

BELJONDE

Die göttliche Webseite



RRAZY **R**OLOGNE ARTWORK



This text takes you on a virtual sightseeing trip. Let me guide you to the weirdest places of the old town of Köln (Cologne). We'll examine pieces of bizarre, trashy, obscene or also really fine artwork from that 'holy city' of Germany. Traditionally Cologne is one of the three carnival capitals of the Rhineland, together with Mainz and another city. We might expect that also local artwork tends to be more foolish than elsewhere. But can you believe that even the Dome, this monstrous Cologne cathedral, has inside a definitely pagan mosaic? It's the likeness of Mother Earth!

Introduction: Holy Cologne

Before we start, let me discuss here the above mosaic called Terra (Latin: Earth). It's not one of the 11 masterpieces of crazy Cologne artwork. But it's really very unusual and unique, and worth searching it out while visiting first the Dome, this huge Cologne cathedral. On this mosaic we see Mother Earth! In her hand she holds not one but two traditional cornucopias. As Mistress of the Animals she sits on two animals who represent wildlife and domesticated animals. The entire scenery is definitely pagan rather than Christian, and we would expect to see it in the palace of an ancient Roman nobleman, or maybe at the floor of a temple devoted to the Earth Goddess. Few Cologne people are aware of the fact today, that once a goddess temple dominated this holy city.

Here we see a speculative reconstruction of this central “altar” of Holy Cologne. This is how the center of the ancient Roman settlement may have looked like, in the first decades and centuries of the Roman empire. The altar for all Germany had to be impressive. The Romans had big plans for this land – no doubt about that. They had intended to turn this place into a holy capital of the future province of Germania Ulterior, that is, Germany east of the river Rhine. So what might God say to this? In my eyes this scenery looks too bombastic and big. If today's Cologne should become a holy city again, then it might need such



an impressive altar, temple or holy site. However, God does not really prefer artwork that looks like this, oversized and rather fascist. Bigger buildings tend to make people look smaller. It's just what Prince Charles used to refer to as “the human scale”. God wants people to be, and look, big!

When the Romans conquered the region, they had had big plans with this place. They wanted to colonize all of Germany. Large Roman fleets were sailing the North Sea and up the main rivers. Roman legions dared to march into the swampy plains and the mighty forests where they met little resistance. Roman merchants were welcome in the remotest areas of Germania. In those first years of the Christian calendar, just up to the year +9 (9 AD), the Romans were by and large ruling all of today's Germany. But what they still needed now for Germania was a capital. They needed one holy city to unite all those belligerent and unruly barbarians east of the river Rhine. They chose Cologne for this purpose. Ubians already were living here in a town called *Oppidum Ubiorum*. They were Germanic, but of Celtic origin. Right here the Romans started to build a big new Roman settlement. They erected a big sanctuary here, an altar meant for all Germanic tribes.

The Romans intended to not only rule the Germanic tribes by military means. But they also tried to dominate Germany spiritually. In Lugdunum (today: Lyon in France) the Romans had already erected a similar altar for all those Celtic Gallic tribes. In the year of -12 (12 BC) the governor Drusus had dedicated this altar of the three Gallic provinces, to Roma the goddess of Rome and to the “Emperor”. This half-divine idealized emperor was seen as Augustus, but then again, it was only his genius, his dude. All those Gallic tribes were supposed to send offerings there at regular intervals. Would this work out too for the Germanic tribes? Those Romans were optimistic. They regarded their culture as refined and much superior to that of the primitive Germanic. They were building big palaces and houses made of stone, while the Germanic had only plain wooden huts. In those years Germany was dominated by wild tribes called the Sweben. These were preferring a tough lifestyle in the wilderness; they would live and sleep on a bed of interwoven ropes, a *flett*.

But then the Romans introduced into the region a plethora of heathen Roman and foreign cults. All this pagan stuff entered into Germany with classy artwork too. In their urbanized settlements these Romans proudly showed gilded statues of their heathen deities or of a half-divine emperor. This artwork was meant to impress the Germanic, who sometimes revered their deities in holy

groves, or who put up misshapen wooden idols. In fact in those early days of the Germanic altar, local artwork served both religious and political purposes. All this foreign splendor was meant to teach to the Germanic to bow before the Romans and to accept them as their new foreign masters. At first this strategy seemed to work out. Some of the most noble families of the Germanic tribes colluded with the Roman occupying forces. At the Germanic altar the young Germanic nobleman Segimund, the son of Segestes, became one of the priests. This young man from one of the most influential Germanic families was now supposed to pray to the Roman emperor Augustus as his personal god. Segimund failed to alleger to that cult. He knew the Romans and he realized their spiritual craziness. Their pagan religion was just untrue! Segimund threw away his priestly sash and left. Soon later, the traitor Arminius and his troops nearly annihilated three Roman legions. Subsequently the Roman field marshal Germanicus tried for some years in vain to conquer all of Germany. That was the end of the Roman campaign to rule the territories east of the river Rhine.

Later Roman Catholics again had the idea that Cologne was some kind of holy city. This is why they started to build the largest cathedral of Germany here. Today the Dome, this Roman Catholic monster cathedral, absolutely dominates the local skyline. Roughly 6.000 visitors visit the Dome every day. Archbishop Konrad von Hochstaden and Master Gerhard started to build the Dome in +1248. Today the Dome causes big repair bills that the city must sign. Is this building worth all the effort? Let's look again at the best part of it, at the above mosaic of Mother Earth. The Latin text also says to the right: "*Omnes nutrit omnium*". This means that she "nourishes all with all". The mosaic is really special, because many Christians have by tradition no positive spiritual relationship to the planet that feeds and harbors them. Most Christians are wont to look up to the sky when they think of God. Bible badgers traditionally reject Earth as "worldly" and home of the devil. This fits well to the idea that they should possess not home nor property here on Earth and surrender all possessions to the poor, like Jesus once recommended it to one pesky follower. This explains why many popes and other high-ranking clerics pointed out in their testaments that they leave nothing because they always had nothing. This is of course only true in theory, but it explains well why many clerics see themselves as failures in life and sinful by nature. But let's keep in mind that from the point of view of the Bible, such a big dome is sinful. Christians should not have such splendid, enormous churches, but really nothing at all. So surely those Cologne people are sad that the Dome is not the highest cathedral of all. Even larger than the 157 m of the two towers of the Cologne Cathedral is the single monster tower of the Ulm Cathedral (German: *Ulmer Münster*) with an altitude of 161 m. Ulm lies in the state of Baden-Württemberg, that used to be the most Roman Catholic state of Germany. We might compare those towers to the biggest blue whale ever! That beast was caught in +1909, and – from lips to fin-tips – it was 33.5 m long.

By the way, did you know that there are many domes in Cologne? A tiny church in the southern city is called Krieler Dömchen (The Little Dome of Kriel). And this is not the smallest dome of Cologne, as you can see from this picture. In the old town they sell domes in all sizes and of many sorts of material. If you stroll around and look like a tourist, you should learn fast a modern German term of warning. Beware of *Abzocke* (rip-off)!

Now then, at least the above special illustration of the choir mosaic is anything but Christian. The mosaics of the choir got laid in the years of 1880 to 1899, and are much younger than the Dome, that does not only look depressingly Gothic but is also genuinely Gothic. Other pictures of the mosaics show fishes, a wheel of fortune and a knight. For centuries the unfinished site of the Cologne Cathedral was the most prominent



fault of the Roman Catholic medieval skyline. These Roman Catholics were unable to finish the building after they failed to wipe out cruelly their new Reformed and Protestant competitors. This

lead to a dramatic slump in church income. In earlier and darker medieval times the Catholics had managed to sell letters of indulgence with a mighty profit. "Pay money now or burn in hell later", this was the simple and effective message of those letters of the cathedral building societies. Still today the Roman Roman Catholic church sells such indulgence letters to pilgrims who arrive at Fiumicino airport in Rome. In Germany they are past that now. We must call it a real miracle that the unfinished halves of the Dome finally became a cathedral in the late 19th century. Big money only came again to Cologne due to the initiative of the protestant Kaiser Wilhelm I. We would have expected the Kaiser to appear on one of these mosaic pictures, maybe in the costume of a *Jeck*, a fool. But maybe we can identify Kaiser Wilhelm with the male one of the twin sucklings who are held by Mother Earth. Or is this maybe a likeness of the immortal Emperor, the savior of planet Earth, the king of kings and the true spiritual son of Mother Earth? There are surely many ways to interpret such mythological scenes. It was a challenge in ages past to tell religious messages with artwork that didn't really fit to any kind of official old-time theology. But we may also well think, that those masons and artists didn't really know the messages they transported with their artwork. It's typical for inspired artwork that it's spiritual message is hard to control. But if there is a good message, then the artwork tends to show this. By this way art gets classy. The Dome's inner mosaics are really classy, because they were made by the famous German firm Villeroy and Boch from Mettlach. In fact very few people today still master the art of mosaic-making. The Terra mosaic is one fine example for the idea that illustrations can express and foster religious beliefs. If we really look at the quality of the artwork, we find that we don't like Mother Earth too much. This strict and masochistic headdress is pseudo-medieval and definitely neither fashionable nor fitting for a clever girl. The mosaic is very okay for Christian artwork, but it's by far not an arts masterpiece. Okay, a certain non-erotic strictness was typical for the period of the genuine medieval Gothic style. This era was just a period of time when women were not well respected in society, and when female beauty was not valued, because a spiritual relationship to Mother Earth was officially missing in society. But why did medieval gentry ladies wrap in their faces with linen so much? Surely we must suspect that some of them tried to make their faces look younger and to press away wrinkles, despite of all the warnings against vanity that they would hear from the clerics. Today some aged society women use botox injections for the same purpose, with the result that some then lose the ability to smile or to twinkle. Some regular beauty hospital inmates sadly look as erotic later as a Madonna and as attractive as the slut of the past century. So this very strict nun's headdress that we see on Mother Nature is much more that of the virgin Holy Mary. But while such a chaste, gentle and virtuous Madonna was well known to church spirituality of ages past, we find that this virtual virgin is surprisingly absent in worldly culture. It's of course due to the fact that a virgin Holy Mary does exist in clerical fantasies only. This only became clear to many when the Madonna Mary lately ceased to appear in visions and to do miracles. The real Mother Nature had decided to put an end now to such ghostly haunting. Still some Christian men may respond well to such a strict facial look because it reminds them of the sad scenes that they see in their bedrooms. In fact in not a few churches and homes we find instead of Mother Earth a central deity figure simply called the Madonna or virgin Holy Mary, the chastest of virgins in theory and the mother of five children in history. The Dome of Cologne is regarded as the main sanctuary of this Holy Mary and of her mate Saint Peter. Then we have here a golden shrine with the fake relics of the three dead holy kings, who never really existed. Those holy bones were stolen from Milan by the archbishop Rainald von Dassel. There are more statues and pictures here of deities Roman Catholics might know; like dead popes, maybe 30.000 saints, and many legions of angels, and fantasy heroes, including maybe the Marvel Ghost Rider. Now, back to the mosaic of Mother Nature. On it we see her with a headcloth, like a virgin Mary. We think that Mother Nature should naturally prefer a more natural look. But no, we find that prehistoric statues and illustrations of a Lady Love, a Great Goddess or a Mother Nature look surprisingly abstract, often very fat and faceless. We may suspect that women who thence were regarded as spiritually mighty were also physically mighty, so to say. They were the ones who were portrayed by artists of the Stone Age who tried to imagine Mother Earth. But that does not

explain statues like that of the famous Venus from Willendorf, who wears a very alien head that looks like a blown-up globefish. Only the new religion of truth UTR can explain such perennial mysteries of prehistory. It is just true that the really existing Earth Goddess is an intelligent non-human shapeless giant-size lamprete with a white skin. This new and hard to accept lore of UTR explains many mysteries of human artwork. We may also say that medieval women wrapped in their faces with white linen just to make it look a bit similar to that of a white worm. The Earth Goddess would like to be a beautiful divine golden-haired siren but at the moment she is not. This is why she often tries to find the help of spiritual women, for instance of blond showbiz vixens. These women should then help her to procreate pleasant pictures in the minds of the artists and the admirers of love. Most artists know this process of inspiration well, and admit that it's rather mysterious. Most artists are also distracted and misled by evil forces. Much depends on the quality of the artist. We must expect that artists from strictly Roman Catholic countries, and also artists with rather dark and southern complexion are spiritually separated from Mother Earth. It's because the Earth Goddess has a strict beauty ideal. She prefers well-grown bright white women over the punier and darker, oriental and colored ones. Therefore such Southerners are much more drawn to the Roman Catholic church culture. In past centuries the influence of darker artists from neighboring France on the Rhineland had always been bigger than in other parts of Germany. It was in fact the ethnic French family of art historians Boisserée that had started the 19th century initiative to finish the construction of the Cologne Cathedral. The detriment of this initiative was simply that the very wrong and outdated religious lore of Roman Catholic religion was not a good basis for good artwork. This era reminds us of those years when the ancient Roman legions carried lots of religious ideas and artwork into ancient Germany, that was of little spiritual value.

So maybe everything got better with the reformation? In comparison to odd antique or medieval splendor we find in Evangelic or Protestant churches often abstract, ugly or foolish artwork or no artwork at all. There is a good way to explain cultural poverty or modern foolish artwork that can be found not only in Cologne. If ugly lowly Southerners dominate in state and culture - elderly men with beer in the belly and money in the mind, feeble southern women who traditionally and naturally have little respect for Mother Earth - then foolish cultural stuff tends to overgrow and to replace fine artwork. Instead of a real culture we end up with a parody of that culture.

All gets better when people try to be spiritual for a good cause. It was for the sake of this planet when 19th century artists designed naturalistic mosaics at the floor of the most sacred building of Cologne. In such cases artwork tends to transport messages who are maybe much at odds with everything that clerics believe in, but who are nevertheless spiritually correct. There just is a good Earth Goddess who rules nature and who is the creatress of human life. It definitely played a role that the late 19th century was a period of time when Germany had become a monarchy again, with a strong Kaiser at the top. This introduced a sense of beauty, valor and values into many Germans. In later works of religion, culture and society we find strong tendencies of anarchy, badness, foolery. We meet the reversal of good and bad, of high and low, of beauty and ugliness. Down from the sky, bad emotions and evil tendencies try ceaselessly to distort and pervert human minds. They lead the feeble and the puny, the dark and the depraved away from Mother Nature and into many kinds of perverted fantasies. Only with the help of better evolved humans Mother Nature is strong enough to help human goodness to win the upper hand. The savior and good ruler, brought up by Earth and supported by all humanity, must see to it that beauty wins in artwork as well as in reality. With the sense of true beauty there also comes truth to the humans.

1. Black Peter

Okay, let's leave now this dark Gothic cathedral. The Dome is definitely colder and gloomier than any cafe around here. In front of the Dome we step on the Domplatte square. Already fed up with sightseeing? So let's sit down for a drink and a game of cards. Let's play *Schwarzer Peter* (Black Peter aka Jackass)! It's simple: Mix and give a share of all cards to each of the players. You draw one from your neighbor each round. Then you may put down any pair of matching cards, but not

Black Peter. If you got the jack of clubs, and nobody draws it from your hand, then you will lose the game in the end and must pay for the drinks. So put the blame on Black Peter then.

Now here's the genuine Black Peter from Cologne. It's object number one on our list of the eleven craziest Cologne pieces of artwork. You can find this statue with the two traditional keys in hand right to the south of the Dome: It stands on top of a dry old fountain. Why is this withered and grimy statue all black now in the face? The



Dome's masons continuously replace, clean or restore the stones of the mighty dark cathedral. But they may decide to replace or clean some stone parts only and leave others where they were. So here we find a statue where the masons left the face as black as it had become with the years. But they cleaned other parts of the head. As a result Black Peter looks like a man who fell face-down into the fire. Why does a Black Peter dominate the Roncalli (or better Dionysos) square south of the Dome? We must think that those masons who did this were having spiritual problems. Next to the historical Rathaus, at the Spanish Building, there's also this Holy Virgin relief sculpture called *Mother Colonia*. The Dome is indeed consecrated to both Saint Peter and Holy Mary. This made those two saints become an odd couple of Cologne. But this very slim Holy Virgin statue is not really Roman Catholic sacral artwork. It comes from the Fifties, from a time when all of West Germany was turning back to the lore of Christianity, after the fall of the Nazi Reich. There can be little doubt that the Holy Virgin that dominates the Dome also was meant to shelter the entire city with her coat. But why then is this statue so ugly? Her shape reminds of an insect, we might call her Mary the Mantis! This may teach us that South-German sculptor Josef 'Seff' Weidl didn't really believe in old-time Roman-Catholic saints like Holy Mary no more. But he clearly had an inspiration from above. So who is up there? Insectoid Berks from space influenced this artwork.

