

RELIGIOUS MOTIVES FOR DEATH AND REBIRTH FROM THE NEOLITHICUM TILL PRESENCE ALL OVER THE WORLD

by

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Summary

This paper will deal with the imaginations of different religious motives concerning life, death and rebirth. It will establish that the representation of cave drawings in Lascaux, France, was equivalent to the religious ideas of the old Egypt ten thousand years later. Moreover the motives of circle and spiral could be proved from the Neolithicum till present all over the world. It is possible to follow these figures in temporal sequence so that wanderings of people could be found out. The most interesting fact was that the meaning of these symbols was constant in a period of around 15.000 years.

THE FIRST POINT of interest is the cave of Lascaux in France, where the shaft (French "Le Puits") has to be pointed out. The famous picture shows details such as the birdman, the birdstick and the bull. The composition of the rock-painting has to be interpreted with intention. (Fig. 1)

In the left part the birdman is in a motionless pose in the direction of north-west to south-east. The birdstick is situated under the birdman in northern direction, the bull at his right in the east. Having a look at the birdman, his stiff posture as well as his head in form of a bird indicate that he is dead. In fact this birdhead represents the soulbird, the soul of the dead man. His head is turned to the north-west, which is the realm of death, the direction of going down and dying of the sun. It also has to be noted the erected phallus of the birdman.

Moreover we have to have a look at the bull on the right side of the birdman. He is as well dying. A spear breaks through the back part of the animal. What we consider is a composition of death.

This cave painting of Lascaux is dated Magdalénien III (17.000-14.000 BC.). The same scenario can be found more than 10.000 years later in the cult of death in the old Egypt. In fact Osiris was killed by his brother Seth, who dismembered his body and buried each part at a different location all around Egypt. Isis, Osiris wife, looked for the different parts of her husbands body. She found all the pieces – except the phallus. Isis put all parts together, used an artificial phallus and revived her husband for a short time in order to become pregnant. Horus, her son, was born as a result and became the successor of Osiris.



Fig.1: Cave of Lascaux. Birdman, birdstick and bull.

I would like to cite papyrus Carlsberg I; Part 1; G IV; p.26-29: "The sky's marshland of the gods (stars) is the locality, where the birds (Ba-souls) are coming ... they are from the north-west region ... at a great distance like the south-west region ... of (the sky) ... which is opening to the Duat, which is in the north region (of the sky) ...". It has to be explained that the old Egyptians distinguished two different souls: the Ba and the Ka. Ba was the soul of the intellect, represented by a bird, Ka, the soul of the body, represented by a bull.

Comparing the picture of the cave of Lascaux and the religious believe of the old Egyptians, a link can be detected. The birdman, in north-western direction in

ityphallic position, can be identified as Osiris, showing the rebirth of the soul of intellect. Beside the birdman, the bull, the soul of the body, dies as well.

CONCERNING the stick, it is painted in northern direction and on it's top a bird is looking to the west. At that point it is useful to cite Robert Bauvals' book "The Orion Mystery – Unlocking the Secrets of the Pyramids" dealing with the north in relation to the notion of rebirth in old Egypt:

At this point it is helpful to remember Robert Bauval's book "The Orion Mystery, Unlocking the Secrets of the Pyramids" dealing with the North in relation to the idea of rebirth in Old Egypt.

(Bauval, 1994: p.303) Bauval states that the four cardinal points were of high importance for the rebirth ceremonies: South (Meridian) marks the starting of the cycle, West the symbolic death by the star setting, and East the rebirth, by his heliacal reascension. The North was apparently the energy source of this process. Here was the secret dwelling of Tuart, the hippopotamus-guised fertility goddess, today in the constellation of Draco. And there was also a bollard with a hawser, which is mentioned in the Pyramid Texts in connection with Star rituals for several times, and also is shown in many astronomical representations of later periods.

IT IS PROBABLE that the birdstick has been integrated in the old Egyptian belief. The position of the stick in Lascaux pointing to the north shows us the energy of the entire process of rebirth. The bird, representing the soul, looking to the west, will be reborn, like the stars or the sun in the east.

In this regard Michael Rappenglück emphasized (Rappenglück, 1999: p.171): "The association of the sun with the bird is very old ...Already since the epoch of the Magdalénien will be connected the turning movement of the birds with the daily and annual run of the sun. Feathered creatures are valid as her messengers and announcer of the light."

The "shaft" of Lascaux (17.000-14.000 BC.) and later the imagination of the old Egypt, 3.000 BC, deal with the same subject. Ra, the sungod, dies every say and is reborn every morning. The whole rock-drawing of Lascaux represents a picture of death and rebirth. Five dots on this drawing could be made visible using a special technique (Rappenglück, 1999: p.23). Felix Schmeidler interpreted them as the stars 1:Deneb, 2: Dely Cygni, 3:Wega, 4: Atair and 5: Gamma Aquilae. (Fig. 2)

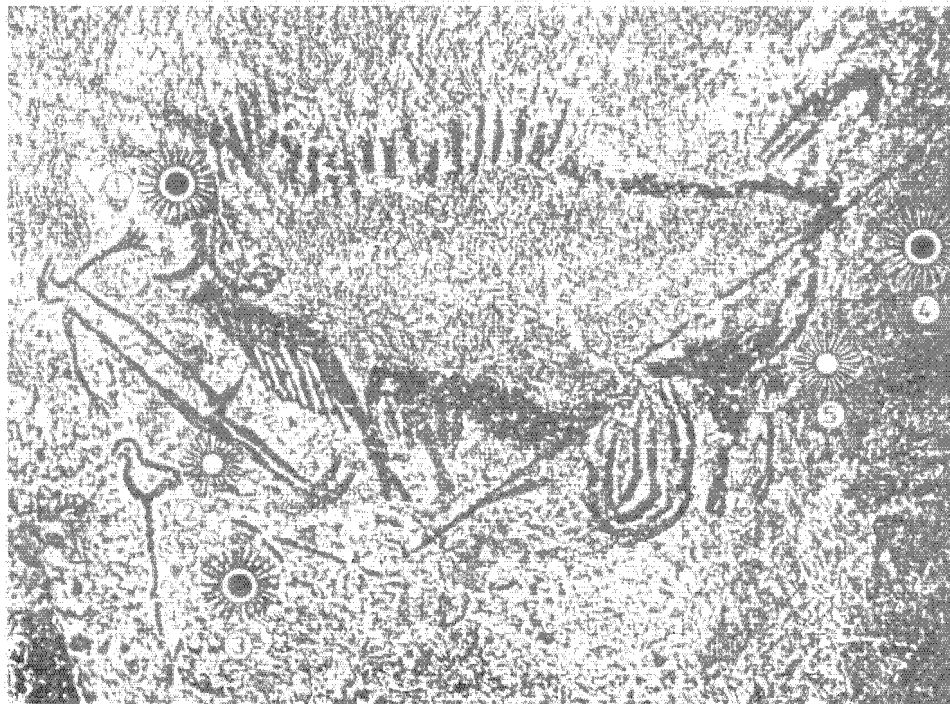


Fig.2: The stars found by Schmeidler (Schmeidler Felix 1984: Astronom. Kenntnisse vor 17.000 Jahren).

