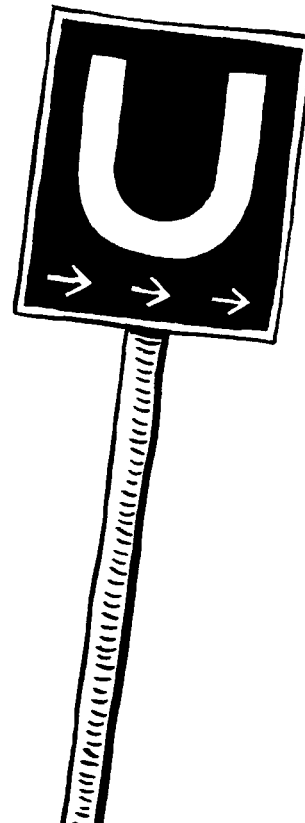
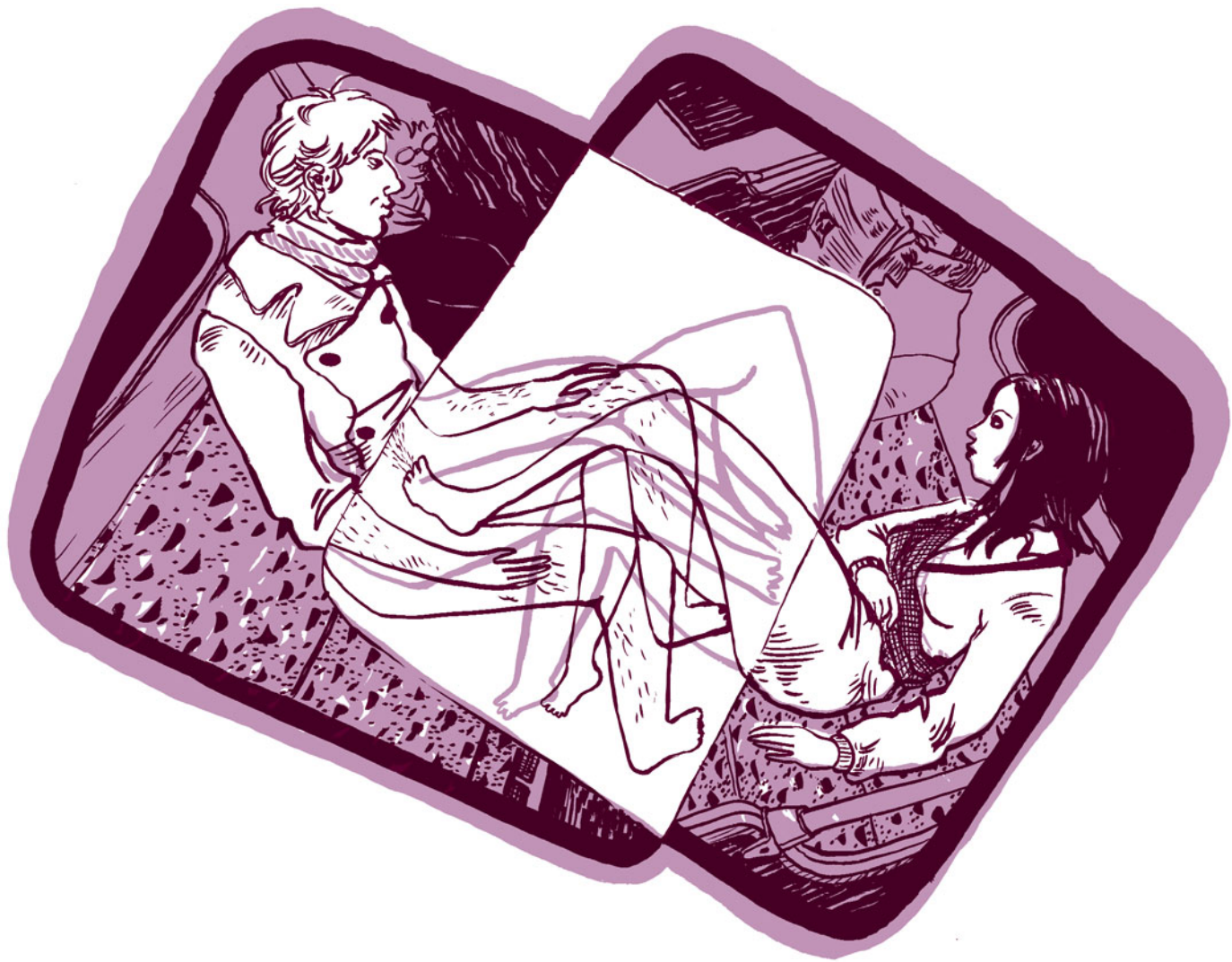