Here we see a typical Christian crucifixion scene from a church near Ulrepforte. But what's special here is the banana-dove graffiti. This is the current spray-paint tag of the one and only Cologne banana sprayer Thomas Baumgärtel. This Cologne arts freak tries to tag for us excellent artwork. From +1985 until +1995 he studied psychology, but without success. In +2012 he tagged the Dome with a banana-dove, by using chalk only. Sometimes legal battles erupt over his spray-paint tags. Once the owner of an art gallery even sued such the banana sprayer in a conflict of one banana that was later marked as *Ungültig* (void). Also we see at the side of the banana-dove the faint tag of another sprayer, saying: 08/15. This is a German kind of code number, taken from a novel, and it means in interpretation: Nothing special. We must agree to this disagreeing sprayer, although we of course disagree with all such illegal acts of spray-painting in general.



2. The Crazy Croissant

Let's continue our little trip right in front of the Dome. Next to Black Peter there is a public toilet. But we now go westwards, into the sometimes crowded Hohe Straße. Immediately we turn right. We pass the MAK applied arts and design museum (see chapter 12a) and turn left now. To the left we then see the unspectacular Minorite church. But in front of the church we find this!

Now this is what some might call the crazy Croissant, since the artist who did this was actually called Croissant. It does indeed look like a croissant, but one that got too much heat. So we wonder what the artist had in mind. Do you want to know more about the message and the story of this artwork?



The message is mainly that this thing has no message that conflicts with the messages of the Roman Catholic church. Artist Michael Croissant didn't even give his piece of crap a name, it's just called *Figur* (figure). His general idea was to reduce a human body to a *Hohlform* (hollow form). Don't call someone *hohl* (hollow) in Germany, it's an insult. So definitely, this is crazy Cologne artwork. The crazy Croissant ended up here courtesy of a gallery. It was a donation that the bankrupt city couldn't afford to refuse.

Hold it! I got a message for this thing! Woe woe! This old, rusty and deformed iron pillar may make us look back to the times of World War II. Also regarding the entire location we may think of crisis scenarios. The next church right to the south too reminds us of wars and catastrophes. Just take a look inside. It's called Madonna in Ruins. It surely may warn us too of the menaces of the Book of Apocalypse. So what can help us? Next to the crazy Croissant we find the statue of Adolf Kolping. This was a cleric who once was as popular in Cologne as Adolf Hitler was.



The Church Adolf's sanctimonious looking statue shows him gently touching his disciple. It nicely contrasts to the Crazy Croissant. Not only here we find that the old-time church culture tends to contrast to worldly culture. Those Catholics wanted to see fine religious artwork, but not monuments of anything worldly. And they were always mighty here in Cologne.

The church right here, that of the Kolping place, is that of the order of the Minorites. We might translate this into: Smaller brothers and clerics of Minorite quality. Inside we find the remains of Duns Scotus, the famous scholastic philosopher from Scotland. Never heard of him before? Well, those scholastic theologians believed that everything that is written in their holy books is true to the word. Woe! This isn't very logical, or is it? Duns Scotus defended scholastic studies against the idea that God enlightens humans with wisdom. He must have spoken from own experience. We must regard him today as the spiritual predecessor of all those scholarly varsity dunces. But from the point of view of true religion it's true that books and studies can help the mind a lot. Let the dunces keep on reading old-time books, while the better young people read texts like this one.

2a. In Search of Rudolf

And what direction now? You already saw the depressing Dome for a time. Then you saw some churches. Maybe now the senior city conservationist Dr. Thomas Werner tells you that he intends to take you to a lot more of those Romanic churches, who were nearly all bombed to ruins in World War II, but carefully restored again in the ensuing decades... No way! You may decide that you have seen all that you ever wanted to see in your entire life of the churches of Cologne. Now you want to go shopping maybe, and visit a restaurant. So maybe let's go west now to Breitestraße and then to Ehrenstraße. Lots of shops, galleries and restaurants are here. But maybe



you walk on to the Ringe belt and then turn left to Rudolfplatz. There you'll find this restaurant. Look, up there hang the sad rests of the Christmas Dude. So maybe Santa visited this city in search for a lost red-nosed reindeer? And then he must have made a crash landing at the Rudolfplatz (Rudolf's place). So here is Santa, but where is Rudolf? Let's take a look around...

But all that we find at Rudolfplatz is this scenery of funny looking wall statuettes. Surely the arrogant man on top must symbolize Rudolf von Habsburg. That was a former German king from the Alsatian and later Austrian royal dynasty of the Habsburgs (Havecastles). After his coronation in Aachen the king of Germany would traditionally ride into Holy Cologne. Right here the clerics would receive him. The Habsburgs of Austria later failed to allege to the Protestant Kaiser in Berlin. Instead they founded their own Roman-Catholic empire . This era ended with Word War I. In the aftermath of this war the Austrians stripped the Habsburgs of all titles and most possessions. But just this gave Adolf Hitler the opportunity to get to power in Germany. So are we better off without nobles? This depends on their human qualities. If a people chases away their local nobles, then this may mainly help tyrants, oligarchs and gangsters, who soon become shadow nobles.



There are no nobles today in Austria. In Germany we still have a few. They are not as mighty and liked here as in the old times. But some still play a role in the scene of prominence and the rich gentry. There are also some false nobles who bought their titles by way of an adoption. What we expect of nobles is that they care for and sponsor our elevated culture, but that does rarely happen today. Because who else might see to it that public artwork is worked in a nice and uplifting way? If only the simple people have their ways, they only tend to prefer a simple and low-brow kind of culture. But the most famous and most liked places of Germany are places who were planned and built by some famous nobles. We think here for instance of the fairy-tale castle Neuschwanstein in Bavaria, or of the splendid Prussian palaces, parks and stately homes. These places are still the magnets for tourists. People don't travel abroad to just see crazy and humble artwork, or do they?

Now maybe this is the genuine Rudolf from Rudolfplatz! This beer drinker does not look like Santa's reindeer on first glance, since the characteristic reindeer horns are missing. But at least he wears the red spot symbolizing the red nose. And now look at him again in the nighttime! Suddenly the guy does wear some kind of antlers! So without any reasonable doubt we have found Rudolf, the red-nosed antlered comrade of Santa. Rudolf secretly mixed up with all the local beer drinkers, and this is surely why Santa failed to find him...



So let me stop telling you more of this Christmas nonsense. This Rudolfplatz beer billboard is surely a unique piece of advertisement in Germany, if not in all of the world. Because what we see here is a twin pair of beer drinkers, a he and a she! They drink ceaselessly. In the daytime the drinking guy is a he only. But in the nighttime he develops some kind of second identity. Now the picture jumps, every few seconds the he becomes a she. And both look as similar as beer bottles!

3. The Flying Fiesta

Now back to the Dome! The next object is right north of here. Or better wait a minute! Look, the object of art that we wanted to find took a leave! Below we see the tip of the *Zeughaus* tower that belongs to the city museum. There's not a lot of arts stuff in there that's really interesting for travelers with always too little time to spend. So where did the car go that we wanted to visit? Countries like Mexico sport their winged serpent. In Cologne we have this car with golden wings. It's an old Ford Fiesta, brought to us courtesy of the largest employer of the city and HA Schult. Normally (what's normal in Cologne?) this flying car sits on top of



the Cologne Zeughaus tower. In the old days the Zeughaus was the place where the city soldiers would deposit their arms in times of peace. Anyway, as you can see here, unfortunately the winged car isn't nested at it's proper location right now. We watch it flying away on a sunny day spreadeagle. So this was to be expected, wasn't it? Right now they are renovating it at the German Ford company in Köln-Niehl. In +2013 the winged car will be back. It's a promise or a menace.

This car from car heaven must appeal to car-crazy Cologne people who drive most every day into the city. Due to the constant digging-up of public places and roadwork that is necessary here, Cologne has a tendency to let cars in but not out again. In +2012 police warned that it might take as long as three hours until you'll be able to drive out of some of the city's multi-level parking lots! This gives those stuck drivers time enough to dream of winged cars. The good news for Cologne are that more and more people prefer to go by train. Now then, the artist who made this Ford Fiesta fly is called HA Schult. Years ago I visited one of his arts showings where he was selling these trash men.



Later he exposed an army of his garbage statues made of plastic and metal crap on the nearby Roncalli square, right south of the Dome. As a homage to local politicians he called them his 'Cologne People'. This arts show and also the winged car were little popular in Cologne. The former head of the civil service, the so-called *Kurfürst* (emperor's elector) Franz-Josef Antwerpes, chided: "Schult is not really from Cologne!" That didn't bother Schult and his so-called muse Elke Koska. Elke used to wear a monstrous hairdo and pose as a living work of arts. Latest news are that Elke, the former muse of HA Schult, left him for a Rasta man, a negro from Africa. You see such bad luck people often sitting in front of the Dome performing Caribbean reggae or drum music, typically rather poorly. Most such Negroes are always ready for sex but socially incompetent. Every summer reggae fans traditionally invade a local recreation park and turn it into a littered and polluted junkyard. You can do better things with Cologne garbage! That's something we learned from local politicians.

4. The Heinzelmenn Well

Now let's go straight eastwards. We soon find this +1900 dark stone fountain that would really need a revamping. On top of it we see the wary maiden who looks down a stairway with a lantern. Below are the Heinzelmenn. They look much like those ugly dwarfs from those Middle Earth films, but by profession they are hobbits. The common tale, that most of the tourist guides tell you, says that Heinzelmenn once dwelt in Cologne as invisible helpers and house spirits. They would secretly enter houses and clean up and bring in goods. But these miracles ended when a nosy maiden played mean tricks on them. The helpful Heinzelmenn then disappeared. And now the Cologne people had to work more and much harder than before, which gave them a lot of discomfort. They built this fountain as a warning to nosy young girls.



But really, this story is so unrealistic and untrue that we must call it not only Roman but Catholic! So let me retell you now the story of the Cologne Heinzelmenn in my new and realistic version...

Once upon a time, there lived a nice wary maiden in Cologne. She had been noticing strange things in her house. She was hearing nighttime noises. People on the streets kept telling her: "The Heinzelmänner are doing this, and better don't mess with them." But the beautiful maiden was just so nosy! So she strewed peas on the stairway and then stayed awake that night. Then suddenly she could hear noises and rumble! Strangers were cursing and crying out in pain! Here we see her as she just enters her cellar and takes a look! And lo, there are lots of ugly small strangers in her cellar. They had been busy with her things and goods. But they hadn't noticed the peas on the stairway, who made them all fall down into the cellar. So the wary maiden asks them with an annoyed voice: "What the dickens are you doing in my cellar?" The Heinzelmänner tried to explain to her that they had only entered her house to help her. They had intended to clean up the closets and take away things that the maiden might not need any more. But the maiden just failed to understand. These strangers were dark small foreigners and could not speak German well. And now the maiden remembered that she saw such people before in Cologne. They used to idle around all day and to beg, steal or borrow. So quickly the wary maiden called the Cologne city guardians (the so called *Funken*, which in translation means: Sparks). They rushed to her help, really fast, because they had just been on a carousel in the nearby brewery house. And now the busy Heinzelmänner were put to the Klingelpütz jailhouse and later chased away. This made the Cologne people get so thankful that they erected this fountain of remembrance for the maiden.

4a. Hobbit Supremacy

So much space for fairy tales, but now let's get to the true stories. One true story is that gypsies keep being a problem in Cologne. Some enter Germany as phoney asylum seekers, while they are in fact musicians, beggars, pickpockets or even burglars and robbers. Now, this scene from the Heinzelmänner fountain reminds us of Zoran and Milo, who are definitely the most notorious gypsies of Cologne, famous for their bad luck. These two broke into an apartment. When the owner came back the two jumped down the balcony. One landed on the back of the other, and both broke their bones and will remain disabled for life. Well, this means that the city of Cologne will pay for their health bills and their welfare bills and their progeny. Some gypsy tribes train burglars and pickpockets well and send them here. Able prostitutes and beggars may earn



hundreds of Euros each day from tourists. In the Balkans, gangsters of the beggar's mafia search out most severely disabled and terribly looking cripples for begging, and they send the worst such cases to the richest cities. That's their contribution to the improvement of the looks of Cologne. At Christmas time +2012 several noisy groups of elderly gypsies played out aloud their Balkan-style gypsy music in Cologne, until our shopping streets turned into one big oriental bazaar gypsy culture festival. They play it well in general, but they pester and don't belong here. It's better then if they sit silent in front of the Dome. Some show crutches, that they suddenly don't seem to need when they change position. So can it be that Black Peter and Mary the Mantis healed them? If God would heal such a severely crippled but also well-trained gypsy beggar, this would rid him of his income. Some bad gypsy tribes are also notorious for their brutal treatment of their women and children. Some tourists mainly visit Germany because prostitution is legal here. But not all of the prostitutes who work here are volunteers. Eva (30) from Czechia for instance was abducted at the

age of 12 by gypsies and since then was forced to work as a prostitute, also traveling to Germany. Only lately she managed to run away from her pimps. She is so much scared now! She says on TV: "They would cut me to pieces and bury me in the woods." So that's the truth about gypsies and foreign gangsters, a truth that few Germans like to hear today. Due to German laws and older prejudices it's hard to keep away those rogue invaders, and the police can hardly do anything against underage thieves. They can only warn locals to be wary, to suspect tricks and truculence and always watch their things. You find such police warnings in the local newspapers most every week, and you also see such warning pamphlets hanging in the doors of tourist locations. I heard it again from people I met in the holidays: "I once visited Cologne too. Those Cologne people stole my wallet." I assured here that thievish gypsies are as unwelcome here as anywhere else. If crooks are gypsies and get caught, then local newspapers often won't reveal their ethnic origin. These perpetrators are then simply called Cologne people, or maybe Serbians or Romanians, but rarely ever *Zigeuner* (German: gypsies, verbally: traveling rogues). That term is today politically incorrect. You will rarely hear it in the news that Sinti and Roma (politically correct for gypsies) are often intensely active small-scale criminals. The local public TV network WDR once revealed that some "Bulgarians" shown in a crime report were actually gypsies. German gypsies protested, and the WDR boss Fritz Pleitgen was forced to apologize! In fact Cologne gypsies receive much subsidies from the city for their special culture, while other immigrants are asked to integrate and to become Germans (which is in fact a bad joke). Those Cologne Roma gypsies issued pamphlets where they brazenly asked for tolerance, while admitting that stealing is a part of their traditional lifestyle and culture. In the past you would hardly hear a word of protest about such pamphlets. It's due to the fact the Nazis did overreact to the gypsy nuisance, and not only killed many of those gypsies during the so-called holocaust, but also cruelly tortured some of them. This makes some of the remaining gypsies especially hostile and treacherous. They know that Germany is soft now on this field. Some liberals, leftists and multicultural-thinking people even welcome the worst of those roguish tribes who get chased away from anywhere else. In fact, you will most always meet gypsies in or near the main train station. Young gypsy women recently tried to rob the handbag from my elderly mother, who had been visiting Cologne. Some gypsies will distract you while others try and open your bag, while others keep watch for the police. So do call for help fast.

But now look at this hobbyist Heinzelman. He was posing in front of the Dome when I took a photo of him. He had dyed his face, maybe because he is a gypsy. He stood still for some time, and he was good at what he did. But after I took this photo of him, he started talking to me, in some kind of gypsy language. So obviously he didn't speak a single word of German! I absolutely failed to understand what he might want, so I just went away. But this guy, dressed up as an impressive haughty puny Roman emperor, should well remind us how those Romans really were who once invaded Germany, Belgium, England and France. They didn't come to Germany to be humble friends and helpers. They came to tax and to grab and



to command and to conquer. Their days didn't last, and we should not want them to return. We may also well compare those theatrical and fantasy hobbits to all those real migrants who enter into Germany. They are puny, and this means they are naturally inferior. They can't do well many of the things that normal people can do. But they are driven by an unnatural sense of haughtiness. They think of themselves as superior. This is how they appear in those old-time fantasy books of J.R.R. Tolkien. But they are just not supreme in reality. Tolkien didn't invent the hobbits. The

original folklore myth of the hobbits has it that these little folks may *hob* (steal) things, and put them back where they were or rather not. But the truth is that in our shifting reality, rings and things may suddenly disappear and reappear. This is why good housekeeping also needs real magic, that is best done with the good help of Mother Earth. People were right when they were noticing that certain things had a tendency to appear or vanish. But hobbits or Heinzelmännchen weren't doing this. God's true religion only can clear up such mysterious aspects of our reality.