There are several indications that these dots symbolize suns! There are three black suns and two of white colour. The black suns, number 1, 3 and 4 show in mythology the way of the sun. Point 1, here the sun is dying; number 2, the sun is located in the underworld, in the realm of death and number 4 – the rebirth. The two white suns, number 2 and 5 show only death (2) and rebirth (5). It is possible to find this symbol through all the millenniums and the meaning of the two or three suns or their symbols persisted through the time.

LET US COMPARE now the meaning of the birdman to the cult of Osiris. If we consider the birdman, we can recognize that his body is motionless, that he is dying. His view and his phallus show to the east. The birdhead, the soul of intellect, the Ba of Egypt and the phallus, Ka, the rebirth of the body, are directed to the east, the rebirth of the sun and the stars. And how looks like the equivalent in Egypt? (Fig.3)



Fig. 3: Ithyphallic Osiris; Tombe of Ramses V. (Rappenglück 1999: Eine Himmelskarte aus der Eiszeit; p.274).

(Rappenglück, 1999: p.274) The ithyphallic Osiris in the tombe of Ramses V. (1146-1142 BC.) showing in the direction north-east to south-west seems to be in contradiction to the pointing of Lascaux. It is absolutely necessary to hold in mind that Osiris was seen equal to the Orion constellation. His pregnant wife corresponded to the brightest star seen from the earth in the constellation of the "Great Dog" in the west, Sirius. The mating of Osiris and Isis gives birth to Horus, their son.

Moreover I would like to refer to the interpretation of the Cheops Pyramid by Robert Bauval (Bauval 1994: p.313f.), who asserted in 'Discussion in Egyptology' Nr.13, 1989, p.7-18, that the three Pyramids in Giza were built according to a consistent plan, with the intention to represent the central region of the heavenly Duat that is the star district of Osiris/Orion, defined by the three belt stars. This hypothesis is supported by certain passages in the Pyramid Texts (R.O. Faulkner 'The King and the Star Religion...' in INES, 25, 1966) in which the soul of the deceased king is called to set to Osiris/Orion in heaven, and by the fact that the southern shaft of the King's Chamber in the time of the Pyramid construction was directed to the low belt star of Orion, Al Nitak (DE, Nr.26, 1993, p.5f.).

IN AN OTHER article in the same journal he showed that the northern shaft of the King's Chamber was pointed to the star Alpha Draconis in 2.450 BC., and the northern shaft of the Queen's Chamber to a Star in Ursa Minor corresponding to the tip of the heavenly 'adze of UPUAUT'. According to the Pyramid Texts this instrument (Cn.t) was used by the Horus of Letopolis for the ceremony of Mouth Opening (DE, Nr.28, 1994).

This mentioned star went through his meridian when the star Al Nitak (which stands after Bauval for the Cheops Pyramid) rose on the horizon. In the star Rituals of the

Pyramid Texts we learn that just in this moment rebirth and ascension of the Osiris King happened: "Look he went (again) as Orion, look Osiris went (again) as Orion, ... received thee the heaven together with the Orion, gives birth to thee the dawn (Duat) together with the Orion ... thou ascendeth together with Orion on the eastern side of heaven". (PT 819c-821b). And apart from the Pyramid itself is identified with 'Osiris': "... This Pyramid of the King is Osiris, this his edifice is Osiris ..." (PT, verse 600).

The mouth-opening used to be the ceremony, where the dead became reborn and as a consequence became live. All the different statements about the shafts from Robert Bauval are certified by Virginia Trimble, Hon. Prof. for Astronomy at the University of California in Los Angeles and on the University of Maryland and also Vicepresident of the American Astronomical Society (Bauval 1998: p. 304).

Let us now return to the birdstick (Rappenglück, 1999: p.105): Kuhn interpretes the birdstick as a symbol of the meridian of the sky (the world-axis) with the Horus-falcon on its top which symbolize the divine flying to the sky; on the contrary Weiss saw in it a symbol for the Pole Star in the North.

THE BIRDSTICK of the cave of Lascaux is directed to Alpha Draconis, the Pole Star in the North of 2.500 BC. The bird also represents Phoenix, always reborn out of its ashes.

(Bauval, 1997: p.215ff.) For example what Reymond calls the 'manifestation of resurgence of the First Holy World', in the inscriptions of Edfu took the figure of a pillar or a stake, the 'sit', on which is enthroned a mighty bird, the divine falcon. "In Heliopolitan theology, all these processes were grouped together, summarized and expressed in a single image – the *Bennu* bird, the legendary Phoenix which at certain

widely separated intervals 'fashioned a nest of aromatic boughs and spices, set it on fire and was consumed in the flames. From the pyre miraculously sprang a new phoenix, which, after embalming its father's ashes in an egg of myrrh, flew with the ashes to Heliopolis where it deposited them in the altar of the Egyptian sun-god, Re. A variant of the story made the dying phoenix fly to Heliopolis and immolate itself in the altar fire, from which the young phoenix then rose ... The Egyptians associated the phoenix with immortality."

BUT WHY THE birdman is directed of north-west to south-east and not like Osiris in the painting of the tombe of Ramses V. north-east to south-west? The shafts of the queens- and kings-chamber are directed to Isis, who corresponds to the star Sirius in the west. It is necessary to notice that the degree of latitude of Lascaux is 45° and that the one of the Pyramids of Giza 30°. 14.000 BC. The star Sirius could not be seen at a latitude of 45°. Therefore the birdman had to lie in the direction north-west to south-east in order to express the rebirth in the east.

Returning to Robert Bauval's second book "Keeper of the Genesis - A Quest for the Hidden Legacy of Mankind" an answer for the age of the Sphinx and the construction of the plateau of Giza is given.

(Bauval, 1997: p.78f.) "The question reduces to this: is it a coincidence, or more than a coincidence, that the Giza necropolis as it has reached us today out of the darkness of antiquity is still dominated by a huge equinoctial lion statue at the east of its 'horizon' and by three gigantic Pyramids disposed about its meridian in the distinctive manner of the three stars of Orion's belt in 10.500 BC.? And is it also a coincidence that the monuments in this amazing astronomical theme park manage to *work together* – almost as though geared like the cog-wheels of a clock – to *tell the same 'time'*? Throughout the ancient world the moment of sunrise, and

its conjunction with other celestial events, was always considered to be of great importance. At the spring equinox in 10.500 BC., as should by now be obvious, a particularly spectacular and statistically improbable conjunction took place – a conjunction involving the moment of sunrise, the constellation of Leo and the meridian transit of the three stars of Orion's belt. It is this unique celestial conjunction (which furthermore marks the *beginning* of the 'Age of Leo' and the *beginning* of the upwards precessional cycle of the belt stars) that the Great Sphinx and the three Pyramids of Giza appear to model".

