all land-grabbers", who "had the best faith of all pagan men, as far as we know of any examples. In his deathly illness, he allowed himself to be carried into the sunshine and placed himself in the hands of the God who had created the sun. He also led such a pure life as only the most pious Christians" *).

This was the situation for the "mothers" of the "Eccestan". Stripped of all public-legal activity and influence by the chiefs of the Saxon conquerors because of their democratic socio-religious community doctrine, they saw the disintegration of the old "home" order, in a "world" dominated by power, violence and greed. They had learnt from But what they learnt of this rotten Roman-Franconian state church, of venality and crime, filled them with great disgust. Then the preachers of Christ from across the sea, from the green island of Eriu (Erin), Ireland and Scotland appeared at the "Eccestan", plough in hand and a sack of books on their backs. They harshly rebuked this Frankish church, whose bishops resided in the old Roman provincial towns and for whom the term paganus was synonymous with "peasant" and "pagan". And then there must have been long religious discussions between the "mothers" of the "Eccestan" and the Iro-Scottish plough missionaries.

+) Han lét bera sik ísélargeisla i banásott sini ok fal sik á hendri theim gudhr, er sélina hefdhi skapat; hann hafdhi ok lifat svá hreinliga sem their kristrmenn, er best vâru sidhadhir.

The "mothers" will have emphatically rejected the story of the fall of man through the woman, the reconciliation with the angry God that this required and the redemption through the blood of Christ who died on the cross. They will show the Iroquois on the fourth rock the God of the cross as a primal revelation, lead them into the mother cave

to the symbol with the heart-head of the Divine Mother and proclaimed to them the mystery of the "Mother's Night", of dying and becoming, the sacred transformation from death to life, as the great divine order, - the myth of the Saviour, the Son of heaven and earth, his year, the year of God and man.

And then the Iroquois must have agreed and, from their own native folk beliefs, must have made the same tradition with the same symbols known to the "mothers". Finally, they must have joined together to form a common renewal movement, which was to teach the Cosmic Christ on the basis of his "pre-revelation" in the "faith from ancient times". Just as the great church father Augustine had left as a legacy in his "Reflections" (*Retractiones* I, 13) shortly before his death (430 AD): this was for him a "firm, lasting fundamental insight" that "what is now understood by the Christian religion already existed in antiquity and had never been lacking since the beginning of the human race until Christ was to appear in the flesh, from which point onwards people began to call the true religion (vera religio), which was already there, the Christian religion.


Not because it has not been in earlier times, but

because it adopted this name in later times" '.+

We have no record of these religious discussions on the "Eccestan". For us Western people of the present day, they would have been more informative and more important than any other historical religious document in view of the overall scope of the questions surrounding "religion" and "faith".

We only know the outcome of these discussions. The Scots bishop Clemens preaches the Cosmic Christ of "Eccestan" in Germany. And in 74-5 AD, the Roman archbishop and missionary Wynfrid, called Boniface, wrote a letter of alarm to Pope Zacharias in Rome about the Scottish heretics Aldebert and Clemens: "He (= Clemens) also claimed that Christ, the Son of God, descensus ad inferos, had freed all those whom hell contained: Believers and unbelievers, worshippers of God as well as idolaters." - "Also for the sake of this heretic, I ask you to write to the duci Carlomanni recommending that Clement be sent to prison so that he does not continue to spread the seed of Satan and thus contaminate the whole flock as a sick sheep." - "Let them live separate lives according to the apostle's word: 'To deliver him to Satan for the destruction of the flesh, that the spirit may be saved in the day of the Lord'" (1 Cor. V, 5)

*) nam res ipsa, quae nunc Christiana religio nuncupatur, erat et apud antiquos nec defuit ad initio generis humano, quous- que Christus veniret in carne, unde vera religio, qua iam erat, coepit appellari Christiana, - propterea dixi: haec est nos- tris temporibus Christiana religio, non quia prioribus tempo- ribus non fuit, sed quia posterioribus hoc nomen accepit.

And so it happened. What Clement preached there was the teaching of the  of the mother cave of the Eccestan, the "descensus ad inferos" of the Lord, the Fréo, the Fro, the God of the cross as bringer of life.

The Iro-Scottish image of the cross on the Great Externstein must have been created during this time and the news of the Reformation movement that started from the "Ecce ^{stanl}" must reached the völva's, the seers of the old faith in the north. For in the "Hyndalied", which gives us the Christmas message of the ger manic primitive religion from Tacitus' time, it says
(43): "One was born, more than all, he was increased by the power of the earth (iardhar megni)"; it follows (44): "One day another, even more powerful (måttkari) will come. But nor dare name him." Mått ok megin are increased in the successor of the Son of Heaven and Earth.

That was the hope of the visionaries and "mothers": the reformation that would renew and strengthen the dwindling faith of the rural people in the saviour. This is what they hoped from the "white Christ" who had returned to the Externsteine. He must have been a returnee, a return traveller. This vision must have spread northwards through the seers - still a cult institution, albeit no longer a public one - via the Old Believer peasant circles. For the first Christian scalds of the north still express this hope. Thus poems

Eilif, Gudrun's son, from Christ: "They say that southwards
+)
he now sits at the Urdbrunn'." Eilif Kugelknabe (Eilifr kül-
nasveim): "Sun King (sölkonAngr), son of Mary, man, also God, -
Lord of All, Humanity-Walter." And Einar Skuli' son:

+) Urdbrunnen - according to Havamal 111 "at the Hall of Hars", i.e. at Eccestan,

"Linder Hüter des Landvolkes (landf6lks gaetir)", "Allen Hei mes
Umfassen (alls heims umypnandi)". (see addendum p.131)

Here Frey becomes visible, the Lord, the guardian of the Odal,
the clan earth of the land people, who encloses the home (the
universe as well as the earth as a human settlement) in the
guardianship of his hands (gaupn). How Goethe renewed the image:

God is the Orient, God is the
Occident; north and south rest
in the peace of his hands.

Frey is also called the Hagall "All-Umheger", as lord of the
Hagals aett, the summer, where he is asked at the beginning to
To protect seeds against the hail ✕ the hail (p. 84).
In the old Norwegian runic poem, this is also applied to the
Christ: "Hail is the coldest of the bodies. Krist created the
ancient world (haeimenn forna)". Note that here, too, "world" is
rendered as "home".

So people hoped in Christ as the renewer of the faith from ancient
times and the original community, God's earth as common earth and clan
earth - the "home" order.

This interpretatio germanica was soon to be brought to an end
by the absolutism of king and church with the ordo romana: in the
Nordic countries, as in Ireland and Scotland, as in "Eccestan",
which passed into the power of the French king and his Roman state
church half a century after Boniface's letter to Pope Zacharias.
The earth and the people of the land became royal, ecclesiastical
and feudal property.

+) gaupn is the hollow space between the hands, which are joined
together like shells.

Since then, a moorland fire smouldered through the Middle Ages, only to flare in the fateful hour of the Reformation. The moor fire smouldered on, smothered and smouldered, flaring up again in the age of revolution at the end of the

The "world" of absolutism, clericalism and feudalism, the founders of which had been the Frankish king and Boniface, arose in the 18th century and - when freedom was given back to the rural people too late, but they continued to be deprived of their own earth - broke through, devastating everything, in the Communist October Revolution of 1917 and destroyed forever that "world" of absolutism, clericalism and feudalism - in order to establish a new world of absolutism.

The seer's last prophecy

Two words separate two ages: home on the one hand and world on the other. Heim is the Proto-Germanic term for the cosmos, which we now call "universe", and which will once have been called Allheimr in Old Norse; as Einar Skuli's son also called the Christ (Frey) alla heims umyppandi, "Allheim-", i.e. "universe-circumscriber". But "home" not only refers to the macrocosm, the world spheres, as the seer explains at the beginning (2) of Voluspa, "the seer's prophecy", that she knows about "nine homes", nine world circles (niu men ek heima), - but, as a microcosm, also denotes


the earth as the dwelling place of humans and their settlements, the "Leut-heime", ljodh-heimar (p.46) or man-heimar, "human homes". And Frey, as Lord of Summer, is also called Heimdall(1), "world vault" or "world pillar".

The "prophecy of the seer", the Voluspa, as it is called in the

Edda is a late adaptation or reworking, the beginning and end of which is a forgery. The seer seeks the ear of the holy dynasties, high and low, "Heimdal(l)s Ma gen" (mogo Heimdallar). She then explains that she is speaking on behalf of Valfodhr, i.e. Valhalla-Odin, instead of Allfather (Alfodhr). The content of the prophecy was precisely the fateful downfall of this Valhalla-Odin- far, the verold, the man-power age, which had broken up the "home" age. At the end, however, after the final battle with the powers of darkness and the downfall in the world fire, the arranger allows the Aesir gods to return carefree to the atoned and greening earth and enjoy themselves with golden game boards, as they once did in Asgard.

The original "prophecy of the seeress" will only have been a fraction of the present compilation of all kinds of mythical material knowledge. We do not know who the speaker is, when and where she worked as a volva. It may even have been one of the last Disen from Disäsen in Bohuslän. What raises this poem to the level of Western world-historical significance is the clear formulation of the world and human crisis as a confrontation between the "home" age and the "world" age.