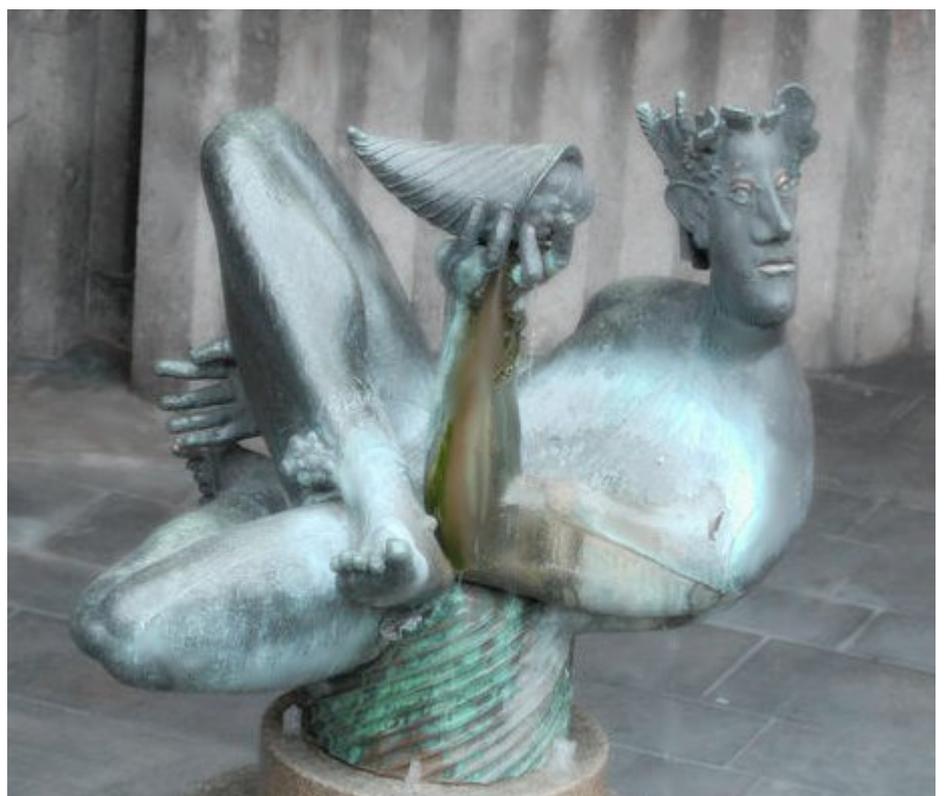
Not all gypsies are crooks and people with bad genes. But do we like them really when they come to entertain us their way? Cologne people rather prefer their own music. We have our own styles. Hobbits try hard to push into our cities, because they are often bitterly poor. They work harder to compete, they play their music louder, they wear the flashier costumes. But we don't need them to try and compete with us the gypsy way! Cologne Sinti gypsies were heard saying that they are Hindus and therefore regard themselves as some kind of chosen people. Other gypsies are Roman Catholics. The religions vary, but the false sense of hobbit supremacy that they help to develop is always the same. This is why UTR promotes plans to resettle those gypsies to some other place, back to the landscape of Sind in India maybe where they came from. But they are equally socially incompetent in India, where they turn natural areas into overpopulated unsafe polluted slums. So there's really no good alternative to God's plan to stop all those peoples from having progeny.

4b. The God in the Deep

As we stroll to the east now, we meet the open square called the Roncalli square. But we should better call it the Dionysos square. It's because the main building on this square is the Roman-Germanic-Museum. And the most splendid object of artwork in this museum is the mosaic of Dionysos. You can regard it fairly well from the outside if you take a look into the museum. The big mosaic lies very deep down underground, just where Roman artisans put it into place roughly 1.700 years ago. It's not really beautiful and a mosaic that was typical for ancient Roman culture. This mosaic of the deity of wine is an unexpected find, because today Cologne people traditionally don't drink wine but prefer lighter local Kölsch beer.



Rhine wine only starts to get popular up the river Rhine, south of Bonn where the grapes grow well. But now let's look at this modern well of the deity of wine! If we take a walk to the Dome and leave the main Dionysos (truly: Roncalli) square now, we find a downward stairway that leads directly to the hidden Dionysos fountain. But it's surely a nasty surprise for all local bums and Jesus fans to learn that this fountain spends not wine but unclean water only. So they may try and pray for mighty miracles now. Of course some reports from the



age of antiquity say that this pagan god of wine eventually turned water into wine, just like Jesus did it too. Such things can be done. All you need to do in principle is to rearrange the past a little.

This god with the cornucopia (the horn) is the late work of Hans Karl Burgeff. We may well guess that it was mainly meant to mock all the clerics and contrast to the Dome and the Christian stuff there. It's a surprise to learn that Burgeff originally was a part of the church arts scene. During his early years he worked many objects of Christian artwork, like church portals, statues of saints and crosses. Maybe he later got sick of that kind of stuff. But surely it's no bad idea to provide the Dome's clerics with this modern arts statue of a pagan deity right in the back of their Roman Catholic Dome. This makes much sense from a Christian point of view. You may know that wine is the holy beverage of the Christian rite of holy supper. The priest at the altar pours wine into his chalice, and then he prays to Jesus. This wine allegedly turns into the blood of Jesus! And he drinks it - yeech! Now this is entertainment that we expect from the "jungle show" the "shag me, I'm famous" version of the local TV network RTL. But a bloody Jesus drink is only what Christian priests officially pray for. They know that Jesus miracles never work out. But maybe many of them secretly rather pray to Dionysos the God of wine, to make the spirit of Jesus go away from them, so that the wine in their chalice remains what it is – just wine!

So this is really the place to be for Christian culture fiends. Modern arts pundits hold this statue in high esteem, and surely it's a rare masterpiece. Comments of arts experts sound like this:

Deep down under the level of trespass around the christian Dome squats this pagan god in a big hole. He rests on a double cylinder of Plutonian rock, that seems to have risen like a spiral from underneath. With another turn of the spiral Dionysos did put his body to rest. He then drew in his left leg and rectified his head, to not let the movement subside. The center of his body marks the center of the rotational movement, while his extremities are adjusted in a centripetal way. This rotation allows it to him to shed out his cornucopia justly over all of Cologne...

Now, this sounds much as if arts lovers see in this statue a likeness not of Dionysos the pagan deity, but rather of the ideal *Bhagwan*, the god in the aspect of the Giver. There are however also other statements telling us of contrasting impressions. Here is what Dorothea H. once reported:

The Dionysos-Well, an off-location below the Plate of the Dome. It's shadowy around here. This sculpture of the Greek good of lust is covered with garbage all around; and the stench of urine hangs in the air. "Fountain of the Devil", this how the local homeless used to call this place. They can't get even with the statue of Dionysos...

This may indeed well reflect the moods and opinions of those bums who used to meet and camp here, and who could regard this statue all the time, since they had nothing else to do. We must keep in mind that Jesus was a bum too who used to share bread and wine with all his "brothers". Years ago I even saw human excrement in the nearby early-christian baptism cavern. But when I scrutinized the place again some weeks ago, the god with the cornucopia looked nice and clean again, and all those bums and junkies who used to dwell here were absent. As a matter of fact, local police and fire brigades had taken up the habit to occasionally flood and clean the location with water. So don't say that the god of wine can't work functional little miracles with water too.

But typical church-abiding Cologne people and tourists may not be willing to listen to any holy miracles stories of pagan deities. They may only come here to visit the dark rests of the former baptism cavern. Just recently the often pious tabloid BILD called up for another pilgrimage to the Dome. Those early Christians had ways to uproot ancient heathen traditions. They would build their churches on top of the ruins of the desecrated temples and holy sites of the pagans. Or they would install a replacement cult. So let me not forget to mention the Christian substitute saint for Dionysos, who was called Dionysios (later Denis or Tünnes, in the dialect of Cologne). There are several churches in Germany and France who are consecrated to him. This was surely mainly due to the fact that his name sounded similar to that of the god of wine. At the same time Christian holy legends mix and confuse the stories of several saints and clerics with the same name, starting

with a Dionysos from Athens who met Saint Paul. Allegedly the same Dionysos later traveled to Paris and founded a church there. In his French legend we read that this cleric became a bishop of Paris who was decapitated. But just like the headless horseman, Denis couldn't be stopped by that minor injury. Saint Denis simply picked up his head and carried it away to the cemetery of Saint Denis!! We must attribute this story to the French disciples of this or that legendary deity of wine. Modern stories about wine and booze tend to sound hardly believable too. We already know that people who fail to believe in miracles instead tend to believe in the miraculous effects of drug taking and medication. Indeed in more than one newspaper or TV show we encounter stories that wine was recommended by renowned varsity and hospital dunces. The most magical effects for body and mind are attributed to a daily glass of wine. And would you believe that wine can make your partner look more beautiful? Yes, we did read this recently in the local tabloid EXPRESS:

Experts gave proof: **Booze for beauty really works out!**

The news came from London and are not surprising: If you get tipsy you may also get lusty. Then some sorts of people who are not beautiful suddenly seem to be attractive. Without doubt we can attribute this to evil forces. The good Earth Goddess tries much to make this world a better place. And this means that she makes people with good genes look beautiful and attractive. Lesser people with bad genes who are visibly of low quality should not appear beautiful. But now we have proof that much alcohol can spoil this mechanism. Booze makes people of less quality suddenly look more attractive than they should. The resulting effect may be: more bad quality progeny.



So that's the bad spell of the way of Dionysos. I find it already risky to publish news like this one. If Cologne youngsters read things like this, some are likely to go to the next liquor store now and to try out their own booze experiments. They were brought up with a religion that taught them to believe in the magical powers of wine and bread. But the consequences may be dire: Booze also allows evil powers to render you more ugly! When you encounter those drunken and aggressive youngsters, this is when the fun escapes from you. They often turn into adults who soon start to look wasted and overweight and who tend to show ugly and swollen faces and who appear slow and disoriented. So much about this expert's study that booze may make you beautiful: It's wrong of course! Because the reality of this is that booze makes you ugly but also distorts your senses. So maybe it's high time for the introduction of laws of prohibition in Germany? I personally just don't believe in more and more prohibiting laws, like we know them from the culture of Islam. Muslims don't drink. Nevertheless their sheer number has risen ten times only in the last century!! Now some possess nuclear arms, and others may pose a threat to the west. I believe in beauty and human quality. Most orientals are by nature only second class, which is well shown by their lack of beauty. Let the beautiful people have progeny only. By this way the good God controls all this.

5. The Domesday Pillar

Right now it's the ominous year of +2012. Once again fears of a coming doomsday circulate in all of the world. Such fears were present in Cologne in previous years, and they explain much of our crazy artwork. For instance on 12/31 +999 pope Silvester 2 was sure that doomsday had come. This pope may have heard it like this from his inspiration: "The Sun ain't gonna rise any more." When the Sun did rise again he explained it in a Roman Catholic way: "Only with my prayers I stopped the world from going under". Now that's a clever priest of lies! The protestant reformer Martin Luther had similar ideas. He prophesied doomsday for +1532. When this didn't happen he said it would come +1538. When doomsday still didn't come, Martin corrected himself and said

that now doomsday would surely come in +1541. But why didn't he try another guess in +1542? Obviously even some brighter Christians can learn to better distrust misleading inspirations.

Now, this odd thing right aside of the Dome might be called Domesday Pillar. You may easily overlook it if you stroll across the Dionysos (truly: Roncalli) square. It's just not something to really notice, or is it? In fact it's hard to find even a mention of this pillar in those many Internet photo galleries from Cologne. Even photos who show it standing in front of the Roman-German Museum fail to really notice it. I spent some time in search of it's proper name and story. But yes, the official Latin name of this pillar is '*Columne pro caelo*'. In the ominous year of +1984 the local Lions club decided to donate this ugly pillar to the city of Cologne. Surely they were just thinking of the film '1984', a film about a very unpleasant future! The *Rat* (city council) probably therefore put up this pillar as a warning to Cologne people, before heavenly and earthly troubles, maybe



like this: "Citizens keep calm lest the sky may fall down on us!" So now we understand why this ugly pillar looks as if it once got very heavily pressed, down from above. So can it be true that this thing might help to stop the sky from falling down on our heads? Indeed in translation the name of this stone dick means "Pillar of the Sky". We remember that in the days of the antiquity, some unwise heathens used to believe that the sky was a crystal dome carried by pillars. We can read a lot about such fantasies in Dante's medieval book *Divina Comedia*. Surely since this is the "divine comedy", there had to be a mention of it in crazy Cologne artwork. The upper parts of the pillar surely symbolize the seven mythological glass spheres of heaven. All those little folks who meet in the Dome may still have preferred to hear in +1984 there that the sky above us is indeed a glassy place, where saints and angels sit on thrones holding Lord Vader swords. Until the end of +1992 all Roman Catholic clerics officially believed that the Earth was at the center of heavenly crystal spheres. The popery in Rome had condemned the dissenting teachings of the astronomer Galileo Galilei in +1632, and that crazy judgment was as irrevocable later as the Domesday book.

Oh what a shame that the Cologne Heinzelmännchen and all those little people came up with such old-time nonsense! But then again, you can't expect big brains inside of those little skulls. This pillar may remind us of Byzantine hobbits too, who used to take up the habit of sitting on top of such pillars for a long time. Now this is a photo of the one and only Heinz Mack, no kidding! This is the man who made the Domesday Pillar. On latest official photos Heinz Mack from Lollar town in Hessen state looked worse. In fact the late Heinz Mack was in such a visibly deplorable state of preservation that I had to refrain from exposing him in this document. But here you see him in disguise from the back, on the photo of another such artist. And did you know that Heinz Mack co-founded in +1957 the Cologne people artists group called ZERO? We are surprised that he didn't pose in glitter and tinsel on top of his pillar, singing the Kay Alley No. Zero school song: "Dreimol Null es Null!"



So what about the sky falling down on our heads? Better stop believing, don't let priests of lies fool you! Cologne people who know the Dome may rather think that the Domesday pillar may make sense on Domesday, the day when the Dome will come down. Where will you run to then, if you are just strolling down Dionysos square? Really, the Domesday Pillar may save lives now!

5a. It's Christmas Time!

And now it's Christmas again! Every year when the Cologne people tend to get mellow, it's time to turn public places into glittering Christmas geegaws alleys. In the name of Jesus and Mary and the Three Kings they sell all kinds of Christmas goodies. But lest you buy up all that stuff they offer in those death star kennels, remember you learned the German word *Abzocke*! Some people sell all sorts of Christmas goodies and junk food too. You'll find even the Star Wars robot R2D2 here dressed up as a celestial Santa, as the star of a crass arts pen.



But now look at the emblem at the office building in the background! This is the logo of 4711, the most renowned perfume company of Cologne. The number refers to the number of the parent house of that firm. When French revolutionary troops conquered Cologne in +1794 they used to give numbers to all of the houses. Tourist Karl Riesberg wrote up how things were in those days:

The stench of urine fills the city. Those Cologne people commonly throw their offal into their gutters, where their swine rummage through it. The streets and the citizens are dirty and somber. Cologne is in every aspect the most disgusting city of Germany.

This changed dramatically when the French revolutionaries introduced some more noble lifestyle into this Roman Catholic stronghold. Now also Protestants and Jews could legally enter the city, which hadn't been permitted before. The French made much use of that local 4711 perfume, and also gave orders that the Cologne people had to clean up their streets every day, from now on. So surely I should make clear right now that I'm not really one of those Roman Catholic Cologne people, although I was born here. My parents were refugees from East Germany. In fact my grandfather Hubert had been the grand-seigneur of a vast estate in the former German province of Silesia (today: Śląsk in Poland). He used to be one of those arrogant rural gentry landlords who are called in German: *Junker*. I consider it as inescapable destiny that I was born in Cologne, the city where garbage disposal traditionally plays a key role in society and politics.

As you stroll over the Christmas market in wintertime, you may wonder how all those women in those pavilions manage to keep warm who must sit in here for hours and hours. Well, this sculpture from the nearby Dome may give us a surprising explanation. High up at the outside of the Dome we see a sutler damsel in distress. What is going on up there? There's a guy busy under her heavy coat! Indeed this is what this smutty piece of masonry wants to show us. Some wise free masons think that such images can help to protect a sacred building, and in fact there's some truth in this belief. Because if those evil forces see such imagery, then this may stop them from hurling bolts or trying other nasty assaults. Besides: The former master mason Weyres also put a statue of John F.



Kennedy on the “High Dome”, at the side of more politicians, animals and fantasy figures.