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WILDBAHN

springpoem III

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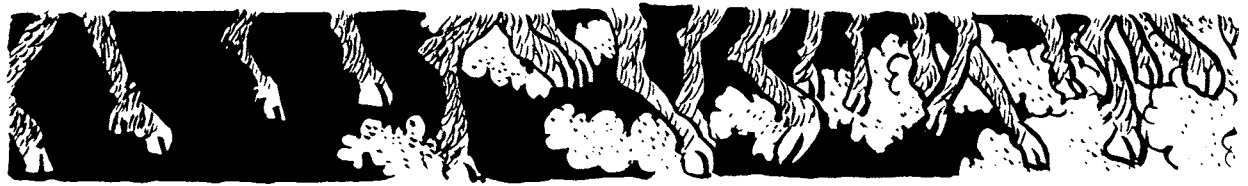
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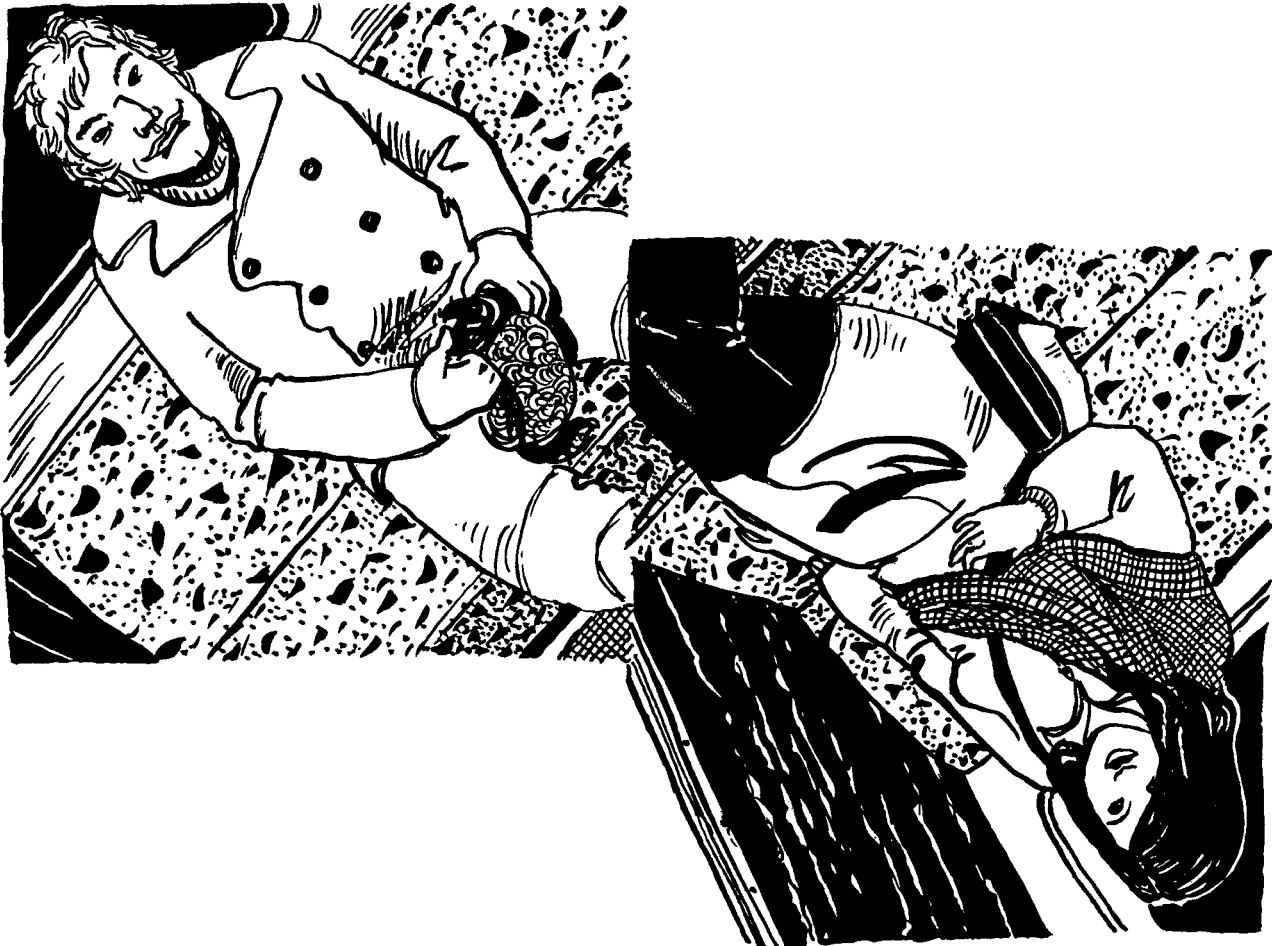