AS WE CAN SEE the age of the conception of the pyramids can be traced back to 10.500 BC. Another issue raises concerning the unity of measurement for the pyramids. (Pellech 2000: p.83ff.) In the Mathematical Handbook of the Papyrus Rhind, in the British Museum, it is explained in order to build a pyramid the Old Egyptian Cubit or King Cubit of 0,525 meter has to be taken. As Peter Tompkins stressed in his book "Mysteries of the Mexican Pyramids" (Tompkins, 1977: p.224f.) that the unity of measurement for the whole complex of Teotihuacan was 1,059 meter. Following my own research the double of the Old Egyptian Cubit 0,525 meter, was 1,05 meter, which corresponds exactly to the unit of measurement of the complex of Teotihuacan. Tompkins found out that 1,059 meter are equal to the 12 millionth part of the earth-axis. In both continents, Africa and America, the pyramids were built on the base of this unity of measure. In Giza the conception was planned 10.500 BC.

(Tompkins 1977: p.227) "Like the Babylonian Zikkurats covered the square base of the Quetzalcoatl-Pyramid exactly 3.600 squarefoot or one English Acre". It is possible to recognize that an interdependence existed between the buildings of the pyramids all over the world. The question, at

what time the pyramids in America and Babylonia were built, is now absolutely open.

CONNECTIONS between Europe, Africa and America can be proven by the map of the rock-painting of the Cueva del Castillo, North Spain (Migration & Diffusion, Pellech 2000: p.59ff). (Fig.4+5)

Ocean currents of the Atlantic in today's force can be detected as well as the ocean currents of the east Pacific. This sub-mentioned map can be dated 12.000 BC. and indicates the possibility for early connections to the Americas. In fact we are not far away in time from the painting of the cave of Lascaux, dated 17.000-14.000 BC. The decisive time frame of all these illustrations covers a period from 14.000 to 10.500 BC.

Beside Lascaux and the pyramids of Giza another domain of the presentation of rebirth exists: the description of the different symbols of the sun.

Various representations of sun symbols can be found in the book entitled "The Prehistoric Archaeology of Ireland" (Waddel, 1998: p.75) (Fig.6) and "Wanderungen in die Vorzeit" (Lukan, 1995: p.95f.). (Fig. 7)

IT SHOWS THE enormous variety of descriptions of a single idea. By connecting these sun-symbols we can conclude that two sun-symbols are the representation of the idea of death and rebirth. And with this in mind, it is interesting to analyze the excavation of Glozel in France.

(Ausstellungskatalog: Unsolved Mysteries 2001: p.50ff) Glozel is a sole burial place where two kinds of funeral can be found. The first one shows only the bones of the dead man, which are painted with red ochre. Red ochre on bones means blood, life and rebirth of the deceased. The second one are the urns, which are of great importance. Here we have to say that the ash in the urns was the ashes

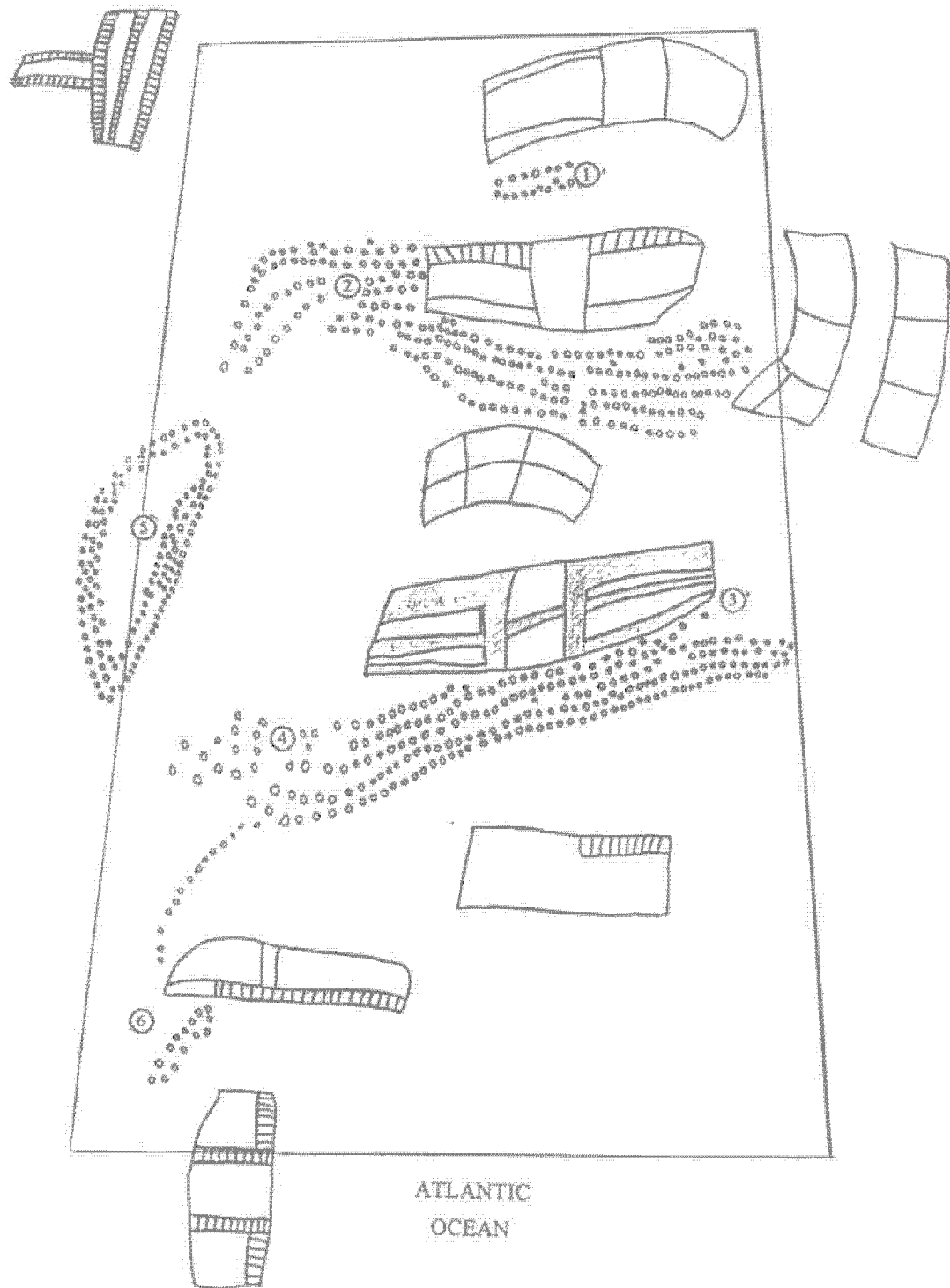
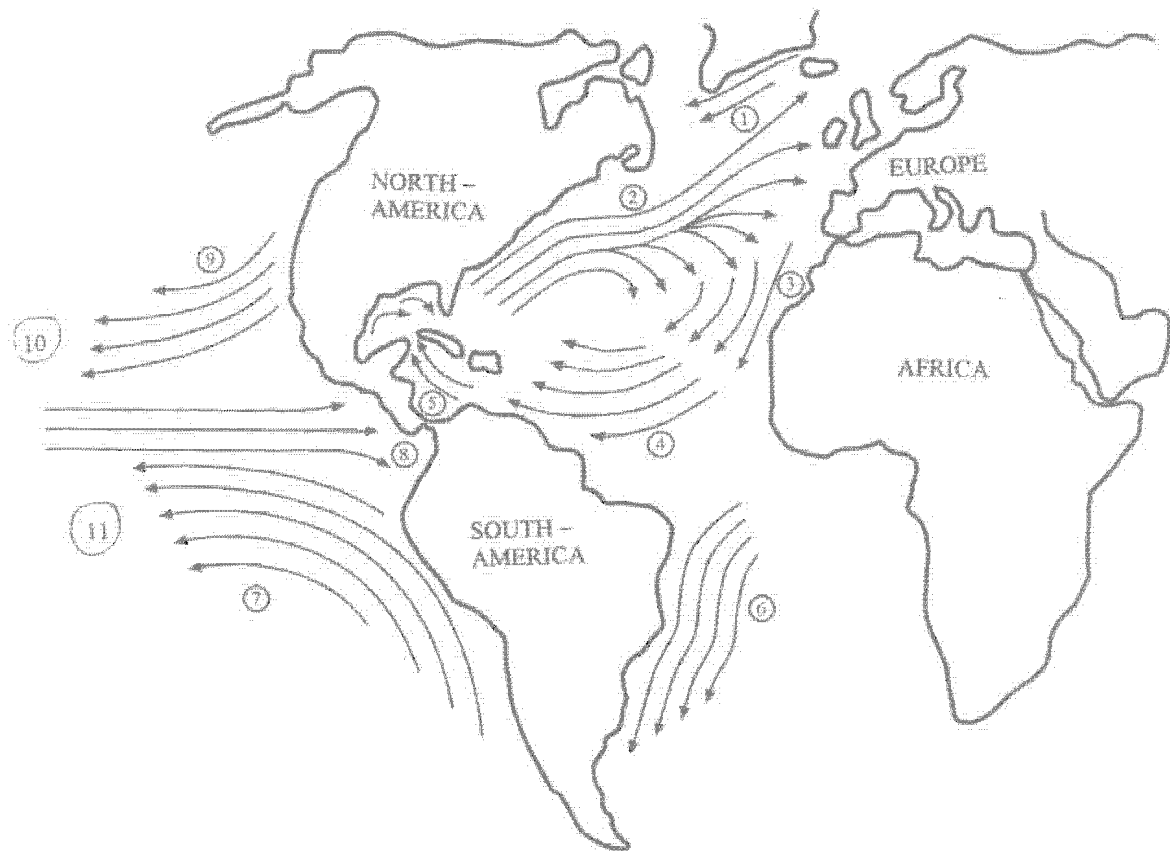