The "home" age is the primeval age, the age of the primeval community. "Heim", Gothic haims "village, spot", is related to Greek komd "village", which occurs in Baltic (Lithuanian, Latvian, Old Prussian) as seimins etc. "Gesin de", Lithuanian kiāmas "farm", kaiminas "neighbour". "Gesin de", Lithuanian kiāmas "farm", kaiminas "neighbour". It therefore originally meant - like "homeland" - the

settlement and its people (cf., p.105). And this settlement, the original community, as a "home" microcosm must be an image of the macrocosm, the Allheim. It is therefore created and located after the "Allheim" as  : whether Roman as mundus "world all" or Germanic as solskipt, after the division of the sun, or originally as a Russian mir, as the excavation of the Tripolye culture by Soviet archaeology (Kolomishchina, Vladimirovka) has shown.

In the "home" and "mother" age, humanity once felt secure in a great universal order, felt cherished in the "home", in the settlement of the primordial community, as part of this universe and its great lawfulness. This was the heim-aldr, the "home-age", which was replaced and destroyed by the wer-aldr, wer-old, the "man-age", the "man-age". Mankind has never been "at home" in this "world" until today. In Old Norse, "to be born" meant koma 1 heiminn "to come into the home". Today we say "coming into the world". But this world has become "scary".

The Germanic north did not originally know the word "world", Old Norse verold. It only came to the north in the Germanic Migration Period with Odin Saxa-godh "Saxon god", Old Saxon werold, Old High German weralt, werolt etc.. The word basically means wer "man" and old, ald "time", "duration of time" (Gothic alds, Old Norse old), i.e.

"Man-time", "man-age".

With Odin, therefore, the "man-age" comes to the north, and in the retinue of this army-king escort-god and warrior-god are also those "werewolves", i.e. "man-wolves".

depicted on contemporary helmets as warriors with wolf heads. This word "werewolf" was also missing in the north.

For the seer, Odin is the embodiment of the "man-age", of power and violence. When he came and threw his spear over the people, "there was the first people's war in the home (that var enn fölkvig fyrst i heimi). With Odin came a new "faith", which brought division into the sacred peace of the Gesipens' home. "Odin first carried the Zwistrunen into the clans." (Helg. Hund. II, 34). Since then, the seer continues (43), "brothers have been feuding and felling each other / siblings can be seen breaking the clan / it is hard in the home / great honour break / axe age, sword age, the shields burst / wind age, wolf age, before the world is destroyed". - Hard at home áðhr verold steypiz.

In the final battle with the powers of darkness, the underworld, in the world fire that Surt and Muspel's sons ignite, who will perish Odin and his host of gods, the Aesir: "The sun turns black, the earth sinks into the sea / The bright stars fade from the sky / Smoke and fire race around / The hot fires lick the sky." - "See the land of floods rising again, freshly green." Then people will once again "remember the ancient runes of the Great God - Fimbult's fornar runar". These are the runes of the primordial community, of the "home" age:

We are faced here with the oldest formulation of a dialectical course of events in history - a thousand years before Hegel and Marx. It is not philosophical speculation

The logic that the Other must arise from the One, through the One, is not a speculation about the mode of production and the

The "home" age, the age of the primitive community and "mothers" is the Thesis Age; the "world", "werald", "man" age, the age of the "world" is the Thesis Age. The "home" age, the age of the primal community and the "mothers" is the thesis age; the "world", "werald", "man" age, the age of man and power law and social bondage is the antithesis age, the negation of the Thesis Age. The seer prophesies the downfall of this "man-age", which must perish again, self-inflicted by itself, the man-power-violence delusion. Then the Thesis Age will return, on a reborn earth with a re-recognition of the inner laws of the human community, of humanity, of humanity - the "ancient runes" of the Supreme Being.

When Marx and Engels wrote the "Communist Manifesto", the first guiding principle of the first section was: "The history of all hitherto existing society is the history of class struggles." After 1847, this guiding principle was revised by a footnote, in which reference was made to the rediscovery of the primordial community by Maurer - the old Norse "Odal" - and by Haxthausen - the old Russian "mir": "With

The dissolution of these original communities begins the division of society into special and ultimately opposing classes."

The impression of these first realisations was great, and made Marx and Engels honestly the first revisionists. In the prefaces to the new editions of the "Manifesto" by Engels (1882 and 1883), the question is raised as to whether the original community, as it had survived as far as it had in Russia, could be realised in a Russian revolution - the signal for a new revolution.

labour revolution in the West - "could serve as the starting point for a communist development".

Only today are we in a position to penetrate to this rediscovered primordial community, the Thesis Age, with the help of primordial symbolic history as intellectual history and to clarify the great fundamental question: - What determined man, the human society of the primordial community, which only empiricists had experience recognition from their world view? What do their "fornar runar" $\int > 8 = \int$ say?: The "power" from the universe, the universal order of being, the law of being in the "home" as a macrocosm and as a microcosm, which acts in man as a moral law through the organ of "conscience", - humanity as the creation of the "mothers".

When will Russian, Soviet science turn its attention to researching the spiritual foundations of humanity, this primordial knowledge of the law of being as the motor element of the dialectical historical process? When will it find its way from "matter" to "force", on the trail of its own people's spirit, people's heritage - in the sense of Marx and Engels' revision of the "Communist Manifesto"? Then we will meet at the "Eccestan", at the "Mother Stone". Then we may hope that behind the present, temporary pure "negation" of the "negation", the antithesis, the synthesis can follow - if there really is this dialectical course of historical events. One thing is certain: - the "age of man" has brought the earth and humanity to the brink of destruction and ruin. And the only question is: will this beautiful earth, which will soon be rendered completely unfit for life, and its humanity be destroyed in the world conflagration of a





or will the "world", the "age of man", take the "home" path in the last hour, the walk to the "mothers"?






Externsteine-Conclusions

This summary of the results of a first-time investigation into the history of symbols and religion of the Externsteine confirms Albrecht Dieterich's guiding principle from the beginning of this century in "'Mother Earth. Ein Versuch über Volks religion" (1905): "Anyone who wants to recognise the basic forms of religious thought must begin by examining the customs of the 'people'." Here we can "recognise neither history nor personality", but only that "general ethical foundation, the eternal and present one, from which all historical religions grow, from which they repeatedly draw original life and sink back into it, depending on how their historical life lives out."

The primal and folk religion has never been handed down in writing, i.e. in letters. Its tradition is oral, living, alive. It does not require a literal definition because it is the spiritual common property of a community of species, blood and race - the homogeneous, uniform, similar experience and knowledge of the European, Europoid race. It is the world view, experience and realisation of the great cosmic order, of which humanity is a part, like everything that has been created, that has become. And which is therefore also present in man, as inner order, as consciousness, as knowledge of right and wrong.

and. injustice, right and wrong morals, mediated by the organ of conscience. The certification of this primordial and popular religion of the Occident, of the European white race, is symbolism as a conceptual sign, the ideogram. This symbolism is monophyletic, of occidental origin only. With this ideographic symbolism, the Europid, the white Ras appears in the last ice age in south-west Europe and spreads through the ice-free area of northern Eurasia to the Far East (China) and North America. Its trace is the Aurignac culture; - the salvation symbol of the descent, the descending

the "power from above" on the path of the sun,  its concentration  before the emission, the movement  or  the cult the Divine Primordial and All-Mother; - anthropologically: the Cromagnon race, the High A blood group. It is the first stream from the Occident to the Orient, - the North Eurasian mother culture.

The second stream is the daughter religion of the northern Eurasian mother religion of the last ice age - the western megalithic religion, the religion of the megalithic tombs. It too is a primal religion, a folk religion, and moves from the Occident to the Orient, but this time more southwards, through the Mediterranean region and its south-eastern European and north African peripheral areas. It is the religion of the great "holy powers", the Heavenly Father, the Earth Mother, the Great Divine Mother, and the Son of Heaven and Earth, the Son of God, as the revelation and embodiment of the divine universal order in his "vintage". It is the same salvific symbolism of  >  > , which is particularly associated with the motif of the "God of the Cross" and the cross  and , as a saviour.

The certainty of the eternal return according to the universal order

and transformation from death to life. It is the religion of the "Divine Family" that unites the Occident and the Orient into one. cultic unity, supported by a cultic matriarchy of the seers, recognisable by the Σ "Divine Mother" and the $\Sigma\Sigma\Sigma$ "three mothers" symbolism. This is was also the "original Semitic" popular religion of the Middle East, of Syria-Canaan-Arabia, as of pre-dynastic Egypt. The Israelites, the "arch-fathers", also belonged to it. Only then, with the onset of the migrations of the 3rd/2nd millennium, did the break occur: the emergence of the royal and priestly regions with personal protective and escort gods as a means to power. The appearance of literal religion versions, "God's words", "God's laws" signifies the fact of the reorganisation, transformation and modification up to the destruction and complete suppression and eradication of the original and popular religion for the purpose of the absolute rule of an army kingship or a state priesthood, theocracy.