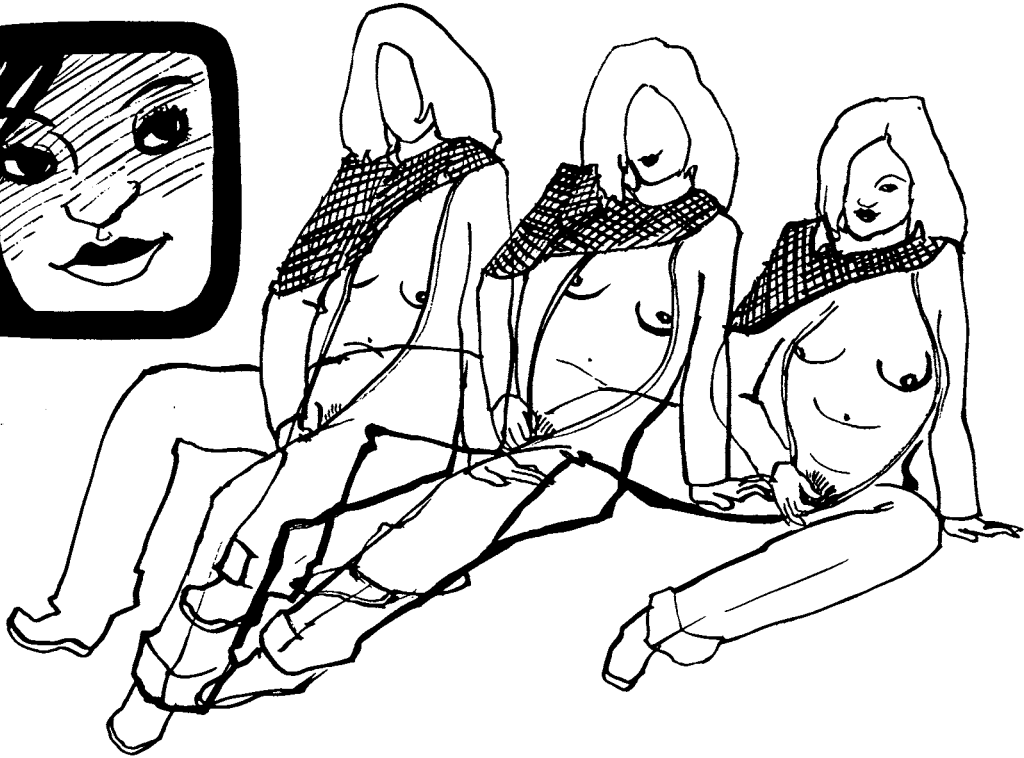






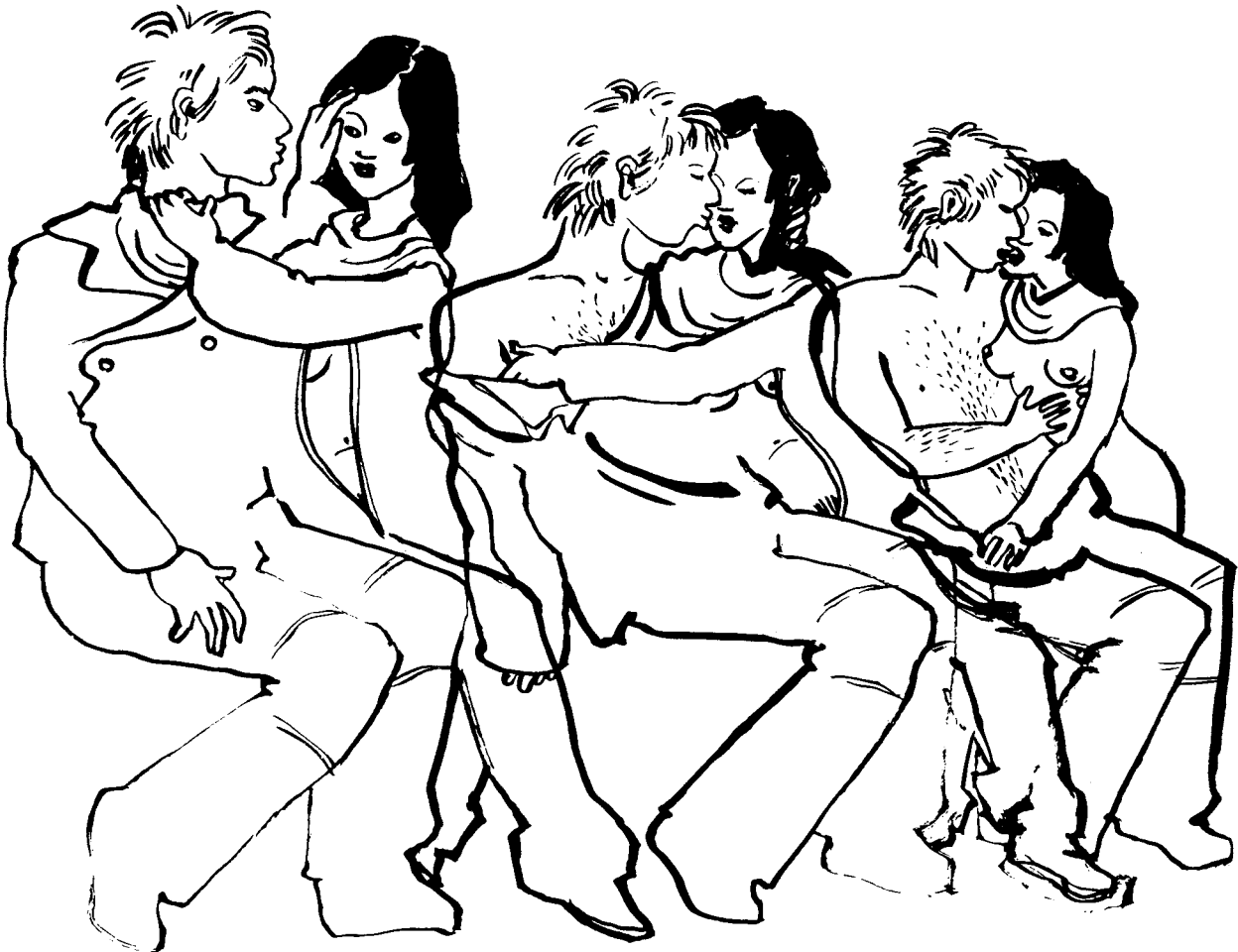


















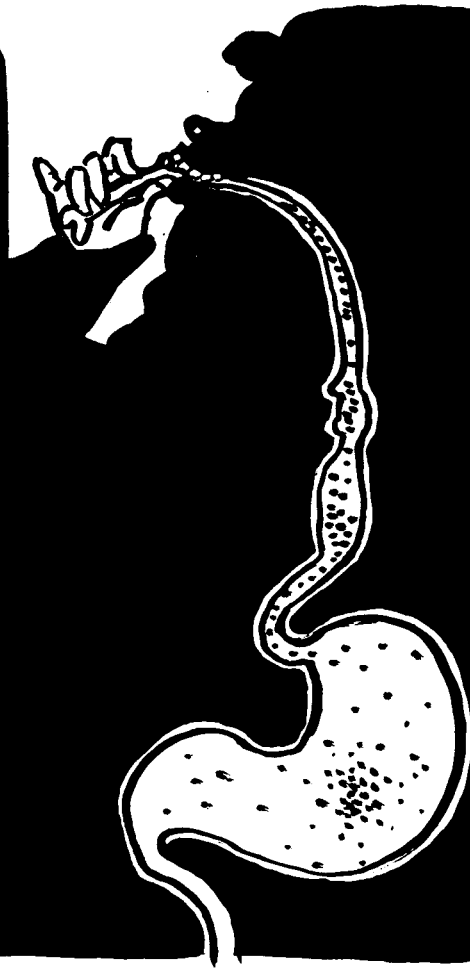




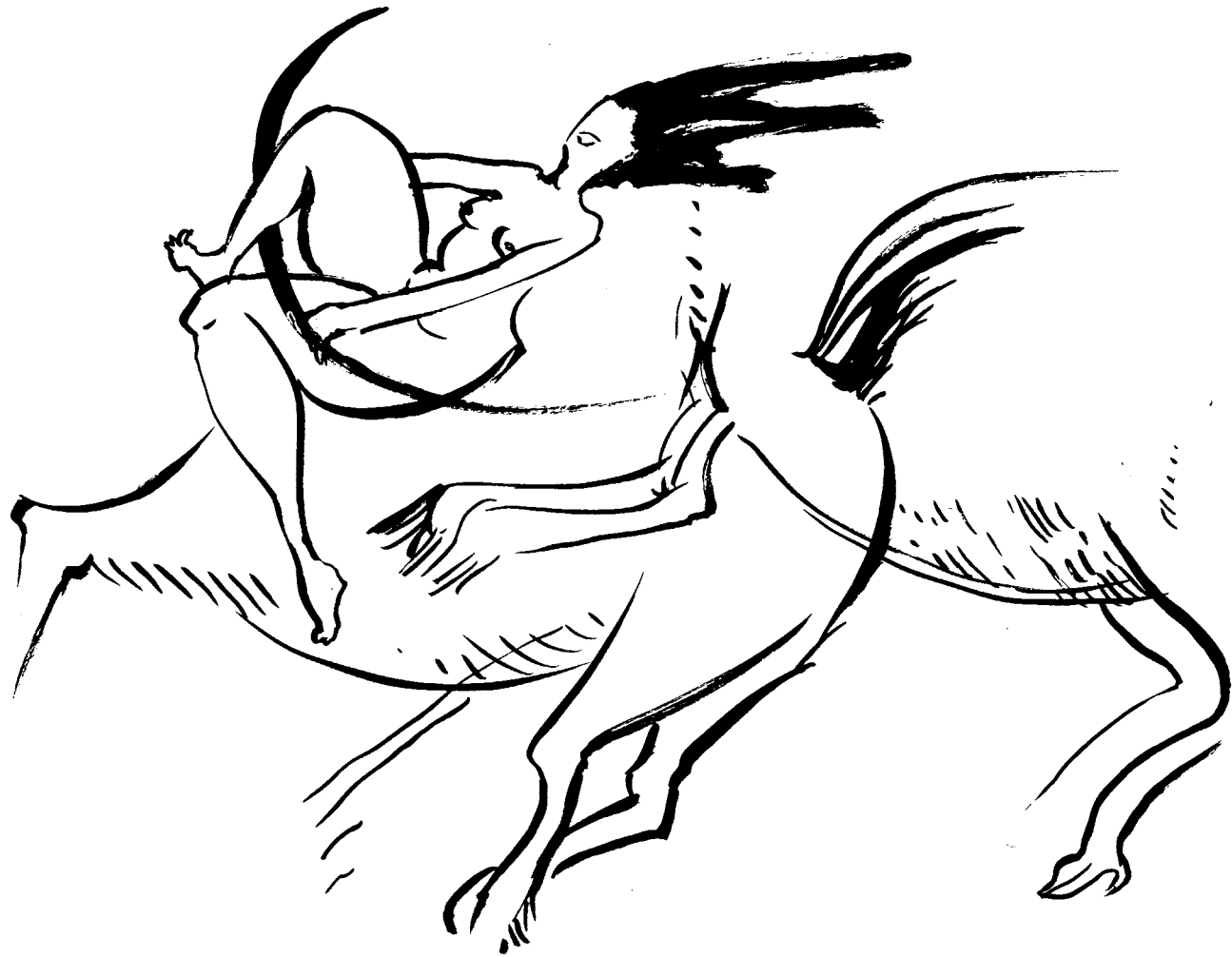










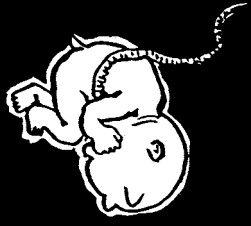




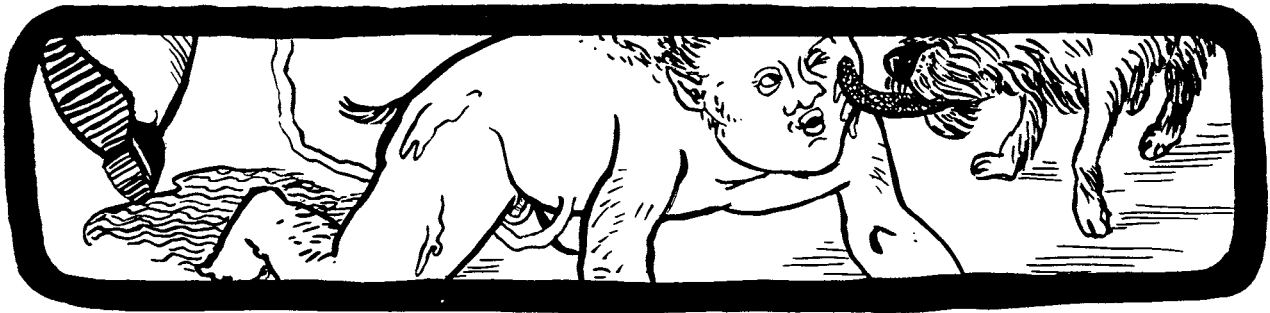


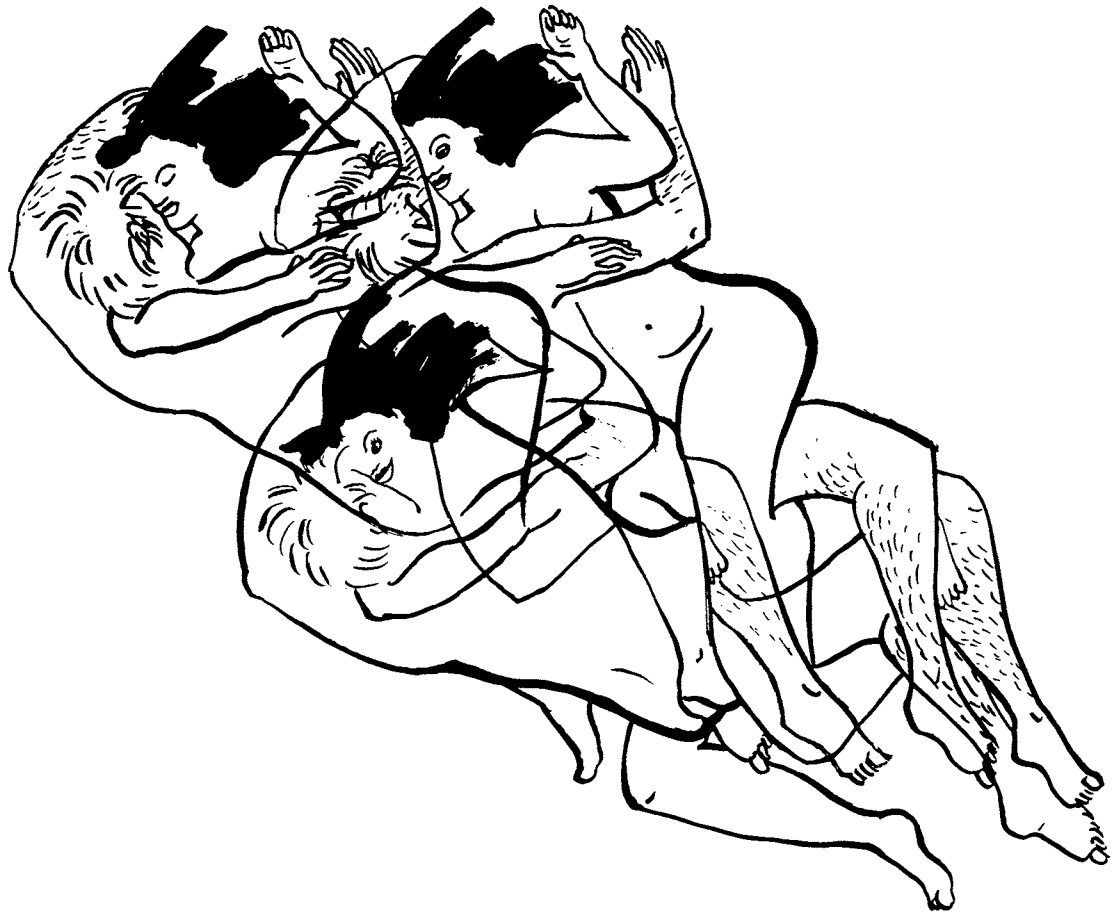


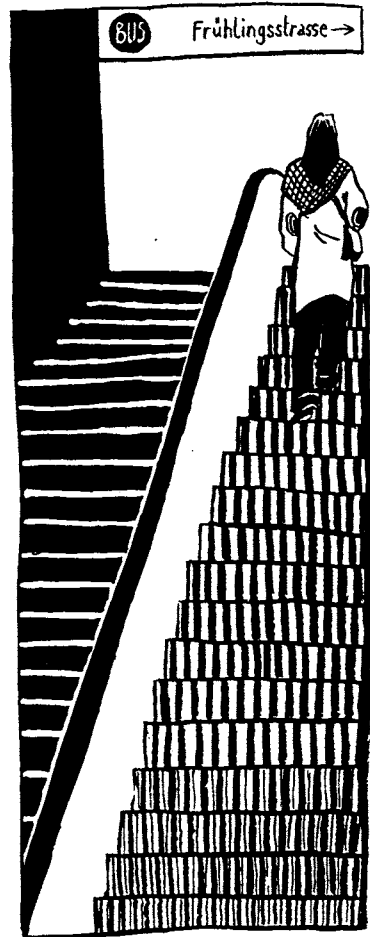


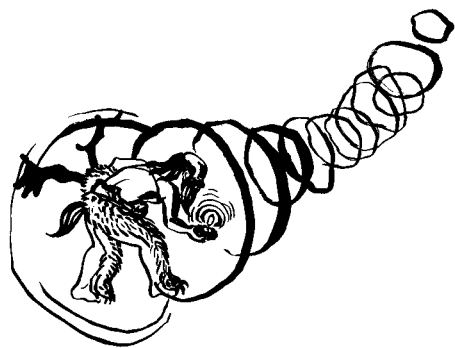
















"Ladies and Gentlemen we now find ourselves in the main cave. You may now stand upright, the ceiling is at least