**Fig.4: Ocean currents of the Atlantic Ocean
Sea-map of the “Cueva del Castillo” (12.000 BC.), North-Spain**



TODAY'S OCEAN CURRENTS

- 1) East Greenland Current
- 2) Gulf Stream
- 3) Canary Current
- 4) North Equatorial Current
- 5) Currents of the Caribbean
- 6) Brazil Current
- 7) Peru Current
- 8) Equatorial Counter Current
- 9) Californian Current
- 10) North Passat Drift
- 11) South Passat Drift

Fig.5



Fig.6: Sun-symbols (Waddel)



Fig.7: Sun-symbols (Lukan)

of human being. On these urns we found the head of an owl. (Fig.8)

But in fact these urns do not show the face of an owl. We can divide this picture in two symbols. The so-called eyes are sun symbols of death and rebirth. The eyebrows with the nose symbolize a stylized bird, the soul-bird or bird of death. The correctness of this

interpretation is confirmed by another urn of Glozel (Fig.9)



Fig. 8: Urn of Glozel with the face of an owl



Fig.9: Urn of Glozel with "eyes" and bird

(Fig.8+9:25.7.2001:

<http://www.glozel.com/Masques/masque.htm>)

HERE THE MOTIVES are divided. In the upper part of the urn two suns (death and rebirth) can be defined. Under the two suns the soul-bird flies in western direction to the realm of death. The pictures on the urns are not the faces of an owl, but the representations of religious imaginations after death. It is therefore logical to find them on urns. It is interesting to realize that the owl symbolizes the bird of death or harm. ("Der neue Pauly"; Bd.4; P.245f.)

(Ausstellungskatalog: Unsolved Mysteries 2001: p.52) The age of the excavations of Glozel is of a great margin: from 28.000 to 12.000 BC. This is the same time than the cave of Lascaux and the Cueva del Castillo.

Our next consideration leads to Ireland. There we can follow the appearance of sun-symbols over seven millenniums till present.

(Waddel 2000: p.77) "Megalithic tombs were built in various parts of western Europe from as early as the fifth millennium BC. Passage tombs or related monuments are a widespread phenomenon found mainly in southern Scandinavia, western France, Iberia, Ireland and Britain. In Ireland the majority of examples at least seem to date from the second half of the fourth to the first half of the third millennium BC.... Whatever the nature of the typological development of Irish passage tombs, they are generally recognized as one megalithic tomb type with clear Continental parallels".

THE ELDEST tomb in Ireland, dated 4.000 BC., has been reproduced in the "National Museum" of Dublin. It has been found in Shligigh, NW-Ireland and represents a chamber tomb in which only human ashes have been buried. Representations of religious symbols such as spiral motives, concentric circles and two concentric circles side by side can be found at the entrance and inside the passage. The last-mentioned

motive means death and rebirth and can be found all around the world. (Fig.10)



Fig.10: Sun-symbols of the eldest tomb in Ireland (4.000 BC.)

(O'Kelly, 1998: p.28, Table XII) The best known megalithic tomb of Ireland can be found in Newgrange, 3.500 BC., which contains the same sun-symbols compared to elder tombs. The most famous motive are the three spirals, like they are shown here.(Fig.11)

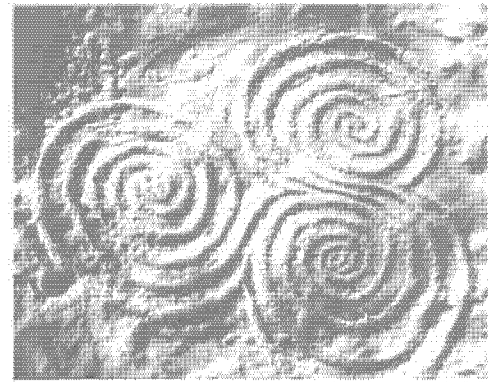


Fig.11: The three spirals of Newgrange

TILL IN OUR days it is possible to buy pendants with the same old motives such as the spiral motive. In fact even the meaning has persisted in time. The attention has especially to be drawn to 2 concrete examples, explained as following: (Fig.12)

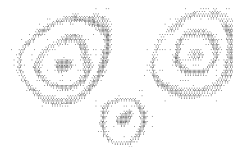


Fig.12: Pendant with sun-symbols

This motive is the picture of three concentric circles, two greater above and one smaller below. It is the symbol of the 22nd of September: the fullness of harvest, security releases knowledge beyond the realm of logic. This can be set in parallel with the earth dying in fall and reborn in spring.