The most extreme form of this genre, especially as an ideology of aggression, is the new Mosaic Yahweh religion at Sinai:

"you shall become to me a kingdom of priests" (Exodus 19) The vision of a heavenly All-Father of the ancient Arabian megalithic religion is transformed into an exclusive protection of the priests. and god of guidance of the theocratic leadership of the Israelite migration, which is made the "chosen people" of this new state priest-god. The connection between this distant leader god and the people is only established via and through the priesthood. The close human, personal connection with the divine Trinity is thus abolished, just as the Divine Mother and the Son of God are also abolished for this purpose.

are expelled. The leader-god, endowed with all the demonic qualities of hatred, anger, revenge, etc., who crushes the enemies, breaks their backs, etc., is called "his people" the land of other peoples to be conquered. Yahweh's ban is to be carried out on these peoples, i.e. the extermination. All these new creations of protection and escort gods of the male migration power ideology can be recognised by the loss of the belief in rebirth, i.e. the loss of the knowledge of a divine order of being and life. The loss of the homeland and its clan graves, the violent acts of conquest and subjugation have a psychological effect like the "curse of the evil deed". Sheol is an equally comfortless place of never-return, where Yahweh's power does not reach, like the Sumerian underworld kurnugi "land without return" and the corresponding Babylonian, Assyrian conception, like Hades for the Greeks, the infernus for the Romans or Hel of the Edda, the world of Odin. The new written law of the crown king or state priests overlaps the unwritten "inner law" of the folk and primal religion. The new "law" religion is patriarchal, father-, male-right. The cultic matriarchy, the seerhood, the "mothers" are eliminated. Resistance to the old beliefs of the people is "li quidised" (the Korah clan). No one has better characterised this man-legal 'law-piety' as a contrast between "pagan" (occidental) and Jewish Christian, as through the Gentile apostle Paul in his contrast to the Jewish Christianity of Jerusalem, through Peter, the future High Priest-Pope of Rome: the letter (the "law") kills, but the spirit keeps alive. Therefore be

Salvation is also given to the Gentiles, because they do the work of the law "by nature" (physei), being a law to themselves, written in their hearts, because their conscience bears witness to them (2 Cor.

3, 6; Romans 2, 14-15).

The previous "dispute over the Externsteine" has become completely irreconcilable with the publication of this preliminary investigation report. A new phase of the controversy surrounding the Externsteine has begun, which has developed from a local, internal, German issue into a world issue (or, ultimately, a world issue).

"home" question): the question of the "event of salvation", a crucial question for the future of the Christian religion and the Christian church. Whoever wants to hold on to a "salvation event" as a belief can no longer avoid the historical facts 1) that the "God of the Cross" on the fourth rock of the "Eccestan" existed as a divine revelation at least 6000 years before Golgotha; 2) that the myth of the "God of the Cross", of the Divine Mother, her "Heart-Head"

etc. came to the Near East and the Orient with the Great Stone Tomb religion (4th/3rd millennium). 3) that this original religion lived on "underground" as an ancient folk religion in the lower, non-deported, non-punished classes of the southern and especially the northern tribes, in a permanent tradition that can be fully proven by means of cult and symbolic monuments, cult customs and the few inscriptions.

Old and New Testament archaeology and theology have never concerned themselves with this enduring tradition,

because they had no knowledge of the history of primal symbols (until today) and because they assumed that the "Old" and "New Testaments" were the "Word of God", the "events of salvation". Oriental studies, on the other hand, had already come to the realisation that "alongside the conventional divine service of the kings" (Sumer) there was another piety "which dwelt in the people themselves and was more directly and more closely connected to the earth, nature and the cosmic powers than the confusing variety of gods" (Helmut Schmoke).

This is the historical hour of Jewish "emancipation", which can only be understood as a spiritual resistance movement against Mosaism Jahvism and as a renewal movement in terms of deep psychology, as a remembrance of heritage, an awakening of the archetype. In the last phase of this movement, from Alfred Döblin (Jewish Renewal 1933) to the Kna'anim, this deep-psychological awakening comes to a breakthrough. The Kna'anim, those of "blood and soil", declare the Mosaic religion to be the historical "mental illness of the Hebrew people" and want to return behind Moses to the original Semitic community. They hope that a similar movement will emerge in the Arab world that goes back behind Mohammed. Like Moses, Muhammad has denounced the gahilijje, the earlier pagan period, as the time of "ignorance" and "barbarism" and condemned, to which in reality he owes his entire conception of Allah, from Old Arabic II, Ilah. And when we see a Sabaeen amulet with the words written in the classically beautiful Megalithic rune script: wadm-labm



m d w

m b 'a

"Love - Father", "God is love", the

Rahman-an, the "merciful", -

where this religion with the
the Son of God 'Attar once came, even if in
this late period and in this southern region the
former Trinity of

Heavenly Father, Divine Mother (Earth Mother)

so we know



God of the
cross,

and the Son of God was transferred to the moon, sun and star of Venus.

However, the symbolism and its religious content remained the same.

The Kna'anim want to return to the semitic original community behind Moses and Mohammed, and they were therefore stoned out of the new state of Israel because "they deny Moses and the prophets and want to take our precedence over their peoples". Now this sought-after ursemi is revealed to them

tic mother religion as the Great Stone Tomb religion and behind this the Eccestan, the "mother stone", becomes visible.

The Kna'anim return to the Western primordial community, the primordial humanity of the "mothers". (See addendum p.131)






Friedrich Nietzsche once wrote the following lines of verse on Spinoza:


"Lovingly turned towards the "One in All",
Amore Dei, blessed by understanding -
Shoes off, what a thrice holy land! -
- But under this love ate
a secretly smouldering fire of revenge,
hatred of the Jews ate away at the God of
the Jews - - - Hermit! Did I recognise you?

Nietzsche did not recognise it, was not yet able to recognise that the Jewish spirit was here in Erberinnern on the way back behind Moses and Torah.

The Kna'anim call themselves the spiritual heirs of the Korah-

clan. In the name of these martyrs of theirs, they will now defend the charge of "apostasy" levelled against the Jewish freethinkers. God of their fathers" against the Mosaic religion (cf. p. 131).

The investigation of the ancient beliefs of the people in Canaan-Palestine, in Judah-Israel, which is now beginning, will show the rebirth of the "cross god" and saviour myth of the megalithic religion, with its the      etc. symbolism, socio-religiously conditioned by the conditions in the Roman Empire, in northern Palestine,



Galilee, the first time. Historicised and personalised in the figure of the itinerant preacher Jesus of Nazareth, the myth of God of the cross, now as the myth of Christ, is once again liquidated by the Mosaic-Jahvist Jerusalem theocracy, this time on Golgotha, as it once was on Sinai. And for a third time, this uncoded oral awakening of the old popular belief, the myth of the God of the Cross, was reinterpreted and modified as a Christ myth by the Judaizing Gospels (Matthew): the Divine Family, the old heavenly "carpenter", the master builder of the world, *architekton* and the Divine Mother (Mariam - Miriam) were made into a village couple (*tektōn*) in Nazareth and, together with their Son of God, were permitted a Davidic-Jewish family tree. About the former "divine family" the Yahweh-Theos. The Council of Nicaea does indeed place the Son of God as the second part of the Trinity, but detaches the  from him as the "Holy Spirit" in order to Trinity complete again. As the Divine Mother, the Mother of God is not admitted to the new Trinity and remains outside the door

Around the "Eccestan" the previously impenetrable fog has fallen. The "God of the Cross" has become visible on the fourth rock, the "heart-head" of the Divine Mother with the two lines of her divinity, as it was once honoured throughout the Middle East and is still worshipped today by the predominantly Catholic rural people of the West, Poland, as the mother of the land and people in Czenstochau - the "Divine Mother of the "Eccestan".

There is ferment in the Roman Catholic Church of the West. The Marian movement knocks on the door of the church as a "departure of the archetype". "Quo vadis - ecclesia"? You have embarked on the path of scientific knowledge of truth. Catholic scholars (Obermaier (SJ), Breuil) were involved in the breakthrough of the new view of history against a backward specialist congress (Anthropological Congress Lissabon 1880): the beginning of human culture of the last ice age in the Occident is generally confirmed. Father Wilhelm Schmidt (Ethnological School, Vienna), with his twelve-volume work "Ursprung der Gottesidee" ("Origin of the Idea of God"), evidence of a primordial religion of the Supreme Being, also for the northern Eurasia of the last ice age. A palaeontologist such as Teilhard de Chardin (SJ) penetrated as far as the Cosmic Christ.

The "salvation event" as a historical doctrine based on the Bible, i.e. the Mosaic reinterpretation of the Christ myth with the Mosaic substructure of the "Old Testament", is not more durable. This substructure will become obsolete. And the Christian church will have the choice of focussing on a salvific event. from the "Eccestan" or to renounce the truth of scientific knowledge and try to

further behind the "credo quia absurdum" of a Tertullian.

If there an event of salvation, then "God" shows on the ex ternary stones how the myth of Christ from the Orient from returned "home" from the Gentile region of Galilee to the "mother stone" - re-entering his "primordial revelation", his original appearance. At the "Ecce-
 .stan" is nothing like the work of Boniface and Charles the "Great", - only that which was taken over by the church from the old place of worship: the "God of the Cross", the  "descen- sus ad inferos" with the heart-head of the Divine Mother in the Mother Cave, the  "ur" niche tombstone and the cross with the cosmic Christ, the bringer of life and children - the Iro-Scottish-Germanic monument to the Reformation!