two metres high. You can see several early paleolithic animal drawings here; approximately 20, 000 years old. I would like to draw your particular attention to the small but exemplary engraving to your left. The drawing is distinctly divided into three sections. The number three is symbolic for the three visible phases of the moon's cycle;



waxing, full and waning. The number three ranks among the most frequent manifestations in art in the stone age. It reflects a regenerative world view. Life wasn't thought of as linear, going from the beginning to the end, but as a movement in form of a spiral or circle.

Following the idea "as above so below" one expects for oneself and all of life the same cycle which also the moon repeats again and again.

In the centre of the picture we see the representation of a fertility goddess, like they were found, thousands of them, at cult sites from prehistoric times. She is roundish, in a (typical for her) pose with her breasts cradled in her arms. Likewise it is characteristic that her face would be covered by a web. As a symbol for the web of the world and the power over it this was also well known to the ancient Greeks. It was said of the Babylonian goddess of love, Ishtar that:

"She carried seven veils (symbols of the various levels of consciousness, the stages of initiation) the person that looked at the goddess unveiled would be greeted by death, madness or altered awareness."

The goddess is often represented together with a beast of prey reclining on a throne between two lions or riding on a leopard. Same as in our case an unidentifiable type of carnivore stands by her, that appears to be snapping at the animal on the right. This figure represents a masculine entity with erect penis, a creature that is

half man, half animal. In early ritual art (around 30 000 years long) the naked female figure stands in the foreground whilst the men were shown usually masked. They were identified with shamen.

A modern tundrajuraki shaman sang the following about his spiritual journey into the underworld:

"Again I set off in the form of a young reindeer buck, I travelled for seven days on our earthpipe paths..."