And now, here we see another impression from the Christmas market +2012. We're surprised to find a Holy Mary who looks really blond, and not like any typical Arab or Jewish maiden would do. This painting was much different on first try. On the first version of this market sheet Holy Mary looked very Palestinian. She looked much like a grinning toad from Lake Kinnereth! Protests made these pious businessmen quickly and



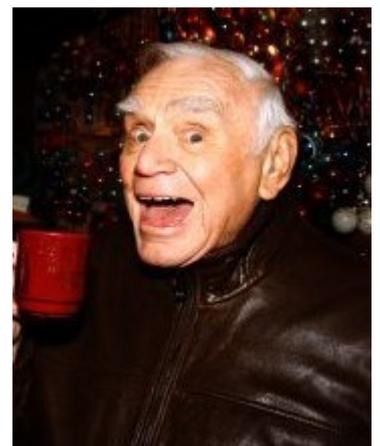
silently correct their market's imagery. But you won't find a single word about this Cologne iconoclasm incident in any market leaflets or news statements, or in local tabloid interviews and sales reports. Surely all these sly Christmas businessmen act wise if they remain very silent about this face lifting and hair dyeing of our Holy Mary. But now we also understand why most typical orientals dislike images in general, while at the same time the women tend to dye their hair blond.

Officially the Dionysos square was named after the Roman Catholic pope Johannes 23, whose birth name was Roncalli. Today's better known Roncalli is an Italian clown, who also regularly visits Cologne with his traveling theater, just like any pope would do. I once visited the Roncalli theater show, it's really more enjoyable than a Roman Catholic wine mass. Because what you see there is the priest who only parts the wine with his fellows. So what do believers do once they're out in the open again? They now drink *Glühwein*, this spiced mulled wine, in commemoration of all those old-time wine-happy saints and deities. That's what the Christmas markets are here for. Already in the days of the antiquity, in winter time, those Romans were drinking mulled wine most the time. This surely made them lose the war against the Germanic barbarians in the end. On this photo we see the centerpiece of the Dionysos mosaic. Here we see the young and strong but completely drunken Dionysos. He's so beat now that some kind of horned devil god has to help him up. Take this as an ancient warning before booze. Let me cite what emperor Cæsar wrote about the wild tribes of the Swaben (4:1:2):



They forbid the import of wine! They think that wine makes people soft and powerless.

Now can it be that such a market may attract creative artists? Indeed you may even meet Hollywood celebrities here! This snapshot shows former Hollywood actor Ernest Borgnine, wine-happy on a Cologne Christmas market. Occasionally reporters of the tabloid EXPRESS visit the Cologne Christmas markets with an alcohol testing device. They encounter young people there at the alcohol kennels. Most teens and twens intend to drink more than a mug of mulled wine, some are really drunken. Mulled wine may make you dazed and confused in little time. One gulp adds a thousandth to your blood alcohol level. In Germany they sell wine to teens aged just 16! That's the consequence of the Christian wine cult. There are obviously no guardian angels



who save you from getting drunk. The police warns that such “markets” are especially attractive to pickpockets. Let's also take a short look into some recent German Christmas market case law:

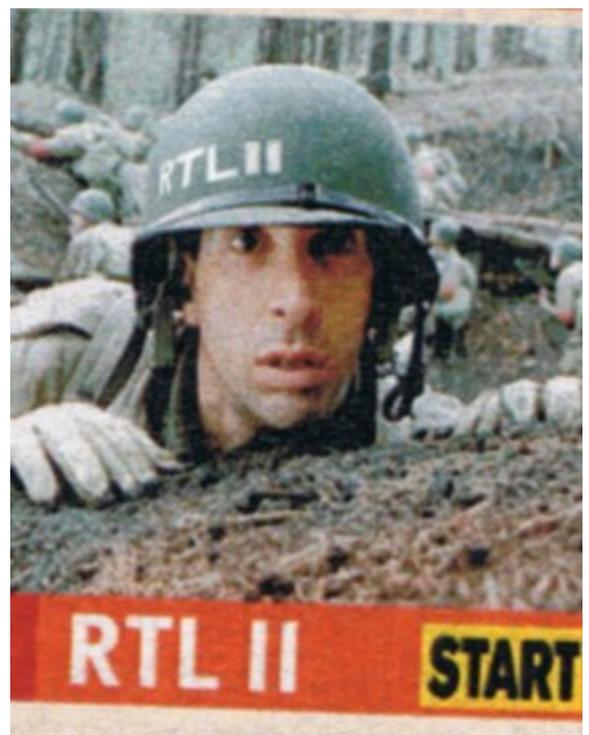
On Christmas markets everybody must be aware of dangerous stumbling-traps. If you fall over a cable or a water hose you cannot demand a compensation. [OLG Naumburg 10 O 2047/10] Near Christmas markets car drivers must expect drunkards. They must therefore drive slower than 40 km/h (about 25 mph). [AG Munich 331 C 22085/07]

5b. The Holy Pine Cones

From the Dionysos (Roncalli) square we now walk eastwards to the Roman-Germanic museum. In the middle of it there's some kind of holy passageway. To the right we see the fine rests of ancient Roman tombstones. They were once situated at the sides of the ancient *via sacra* of Cologne, the holy road. Now rests of them have been put up at the wall, opposite to the entrance of the Roman-Germanic museum. Among them we find three rather nicely preserved picture stones. Surprisingly these three tombstones all show the same special religious scenery that once belonged to a local heroic cult. We may identify this bearded man as some kind of ideal horseman, maybe a demigod too, a so-called *genius*. And is the horse his divine guide here?



But now it's time for a commercial break. Here we see the US army genius as he just enters Nazi Germany. But can it be that such US-American TV serials come to us with commercial plugging? German TV viewers lately had to learn & accept this American way of TV making. In post-war Germany many Germans believe in economic liberalism. But if we ask ourselves now: “How can we save our youngsters from boozing and consuming drugs and other bad habits?” then surely we must think about how to bring up a better culture.



Now, RTL is in fact the only commercial TV network harbored in Cologne, including the Bavarian branch RTL II. Can you imagine what the abbreviation RTL may mean? Strictly this says: Radio Tele Luxemburg. Indeed this network from that tiny neighboring opera principality used the opportunity of the liberalization of the European TV market for a successful expansion. So now they have become Cologne people. But from a German perspective, the RTL people are still too much

of Roman Catholics, strangers who often prefer Southern over German culture. Well, lately many Germans tend to prefer US-American culture over their own culture. It was already similar a bit in the times of the ancient Romans. It's easy to complain about the US-American culture of cola and burgers, of cigarettes and too brutal TV entertainment. But the hard part is to make it better. I believe that Germany needs a noble leadership to really civilize and liberate the world. All starts with true religion, that will make an end to those false cults of deceased heroes and living tyrants.

So let's not forget that those allied forces came here to save and liberate us from the Nazi regime. Nazi kingpin Josef Goebbels, the architect of the total war campaign, came from Cologne. It was his idea to fight out World War II as a total war, this means to include civilian targets. So this was

the reason why mainly British bombers did not only attack military targets but also massively bombed the German cities. There isn't much left in Cologne today that reminds us of how the city had been before the Nazi era. It's a problem that no war memorial reminds us of this air war. In modern Germany we tend to overlook our own civilian casualties. It's a bad conscience problem. Today most people in Germany strictly oppose old and new Nazis. In schools and in public TV they ceaselessly agitate against Nazis and warn before any German rightists and populists, often with a hateful, mendacious and leftist tendency. But the real problem is: How can we be sure that history won't be repeating? Surely we cannot really understand the destructiveness of the Nazis without a view into their background of religion. We find the same kind of destructive pessimism at the end of the Bible. Most Nazis were atheists, strictly. But what really powered them was the Christian culture and religion that kept on dominating Germany. In the Nazi era they said that all the acceptable Germans had to be of Aryan descent. But the true land of the Aryans, that's the province Arya in today's Eastern Iran. Christians used to allege to a weird ideology of pseudo-Jewish supremacy. Those Nazis then tried to replace a pseudo-Jewish identity with their pseudo-Aryan identity. But what they really did was, they checked out the old church books. If all your ancestors had been baptized then this would mean that you were okay too. This was just genuine Nazi-Christian ideology. Today many openly fear that Germany could become again a country of racist haughtiness. If German chancellor Frau Angela Merkel travels abroad now, some radical protesters defame her with a Nazi comedy. In fact it's true that Germany and other rich nations of the West are haughty and greedy and act unfairly regarding an impoverished and exploited third world. So we need to ask ourselves what we can do to stop our own bad haughtiness. It is again a question that leads us to religion. People always used to think that they were having insane and cruel deities, or rather none at all. But in fact, what we have is a good Goddess and a Savior who favor human rights and democracy and oppose cruelty and injustice. The real God is all at odds with what the Bible and the Koran say. And God is strong! If haughty Nordic and Aryan people learn the truth about God and the celestial enemies, this will reduce most to their proper size now.

As we slowly leave the dark holy passageway, we encounter more rests of ancient tomb monuments. Most of them come from sites outside of the former city limits of Cologne. Today three of the most interesting finds from tombs are displayed on the gallery to the right side. Here we find this grouping of the three holy eggs. So what does this symbolism mean, from the point of view of true religion? At the foot of the socket we find a tablet with a very odd German explanation on it. Experts tell us that these eggs were found at sites of tombs of believers of the goddess Cybele. The odd German text also tells us that these eggs are supposed to be pine cones! The text tells us too that the pine cones symbolize the belief of these guys in eternal life.



This odd explanation comes from Cologne people who are believed to be experts of archeology, so we may suspect that it might be faulty. However it's so blatantly wrong that we must call it a joke. Or can you see any pine cone features? This place may make us think of the country song:

In the pines, in the pines, where the sun never shines...

There is surely a connection of these cones to cult stones of the Mother Goddess. This cult indeed used pine cones, but as a symbol only for something else. Such cults came to Germany with the Roman legions. In Minor Asia for instance this goddess was called Cybele, a name that means 'Giver'. We find that name again in Indian-Aryan mythology as Kubera, the male deity of wealth. This giving goddess lives deep down in the Earth, where the sun never shines. In Græco-Roman mythology the deity from below was mainly called Pluto. This refers to the ancient Greek term πλούτος (ploutos) which in translation means: wealth or luck. It's perfectly correct that the lap of the Earth is also the place where gold and gems wait for the lucky finder. So the cult of the deity of riches from underneath hasn't really something to do with pines. But truly her house, the so-called betyle, looks a bit like an egg or a pine cone. Splinters of such a betyle can also be found in the holy city of Mecca, where they are the most revered part of the Islamic stone sanctuary called Kaaba. At Paphos and at other holy sites of the Mediterranean similar stones were also found.

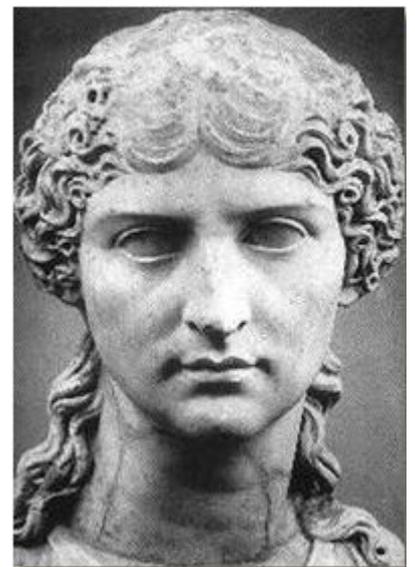
5c. Wicked Lady Julia

Art is everywhere here! Let's walk just a few steps to the east. The next building is the Museum Ludwig. It received its name from some guy called Ludwig, a Cologne oligarch. This rich guy used to collect and sponsor modern arts. He then put a lot of acceptable stuff and crap into his personal museum and donated this to the city. It was an offer that the *Ratsherren* (the members of the Cologne city council) as always could not refuse. But we don't need to enter this interesting modern arts museum now. There is enough modern art all around here. Just look at this Woman No. 13. It's a metal statue with shiny chromium-plated surface, created by a certain Thomas Schütte. He



bears a name that tells us a story. In fact this name leads us back to the Grey Ga-Toma. So was it due to his name that Thomas got the chance to procreate something better than the usual late 20th century stuff? Definitely this woman looks good, at least from top down. But she is also very fat-bottomed and thus not all pretty. And is it a coincidence that she looks very similar to Lady Julia?

For many years now the Roman-Germanic museum urgently is in search of a portrait of Lady Julia, just like this one. So did this wish influence the placing of Woman No. 13? Regarding those many crude pieces of modern arts, Cologne definitely and instinctively is in search of some more imperial splendor. But things weren't really better when the Roman emperors ruled this place. Here we see the portrait of Lady Julia Agrippina. This noble and reportedly rather good looking lady was born here. She later made Cologne become a Roman colony and the capital of the province. She also was the mother of the emperor Nero, who once was regarded as some kind of anti-messiah, the last one in a row of unholy Roman emperors. Bible badgers think that the number 666 of the Book of Apocalypse translates into NERO. This is why Jewish-Christians once believed that emperor Nero would be the last ruler before doomsday and the second coming of Jesus. These prophecies of the Apocalypse were widely believed within radical Jewish and early Christian doomsday cults of the first Christian



century. This made Nero become a very cruel tyrant and a hater of Christians. When Nero died Jewish doomsday cultists believed that the end of the world was near. They started an uprising in Jerusalem. But as a consequence thousands of these sectarian radicals were killed in many cities. Finally the Romans conquered Jerusalem and drove the Jews away into many other countries.

The Roman name for Cologne used to be CCAA: *Colonia Claudia Ara Agrippinensis*. This means in translation: The Claudian Colony called the Altar of Agrippina. So we must regard Julia Agrippina as the noble lady who made this place become what it is now: The city of Cologne. In the past the Cologne people didn't really liked her. Histories tell that she poisoned her husband with the help of her servant Lucusta (the "locust"), and was later assassinated by her son Nero. From a rational perspective we may well think that those Roman nobles were just not able to well control themselves. Nero cared a lot for Rome and for all the empire, and also the Roman citizens believed that it served the empire when any opponents of the emperor or bad people were killed. Because of his cruelty and wickedness we may regard Nero as a bad predecessor of the Messiah. He had to be bad so that the I can be good. For years Julia Agrippina ruled Rome and dominated Nero. She displayed herself in public as Fortuna the goddess of luck. This special political power of Julia Agrippina was also due to the mighty Grey Fe-Jula, who has a tendency to try and clutch at humans with similar names. They may become mighty and wicked at the same time. This also explains why G. Julius Cæsar, this cruel mass-murderer, could become the first Roman emperor. Only the one Messiah of this planet is strong enough to break this evil spell and to really be good. It's because he's the only one who is guided by our own good "pine cone", that of Mother Earth.

What do we think now of Woman No. 13? Definitely this face mixes noble elegance and female bitter wickedness. As we check out what Thomas wrote about his artwork, we find this statement:

Out of frustration over women, I started to create women myself

Woe, woe! Definitely Thomas is not a big friend of women. Modern arts pundits and critics are typically reluctant to speculate about the meaning of their artwork. They say that contemporary art refuses to answer such questions. So that's new about modern arts. But we say that they don't know what they are doing. And that's nothing new on the field of arts. But one commentator said that he got the notion that Woman 13 seems to murmur, that she seems to listen, and to sharpen all her senses, while lifting up her head in a twisted way. As we check this out, we find that it's maybe wrong. The lady looks sad, out of interest and sullen. Bad voices are always there in the air. Bad ideas come down from the sky. It's not good to listen to them, because obviously, as we see in this text, they tend to inspire many artists in a trashy or wicked way. So we may think that this lady teaches us to not listen! Is this true? Let's look at some comments we find in the Internet:

Honk: My first notion was... "Oh... she is having a pee..." Sorry I am a culture dork.

Ich-bin-es [It-is-me]: I never noticed that woman.

Karin H.: She's fine! Maybe there are two pieces of collared beef on her back (giggle).

Shame shame! We find that Cologne people, as they regard fine artwork, think of basic instincts only. Woman No. 13 definitely looks very overweight at her bottom. But insiders know that the lady does not carry beef on her back. If she had really long and strong wings we would regard her as an angel. But then she would strongly remind us of the silver lady that we know from the Rolls Royce limos. So Thomas decided to snip off the angel's wings. Maybe he wanted to avoid an arts scandal and a legal battle over copyrights. And obviously he's not a big friend of women anyway.

From the perspective of UTR again, we must say that the back parts of the statue, that look like collared beef, remind us of something else. We know real supernatural persons, those congeras. They don't have wings nor horns nor claws. They do have sliced skin. Their skin always looks as if somebody cut a grid or a net into the upper layers, which is in fact what really happened an eon ago on the alien planet of Anna. By this way millions of skin contacts were fixed to the skin of each of those superhuman congeras. It's easy to distinguish the good congeras from the losers and the evil gray Greys. Because the skin of such a good congera is white and it also shines bright. It's due to those millions of skin contacts, who shimmer when they are in touch with a living planet.