On the whole, the Roman church adopted the fanum of the "Ecestan" with the idola (cross god on the fourth rock, arm pair and "heart head" in the grotto, primordial niche-geabfels), with a modification of the cult time of the cult year. The main cult time of the year at the "Ecestan" was the time before and after the turning point of the year, the "Mother Night", the consecration nights. It includes the descent of the Son of God, his incarnation, time of suffering, entry into the womb of Mother Earth, death-transformation sleep, rebirth as a divine child, reappearance, emergence. The Judaised gospels have only preserved a completely obscured tradition of the birth of the child of God and the time of suffering, burial, resurrection, when the three "M"s, the "mothers", come.

It was not until the 4th century that the feast of Christ's birth was moved to the

25 December. This is immediately followed by the Passiontide at Easter, the death and resurrection of the Lord, which is a true celebration of the Lord's Passion.

probably depicted as a passion play at Eccestan in the Middle Ages. There are no traces of the time of the cult of the Nights of Consecration. The cultic circle of the year was thus lost except for this fraction.

Only there can a new start be made, on a new foundation, the rich repository of the old folk faith and its customs, which once, coming from the people, filled the Christian Middle Ages with its richness: an offspring of the tribe from the Orient, which was brought back to the Occident and grafted onto the old mother tribe. Our Christmas is nothing other than the consecration night of the "mother night" of Eccestan, with slightly different omens. Just like the other ancient religious customs of the folk tradition, which were only superficially Christianised and covered up with saints.

For us, who are already and definitively beyond church and denomination, the "Eccestan" is a landmark. The mythical vision has passed: the Divine Primordial and All Mother is our All Mother, Nature, also as Mother Earth. The myth of the Son of God dissolved again into the great universal order, as "the starry sky above us and the moral law within us", as our distant ancestors once recognised. We stand in the "magic circle" that Goethe once felt around him in this Westphalian region of the Teutoburg Forest and the Externsteine. It is this circle that unconsciously to subconsciously attracts the thousands and thousands of searching visitors. What our great German poet from the own subconscious, from the deep spiritual awakening

of his spiritual heritage his "legacy": The true had long since
 been found,
 Noble spirituality has joined the
 old true, touch it -

- the laws of the universe of the eternity of being,
 and "the centre in there", in you;

You will not miss any rule there,
 because the independent conscience
 is the sun of your moral day.

This is the primal humanism of the "home" age and its "mothers".
 And it was also Goethe who had this Faustian man, the will-to-power
 man of the "world" age, embark on the "home" path, the "walk to the
 mothers", where everything transient was only a parable, the
 inadequate became an event, the indescribable was done, - the
 eternal feminine was drawn in.


When we stand before the memorial of the "Mother Stone", before
 the last Iro-Scottish-Germanic monument to reformation and renewal,
 we only want to know one thing: Who were, who are we, who were once
 "at home" here? Is it a "coincidence" that we, Irish, Scots and
 Teutons, Celts and Teutons, finally came together here?

It was those ancient Irish monastic settlers, deeply attached
 to their homeland and folklore, who collected and wrote down the
 old legends: of the Tuatha Dé Danann, the people of the Anu, the
 ancient Irish Divine Mother and her three "mothers". These had
 been the fir side, the people of the barrows, the mega= lithic
 tombs, who had once come to Ireland with their fleet from the
 north, around Scotland. Much later, they were replaced by the
 Celtic peoples advancing from the mainland.

They were overwhelmed by the state priesthood of the Druids and their bloodthirsty cult of human sacrifice and then, according to folk tradition, withdrew into the burial mound chambers, the side, as a light elven people. And when Patrick preached Irish Christianity in Ireland and drove the Druids from their bloody sacrificial sites, such as Cromm Cruaichj, the people breathed a sigh of relief. And beautiful, pagan daughters of King Leogaire welcome Patrick and his helpers as the returned fir side. The Tuatha Dé Danann had had seers, ban fili (a name related to that of Veleda), also called ban tuath "mothers of the people".

With this name tuath "people" we have before us the designation of the megalithic people as ethnos, ethnicity. For it is a Celtic-Germanic community word, which in Cymric tud "land", in Cornish tus, Middle Breton tut, New Breton tud "the people", in Gothic thiuda, Old Norse thjodh, Old High German diota "people", Latvian and Old Prussian touto "land", Lithuanian tauto "upper country" etc. means "Germany". "Germany". The word includes the meaning of "land and people", just as "home", "homeland" encompasses the settlement and the clan. Today there are only two peoples who still bear this name as ethnic states in the West: these are the Dutch, of whom the south, the Vlamen, still themselves Diets today, while the northern Netherlands still called themselves Duitsch in the older Dutch. Thus Marnix of St Aldegonde, the friend of William of Orange-Nassau, wrote in 1580: our "oude duytsche landt- ende moederspraecke - that in vele Landen en Provincien -

van Hollandt - ende lanx de Oostersche zee tot aen Dantzijck
(Danzig) - noch heden te daghe beken", is spoken. The English call
the dietsers - duiters the Dutch and the Germans the "Germans". It
was these "dietsers" and "duiters" who colonised, diked and
reclaimed the land behind Danzig in West and East Prussia in the
Middle Ages. "Naar Oost- land willen wij rijden" is the title of the
old song of the Dietsche Trek

kers to the east. And until 1945, the old gable signs with , 
etc. on the farms, as well as the and other symbols of these
Oost-land travellers.



We Celts and Germanic tribes, we descendants of the Great Stone
Grave people of the wider North Sea region, were once the "Germans",
the "Land" and "Volk" people, a people who did not
be separated from its land. The "Mütterstein" once lay at the heart
of our country and our people. And it was there that we met once
again at the last hour for our own spiritual experience.
The "Eccestan" was the first to summarise the new era before it was
destroyed by Roman absolutism and clericalism. The "Eccestan" is for us a
A symbol and reminder of our unity and togetherness, for the re-
establishment of our motherland, our homeland - Europe - which was
already once, in the hat of our "Mothers", a
stood. We now know that the homeland, the ethnic - the "national" -
is our common occidental heritage, that
unites us. Also with the communism of the West that wants to take the path
home to the folklore of life by law, in joint defence against the International
of a mammonistic world domination and the planned destruction of our
homeland and national values directed by it?

For us Dietsters - Duitsters - Germans, the "Eccestan" in particular is the "heart and main place" of our "homeland", as far as our language once reached, from the North Sea to Gdansk and Memel, from the Adige to the Belt. This "people" cannot be forcibly separated from its "country", driven out of it, just because one has the superiority and remained victorious in those two world wars, which were a crime against humanity and for which the Germans were not responsible. All of this is still the "world", "man" and "power age", which only recognises power and violence as law still knows the antithesis age. It is not the fulfilment of the dialectical course of history towards synthesis. If this course exists, then the "mothers" must return as the synthesis. It is the only higher power that is capable of solving the injustice that cannot be solved by male means and male thinking - the "mothers"!

In the course of the "world age", the "man age", we are hurtling ever faster towards ruin and destruction. The best of male science are raising their urgently warning voices. They fade away without effect.

The air, the earth and the water are already poisoned by the unrestrained spread of industrialisation and motorisation as a "global economy". Soon it will become questionable whether it makes any sense at all to have children, who are only damaged by inheritance. It can no longer get rid of the ghosts that the "world age", the "man age", called forth. With the atom, with the construction of its nuclear reactors, it smashes the possibility of life without knowledge of the consequences, without knowledge of the possibilities of protection.

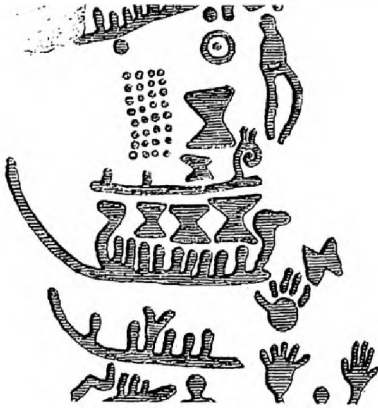
At this hour, the "Mother Stone" rises out of the darkness of the world as a memorial and landmark. Like a castle of the Holy Grail, it stands tall, the only place, the place of peace, free from guilt and crime - the place from which we now begin to know that the light of the land has come forth. We have now been given a place to which all can come and meet, - the "mothers" of the Occident as well as those of the Orient, - all once belonged to the realm of light of Eccestan, the "mother stone". May they rediscover the "council of salvation" by which the world can recover and once again become a "home", a "homeland" for humanity. May they once again spread "lifelong healing hands"⁺ ^ over the earth and humanity and make earth and life like the sacred.

We want to go home to mother, to the "homeland"

- "Home is above love for everyone" - home -

⁺) from the prayer of Sigdrifa-Brynhild for Sigurd-Siegfried (Sigdr. 4, 6)

Addendum to p. 11 Eccestan and



DisSsen.

The upper part of the Bracke-Lökebacken picture rock, reproduced here according to Baltzer

(see cover picture for original and cast image), has a very important additional symbolism for the connection between Eccestan and Disäsen. As mentioned,

At the upper end, the "Advent" of the Divine Mother is depicted large as Σ , below her a small "messenger", Σ as in the Spanish rock paintings. The fourfold row of

älvkvamar, ancestral soul sacrificial sac, to her left, characterises her as the ancestral soul mother, the Σ mania acca of the small mother cave of the "Eccestan". Below her, on the escort

ship with the swan-neck sterns, the are $\Sigma \Sigma \Sigma$ "Mothers" in perspective foreshortening - as if approaching. A

smaller, wide-open, donating hand is depicted in front of the sterns of this swinging ship, similar to

the large hand of the Son of Heaven and Earth beneath it, which bestows the harvest blessing (Fig. 6). Above this hand is the Σ sign. The latter is connected in the Anglo-Saxon runic series with

s up names sund, once also with the name stan and appears in connection with or as an alternate form of


Σ stan, the second part of Σ ecce- Σ stan. Both characters represent al'so an s - .s initial formula compound,

which is also represented : Σ Σ (= s - s) \+

Hiekes: Thesaurus Tab.6 and 9 (Cotton Mss.Alba A2 and H).From an original sign eccestan two signs were later madei ecce.acca standing and - to differentiate - stan lying,probably in sense figurative reference to the lying "earth-fixed stone" of the earth mother.