The second figure represents the Sacred Triple Spiral of Newgrange: The meaning of eternity – the continued existence of life, death and rebirth. (Fig.13)



Fig.13: Pendant with sun-symbols

THESE ARE THE most important meanings that can be attributed to the pictures in the tombs: the dead body will regain life again. The old meaning has survived about six millenniums till our days.

Moreover a look at Clonmacnoise, the eldest monastery of Ireland, 545 AC. has to be taken. The well-known Irish gravestones can be admired at the big cemetery . Two of the most beautiful are shown here (800-1.000 AD.).

THE SAME OLD sun-symbols of antiquity can be found. The meaning corresponds to the idea: The dot, (which agrees the imagination of the sun) in the centre symbolizes the sun. The sun above is conform to the shining sun, on the left side with the dying sun. The lower dot corresponds to the sun in the underworld and

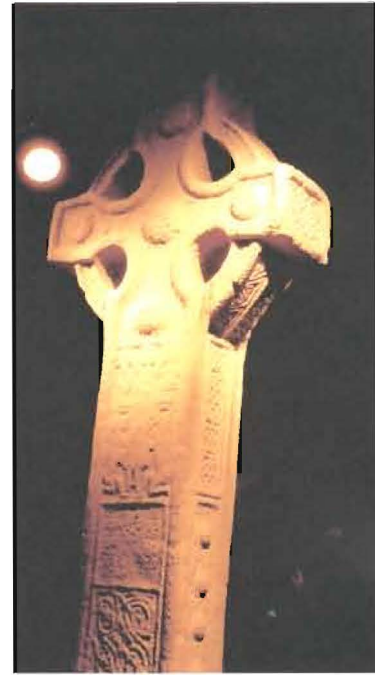


Fig.14: Gravestone of Clonmacnoise Ireland

on the right side we have the meaning of rebirth. (Fig.14)



Fig.15: Gravestone of Clonmacnoise with Jesus Christ

Jesus Christ, the light of the world, is represented in the middle of the cross on the second gravestone. Several dots, as symbols for life, death, underworld and rebirth have been engraved around him. Moreover five dots on the top symbolize the sun. (Fig.15)

THESE MOTIVES, such as of spirals and all sorts of circles can be found again in the "Book of Kells"(Ausstellungskatalog 2000: p.20,25-27,31,37,51) of the old library of the Trinity College in Dublin, created in the 7th to the 9th century AC. Highly elaborated, it represents the eternity of the Gospels.

Let us now go back again in time and stop on Malta at the temple of Tarxien. (Pörtner/Niemeyer 1981: p.1237) Here we find the spiral motive again, four spirals and in their centre a circle. This temple, built 2.800 BC., was reused by the Bronze-Age-People in 1.800 BC. as crematory and preservation place of the ashes of their dead. The spiral motives also represent death and rebirth. (Fig.16)



Fig.16: Spiral-motives of Tarxien; Malta

(Pörtner/Niemeyer, 1981: p.1239) In the subterranean tombconstruction of Hal Saflieni (2.300-1990 BC.) we find special cave paintings with red spirals and circles on the ceiling. We have to know that the red colour represents blood and therefore life, as well as the meaning of life and rebirth.

THE ETRUSCANS have to be pointed out as well. (Ausstellungskatalog 2000: The Etruscans: p.43) "The Etruscans were immigrants from the north suggesting that they came down into Italy from the Alpine regions". The Etruscans also left findings of great interest in their tombs. (Fig.17)

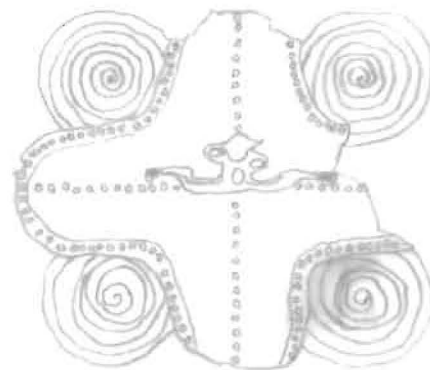


Fig.17: Bronze fibula of the Fornaci tomb

One of them is the parade bronze fibula of the Fornaci tomb 363 of Santa Maria Capua Vetere, approximately 770 BC., Museo dell'Antica Capua. We can detect four spirals – the sun from life to death, the underworld and rebirth and in the middle of the plate the ship of death with the dead. The two ends of the ship are birds with rings in their bills. The rings represent the sun. On the plate it is possible to see the different points of the sun-way: The astronomical way from the dot above till down and from left to right and the

mythological path between the dots around the plate.

THE SECOND fabula is bigger and round. Eight spirals are on the outer run of the plate. A bird – the soul-bird – with rings (sun symbols) in its bill is represented between the spirals and behind them. Three ships of death are also behind them. A bull with rings in nose and ears is on the middle of the plate. The bull represents physical force like in Egypt.

THE THRONE (mid-seventh century BC.) is represented on page 582. It is now located in the Musée du Louvre, Paris, Département des Antiquités Grecques, étrusques et romaines. Its whole backrest is decorated with suns, five big ones and many rows of small ones. It symbolizes the thought of eternity concerning the king and his successors. (Fig.18)

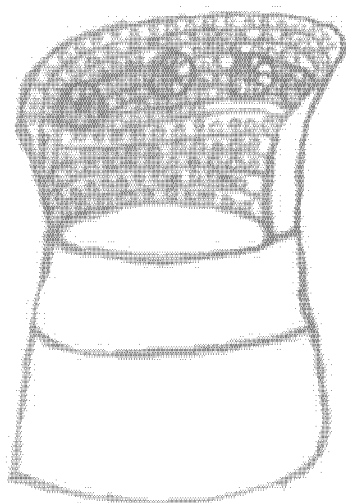


Fig.18: Throne of the Etruscans

It is now of importance to trace the way back to Egypt and to take into consideration the "Egyptian Book of Dead" (Hornung, 1990: p.254): "To speak about the sun-bark, which is painted with ochre of Nubia on a cleaned place, after you have placed a picture of the deceased in front of it. Then you ought to paint the night-bark on his right side and the

day-bark on his left side. Make sacrifices for them with bread, beer and all good things in front of them at the birthday of Osiris. That one, for whom this is carried out, whose Ba will be alive till eternity, that one cannot die in the realm of death once more". (Fig.19)



Fig.19: The sun-bark with the deceased

ON THE PICTURE we can detect a bark. His left side points to the west, the realm of death, but the deceased Looks to the other side to the ship with the sun and the soul-bird, which are reborn.

(Ausstellungskatalog: Ägyptisches Museum Kairo 1986: Abb. 109+110): In the Archaeological Museum of Kairo pieces of jewellery are exposed, which were given to the dead into their tombs. Two, sometimes three suns, symbols of death and rebirth are represented on this jewellery from the 12th dynasty, 1900 BC.