6. The Peekaboo Temple

A short stroll along the facade of the Ludwig museum then carries us to this unpleasant scenery. What we see here is another piece of modern arts. Now what does that mean? We see a single railroad rail that leads into some kind of stone temple. Now, local gossip has it that this is some kind of holocaust memorial. This is also what the people from the EL-DE house say, the Nazi-era commemoration site. So is this the symbolic rail to Auschwitz? It was a post-war tradition in West Germany to diligently inform the people about the Nazi era and the deportations, tortures and killings that had happened. In history course at my school we didn't hear one single word about the Middle Ages or the Christian crusades, wars or the unholy inquisition! Instead every



schoolchild received a special envelope filled with material about the holocaust. This was when they started at school to call me Holocaust, and my situation at school definitely got tougher. Well, when things the tough, the tough get rough. My problem but was that I was an intellectual and quite nearsighted, and could not well fight out fistfights. Oh yes, those good old schoolyard days bring the tears of remembrance to my eyes... Definitely, at school we got the notion that all that material about the holocaust also was in some way whispering to us: *You Germans did this and it was so easy. You could do this again.* Definitely this material made me become a little of a Nazi too. I didn't distance myself from the Nazis, because I failed to understand all that history.

German cities are filled with Nazi era and holocaust memorials. Cologne people just added 1.000 square meters to their EL-DE house, to turn it into some kind of mirror cabinet!! At the ceiling they hung up every-day objects who were once touched by the hands of Jews. And all the walls are mirror-coated now! So if you enter there you can regard yourself as a vital part of the somber holocaust scenery. And then in many streets you may also slip and stumble over special holocaust stumbling stones. They are supposed to remind us of deported "holy" Jews. The slippery bronze stones might indeed bring down youngsters on roller skates. So in the city of Greifswald private arts collectors lately hacked out all those mean stumbling stones in the nighttime. This caused the shrill Greens party chairwoman Frau Roth to cry out her protest. These ladies have become slow and weird, they are car-driving sit-in activists, but hardly anyone of them is a roller skater. So this may tell you something about the political scenery in Germany right now. Leftists and freaks of all sorts are fighting out some kind of silent small war over the Nazi era. Leading politicians and media professionals are also among those who eventually proudly show anti-German tendencies. Nobody understands what powers really are behind historical tragedies, including bad modern art.

Let's step now to the banks of the river Rhine and take a look around. You can see all of Cologne with holocaust eyes. A tragical and yet comical example of this provided the historical statement of one Herr Marquardt. Let's hear some of the impressions of this former leader of the protestant Melancton academy, regarding this weird temple (after Kölner Stadtanzeiger, 11/08 +1997)

The monument reminds of the watchtowers of a Nazi concentration camp. From there we look across the river Rhine to the Deutz train station, from where thousands of Jews were deported. We also see the Messe trade-fair building – it's another place of terror and oppression in the Third Reich. The number six is important for the entire location. This is the number which refers to the six million Jews who were killed in the shoah [the holocaust]. This artwork is a monstrous provocation [*eine ungeheuerliche Provokation*]!

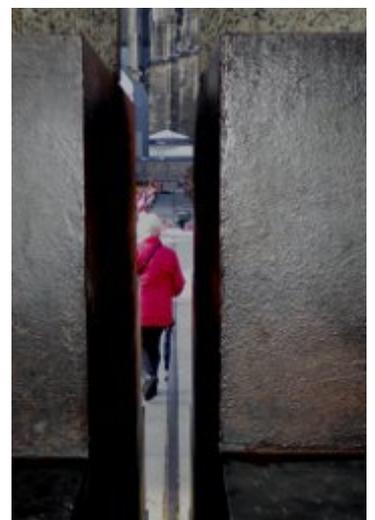
We must keep in mind that for truly believing Christians the Nazi era was still nothing, compared to what they expect for our future. Indeed the Apocalypse foretells apocalyptic catastrophes and a doomsday time, when angels will cause the fall of death stars and comets on our planet, or what's eventually left of it. Most Christians prefer to sheepishly obey to any order or bad plan that they receive from the sky above. And one strict Christian dogma is that all those who fail to believe in Jesus will end up in hell forever. So from a Christian perspective, the holocaust of the Jews was not only justified, because these Jews were infidels without human rights. But all the atrocities of the concentration camps were still nothing much, compared to what those Jews had to expect in hell. But then again... In today's Germany it's very unwise to speak up for Nazis and justify any of their deeds! Any such statement will eventually become a sure career terminator. We find behind the strange statement of Herr Marquardt some kind of torn-apart personality. He would have liked to obey to both the old Christian dogmas and to modern-day antifascist convictions, but that was obviously just not possible. We find that many old-time Christians officially condemn the Nazi era and the atrocities against the Jews, while at the same time they can't hide their deep emotional rejection of the Jews who just received from Hitler what they deserved according to the Gospel.

Now, let's take another look at the artwork and what we think of it. Just by the looks it doesn't tell us anything about the holocaust or anything about the Nazi era or Jewish culture. Here is what the official Cologne Sculpture Guide of year +2000 wrote about the entire location, by and large:

The Heinrich Böll square is Cologne's most important place of arts, because it's not as colorful, but as asymmetric as the Piazza del Campo in Siena, Italy; despite of the fact that the "house walls" that we find around the piazza in Siena are missing in Cologne. The module of the entire square is 90 centimeters [one yard], which is exactly the axis module of the arts museum. From here we come by way of a calculation to the number 6. It's the key element of order of the square. Powerful and at the correct location, the monument, called Ma'alot, reminds us of an archaic step-tower or a solar sanctuary...

So what do we think of this arts fustian? Surely we may think that holocaust monuments are not really liked in German cities. Most anybody in Cologne thinks that that this thing has something to do with the Nazi era. But those arts cracks definitely knew more. Maybe it has something to do with Heinrich Böll? Böll was a famous writer from Cologne with critical and yet Roman Catholic convictions. I could tell you much more about Cologne's dead poets, but surely I shouldn't. Let me rather look at the artist who installed this rail and the monument. He is indeed a Jew, it's Dani Karavan from Tel Aviv in Israel. His name for the artwork is Ma'alot. Ma'alot means something good, it's a step that leads upwards, it's even a good aspect of the human character, some kind of virtue. Well, this doesn't sound at all as if this monument is about the holocaust. Surely the step-tower really looks like some kind of solar sanctuary, that focuses the rays of the sun at a special day of the year on a marked part of the soil. It also focuses the beholder's view on the Dome.

Now then, Sofia Ewa, the supreme Earth expert, whispered to me that indeed Mr. Dani Karavans artwork has something of a camera or the instrument of a land surveyor. If we step right behind the tower and take a look at the Dome, we find that the scenery looks interestingly different. So it is surely correct to think that Mr. Karavan likes to regard a scenery with the help of instruments or cameras. It's something that reminds us of 'Through the Looking Glass' [Alice in Wonderland]. Or we may think of the Book of Mormon, a brazen and mendacious but fantastic novel that was also written with the inspiring help of some peeking goggles. Now, some books of literature have the advantage that they come from poets who were aware of the fact that our world is a world of miracles and wonders. Especially those arts scene people tend to notice that we get influenced if not controlled by supernatural powers. But official antifascists of the older naughty sort strictly and angrily renounce such esoteric views. But only if they ignore the supernatural powers



then these stupids can put all the blame on those Nazis. But as we really investigate this work of art that is allegedly a holocaust memorial, we find that it's rather the work of an artist who was apparently aware enough to realize that magic does truly exist. Can it be true that this monument has nothing to do at all with the Nazi era and is just some playful kind of Peekaboo Temple? Germany can't well accept this because the artist is a Jew from Israel. Anything that Jewish artists do in Germany is supposed to remind us of the holocaust. There's a little antisemitism in this kind of thinking. At least this is the thinking that official post-war Germany used to foster. However as we search for more explanations in the writings of the artist Karavan we find that he does not link his Ma'alot with one single word to the Nazi era or the holocaust. So really, it's just modern art.

But what do we really see, if we peek through the hole in the Peekaboo Temple from the opposite side? We don't see any Nazi architecture then. But what we really see here is this Cologne lover's lane. The grid of the old Hohenzollern bridge is nearly everywhere covered with locks, who were put here by lovers. People seem to see Cologne as a real ma'alot city, a city with an uplifting spirit. By fixing a lock right here and throwing the keys into the river Rhine, some lovers seem to ask for the blessing of their

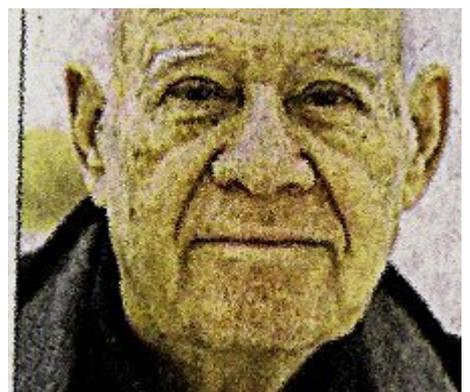


relationship. That may end rather soon, when all the grids here will be completely filled with such locks. Also lately ethnic Turkish hobbits were caught right here. They cracked those locks and were selling them to a scrap dealer. To the police they could have talked the hobbit way: "We just wanted to make room for new locks... We also tried to lighten this bridge, lest it might collapse! We stole the rings from the Lord for a good cause!" Don't you believe a word from those hobbits!

Seriously, you can't be too wary today in Cologne facing those migrant gangsters. Latest news are that hostile migrants from North Africa (the so-called Beurs) or from the Balkans professionally assault Cologne party people in the evenings. They are well trained and organized gangsters who travel from city to city. Some live in flats in Muslim-dominated city quarters like Mülheim, who tend to be no-go-places due to dangerous and vicious oriental migrant youth gangs. These Beurs may come to you in the evening dancing and try to hug you, and then they suddenly brutalize you and grab your things. Most are young Muslims, which means they may get deathly dangerous at any time. Two local policemen were recently stabbed with knives and received grave injuries.

6a. The Loose Tiles Square

This entire location is maybe not the most important place of all in Cologne but surely the most dangerous. Because all those little red tiles around the Peekaboo Temple tend to get loose, and the big concrete plates show a tendency to crack up. Is this maybe the fault of a bad architect? That question was strictly taboo in official Cologne until recently. We understand more of all this if we look at this portrait of the ugly Jew. It's Dani Karavan, the man who is responsible for the entire location. To avoid any accusation of slander let me just retell here what the genuine Cologne tabloid EXPRESS recently wrote about this:



We would have to laugh about this affair if this all wasn't so sad: The city now plans to invest another 700.000 Euros to redress the surface of the Heinrich-Böll square. Lately this location has become a course of dangerous stumbling traps. Nearly all of the tiny red tiles became loose. Tourists, children, the elderly stumble and hurt themselves.

So this is the contribution of the ugly Jew to the looks of Cologne. He built this square for us that made people stumble and hurt themselves. Well, we may presume that this was not what Dani had in mind on first try. In fact in the origin the artist from Israel had heeded plans like this:

The 20 x 5 cm (8" x 2") tiles should be laid down loose upon a bed of sand. By this way moss and grass were supposed to grow around them and to fill the gaps. This should fasten the tiles to the underground, and it should make the square look more natural.

In fact Dani Karavan had designed the entire location as some kind of Cologne crazy arts natural monument. For anyone with a sane mind it should have been rather obvious though that this plan would never work out. Just a few centimeters below the loose tiles square the massive concrete walls of the philharmonic hall start. Grass can't really grow here, and it didn't. This was obvious right from the start. So why didn't anyone talk back to this crazy Jew? You don't talk back to any Jew in post-war Germany. That's some kind of unwritten amendment to the German constitution. Since the plans of Dani Karavan didn't work out, why didn't they change them? They could not, because the Jew vetoed any plans for a safe design while German laws seem to support his cause.

For years now the city tries in vain to master this "catastrophe". Chief city traffic-safety civil servant Klaus Neuenhöfer explained the quagmire: The city invited the artist to a workshop that was held extra for him. There all tried to talk the Jew into agreeing into a design that would allow it to fix those little red tiles. But the Jew just kept disagreeing.

In Israel they call those ethnic German Jews "Jeckes". This should remind us of the vernacular Kölsch term – Jecken indeed means fools in the local dialect. In Israel this word certainly has a touch of bitterness too. Of course Jews tried to take revenge for the holocaust and the atrocities of World War II. In the post-war era Jews committed countless acts of political terrorism and lynch justice all over the world. Some even called up to kill all Germans the Nazi way. But when US-American writer John Sack published a book about this, Jewish protests lead to the destruction of all German language copies. Just like the Nazis did, their opponents also destroy disliked books.

So is the loose tiles square just another typical act of Jewish vengeance, or is this "catastrophe" just due to the madness of an old crackpot artist from Israel? In Germany they tend to not even dare and think about this aspect of this case. Instead all bow their heads before an old Jew's fluke.

Recent plans are to replace all the 20 x 5 cm loose tiles with new 20 x 8 cm loose tiles. That'll cost the city lots but it surely won't help much. But they can't fix the tiles because the bad & mad Jew just keeps saying no. They can't even use any sort of bigger tiles.

Well, it's typical for Cologne people that they constantly dig up their city. Cologne's most assiduous pavement diggers are lately the cable guys from the local NetCologne company. They recently dug up all the pavements of Cologne to lay to rest new TV and communication cables – much to the displeasure of people like me, who skate around in the city a lot. And! The cable guys had done just the same procedure some years ago! On first try they installed most expensive glass fiber cables most everywhere in the city. But that was before the new



DSL technology had been invented. Unfortunately it didn't work with glass fiber cables. That's no problem in Cologne! The Cologne people just started to dig up all the trenches again and replaced the cables. At the same time all the essential TV programs come free into every house with the help of the local TV tower nicknamed Colonius. So it's really pure madness if Cologne people nevertheless pay a lot to the cable company. This is also the message that this older billboard ad seems to tell us, where a "Mr. Pure Madness" (it's a German quip: Rainer Wahnsinn sounds much like *Reiner Wahnsinn*, which means Pure Madness) ask us to cast a vote for his company.

In most of Germany people lately tend to prefer Anglo-American and international entertainment ware. 20th century urban professionals tended to distance themselves from older German culture and to prefer some kind of international lifestyle identity. We used to send to the European Song Contest decidedly Anglo-American sounding artists. This is again much due to the Nazi era. This made Germans dislike and even spoil their own culture. But now UTR can relieve the Germans from most of that historical guilt. Evil persons in the sky did help to instigate World War II. They prodded those Nazis towards their atrocities. Lately we Germans can be proud of what we have achieved after the Nazi era. For many years now Germans are reliably democrats. So what God must undertake now is to push German culture and entertainment towards a nationwide relaunch.

But that's not what many business pro's may like to hear right now. Let's just look at this very new billboard campaign from Netcologne. It says: *We want you to become our next billboard model!* So maybe the Netcologne cable company has troubles with finding more people who are willing to pose for them as the next Mr. Pure Madness from Cologne. Couldn't they instead try and improve the quality of their TV programs? Sure, but that's not so easy right now, since most of the TV entertainment that we see in Germany originates from the USA. Most Germans are addicted to that modern looking-glass. But we just see so many murders, armed conflicts and rampant car chases and eye candy, Asian basho cartoons and foreign infantilizing entertainment. It's often still correct what Bruce Springsteen used to sing in his rock song: "57 channels and nothing on." A better national culture doesn't come with more nice silly billboard ads, but maybe with less? In Vermont all the roadside billboards were abolished. And is it a coincidence that Vermont is also the state with the lowest crime rate in all of the USA? There's hardly any coincidence in reality.



To escape from any kind of local madness or telly addiction, Cologne people and art loving tourists eventually visit a classical concert at the Philharmonie concert hall. Sadly it isn't that easy in Cologne to enjoy classical music. It's because occasionally elves were heard, dancing on top of the roof! At least this is what people seem to hear when they sit inside of the hall. At a piano concerto, during a pianissimo part, they may hear sounds like these from above:

PRATT! Tap, tap... RATTAATATAATT!

So what in all heavens is this? In fact, Cologne architects messed up the flat roof of the concert hall!

Instead of an upper floor they had built this hall with a low-level roof. It's accessible for pedestrians, in fact it's the other side of our loose tiles square, right next to the Peekaboo Temple. So when Cologne people sit in the hall down there, they may hear pedestrians and skaters right above their heads. Then they maybe should imagine that up there are elves, who just gathered at the Peekaboo Temple to have a dance. Now, but let us not forget that Cologne is a very Roman Catholic city. To prevent any such misleading thoughts of dancing elves, the Cologne Ratsherren decided to seal off the southern part of the square every time a concert or a rehearsal takes place.