Anglo-Saxon sund, the same word as High German etc. ge-sund, was thus one part of this $s - s^{\wedge}$ formula, whose second part can only have been sel(ig), i.e. Anglo-Saxon sund and selig, synonymous with the Old Norse formula heill ok saell. Anglo-Saxon sund "healthy" here still has the higher comprehensive meaning of "uninjured", "unharmd", "preserved" - like Old Norse heill in those blessings: far heill ok saell or come heill ok saell (again).

The emblem of Eccestan and his "mothers" was therefore the health-giving, sending hand. Just as the Dise Sigrdrifa-Brynhild prays to heaven and earth for these "lifelong healing hands" (laeknishendr medhan lifom) for Sigurd-Siegfried (Sigrdr. 4, 6), the hands that "sund and sel(ig)" machen. This $s - s -$ formula must have been very old, which would correspond to a Latin sanus et salvus, from the time of the mania acca of the "soul mother" of the Eccestan, as still echoes in the French sain et sauf.

The symbolic connection of Bräcke-Lökebacken in the cult circle of the Disäsen, the sund rune with the giving hand, points back to the Eccestan. The "Disäsen with the large sign  must have been a daughter foundation of the Eccestan, as a The first part of the megalithic population of north-west Germany and Denmark escaped across the sea from the onslaught of the chariot-driving battle-axe men and settled in Bohuslän on the Skagerak (around 2,000 BC). Then, concentrated in this space, the hällristningar, rock art culture.

On the "Eccestan" as Externstein" = Elsternstein
(never the German-Westphalianekster, High German
"magpie", the witch bird into which the witches can transform
themselves) - indicates

also the Blåkullen in South Bohuslän (Marstrand). This is also where the witches fly on magpies or as magpies (Ekster) according to the same medieval-Christianisation of the former seers, the Disen and Völva's of the Frauen-, Disenberge - as in Germany.

Supplement to p. 103: Urdbrunnen - according to Havamal 111 at the "Halle Hars", i.e. the Externsteine, the Eccestan (cf. p. 16).

Supplement to p. 116 , the Kna-anim.

The sentence in question in the vituperative article in the Israeli magazine DAWAR reads: "It's over with the Kna'anim. These ethnic ideologues - have disbanded and deserve a beating. These people wanted to deprive the people of Israel of its supremacy as the only people chosen by God and reviled Moses and the law".

A number of the Kna'anim movement founded by Arje Gjurevitz-Choorn (Arje Chokurz) in Paris before the Second World War to South America after her expulsion from Israel.

The moral courage of these pioneers of a Jewish revival movement for a new humanity cannot be overestimated. Not for sale, not intimidated by the threat of loss of existence and life, they followed their inner calling and raised their voices at the hour when their opponents believed that they could now take over world leadership and world domination on the basis of their chosenness.

They learned this in their new "homeland" at an event organised by the Institute for Argentinean-Israelite Cultural Exchange, which launched the cycle "Awakening a true and full

Jewish Consciousness" was introduced. Speaker Zeev Grinberg declared on behalf of the Gesellschaft zur Förderung des Judentums :

"The superiority (superioridad) of the Jews over the other nations lies in their mission to control world history." - "It is the people of the Creator of the world; a people with special tasks (designios). It is up to them to set the example of what is good or bad." - "It is the Jew who shows humanity the way, because that is how it has been since the creation of the world, as the Torah teaches.

This is not a theological idea. It is a fact." (Argentine morning newspaper Clarin, Buenos Aires, 6 October 1967).

A small, brave band set out for the sake of truth and the idea of humanity, against the world powers from Jeru salem to Wall Street. It was a deep spiritual awakening of their former nation and its world view. And even though it has now been driven out of Israel, its wake-up call to "Get rid of Moses" will inevitably continue to be fulfilled. The

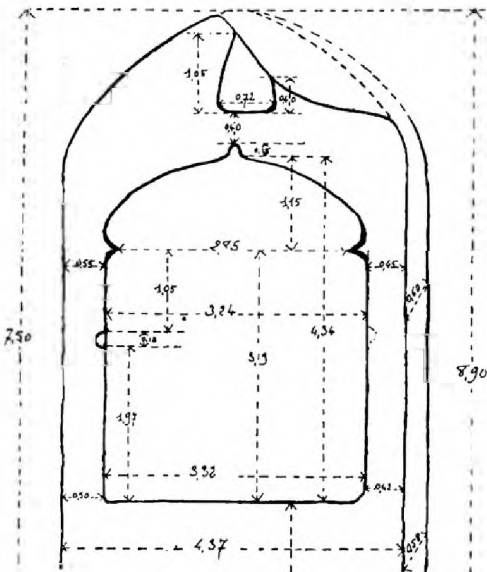
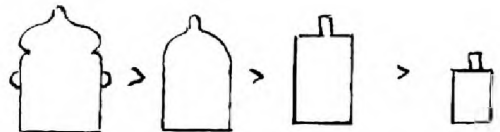
Once called upon by Alfred Döblin, the youth of today's Qibbutzim, the ones who have become down-to-earth again, who have achieved so much on the shul, are already predominantly a- or anti-Torah. But now the exploration of that Israeli and Semitic folk and original religion is beginning. "The stones will cry out" (Luke 19:40), where human testimony has long been silenced, suppressed, silenced. They will reveal the greatest deception that has ever been realised as a religious foundation, the most excessive, insanely powerful ideology of the "age of man". So that the path to a new humanity may be cleared. The path leads to the shrine of Eccestan.

Addendum to page 64.

(left) The "mother's breast" tomb sign in the dolmen of Mané-Rutual, Morbihan, Brittany (after Péquart et le Pouzic)

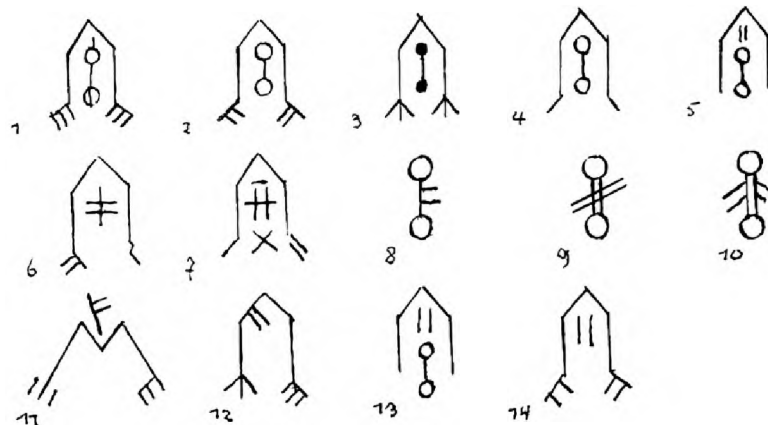
(below) The degeneration of the
"mother breast" grave house symbol in
its west-east spread

Morbihan	Stonehenge	Susa,
Mane Rutual, Ile Longue		Uruk
		etc.

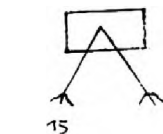


The pair of arms of the Son of God with the three- and two-part hands, the divinity sign and the gate sign in the Susa script (younger stone zith),

with the sign of
 ○ "power",
 ○ "inspiration",
 of the "hatchet"
 (see "18")



with the world
 ⊕ column (pa)
 and the gap
 forms ⊥ to.
 and the two
 strokes of
 divinity ||
 (vglo 5 and 17)



with the tomb house

with the setting sun and
 the two "original"
 ☉ on ||| he d
 Winter solstice

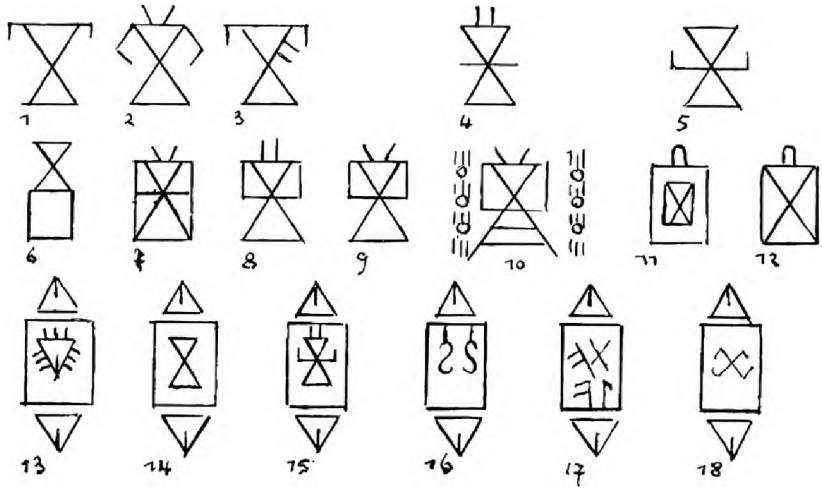


Plate V
 Text Fig. 6

Pl. VI Text




Fig. 7


The Divine Mother ^ with the two lines of her divinity (2-4,7-10, 15),with the tomb house (6,8-10),in the tomb house, "Mother's House" (7,11-12,14-15),the "Mother's Breast" tomb house (11-12),the tomb house with the Mother's Shosz sign (13-18) and the animation (10,16) and the "Gotf" sign and hoe or two hoe signs (17-18), Susa (Iran) younger Stone Age,