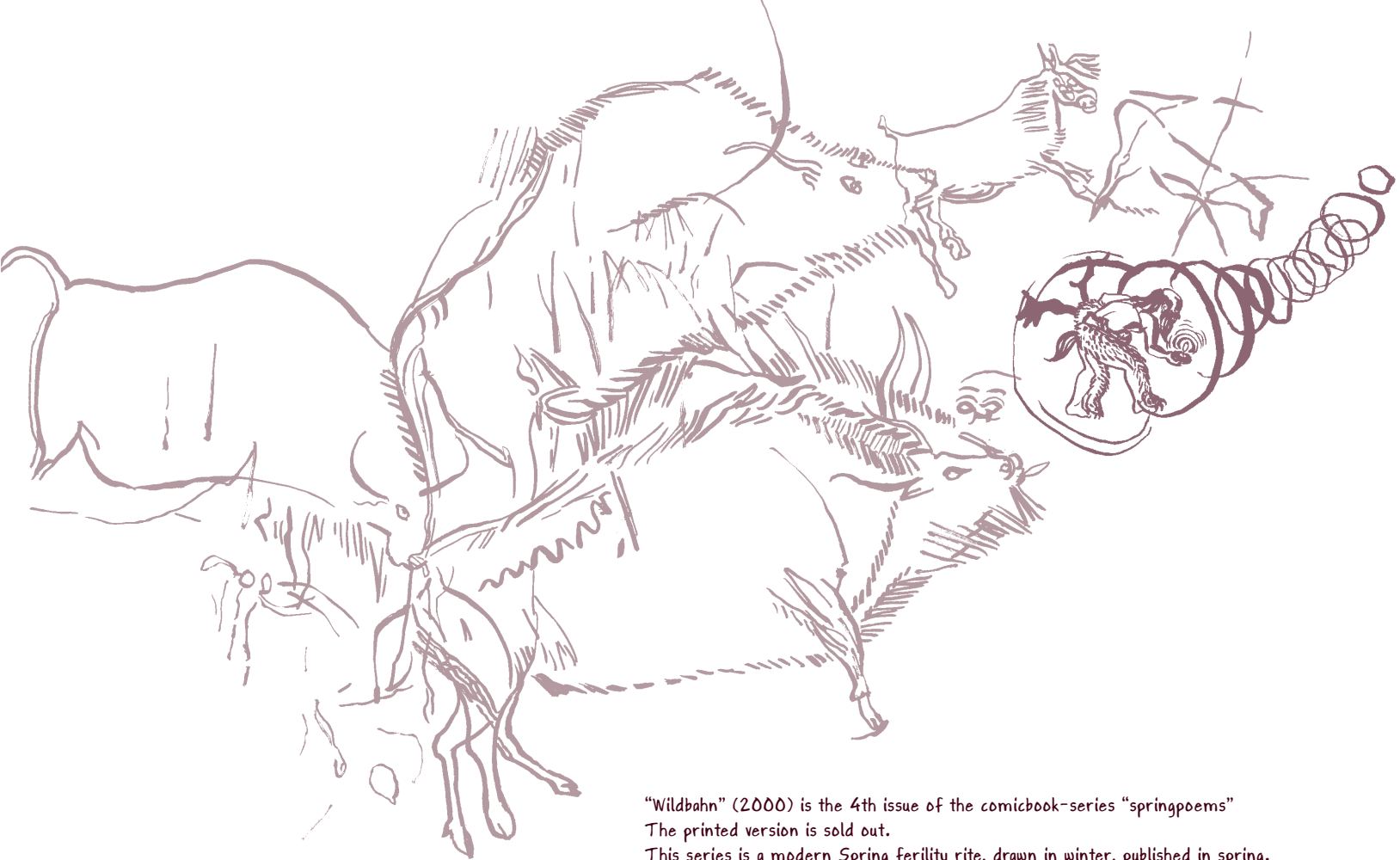
The shaman offers the earth mother a fish. The fish is symbolically connected with water.

Water was - like the womb - considered to be a regenerative power, all life originated from it. This cave was previously partly filled with water. You can observe the dark edges of the watermarks.

Because beyond was thought to be lying in water and the three sexless figures on the left seem to represent dead souls on their journey to the underworld ..."

Literature:

Joseph Campbell "The masks of God"
 Marie E.P.König "Am Anfang der Kultur, Die Zeichensprache des frühen Menschen"
 Marija Gimbutas "The language of the Goddess"



"Wildbahn" (2000) is the 4th issue of the comicbook-series "springpoems"
The printed version is sold out.

This series is a modern Spring fertility rite, drawn in winter, published in spring.

pervious volumes: Springpoem (1998), Springclubbing (1999),
Hallustination (2001), Foxy Track (2004), Air Pussy (2005)

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