This happens about a 1.000 times in a year! Then watchmen from a private firm keep watch that nobody dares to step on the flat roof of the concert hall. We see them on this older snapshot in the back of the square. It costs 130.000 Euro a year to pay five watchmen or more for every concert. But then again, Cologne people can't think of any better alternative to clear this location from all intruders. Experts were discussing the installation of a sophisticated system to dampen the noises from above. But they concluded that the results of such a measure would be less than predictable. So until further decision making, a concert below means no trespass for tourists and elves above.

Meanwhile, down in the hall, new unexpected problems are about to turn up. At last the situation inside of the concert hall has much improved, and visitors in the hall can imagine that up there watchmen are busy chasing away all elfish space invaders. But as they listen to the concert piano playing softly, pianissimo maybe, they may hear sudden faint noises from below, noises like this.

brrrroorraahhRRRAAAATATATAAMAATTTRRriihhhheeeck...

Spectators may feel their seats starting to vibrate. They could imagine that an old mighty dragon started to rail, in a cave right below of the concert hall. Well, the fact is that a very different sort of steely worms rock the bums of the concert visitors now. Two new subway tunnels lie only two meters below of that concert hall! But KVB public transport company officials quickly talk away all those concerns. The KVB concluded a treaty with the concert hall company assuring that any noises from the subway trains won't get louder than 25 decibels. And what if that does not work out? Tests with a machine produced a maximum noise level of 28 decibels. But KVB speaker Frau Gudrun Meyer placated distressed concert hall visitors like this:

Those two tunnels lie deep enough under the hall floor. Down there is still room enough to install extra systems that may reduce the transmission of subway noise if necessary.

So, we learn that city officials have already worked out plans about what to do in case their plans won't work out. They'll just dig up the underground some more to turn it upside down, and they'll rummage again through the concrete and dirt. This will give the subway moles something to do.

Now here is a picture from an elfish dance. It's a session scene typical for Cologne. We see buxom Sina as the dancing queen at the Grielächer Carnival show, in preparation of day 11/11 +2012. The eleventh day in November is the day when carnival starts in Cologne. This means that now those carnival clubs start their gatherings. Here we see EXPRESS newspaper snapshots from the session of the Grielächer. These are in fact the former Cologne Grenadiers, but they had to decide to give up this traditional name after the disastrous Nazi era. They are renowned for their swinging dance shows at the carnival club sessions, and those carnival shows are sometimes more popular than any old-time classical entertainment. But most traditional carnival and folklore dance groups do it in a much more dressed-up and artistic style, in fact most dances resemble cheerleading. But Sina here is really some special kind of bunny. It's because she is mainly a college student of Roman Catholic theology! She officially plans to become a school teacher of religion. She's already busy here in the auditorium hall of the Cologne Humboldt High School. Surely Sina did get a hunch that old-time Roman Catholic religion may come to an end soon. For the clever girls of Cologne this situation may open up new career opportunities.



6b. The Sculpture Pack

Those tourists who think that they have seen enough of the inner city for the moment may take a short walk now along the banks of the river Rhine. About a mile away to the north lies the odd Cologne sculpture park, the Skulpturenpark. At the side of colorful metal objects and a brutally pierced car (it's not a Ford of course) we find remarkably trashy works of modern art, who seem to fit well to most of the stuff that we have seen so far in the city center.

Now would you believe that this is a true work of modern art? This can't be doubtful, since it was placed right at the entrance of the sculpture park. Indeed we read that this old container was "found" by the artist Sofia Hultén. She disassembled it, and then carefully turned it into a most rotten looking wreck. Then it was placed here on loan, courtesy of the gallery of Konrad Fischer from Düsseldorf and Berlin. I told you, there are three carnival capitals in Germany. Cologne and Düsseldorf are such cities, but with a tradition of rivalry. Now, the man who really sponsored this sculpture pack was the oligarch and arts fan Micheal Stoffel (German: dumbbell). Mike and his Stoffel type of wife gave most of that art trash to Cologne as a biannual collection of art on loan. It was, just like always, an offer that the heavily indebted city could not afford to refuse. On the official website of the Skulpturenpark though, this scruffy container is hardly visible, it's mercifully overshadowed by nearby trees.



But beware! Maybe it's wiser to not say it loud that this container is not really modern art but just old crap, if you visit the Skulpturenpark. It's because the artist might be present, maybe in hiding behind the bushes. Sofia Hurtén (39) from Sweden seems to have destructive tendencies that she pushes to the extreme during her arts performances. I can't tell you more about the meaning of this special scene of Sofia, performing here with a rest of a guitar what she calls: "Fuck it up". If women tend to get really naughty and crazy, there's nearly always unfulfilled sexual desire in the background of the mind. So if you happen to meet Sofia and her mood is visibly bad then maybe you'd better run away, if you do not intend to try out mating behavior, which is also not really advisable.



But if you decide right now that you are fed up with Cologne arts anyway, then maybe it's time to visit now the nearby Zoo and the botanical garden called Flora. You can also take a short trip with the old cable skyway and visit more parks at the other side of the Rhine. This northern part of central Cologne has preserved the pleasant charms of the Fifties. When all the city recovered from the nightmares of World War II they were building lots of parks all around of Cologne. Some of them belong to the Grüngürtel, the green belt. The inner belt starts right where you are now, west of the sculpture park, and stretches out like a green lung around the city. Houses used to be there, they were eradicated in the war.



Many years ago those architects had planned to fill this all these parks again with lots of houses and high rises and with highways. But all this didn't happen. It's here where Cologne can be a model for any other modern cities. So if we take a quick walk now right through the park, we end up with another very special piece of artwork. The name of this building is not Public Toilet, like we might expect on first try of the door. But it's Tomato Soup! The artist Jorge Pardo (49) is shown here in actual dwarf size, as he just enters his tomato-colored secret cabinet, integrated into his artwork. I stepped forward with the intention to ask some naughty questions to this very shy and dark looking foreigner. But when he realized



that I was lurking outside with my camera, he just kept hiding! Well well! So I met the same problem that many photographers have who try to take a picture of those shier zoo animals. The uglier they are the harder it can be to make them appear in front of the camera lens. And surely this guy was fearing that I might be another one of those tourists who urgently search for the next public toilet. There's often a meanness in those foreigners and their deeds, here we see it again!

But let me seriously warn all Cologne people who think about doing what Sophia Hurtén likes to do, regarding all that trashy artwork. Vandalism could lead you into lots of unexpected troubles, since this kind of artwork is often regarded as being very expensive. In Dortmund in +2011 a cleaning woman destroyed the arts installation of Martin Kippenberger called "When it starts to leak through the ceiling". That woman simply rubbed clean a dirty old tub. But now arts experts say that this dirt was in fact a patina that was an essential part of the arts installation. This means that the cleaning woman will have to pay to Martin a sum of one million US-\$ for compensation! Because that is what that crap was worth, according to the estimations of insurance company pros. And since the artwork was given on loan to the city, Dortmund will in the end have to cover this sum. Martin however can't benefit from this extra income, because he died rather early in his life.

7. The Odder Couple

We're back in the city, since our tour is not over yet. It's really a bit hard now to find the way to this very special couple of statues. We need to walk southwards from the Dome. Nearly all these ways here lead through the inner city to the historical Rathaus (city council) and the Alter Markt (old market). Here is where the carnival really gets wild in early spring. But you need a little luck now to discover the small covered passageway that leads from the Altermarkt directly to the backyard of Tünnes und Schäl. These statues stand directly



in front of the church of Great Saint Martin, the second largest church of Cologne.

So we may regard the original odder couple as typical churchgoers. Tünnes represents the genuine sunny and emotional man from the heart of Cologne (or rather the belly), while thin boy Schäl traditionally represents the stiff man from the other side of the Rhine. Over yonder lies the so-called *Schäl Sick*, which is the wrong side of town, at least from the perspective of this odder couple. It would be unwise though to think that Tünnes and Schäl represent most liked and typical Cologne people. This odder one of two couples originally came from the Cologne Hännischen stick puppet folk theater. Here we see the woman in charge behind the show. Paying



spectators are always welcome at her Heumarkt theater. But even foreigners who speak German fairly well may not understand a single word in this special theater show! It's because these puppets strictly speak the Kölsch dialect! I must say I am not a big fan of that vernacular culture. But the artists of this kind of folk theater officially think that Kölsch language is a better way to express moods and emotions. This must be true, since it's hard to express anything with a stick

puppet that can only move one arm and the jaw. On this photo by the way we see Tünnes as the odd-one-out, right behind the head of that lady, with his typical carrot hair. The couple in front are Hänneshen and Bärbelchen, the most liked characters of this folk theater. Anglo-Americans may quickly identify Bärbelchen as yet another version of Barbie. So we're all waiting in Cologne for another animated Barbie Hollywood movie, starring Barbie as 'Bärbelchen and Hänneshen'!

8. The Lunatics Pillar

Sometimes visitors find it strange that there is hardly anything to find in Cologne about German or Germanic artwork or culture. It's typical for Cologne people that they replace German folklore and culture with their own special city culture. In the Internet we find for instance the statement of Hans-Dieter S., who visited the Roman-Germanic Museum:

There is a vitrine with exhibits of the Ubians, but the visitor learns nothing about who those Ubians really were...

Hold it! Now here is the monument that fills out the abysmal gap. It's the Schmitz pillar, just a few steps away from the odder couple. This most talkative pillar of Cologne tells us at least that the girls of the Ubians were as blond as Bärbelchen. This pillar was mainly erected in commemoration of the landing on the Moon. This is what this lunatic text says:

The erection of the "Schmitz-Pillar" was completed in 1969. In the exact year on July 21 (exactly at 3 hours 56 minutes and 20 seconds CET) the American

NEIL ARMSTRONG stepped on the Moon as the first ever human with the left foot, 389,994 km and 100 m away.

Well, this is indeed one event to remember. Let us never forget that Christians of the odder sort tend to think that the landing on the moon has never happened, and that all those live TV pictures were only made up in Hollywood; because the Bible says that the stars are only lamps at the sky who were put there by one god on one single day. This odd Bible story was maybe invented on a single day, I tell you! But the truth is that we West-Germans were very proud of what we had achieved. We were all Americans on that special day (I was just seven then). And it surely isn't a coincidence that the family Schmitz erected this pillar. Because the name Schmitz means in Germany something like Smith. We meet here a family that has by tradition a special connection to metal works. The better smiths can achieve a lot more with metal than just trashy artwork.

8a. It's Carnival Time!

But now it's carnival time! We may expect that Cologne artwork also reflects this "fifth season" of the year. Indeed we find that the mood of carnival is best shown by the Carnival Fountain. It's remote and hard to find, but surely worth the trip. You need to get to the Severinstraße. Turn right now after you cross the freeway. As you can see from this photo, at times Jecken ornate this ship-of-fools fountain with flowers. They also move the arms and manipulate the statues. At the front we meet Mother Colonia again, right behind her is the Funken-Mariechen. And now look at the



Cologne people! If you visit Cologne during carnival, then you can find people of this sort and attire on all of the streets. They'll also be cramming all the pubs. You're welcome to join in, but you'll need at least a red nose. You might sing with them the *alaaf* song, like the Jecken often do:



Kölle alaaf alaaf; Kölle alaaf! [Koellay I love I love; Koellay I love!]

This refrain of a liked carnival song is sung to such a melody: f, e d c a c, d, e e f! The entire song of the Kolibris from +2003 is called: “*Denn wenn et Trömmelche geht*”. Here's more of the text:

Jo am 11.11 geit dat Spillche los [This petty game starts on 11/11]
denn dann weed de Aap gemaht [Cos then the ape is performed]
egal, wat es och koss [no matter what it costs]
De Oma geht nohm Pandhuus [Granny goes to the pawnbroker's house]
versetzt et letzte Stöck [puts a loan on her last piece]
denn der Fastelovend es for sie et größte Glück [cos carnival is her biggest joy]

And then it goes again like this: “Kölle alaaf alaaf.” Now what does that mean? Alaaf is just what the Jecken always shout for their big hellos. The official Kölsch dictionary informs us that alaaf originally meant something like: “Away with all of you!” That can't really be correct today, since Jecken find it hard to stop partying. This will however mean that they'll lie with a hangover in bed already on the day after the first day of carnival, the Wieverfastelovend (carnival of the wives). Meanwhile on the streets carnival is due to continue for five more days! So we may well translate today this traditional Cologne carnival exclamation alaaf as: “*Alles auf!*” (all up!) When those Prussians once tried to integrate the Rhine province into their Prussia, they came to Cologne with the determination to educate Cologne people how to become tough soldiers. Drill instructors were shouting at them. But it's not easy to motivate and mobilize typical Cologne people for military purposes. The most liked part of the drill instruction sessions were surely those last orders: “Alles ab!” (away with you!). So this is where the Cologne carnival shout alaaf comes from!

Today in Cologne there exists a modern *alaaf* movement. Local singers lately tried to prod up the Cologne people like this: “*Arsch huh!*” which is Kölsch and means in translation: “Ass up!” The *Arsch-huh* people is a loose grouping of popular Cologne style singers and rock music performers with a traditional liberal and antifascist tendency. Some are favoring local carnival culture, others prefer serious songs. I think that many of the older local bands and culture people have a tradition to welcome any immigrants and to reject most German or nationalistic culture as plain or fascist. They are just not aware of the fact that it may endanger their own traditional culture if too many migrants stream into Cologne. Then traditional Cologne culture and also German culture vanish, while more and more young people end up with international pop culture or low-brow rap music.

The situation really escalated when ProKöln, a local political party of right-wingers and populists, invited a disliked foreigner from Austria to hold a political campaign speech. That was part of a so-called anti-Islam conference. Now the *Arsch-huh* people and lots of other local leftist and pro-immigrant groups and also politicians started a big street rally to stop this campaign speech. Why were they so much favoring Islam? I went there and tried to talk to these people. But they were really very aggressive. They robbed a German flag that I was wearing and destroyed it before my eyes. Then they insulted me and pushed me away, and also stones were thrown in my direction. They were behaving like radical Muslims, and my bertinacious attempts to only talk a few words with them were utterly in vain. A violent street battle erupted now with the police, because more than a thousand of extremist leftist traveling street fighters had come to the city. At the same time the Cologne people turned their backs to all of this. Few locals dared to venture out on the streets on that day. It was maybe on that day when many Cologne people realized, that something was utterly wrong with their traditional culture of foolery. The local tradition to keep the heads down and to play the fool may invite violent immigrant and leftist fascists to try and become the city's new tyrants. But one thing is sure: A strong Muslim minority in Cologne would mean the end not only of carnival traditions, but also of lots and lots of other German constitutional civil liberties.

Lately the *Arsch-huh* people gave their final free open-air concert. Those 70,000 spectators who did manage to get their “ass up” in time were surprised to see how old all those guys had become in just a few years. Among them we find the culture people who seem to be rather dissatisfied with the culture of carnival, and who try to get more serious regarding politics and culture. Let's listen for instance to the most popular local rock group BAP, also a part of the *Arsch-huh* people. From them we once heard the most famous old-time anti-carnival song, called “*Nit für Kooche*”:

Oh nit für Kooche, Lück, bliev ich Karneval he. [Guys, not for cake I'll stay at carnival]
Nä, ich verpiss mich hück ich maach nit met dobei. [No I'll piss off now, I won't join in.]

Even people who speak German really well may have troubles understanding this text. But if you download this song and maybe learn to sing it, this is something to surprise all Cologne people!

Now here we see again one genius or dude of Cologne. Do you see him? It's the man to the right called Boor (Peasant). In the origin of this tradition the Boor was the only partner of the Virgin. Lately however the Cologne gentry found the Boor too ignoble. So they also “imported” the carnival Prince from Düsseldorf. Nowadays the Virgin, the Prince and the Boor form an all-male carnival dudes threesome. Is this one reason why it's traditional in Cologne to dislike Düsseldorf?



Anyway, the Peasant is today this lushly adorned and dressed-up carnival genius with feathers on his hat. A peasant or a pheasant? From the above picture we can derive that in Cologne, carnival may come with a noble touch too. For gentry folks it means a lot if they may appear on stage once in a lifetime as a carnival dude. It will also cost them a lot. They must drink a lot, and sing a lot, and always wear these costumes. But proudly they present the ensign of the city: crowns and hooks. Their likenesses are also for sale at the local souvenir shops. So if you are fed up with all those miniature Domes and the Christian stuff, you may use your expert knowledge and buy some of this Cologne artwork. But better see to it that they have the emblem, or else they may come from Hong Kong.