Around 2,000 BCE, the battle-axe peoples from south-eastern Europe invade the north-west German culture of the Groszstein graves, according to the late tradition of the two Edda's under the leadership of Thor or (according to Snorri) Odin. The "Asen-Wanen." war of the Edda. Murder and burning of the seer of the "Hall of Hars" (=External Stones). emigration of Ingwæonian peasant clans from northern Germany.

country and Denmark with their "mothers" to Bohuslän: the Disåsen

"Disenberg" in southern Bohuslän with its  and  with , symbolism a daughter foundation of the "Eccestan". After the end of the "Asen-Wanen" war, the "religion from ancient times" with its saviour, Frea, Freo, Old Norse Frey ♦ Frøy, Old High German Fro, but also the cult of the god of the invading warriors, Old Saxon Thunaer, (Donar), Old Norse Thor, who was "brought in".

Early 1st millennium B.C. "Italics" at the "Eccestan", as worshippers of M  Mania Acca "Soul-Mother", "Good Mother".

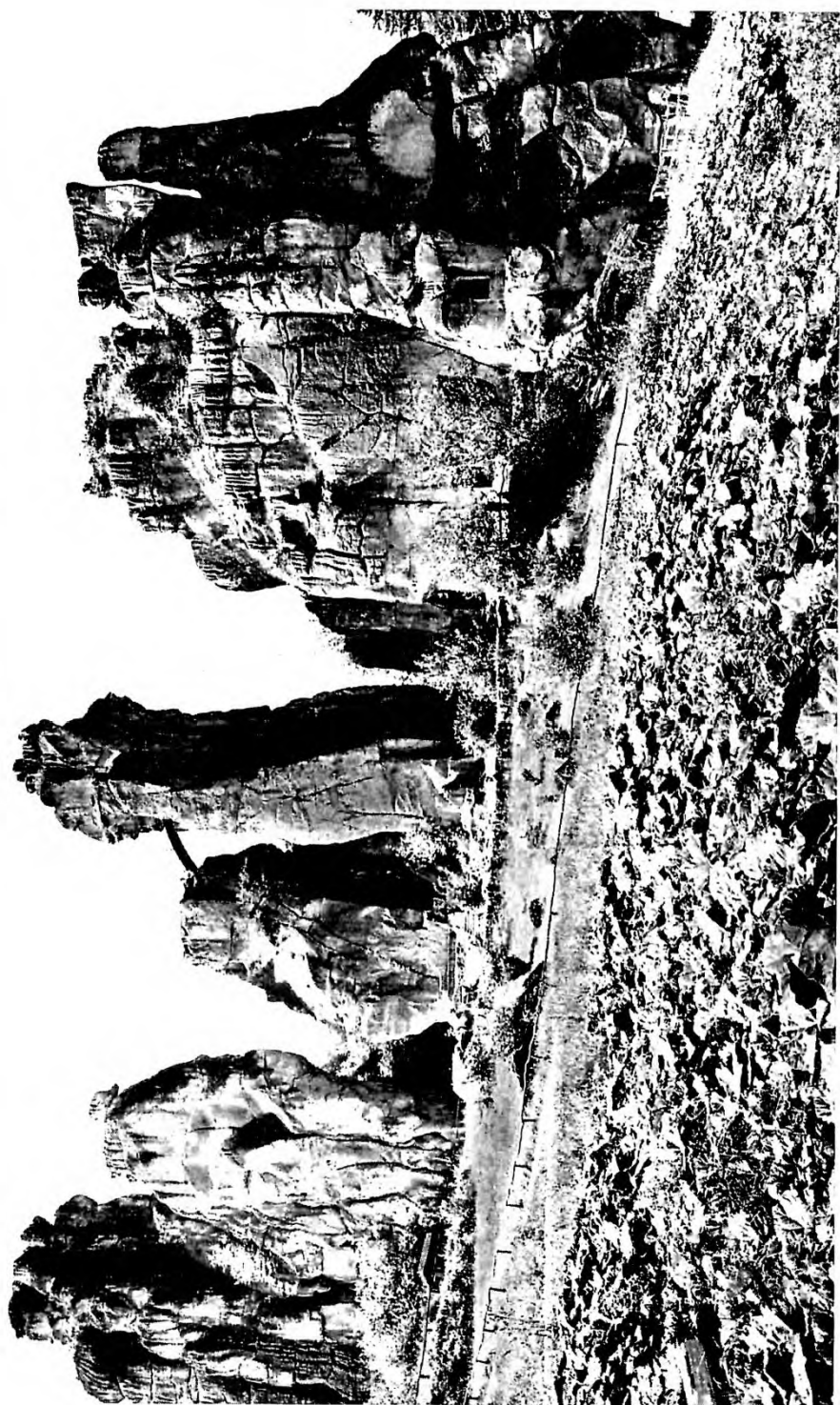
Towards the end of the last millennium BC, the Germanic peoples begin to migrate as a result of the worsening climate in the North Sea region. Emergence of army kingship with warrior followers and its vödan cult in the Celto-Germanic contact area on the Rhine: Heerkings scalds falsify the healing belief of the old folk faith into a king and warrior god for the purpose of the cultic substructure of the army kingship striving for absolutism.

19 AD Destruction of three elite legions of the Roman invasion by the Germanic tribes under the leadership of Arminius in the Teutoburg Forest region.

69 A.D. End of the failed Germanic revolt against Rome on the left bank of the Rhine, driven by the Bructerian seeress Weleda of "Eccestan", the Batavians renounce their allegiance to the "Germanic women" in order to remain Roman subjects.

5th-4th century A.D. Conquest of the Ingwæonian area to the left of the Weser and the Eccestan by the Saxons, with the Thuna cult of the people and the vödan cult of the nobility. The Eccestan is now only a place of worship for Old Believers. The "mothers" are stripped of their public-legal status. From the turn of the 6th/7th century A.D., the Iro-Scottish travelling mission in the German-speaking area, the Scottish bishop Clemens preaches the cosmic Christ from the "Eccestan", Boniface alerts Pope Zacharias in Rome about this in 745.

772-804: The Saxon wars of the Frankish king Charles and the introduction of Roman Christianity. Death penalty for "persisting in paganism".







3



4



5



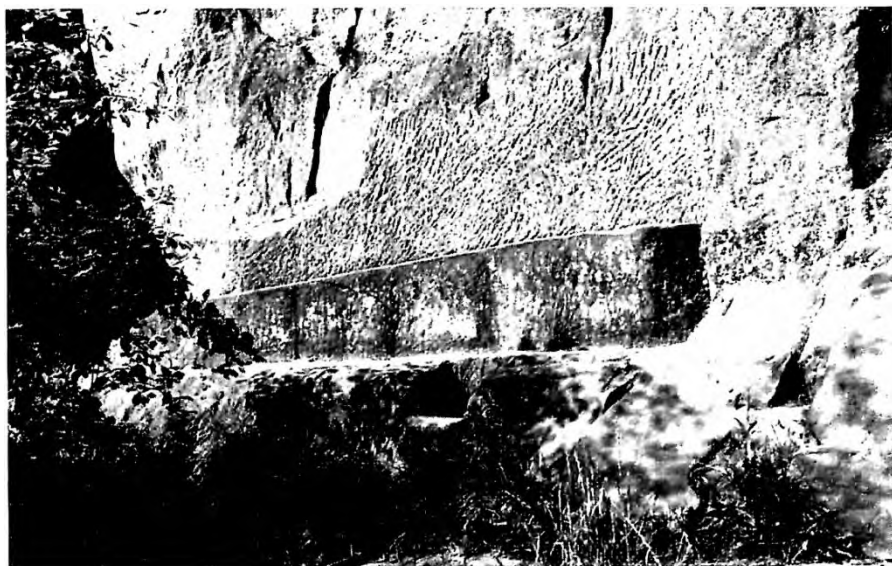


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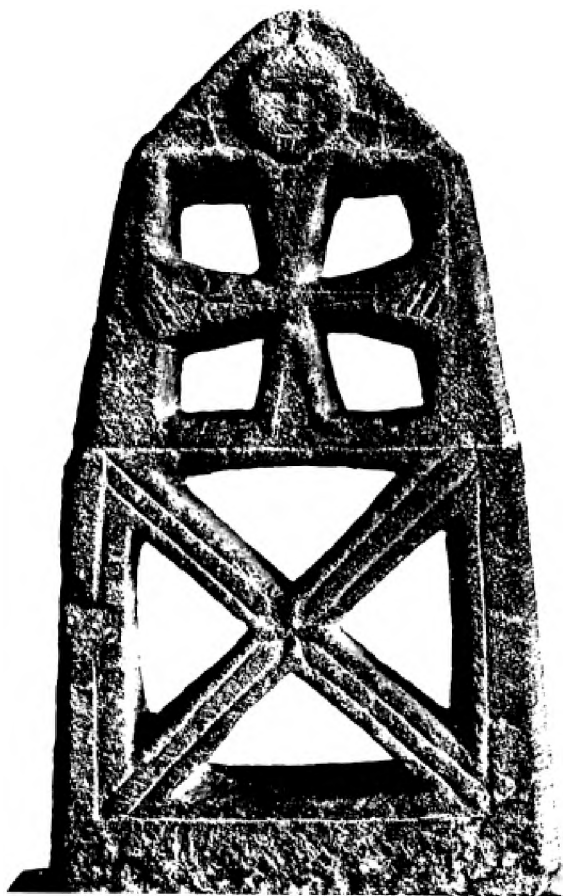
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1) a