THESE TWO OR three suns can also be found on a mummy board, laying on the mummy in the 21st dynasty, 1.000 BC. (Ausstellungskatalog: Ägypten – Götter, Gräber und die Kunst: p.298). The sun-symbol can also be seen on the coffin of a priest of the 21st dynasty, 1.000 BC. (Eggebrecht 1984: p.288)

(Scarre, 1990: p.126f) In the tomb construction of Ur (approximately 2000 BC.) the head-jewellery of the queen Schubad contains two rows of suns.

Other sun motives such as concentric circles, the sun-wheel and the running sun were found on the Maldivs. They probably came

from India through Sri Lanka to the Maldives (Heyerdahl 1986: p.292f.). (Fig.20)

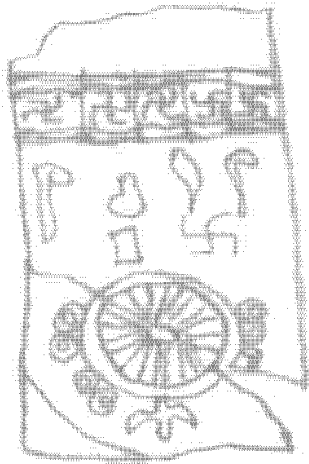


Fig.20: Sun-symbols of the Maldives

AT THE SUN-WHEEL we see four double-concentric circles and the lowest dots represents the bird of death.

It is necessary to draw the attention to Switzerland, in order to demonstrate the continental way of the symbols to the Far East and Further India.

(Sansoni 1999: p.63) The rock-engravings in Sils (Switzerland) show a plate full of sun-symbols: Dots as well as dots with one circle till seven circles. It is probable that this place used to be holy. (Fig.21)

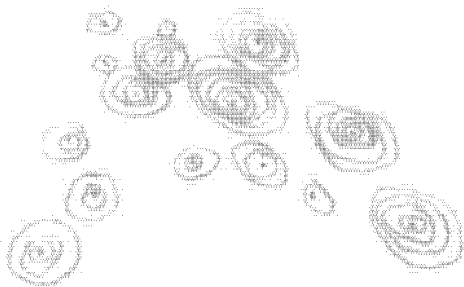


Fig.21: Sun-symbols of Sils Switzerland

(Sansoni 1999: p.67) Other sun-symbols could be found in Bagnolo 2, Valcamonica, North Italy. In fact there exist two concentric circles, death and rebirth, and the way of the sun during the day. The sun with its rays is painted over the top of the half circle. (Fig.22)



Fig.22: Sun-symbols of Valcamonica, Italy

(Sansoni 1999: p.86) Another very important example of two concentric circles in Valcamonica is one with two circles with a small line. (Fig.23)

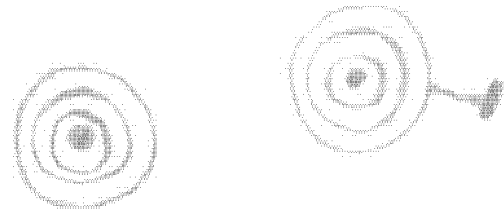


Fig. 23: Sun-motives, Valcamonica, Italy

IN THE ARTICLE „Die Asiatische Herkunft der Südamerikanischen Metalltechnik“ – „The Asian Origin of the Southamerican Metal-Technique“ (Heine-Geldern 1993: p7ff.) by the Viennese ethnologist Robert von Heine-Geldern the symbols appear again in the design of needles. Heine-Geldern

demonstrates on many different objects that the Latin- and South-American metal-technique has his origin in Europe. The connection between Europe and Asia - is what he calls the "Pontic Migration". Two different examples can especially be pointed out.

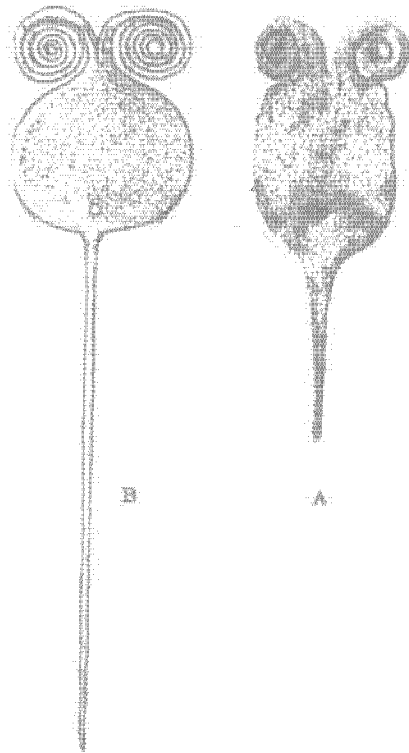


**Fig.24: Needle A from the Caucasus
Needle B from Peru**

**(Publisher: Stiglmayr ;
Heine-Geldern;
Gesammelte Werke)**

THEY CONSIST in two needles, one of the Caucasus made out of bronze, the other one of Peru, made out of silver: Two sun-spirals, with the symbol of death and rebirth and under them a sun-disc on a needle. These are exactly the old sun symbol motives. (Fig.24)

The other picture represents two needles with a bird on their top. One of Transcaucasia, the other of Peru. This description seems very similar to the before mentioned - of the birdstick (the soul-bird) in the cave of Lascaux. The stick points into northern direction, where the energy of rebirth is thought to be. It therefore can be concluded that the needles with the soul-bird have the same meaning. They symbolize the stick able to receive the energy for rebirth. It is probable that the so-called needles represented objects used for religious ceremonies. (Fig.25)

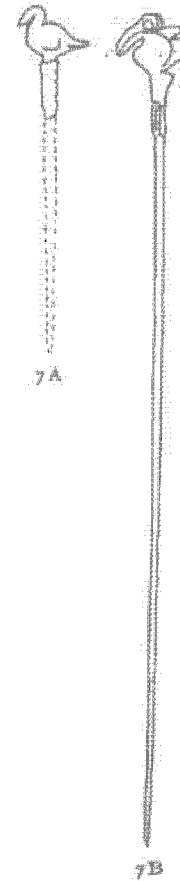


**Fig.25: Needle 7A from Transcaucasia
Needle 7B from Peru**

**(Publisher: Stiglmayr;
Heine-Geldern;
Gesammelte Werke)**

Robert von Heine-Geldern fixed his "Pontic-Migration" from Europe to Asia in a time range from 1.000-700 BC. His opinion was that different migration-waves reached East Asia.

THIS VIEW HAS to be re-examined after the finding of the Tarim Mummies by Victor Mair. (Mallory and Mair, 2000: p.181ff., 218ff.) The earliest Tarim mummy is the "Beauty of Krorän" 1.800 BC...with blondish-brown hair. Another mummy of Qizilchoqa has long red hair. Moreover Irene Good made a detailed examination of a textile fragment. (p.218) "The earliest twills known derive from the region between Turkey and the Caucasus where they are dated to the late 4th – 3rd millennium BC., and they are found in abundance from the late 2nd millennium BC in Europe, particularly at the site of Hallstatt. Here miners left residues of their clothing (and, occasionally themselves) in the protective environment of Austrian salt mines. As the Hallstatt culture occupied a territory which classical authors would associate with Celts only a few centuries later, it is generally presumed that the miners here (and the warriors and others buried in the neighbouring cemetery) were also Celts or Proto-Celts. The easternmost finds of twill, dating from the centuries around 1.000 BC. (or somewhat later), are the fragment from Qizilchoqa and many others like it from the same cemetery (some very Scottish looking); true twills are unknown in China until well into the 1st millennium AD. The Qizilchoqa twill is virtually identical to the textile fragments recovered from Hallstatt with respect to both style and technique."