Now here we see what carnival means for the simple people. Essential parts of the parades and dance meetings are the *Funken-Mariechen*, the local dancing queens. If you dare and delve into Cologne during the heat of the carnival season, then you may meet on those big days nearly a million of Jecken from near and far, who might completely cram certain parts of the inner city.



The best day to see the big parades, with all the marching bands from

near or far and those guards in costumes, is the *Rosenmontag* (Monday of Roses). But you need to get there early and then stand there waiting for some time until the parade starts. Or else you may end up behind a large crowd of people who raise their upside-down umbrellas to catch even the last humble *Kamelle* sweet, that is thrown down from those carts. So this is what you shout, while the next big cart comes nearer and nearer, to try and make these fools up there notice you:

Kamelle! Kamelle! Kamelle!! Strüssjer! Alaafl! [Sweets! Flowers! Away with you!]

It may happen that you don't manage to grab a single sweet. So then don't forget to let your alaafl sound a little sad. But occasionally those fools on top also throw big packs of chocolates into the crowd. So watch out that you don't get hit. The best place for the really greedy Jecken is the space right below the big tribunes or house fronts, where lots of material is thrown upwards in vain, to only fall down to the ground. Or you can try and buy a rare ticket for those tribunes, but it's not easy to dwell there for hours in the often bitterly cold air of early spring. Some Jecken may get drunk quickly and then feel animated to sing and dance most of the time. They take each others by the elbows and totter, this is called *schunkeln*. In the crowds who watch the parades most try to grab those cheap sweets and chocolates, while others try to *bütze* (steal a kiss). You might also attend a *Biwak* (bivouac), but all that the Jecken do there is shout alaafl and drink Kölsch beer. So here is your chance for a free carnival booze, if you then must. At some of those bivouacs they'll sell special carnival style Kölsch beer glasses. With the correct glass in your hands you'll get beer for free then, as much as you can fill in. The only problem is that your fingers may get stiff and tremble after some time, so that you are unable to hold up that glass. But hard-core Jecken can handle that problem too. They simply wear crocheted Kölsch glass holders around their necks.

8b. Icarus at the Hole

But now, let's get dead serious again. Just next to the carnival fountain we find a wicked object. It's this naked bronze statue of legendary hero Icarus, known from tales of the Minoan age of Crete. This boy here just tries to get up into the air with his self-made plumage, realizing lately that he's not as strong as a bird. The image was digitally worked up by me. But would you have guessed that this is the facade of a high school? This odd statue will surely not motivate high school students,



nor give them hopes for a good future. This is a tricky warning, before attempts to try to achieve more in life than the older ones ever dared to dream of. Just this part of Cologne seems to tell us a message we dislike to hear. It's the message to better be satisfied with the old-time ways and not to dare leave them and find new ways. Of course we can't really listen to this message, just like Icarus couldn't listen, but ignored the warnings of his old man Daedalus. We need to get away from the craze that rules all this society! And we get the notion that it's possible to fly. So we gotta try, despite of all the risks! We can't always keep our heads down. Those who try may fail, but those who never try anything can never win. The message that we also find in the story of the tower of Babel is, that bad luck and mental aberrations may bring down those who try to get too high, because the heavenly forces dislike this. Well, that message is sadly true. But must we then bow our heads before foolery, like our fathers used to do? Just recently, the Austrian sky diver Felix Baumgartner told us another message, when he landed safely after jumping out of his high altitude balloon. Maybe we should replace this naked Icarus with a statue of this modern winner. It's time for us all to forget the old stories of losers and fools. I was impressed by the feat of Felix Baumgartner who managed to do this high altitude sky dive. Others had tried the same stunt before, but several of them had died. A strange and unexplainable force from above had clutched those daring sky divers, making them rotate so fast that they could not survive. Also Baumgartner had started to rotate. But maybe due to his diligent preparation and his many training jumps he managed to stabilize his free fall. I had surveyed his attempts closely for days. On the exact day

of his success, I was struck by one of the hardest mental attacks I ever had to endure. So this may warn people, that such a unique stunt needs not only skills, but also a portion of divine support.

Now, exactly to the other side of the Icarus statue, there's currently the best evidence on display for the fact that it doesn't pay to duck away and to play the fool in life. This biggest ever hole of Cologne was dug up for a special occasion. Here the Cologne subway moles wanted to build a special lift that would allow them to install and replace the rails of a subway line. But a sidewall of the tunnel collapsed, and the city's archive building was turned into a big pile of boulders. Two died. Now the Cologne people don't make new plans fast, to swiftly rebuild the lost buildings and continue with their subway plans. Instead they are eagerly discussing the question of who is to blame for that small catastrophe. They are right now drilling many holes into the soft and always wet underground just to find out what was going on down there. That'll delay the next subway train for up to 15 years!



Cologne people wonder why all those politicians, managers and investigators insist that they must drill some more and deeper now, instead of trying to make this new subway line work asap. But those who know how politics, business and culture work in Cologne stopped wondering a long time ago. They instead started to protest like this woman did:

Pigsty – theft at the subway construction site

Theft? You won't find a single word about this on all those official documentation boards, who were nicely fixed at the fence right at the sides of the hole, courtesy of concerned city archive ladies. On those boards we only read that this site's engineers had received the permit to operate four drainage wells, while they actually had installed as much as 23! Apparently some of those professionals and engineers had started to take official permits and safety precautions easy. But there was also theft! We learn this from a news story from +2010 by the local newspaper Kölner Stadtanzeiger:



Workers sold safety elements to a scrap dealer One worker admitted that less iron clamps than proscribed had been installed into the subway tunnel walls. According to the Kölner Stadtanzeiger, another witness confirmed this testimony. The self-confessed construction worker said that his boss [Polier] gave him orders to do this. The boss denied these charges. But there is evidence that the protocols of this part of the construction site were deliberately manipulated. A supervisor found “irregularities” shortly before the accident took place. In fact independent experts must constantly supervise if all is done in the proscribed way. This too apparently didn't happen here.

We should expect that those missing safety elements must have caused the collapse of the former

building of the city archive that stood here. But leading D.A. Günther F., who is in charge of the criminal investigation, quickly told the press that there was no connection of the theft of safety elements to the ensuing collapse of the tunnel! The official theory is that those safety elements weren't essential because the walls only yielded 10 meters deeper in the underground. There are however other reports saying that the workers at the subway sites also used less concrete than proscribed in their official booklets. Other reports also say that other parts of the subway tunnel too were not built in the proper and proscribed way. At subway stations as much as 80 % of the safety elements were embezzled and not installed. Nevertheless, soon after the revelation of those thefts, the official media and the bureaucrats all decided to strictly remain silent about this part of the affair. Instead on those official message boards city archive officials only complain about the loss of early unpublished works of local scandal writer Heinrich Böll and of other dead poets. So what is really behind this scandal? Can it be that there are cover-ups? Maybe this is the reason why those officials now decided to delay the investigation, simply by way of drilling more and more investigation holes. I have an idea that could explain what is going on here, in that hole that is now under constant surveillance by the statue of Icarus, that was recently freshed up and now hangs right above it. I suspect that those workers who stole these metal safety elements and who manipulated the protocols were foreigners or immigrants or maybe even illegals. In some German cities up to 80 percent of the intensively criminal perpetrators are migrants, often those of oriental origin. They rob, they steal, they vandalize, or they take hygiene laws easy. But there is a political consensus among old-time politicians to only cautiously reveal this to the public or not at all. The official position is that the revelation of the truth might raise hostility against those migrants and their descendants. The unofficial position is that the revelation of the truth might help political right wingers and populists, and endanger the power of the local cartel of oligarchs and political cronies. It's typical for many German cities that big public investment projects also gobble up millions of Euros in bribes. Where local political cronies and enterprises form one big network of power, chances are that the truth about many shady deals and mysterious incidents never comes to light. In Cologne the network of political cronies and rich people has the special name Klüngel.

We had several severe cases of metal theft in Germany in recent years that were typically the work of foreigners. They could come from countries like Bulgaria but be ethnic Turks. Some such metal thieves even stole essential railroad signal cables, thus putting the lives of hundreds of German train passengers at risk! Surely we must think here too of anti-German acts of terrorism. It's typical for radical Islamic terrorists that they get financed by oligarchs and gangsters who deal with arms and drugs and earn from the towing of illegal migrants. Maybe the Cologne cronies all decided to not reveal some such stories to the media and the public, lest this would raise emotions against foreigners in general. But I am rather sure that the local SPD party also must fear that more scandal stories may come to light. The way things are going in Cologne, we must think that bribes and party donations played an essential role in the subway contract deal. And then we must not forget that international competition is tough and merciless. You must be cheap and cheaper, or you're out of the business. German entrepreneurs must compete with Poles who pay very little to their workers. Germans then try to win the huge contracts by way of cronyism and bribery, but that'll cost them. Then the temptation is rising to save as much money as you possibly can at the building sites, and to even take those safety precautions easy who are proscribed by the architect's booklet of duties. That will naturally happen, even if those top-notch managers already are Euro millionaires, while their companies own billions and earn millions every year. In every contract your incomes need to be higher than your expenses. That's the main rule of the game of business. So the big question is whether thievish foreigners or migrants caused this small catastrophe that killed two. Without doubt the risk was there. But must we put the full blame on mean migrants? I recently saw one facts-report on TV about how bad things can become on a Cologne construction site. Here foreign mafia groups are very influential. Those mafia guys hire workers in towns of Romania and send them here. Here those workers, who sometimes have no money at all, must work for up to twelve hours a day. These men only receive 50 Euros a week, that's all they have for food and other things they need to buy. Those mafia guys say that they'll pay the workers after

the contract was fulfilled. But in one case I saw on TV the workers from Romania got nothing. So they left after some time and drove back home. Their entire families starve. The daughter of one worker who came home all without money didn't eat a lot for weeks. Now she's about to go blind. So this makes us stop wondering why some workers get to the idea to embezzle safety elements.

Back to the artwork of Cologne. Here we see an old fountain right north of the hole. The fountain is from +1894 and was put here courtesy of a welfare club. Displayed are here romantic and fairy tales scenes. It's one of the very few objects of arts that survived the big firestorm and the air raids of World War II, that left behind an utterly destroyed inner city. The statues of this fountain now look rather grimy. The stones became shabby and crumbly from withering and also suffered from acidic rain and air pollution. You tend to overlook this fountain as you pass by. So isn't it time to replace these statues with a new version that is maybe much nicer to look at? There are many problems who prevent this. Conservators and arts pundits tend to prefer any old-time stuff over new artwork. Indeed, the main problem is that today's artwork could not well replace this old stuff. You'll hardly find a sculptor today who may build a fountain with scenes from the tales of the Brothers Grimm.



There's a strong consensus among liberals and media people, migrants and leftists to not favor such old-time German culture. It was a post-war consensus of intellectuals and Christians that German culture was just out. Now Theodor Adorno (it's a Dor-Name), a leading left-winged intellectual with a Jewish background, became the hated opinion leader of all those who favored bad and ugly artwork for West Germany or no artwork at all. Most had the general idea that the Germans were no good and should be punished forever. Some ugly small people still viciously reject many pieces of artwork from the Nazi era just because of their beauty. And isn't it true that beautiful artwork helped to raise emotions against ugly and decadent culture of the pre-Nazi era? Well, it's surely true that there's just no alternative to human beauty and also to beautiful artwork.

9. The Well of Old Age

Oh woe! Now let me guide you to a remote shady backyard of the old town. Here we find this old-time bad looking fountain. It's in a backyard northeast of Heumarkt. This much damaged fountain, the Willi-Ostermann-Brunnen, strangely contrasts to the nice beer garden right here. Willi Ostermann was just a songwriter and carnival crooner. I never heard of him until I once joined a Roman Catholic church choir. There they would still sing Willi's old-time carnival songs from ages past. I learned



to sing with them a song about Frau Palm, who had had her entire flat full of smoke, because the

pipe of her oven didn't work. What's so funny about that? Even the rhyme wasn't really good.

But can you identify Schmitz on this image? And where might be his wife? Willi Ostermann made his commercial breakthrough in +1907 with the song “*Dem Schmitz sing Frau eß durchgebrannt*”. This song in Kölsch is simply about a Frau Schmitz who left her husband. Once again, what's so funny about that? Carnival may put some people into a state of emotional confusion, relationships may eventually break up. This is also due to the fact that the culture of carnival is so humble and low-brow. If a sturdy craftsman dresses down cheap as a humble and lowly clown, and then gets himself really drunken, then this makes rid him of his charms. Then it's more likely that his younger wife may be seduced by a sharp dressed soldier.

So we find it confirmed by this well that the local culture of Christmas booze and carnival booze may ruin a good man early in his life. After some years you may be just like old man Smith, desperately searching for his wife that got lost during carnival. It's typical that the Earth Goddess too tries to contacts some women all the time; who are just too dumb, uneducated and unfit. The excitement of the costumed masses who fill the streets makes it more difficult for God to keep married couples together. Any kind of partnership needs a basis of mutual respect and a common culture. For many Cologne people the culture of carnival is their common culture. They proudly work to build their festive wagons, they prepare all year long their parades or carnival dances. Here is where the local boys and girls meet and mate. But much of this culture is only just a parody. Sometimes this may suffice, but suddenly you may find that it's just not good enough. Lately one of the big problems that the city encounters is the problem of the missing fine leading culture. In Germany the leading culture should be German of course. But that's not so easy in a country that was culturally much ruined by the Nazis. More than once the Rhineland occasionally separated a bit from genuine German culture. This recently happened again during the post-war period. In Cologne the city colors of red and white always dominate, while the German colors black, red and gold are nearly only shown in connection with national soccer events. Cologne culture dominates the entire region. But only one problem is that Cologne culture comes with the hard to learn Kölsch dialect. Kölsch is not really a regional language, but a vanishing dialect that survived with the carnival culture. Only the elderly really speak the really hard version of Kölsch, while most others only use a few common phrases, like for instance: *Mir Kölsche* (We the People of Cologne). We must face the facts: The high times of Kölsch and regional culture are over. So what can serve as a better leading culture now for new generations? Foreigners may naturally expect a revival of national culture. But that's not so easy in many regions of Germany, because of these anti-German emotions. The general tendency was until recently that Germany drifted into the direction of the international Celtic-Anglo-American culture. Lately young activists from the often radical and freakish Greens party even called up followers to tear down German flags – it was a hooliganism competition! But from this perspective, suddenly we understand why it's so popular in Cologne right now to prefer local Kölsch culture over German culture. It's easy to be just a Cologne fool. But we need a better national culture too to keep our families intact. From the new perspective of the religion UTR, this is only explainable from the point of view of religion. What's missing in Germany as a basis of unity, that's a religion. Germany is the chosen region of this planet. Here always a chosen people will naturally develop. The Germans must master now this heavy burden of worldwide religious leadership. And for this a classier national culture is just essential. So definitely, the fountain of old age is the place to turn your back to Cologne carnival culture and to old-time Rhineland separatism tendencies – or more precisely your back parts.

9a. The Zero Arithmetics

Sadly, the tendency is to push the cultural craze and the degrading tendencies still a bit further. In a recent move the NRW state minister for education Silvia Löhrmann has introduced a campaign that might bring down the level of education at public schools. Silvie's a pudgy elderly lady from the Greens party, a party that traditionally cares for immigrants, radical protesters and also for all sorts of disabled people, paupers and freaks. Her new school policy demands “inclusion”. This is

a policy that was brought up by the UN. Public schools are asked to include insane and disabled children. This idea isn't all wrong. Some schoolchildren are considered mentally ill while in fact this world is crazy. But for Frau Löhrmann, inclusion policy means to include even those gravely genetically ill patients with a Down syndrome. Ma'am, such poor creatures are unteachable! Most any therapy is wasted on them! You can't get far with a school class where some kids are so disabled or so foreign that they hardly understand a word of what the teacher says! It's typical that better evolved children react to hopelessly inept or too foreign children with anger and resistance. For really disabled patients this means a grave loss of life quality and severe stress and anxiety.

Lately simple rhythm groups became increasingly popular in German schools. Some classes only learn now to beat a rhythm with drumsticks on the floor. Frau Löhrmann determinedly favors this so-called rhythmisation. That leads us to a tendency of modern carnival, where more simple loud samba rhythm groups appear. But a classier and more traditional musical education was always essential for German culture. Frau Löhrmann is not against this. But then again she also vividly favors the introduction of Islamic religious education into public schools. But that might stop the music, because music is just no traditional part of Islamic culture. And even orientals who may tolerate German culture are drawn to their own styles or prefer low-brow and rude rap. But that's not what the older leadership of the Greens party likes to hear. At a +2012 congress they talked like this: "Multikulti is mega-in!" This defective multicultural lingo of the shrill party chairlady Frau Claudia Roth is hardly distinguishable from ghetto English. But it was good to hear that most of the Green's delegates stopped applauding just at this part of their chairwoman's speech.