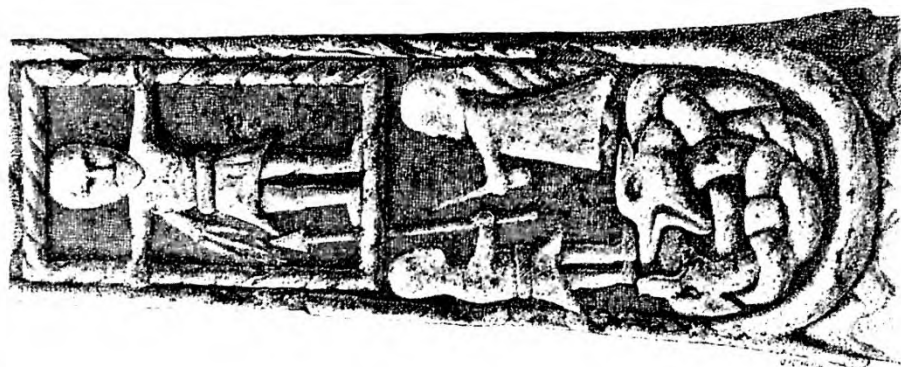
1) b



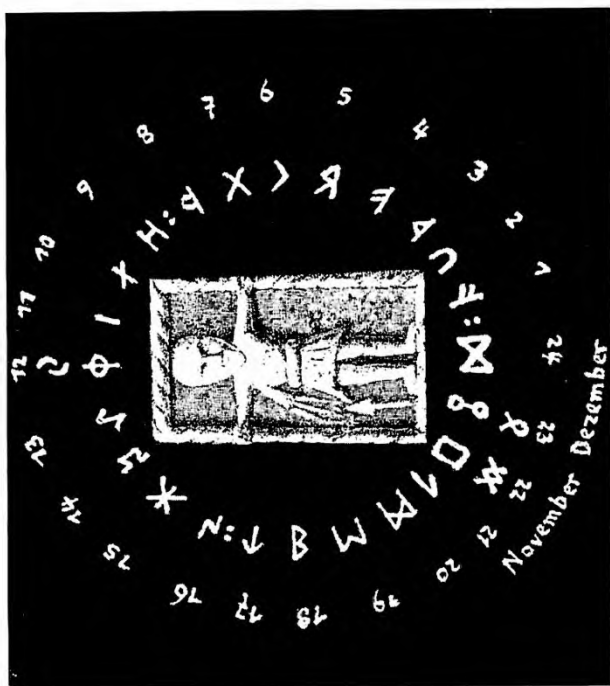
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10



12



12a



13



14b



14a



16



15



17



18

19



19a





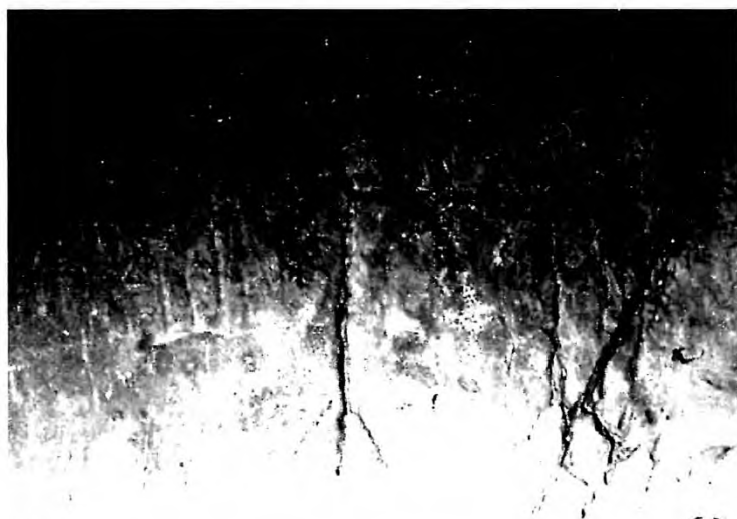
23 a



23 b/]