FOLLOWING this argumentation it is possible to demonstrate that these migrations have in fact taken place and that connections between the "worldwide" existing sun-symbols can be established.

Other concentric double circles, one of them with a small line, can be found in Mongolia (Na. Dalen Gurib, 2000: p.41). (Fig.26)



Fig.26: Sun-symbols from Mongolia

The same picture exists in the Helanshan Mountains, in the south of the desert Gobi, in China. (Fig.27)



Fig. 27: Sun-symbols; Helanshan Mountains, Cina

In fact, the sun-god is the most famous rock engraving there. The two eyes represent the symbol of the two suns. (Fig.28)



Fig.28: The sun-god; Helanshan-Mountains, Cina

The last two pictures of my own research were made at the “World Conference of Rock Art 2000” in Ningxia, China.

Various descriptions of the sun motive can also be found in the Aboriginal Art in Australia. Australia has some special qualities.

(Huppertz 1997: p.12) Huppertz describes a detail of the site of the findings as following: “Beside tree- and humanlike structures there are concentric circles, which probably represent waterholes, which are connected with a kind of way. The Australian Njangomada saw in this painted piece of treebark two waterholes, moreover they are connected with a line, in which the painter was living before his birth as “goastchild”. The Aborigines have forgotten the meaning of these concentric circles, they suppose that they could be waterholes, but do not know the exact meaning. This corresponds to the known imagination of death and rebirth attributed to the concentric circles. What they actually know is that they are connected to their own origin. Perhaps the meaning changed in the course of time. Water probably was more important for them as the sun, or maybe they simply forgot the meaning. (Fig.29)



**Fig. 29:
Sun-motives
in Australia**

(Lommel, 1989: p.21) At that purpose Andreas Lommel has explained that the Wondschina pictures were only found in the north-east of Australia. A possible explanation for that fact would be an outside influence. In fact the myths indicate such an influence affirming that the Wondschina came from the sea. On the other side they persisted till some decades ago in the imagination of the Aborigines. The foreign influence, from where ever it came, had apparently been integrated in the typical native Australian idea. (Fig.30)



Fig.30: Wondschina drawing

(p.39) “The places of the rock paintings of the center Ayers Rock ... The spiral and the free line are the dominating motive of the centre. They are represented in the rock-paintings (Fig.31) and especially dominate in the cultboards and drawings of the earth. There the deeper sense goes far beyond a simple decoration wish. In fact they were chiffres, which only could be interpreted by insiders.” (Fig.32)

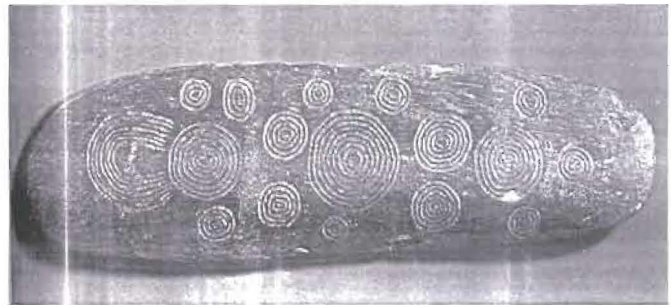


Fig.32: Cultboard



**Fig.31:
Sun-symbols
on the Ayers Rock**

This interpretations by Andreas Lommel permit to conclude that the meaning of the concentric circles was similar to the one in Europe and Asia. In fact the symbols of death and rebirth can be found in Australia.

The greatest surprise can provided by an article of the journal "Nature" (393, p.358, 1998) dealing with the eldest rock-painting we ever have heard of.: "The Jimnium rock shelter is located in the Kimberley region of northern Australia. Claims for ancient rock art and an early human presence at this site were based on thermoluminescence ages of 50-75 thousand years (kyr) for quartz sands associated with buried circular engravings (pecked cupules) and on thermoluminescence ages of 116-176 kyr for the underlying artefact – bearing deposits." ... "The deposit has a maximum depth of 2 m, with abundant boulders and friable rubble below a depth of 55 cm. Pecked cupules cover the northwest wall of the shelter and were traced below ground level to a maximum depth of 97 cm; an engraved sandstone fragment was recovered from a depth of 100 cm. The lowest artifacts were found at a depth of 160 cm and ochres were collected from slightly higher levels".

AS A MATTER of fact we cannot deduce with certainty the meaning attributed to the circles (death and rebirth) and ochres (blood, life) but in the same way we cannot exclude it. It is necessary to mention that seven Australian universities as well as one of the United Kingdom participated in this scientific research.

Let us now turn from Australia to the north to New Guinea.

(Lommel, 1968: p.114) Lommel points out the existence of a face-urn in the Sepik-valley (1.900 AD. With "eyes" – the sun-symbols for rebirth. Moreover there is a great circle of small suns around the big "eyes". Only one circle is bigger and lower than all the others. It symbolizes the sun in the realm of death. It

indicates that the urn contains the ashes of a dead person. (Fig.33)

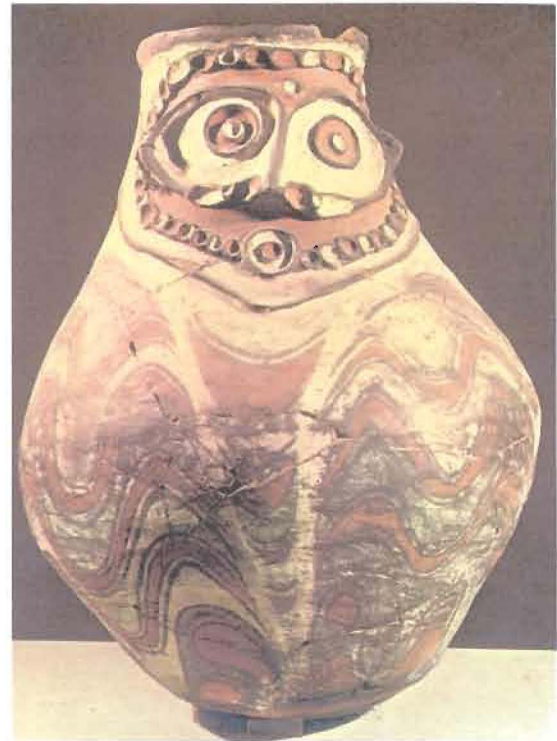


Fig.33: Urn from the Sepik-valley, New-Guinea

The urn of New Guinea seems similar to the urns of Glozel in France.