23 b/2



22a



22b



24

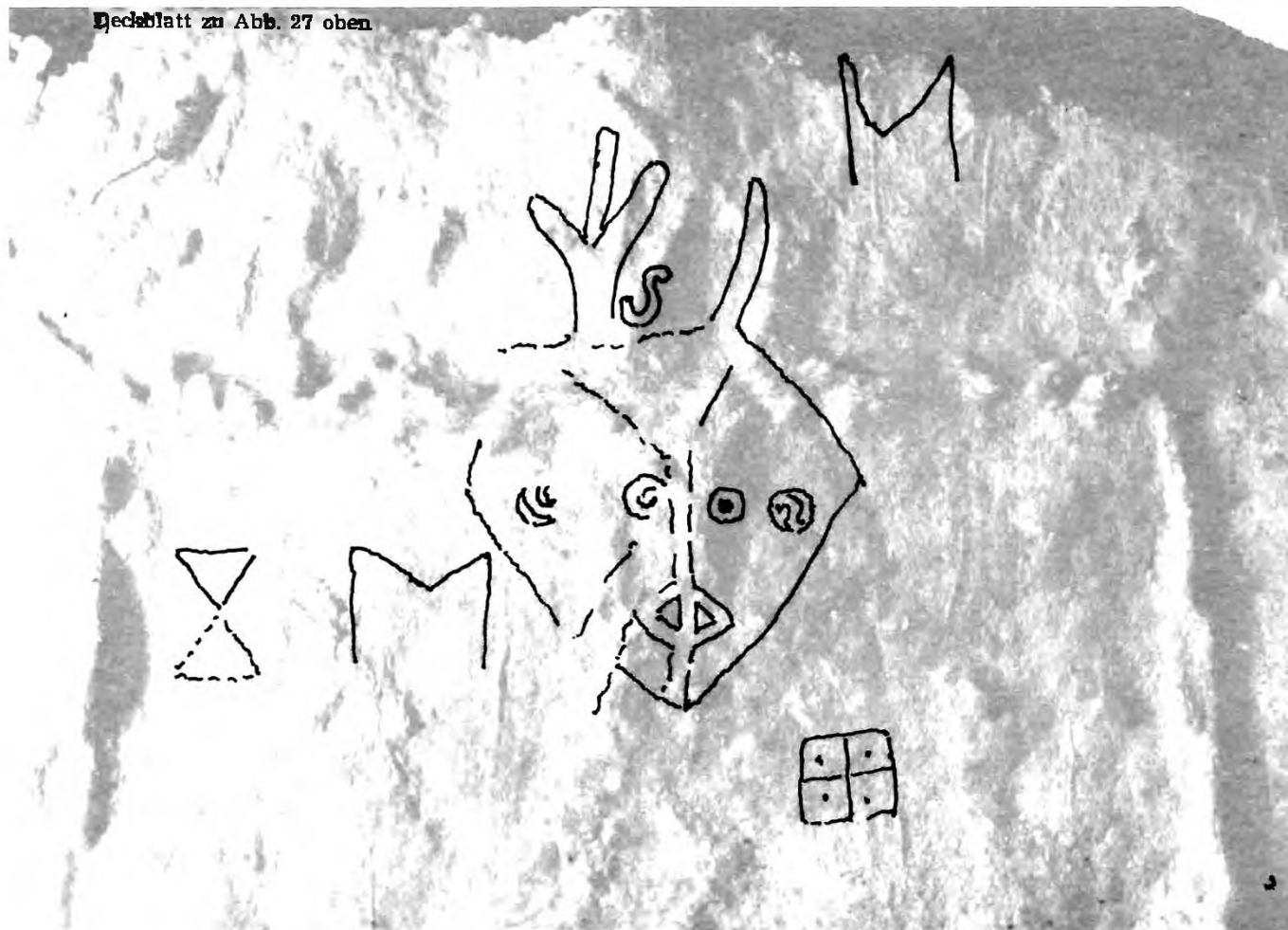


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Deckblatt zu Abb. 27 oben





25



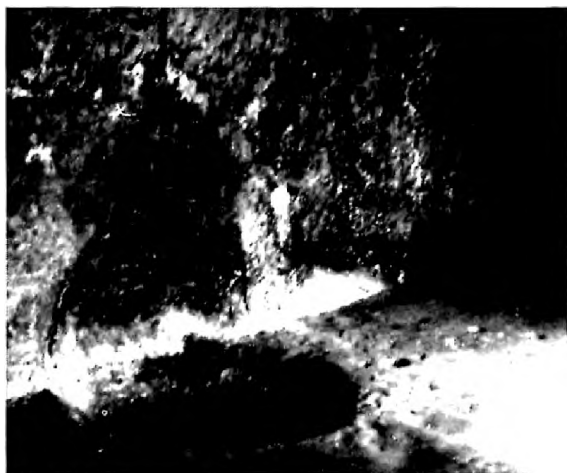
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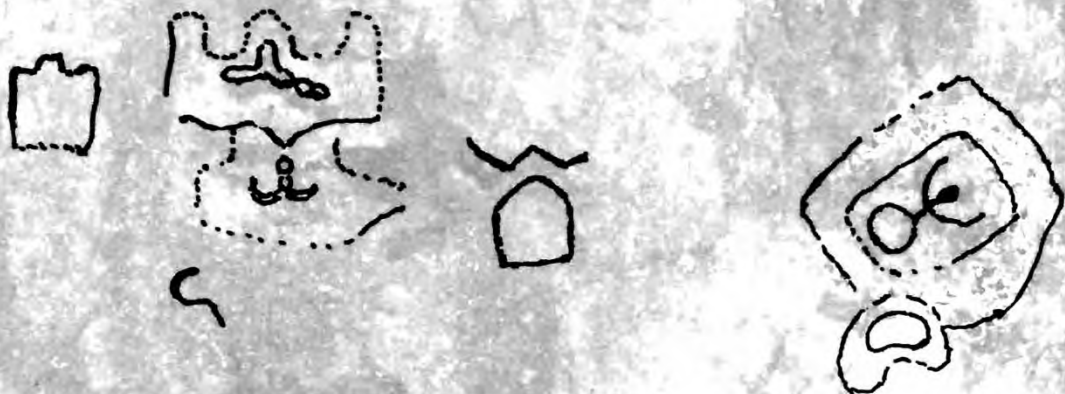
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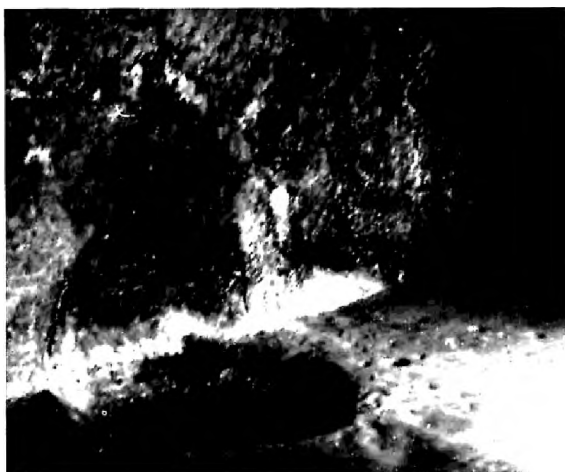
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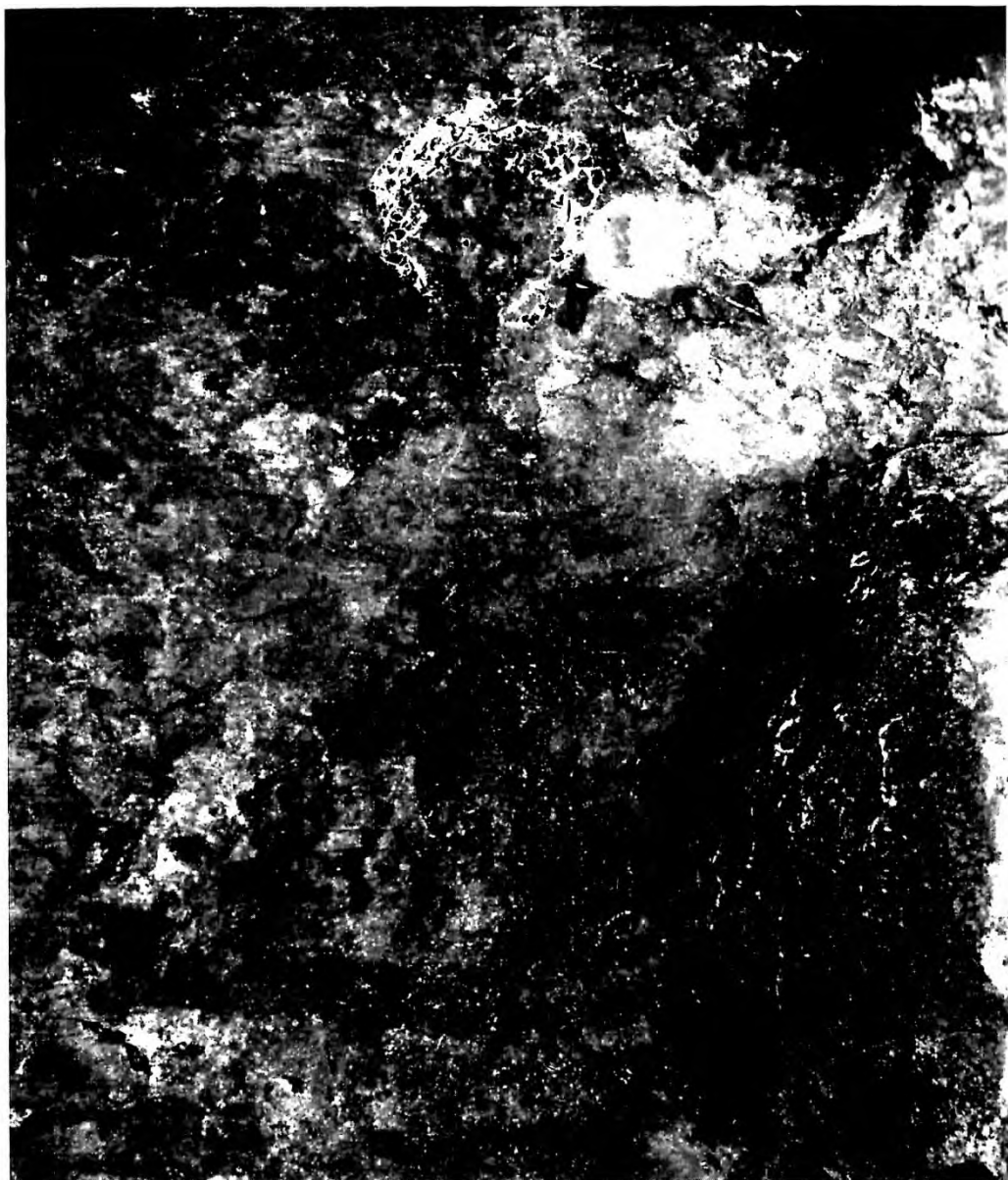


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34a

b

c



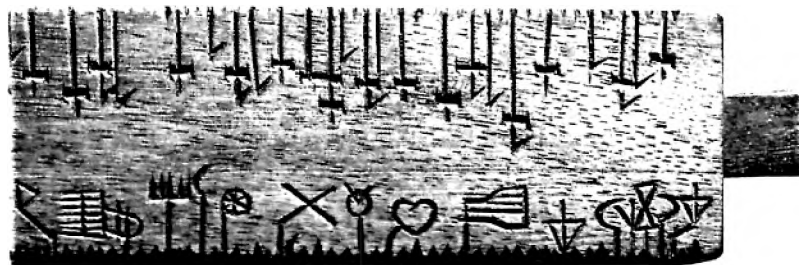
d



35a



35b





37



38



39o



39b



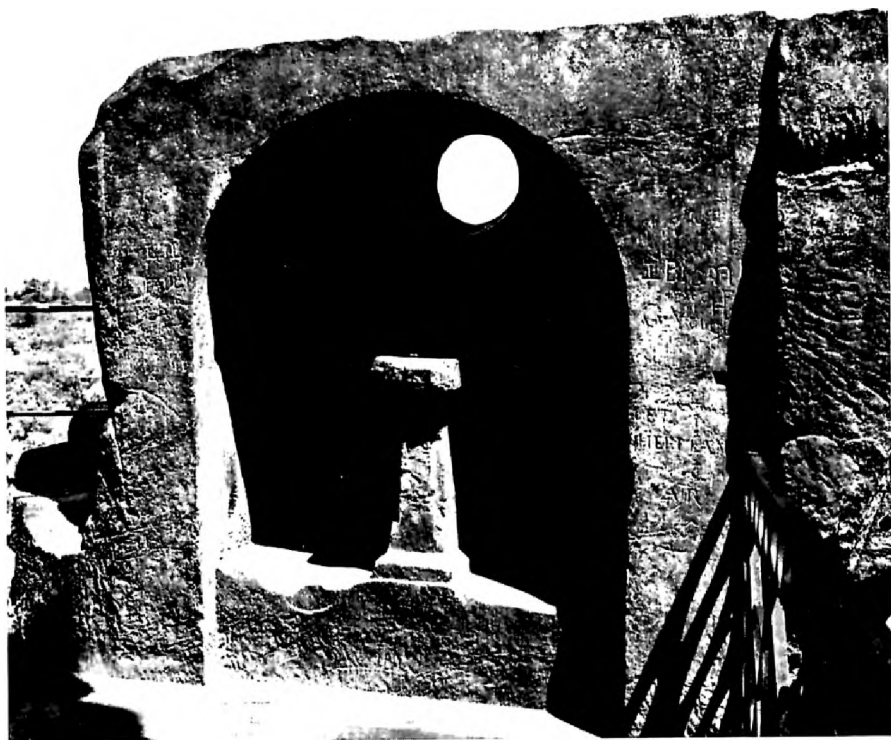
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41



42



43



44

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