LET US NOW follow the Asian coast to Japan. At that purpose it is of great interest to cite the "Petrograph News" (Nr.58, May 14th, 2000) by Nobuhiro Yoshida. "During fieldwork, Prof. Yoshida chanced to find a stone at the clitoris stone. It was a ball stone about 12 cm across with √ inscribed (goddess) and ☉ ☉ (Sun Goddesses). According to general Japanese conception, Sun Goddess is Amaterasu, but in reality there is another Sun Goddess, Kukuri-hime, who has been worshipped as the main deity of "Hukasan-cult", which is believed to have come from ancient Korea. This is the first case that two Sun-Goddesses appeared on the same stone with √ mark." The Japanese

concentric-circles, the Sun-Goddess probably have their origin in Korea.

Let us now take a look on America.

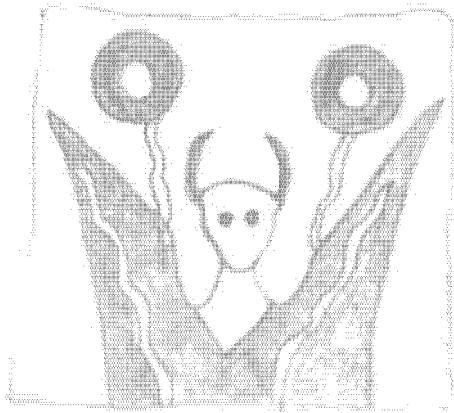


Fig.34: Picture for the drum of a Shaman

(Willis, 1998: p.226) The artist belongs to the tribe of the Assiniboin, living in the American-Canadian border area in the west of the lake Winnipeg. On the picture above an animal skin was used for the drum of a Shaman. An illness in the childhood is a condition to become a Shaman. It follows a visionary death and rebirth; in this process the Shaman meets ghosts and acquires holy knowledge. On the picture two sun-symbols represent death and rebirth. The face of the Shaman has only two sun-symbols in the form of eyes. (Fig.34)

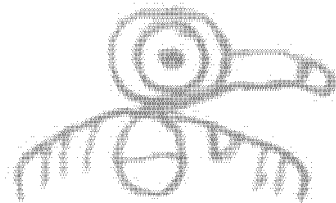


Fig.35: Sun-motives in form of a bird

(Midwestern Epigraphic Journal; Vol.12/13; 1998-1999; p.121) One of the rock art sites in Hell's Canyon on the Columbia River Plateau are shown on picture. This figure has the shape of a bird (probably a soul-bird) including two sun-motives in form of circles. The dot with two concentric circles in the shape of a bird's head signifies the living sun. The wings represent the separation from the underworld, the second circle, the dead sun. At the right of this sun a small half-circle indicates the direction in which the sun will rebirth. The bill, looking to the east, symbolizes the rising sun in the east. (Fig.35)

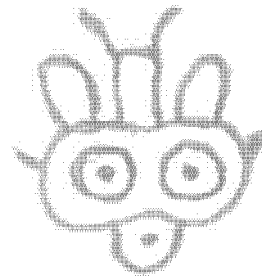


Fig.36: This face in America resembles the sun-god in Cina

(p.121) The face of this picture resembles to the face of the sun-god of Helanshan Mountains in China. The "eyes" represent death and rebirth, the "mouth" the dead sun in the underworld. In North-America the same imaginations and engravings can be found as in Europe and Asia. (Fig.36)

(p.29f.) In the famous Chumash Painted Cave in California, next to Santa Barbara, the sun symbols in all variations appear again. The publisher of the Midwestern Epigraphic Journal, John White III., was so kind to send to me this photo. The paintings in this cave were created by Chumash Indians. Pigments of the paintings were won from minerals such as hematite or red ochre. We know that red ochre, the colour of blood, symbolizes life. (Fig.37)



**Fig.37: Chumash Painted Cave;
Photo: John White III.**

(Ausstellungskatalog: Am Anfang war das Bild; 2000: p.76ff.) In the Horseshoe-Canyon in East Utah we can see the Great Gallery and other Barrier Canyon Style drawings on the rocks. The Great Gallery consists in a row of red painted humanlike men, represented in approximately life size. Red is the dominating colour. The heads have no face, only a few have two big circles of concentric circles which appear like eyes. Some other figures have concentric circles on their chest. It is the general opinion that these figures show Shamans in trance, on their "spiritual" way to the realm of death and rebirth. This seems to be the reason for the dominating red colour. (Fig.38)



Fig.38: Great Gallery; Utah

(Homet, 1958: p.16ff.) (Fig.39) This picture leads us to South-America to the Cave Pedra Pintada in the area of the north Amazon, Brazil. This cave shows a cemetery. At the wall we have a painting in red ochre. Sun-motives can be found again. The sun is shown on its way during day and night. The "running"-sun is sometimes included in circles as for example in India and on the Maldivs. Chemical analyses prove an age of some thousands of years. As we can see, it is possible to follow the symbols till South-America.



**Fig.39: Sun-motives from the Cave of
Pedra Pintada**

(Schmid, Bendl, 2000: p.60f) From the many different examples of the Pacific region I want to point out a ceremonial club of the Marquesas-Islands carved out of wood. The club is a characteristic of authority and indicates the position of the owner in the society.

IF WE TAKE a closer look we see the eyes in form of two suns and inside of them a head. Above these we can make out a bird (the soulbird) Under the two "eyes" we see a carved head. Below the head we have another two "eyes". This is once more a sun symbol, but this pair of eyes is connected by a line. It symbolizes death and rebirth for the owner of the ceremonial club and eternity for his family. (Fig.40)



Fig.40: Ceremonial club of the Marquesas Islands

(Ausstellungskatalog Unsolved Mysteries, 2001: p.142) Moreover the same motives can be found in Africa, for example in Kono, the east province of Sierra Leone. A Nomoli sculpture in praying position made out of stone is covered by concentric circles. (Fig.41)



Fig.41: Nomoli sculpture with sun-symbols (Ausstellungskatalog: Unsolved Mysteries)

NEW EVIDENCE for the taking place of early migration has been reported by GEO (Nr.10/Oct.2001: 104ff) A map shows a great number of human wanderings in time all around the world. These human migrations have been proved by genetic analyses. This published research strongly supports the thesis that the world-wide appearance of sun-symbols is not based on a coincidence. As migrations have been genetically proved the transfer and transmission of religious symbols is of a great probability.

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Zusammenfassung

In diesem Artikel sollen verschiedene religiöse Symbole, die die Vorstellungen von Leben, Sterben, Tod und Wiedergeburt beinhalten, aufgezeigt werden. Dabei kann man die interessante Feststellung machen, dass die Felszeichnungen im „Schaft“ der Höhle von Lascaux, Frankreich (17.000 – 14.000 v.Chr.), den religiösen Ideen vom Wiedergeburt-mythos der alten Ägypter um 3.000 v.Chr., also über 10.000 Jahre später, entsprechen.

Die verschiedenen Motive von Kreis und Spirale hingegen lassen sich vom Neolithicum bis in unsere Zeit verfolgen. Besonders interessant in diesem Zusammenhang ist die Erkenntnis, dass diese in ihrem Inhalt gleichbleibenden religiösen Symbole über einen Zeitraum von über 15.000 Jahren weltweit nachgewiesen werden können. Anhand dieser Motive ist es auch möglich frühe menschliche Wanderungen in ihrer zeitlichen Abfolge zu erkennen.

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