Most local parents react to Frau Löhrmann with the tolerance they also show towards the insane and the Islamic. Lately in NRW the all-inclusion-schools [Sekundarschulen] have become rather unpopular. Surely most better German parents may get to the idea to send their children to private schools. In Germany most private schools are church schools. To our surprise we learn that Frau Löhrmann was raised in a private Roman Catholic school, a so-called "nun bunker"! All the time she enthuses about her childhood time in those mansions of madness that were called "*Beatae Mariae Virgines*" (Happy Virgin Mary). There are more tales of terror from her childhood days. Löhrmann grew up in the Ruhr region, near heavily polluting coal industries and a zinc plant. Acidic rain and coal dust darkened the laundry in her garden and made her father die when she was just twelve. She's a victim of bad religion and environmental pollution. How can we intercept this Holy Mary throw of the Catholics? Cologne needs to complain! Carnival and comedy is also a means of protest against stupidity and craziness. Just listen to this +1951 carnival evergreen about the local Kay Alley No. Zero school, where a Mr. Welsch used to teach maths in Kölsch:

Dreimol Null es Null bliev Null, [Three times null is null stays null]

denn mer woren en der Kayjass en der Schull. [Cos we were in the Kay Alley School]

In post-war Germany this Will Herkenrath song helped Cologne people to deny all responsibilities for any most deplorable lack of education. These kids had attended the school called Kay Alley No. Zero! Today even hard-core pundits of Cologne carnival culture may try in vain to find this Kay Alley school. All that is to see there now is a withered memorial plate with this text of foolery. But is



this Cologne Zero maths really foolery? Not at all it is! But this text points to grave errors in the old-time ways of calculation. In fact zero is zero and stays zero, isn't this true? It is not if we look at some old-time theorems, saying that $(a \times b)^0 = 1$; or also $0! = 1$. That means that $0 = 1!$ Such wrong sorts of maths used to drive generations of kids into insanity. Surprisingly we find that at least some Cologne kids used to reject this crazy school stuff, with full right as UTR now teaches.

Today there are still a few German schools where nuns are allowed in. One +2012 public TV show that was searching for the most intelligent German showed us some such nuns. Two were asked to demonstrate the orbits the Moon and the Earth are taking around the Sun. When they could not do this, one of the nuns got fuzzy and hurled the Moon versus the Earth. Was this a bad omen?

9b. We want your Garbage!

Back at the Altermarkt we may enter now one of these local Irish pubs. But hold it! We need to visit at least two more masterpieces of crazy Cologne artwork. And there's so much more to see in the inner city. Right to the west we see now the mighty silhouette of the historical Rathaus (city council). Right below there's a shady pub, but it's closed. Now can it be that the rats exterminator is just busy in there? No way, that's simply the local Ratskeller (city council cellar). That's the shady location where the Ratsherren (city councilors) meet, and where many of the more or less shady local issues are eventually discussed and decided, with the traditional drunkenness and discreteness. Besides: This image was digitally worked up by me. The fat rodent that is shown here does not



really hang outside of this cellar pub. Maybe it's somewhere here and busy searching for garbage.

Indeed garbage disposal is a special political issue in Cologne. Garbage disposal did make some previously ordinary Cologne people become millionaires for some time and criminals later. Right here smiles the current head of the city, mayor Rothers. Lo, he has important things to read! It's the Cologne Garbage Calendar of +2013. That's simply an image campaign of the ruling SPD party, but one that cleverly uses money from the city coffers. You know, in other cities you also hear it from those political parties: We want your vote! In theory there's the same kind of democracy in Cologne too. But the problem used to be that it didn't matter much for what party you vote, and it didn't change the least. It's because in Cologne traditionally the big and established political parties form a joint



network. This is called the *Kölscher Klüngel* in the local dialect. This may mean that many of the political issues are decided not officially by the head of the city, but by some other party guy who is hardly mentioned in the newspapers and only well known to a few insiders. In years past the Klüngel worked well when it came to deciding about public spending, and also civil service and party careers. Most local enterprises or building societies would receive orders mainly because of their good connections to the Klüngel. By this way it was for instance decided that a firm linked to the SPD would receive one public contract to paint a bridge anew, while another firm linked to the CDU party would get the next such contract. The most weird deals and boondoggles resulted, most notably in the garbage disposal business. At times the garbage disposal firm Trienekens cooperated with Camorra mafia firms from Naples to import garbage! Hellmut Trienekens had

initiated the construction of an especially huge garbage incineration plant in Köln Niehl and other cities. Now all these cities absolutely needed more garbage for to feed their super-sized garbage incineration plants. Cologne had built one of the biggest of such plants in Europe, but at a time when it was already noticeable that the entire region would not really need it. So they imported more and more garbage from other cities, while they could only charge disposal fees lower than usual. To neighboring Aachen Trienekens once even sold garbage for the price of 500.000 Euro! When a task force took a look into this deal, the local garbage gang claimed that this was special garbage, that served to test and finetune the incineration plant. But one special investigator called this “a legend”, since no protocols existed about such tests and no such tests had been scheduled.

We may ask now why Cologne and other cities too had all been building so many big garbage incineration facilities. The answer is easy with a look into typical shady Klüngel affairs. Greedy party people would earn lots of money this way, both officially and by way of bribes. One such typical plant would cost as much as 400 million Euros. It was common to demand two or three percent of this sum as illegal extra payments or bribes for politicians and managers. Insiders even had a special term for the bribes in the garbage disposal industry, they called them “respiration”. Officially managers and city clerks but only received special “provisions”, or they were hired as “consultants”. For years this scheme of corruption worked well regarding many projects of public investment in Cologne and other cities of NRW. Some local cronies tried their worst to stop the anti-corruption task-force. CDU-crony Wilfried Fabel from Krefeld even compared those special investigators to Nazis! Cologne's former senior mayor Fritz Schramma (CDU) then demanded of the new NRW state's president-minister Peer Steinbrück (SPD) the immediate dissolution of the entire task force! This task force was indeed swiftly terminated, but that didn't help most of those garbage gangs in the end. Now the state's interior minister Behrens (SPD) found “his worst fears confirmed”. Trienekens had organized a state-wide comprehensive network of garbage gangs.

This snapshot shows the new subway station right below the Rathaus. This is a part of the subway line that was supposed to lead southwards to the Icarus hole and beyond. But then they found out about the stolen metal elements of the concrete walls. The consequence is that this subway line currently ends right here, at the Rathaus, while the rest of it is under constant surveillance and scrutiny by the experts. So what the heck? I used my roller from here on, this also helps me to stay fit. If



you should end up here then don't forget to raise your eyes to the ceiling. The architects decided to design this subway station like a flying saucer. That's odd right here at the center of the old town that is filled with old buildings and that is supposed to welcome tourists in search of antique ruins. But from my religious perspective this design makes sense. This is exactly the circular design of the innermost betyle, the house of God. If the Earth Goddess had eyes then she could look up to a comparable design. We may say that spiritually, she rests right underneath this city.

Now this is something that I can hardly prove. But there's proof for the fact that lately the Earth Goddess influenced Cologne some more. This means that it's less easy now to cover up shady

affairs. Lately those deals took up a tendency of becoming well-known. Hellmut Trienekens, the big boss of the garbage business, and other leading garbage gang members were put under arrest. In Cologne four Klüngel members were found guilty of charges of bribery and embezzlement and received prison sentences. Former SPD party chairman Norbert Rüter and several other career comrades of the SPD also had to leave their party in a hurry. The NRW state's big garbage boss Hellmut Trienekens pleaded that he was a sick old man when he had to appear before court. But he was not too sick to receive a two years sentence in prison. Most of the other cronies also only got the same two years or less. In Germany that's still not enough for a real stay in prison, since sentences for up to two years are regularly suspended here. The *Kurfürst* Franz-Josef Antwerpes (SPD) took a sudden dive into retirement just now. His aide Ulrich Koch had been one of the key-members of the Cologne garbage gang. The same was true for Professor Rolf Bietmann from the CDU party. Indeed this former chairman of the CDU-Ratsherren was also the lawyer and special consultant of Trienekens. But – Bietmann mysteriously escaped from all criminal charges, after he made a deal with the prosecutors. Bietmann also didn't have to pay back those 900.000 Euros to the local Stadtparkasse Klüngel bank, that he cashed in years ago for just a little consulting. That's still not a lot compared to the sum of 15 million Euros that was paid as “respiration” only in connection with the garbage incineration plant in Köln-Niehl. That's more than ten times the sum of bribes that other German cities paid for their incineration plants. We read about this deal:

The main suspects were accused before court as follows: Eisermann received 4.25 million Euros [9.5 Mio DM] as bribes... Rüter told Eisermann to donate one million of this sum to his party, the SPD... More money vanished in money laundering facilities...

Obviously those Klüngel guys didn't think only of themselves. Some attributed a huge part of the received bribes to the coffers of their SPD party. But due to that extra large amount of bribes that had to be paid in Cologne only, those building societies who built this big garbage incineration plant cleverly “corrected” their first offers. They suddenly “found” calculation errors and had to raise their prices. This meant that the city paid some extra millions who partly ended up in SPD party coffers. But guess who was in the end supposed to refinance all these sums? Residents were shocked when they learned that their local fees for garbage disposal tripled in just one year.

But now here's the Ratskeller rodent again! We see it in front of the WDR-Arkaden mall on Breitestraße. This is the kid's education TV show pet, the WDR's Big Bird. In Germany public TV receives the financial support of the unwilling citizens. Special detectives will sniff out your house and car and ask you to pay their fees or face criminal prosecution. As we might well expect it in Holy Cologne, the Roman Catholics and the Klüngel parties also control the WDR network. But where does all the money go to that even the poorest must pay, for public TV channels they hardly ever watch? So do you suspect too that some of this money might end up in the party coffers of the SPD in the end? Now you think like those Klüngel people, now you understand how things work out in Cologne.



So can it be that there is something deeply wrong with the SPD party? Indeed it should warn us that even the NRW state's interior minister Ralf Jäger had to answer to allegations that he and his SPD party received party donations in return for granting public contracts. Jäger even demanded party donations in return for the nomination of local party candidates. Jäger also forced the city of Duisburg to accept old party cronies for well-paid jobs. But all criminal investigations – against this supreme chief of the NRW police and criminal prosecution – are “as flexible as chewing gum” [the newspaper WZ]. Granting public contracts and career jobs in return for veiled party donations, that's in fact an often heard accusation against the Christian block of political parties in Germany. Because of course, Christians don't only dominate in the Christian CDU party.

9c. The Emperor's new Palace

Back to our Cologne arts tour. Now we take a quick walk, once around the big historical Rathaus. This building is really the remarkable centerpiece of the inner city. But maybe it's just too stately and fine for crazy Cologne! In fact what the SPD-Ratscherren planned lately is to erect right here yet another archaeological and holocaust museum including an extended underground zone. This comes to us at the cost of only 52 million Euros – drinks, bribes and party donations all inclusive. But there is already such an archeological zone! Right north of this place a hard to find door occasionally leads some mislead tourists into somber cellars. There they may investigate some humble rests of the ancient Roman Pratorium, this big but not popular local palace of the Roman governor of all the Roman province. Today we also find down there ancient and modern sewers, who all welcome tourists to take a look inside.



So really, do we need more of this? The Cologne Ratscherren were divided over this issue. The smaller parties did not agree with this project, that was pushed through only by the fraction of the SPD Ratscherren. They found that we needed more Jewish and holocaust culture in Cologne. And they also found that we needed more tourist attractions. While other cities invest in the future, in fact Cologne now is investing in the past! So will a new Jewish museum attract more tourists? That's not very likely. But now the SPD Ratscherren put their hopes into unfound finds. They seem to hope that they might soon find new big archaeological attractions, right down where they are digging now. So what are these experts searching for and finding right now? We see right now many miserable ruins. They are the rests of the cellars of former houses of artisans and of rich Cologne people of ages past. It's a depressing scenery. The experts though find it fascinating, while they dig deeper and deeper! And lately they spread the news about a very spectacular find! It's an old cellar stairway that was once leading to an even deeper cellar – or was this something else? Some experts speculate now that they have found the indeed surprising rests of a *mikwe*, a baptism cellar of a former Jewish synagogue. Some of those guys look really very Semitic. Other experts find even this idea absurd. But the Semitic people are in charge, and keep on digging and searching. They have already found rests of one such mikwe. So can it be that Ubians didn't live here in ancient Cologne, but mysterious Jews? Maybe this is the long searched-for proof that the Bible is true to the word, and that earliest settlers in the region were indeed the descendants of the sons of Noah. Ha, ha! Now this sounds as if those guys who dig here are really bible-bonkers. But they are not. Some people in charge know what they want, and they absolutely want this new Jewish museum to dominate the city, right at the center of the historical old town. They'll tell you a lot just to make you agree. Of course it's the old Bible that plays a key role here. Some people absolutely and instinctively prefer Jews over Germans. And what they do here is similar to what they do in Jerusalem and Palestine. These guys actually Judaize Cologne! Let me assure you that I like the Israelis and also Jews in general. It's not a wrong idea to build a Jewish museum. But all these discussions that are raised in Cologne circulate around the insane idea that some unclear and humble rests of antique synagogue cellars could be the most precious finds of Holy Cologne,

just because this is Jewish stuff. It seems that even those Cologne people of the Southern and Catholic sort want to prod the Jews to make this place their own. I tell you, the same mechanism caused massive anti-Semitic emotions in many ages past, in Germany and elsewhere. If Germans now act as if Jews are supposed to be on top of the world because they are the chosen ones, we're sending the wrong signals to Palestine. Then Jewish settlers will keep on harassing and driving out Arabs. It's obvious that those Semites are only second best, they show this with what they do.

So here we see how this place looked like in the days of the ancient Romans. This is in fact a model of the Prætorium, the former palace of the governor of all the Roman province. A few ruins are all that remains of it. But the Spanish Building that stands on top of the ruins right now is not stately and in constant need of renovation. So why not erect here a nice new palace for Holy Cologne?



How sad would this site look like with the Jewish museum and ruins zone! We then would expect more commercial spirit and egoism in the city. But then again, this is only something that most Cologne people know well. Because when Germans say: “*Wir Deutschen*” (We Germans), then Cologne people say in the Kölsch dialect: “*Mir Kölsche*” (We the Cologne people). The German word *mir* but really means: Me myself I! So this may render locals a “*Mir-Gefühl*” (Me-feeling).

Is there money enough for a splendid Jewish museum and archaeological zone? It's often rather painful for Cologne Ratsherren if they must admit that this proud city is also the most indebted city of all in the state NRW. The overall debt of Cologne adds up to several billions of Euros. In +2013 this deficit will rise by another 317 million Euros. This forced the Ratsherren to introduce tough measures of budget cuts, the lawnmower style. Karl Klipper (CDU) pointed out: “We won't allow any 'holy cows' no more!” This strict savings policy explains the crowd of protesters that you may meet in front of the Rathaus. Regarding all these sad facts we know now why genuine Cologne people need funny and uplifting artwork more than other cities' folks. Well, what could be more uplifting for any city and also a magnet for tourists and pilgrims than a splendid imperial palace? But right now, there is no talking back to those supporters of the Jewish and holocaust and ruins zone. Some varsity gossip had it that this is just what “the editor” had in mind who made all his three local newspapers support this project. The historical zone allegedly was the favorite project of the old Professor Alfred Neven DuMont, this mighty media czar of Cologne. We can't be sure about this, because we may read too little of this truth in the three newspapers of the Neven DuMont clan. In the EXPRESS tabloid we always only find too many soccer news.

9d. The Eagle holds no Fork

Right here in the historical old town once erupted a conflict that parted Cologne into two feuding factions. Towards the end of the Middle Ages, some Cologne craftsmen and workers found that it was about time for a rebellion against local nobles and oligarchs. They were the Gaffeln (Kölsch: the forks). In the year +1396 they managed to chase away local nobles and oligarchs. Since then the Gaffeln ruled the city. But soon lowlier and rougher oligarchs replaced the old-time nobles. Well, that was also the time when the Cologne people started to build their Rathaus. Today most Cologne people regard this as a good piece of city history, and some kind of civil liberation. But this event also made the Roman Catholic church become more influential. This event made the entire city become dirtier and ruder, just until the year +1794. Already in the year of +1371 the Gaffeln had brutally vanquished the local guild of the weavers. The weavers had been the fashion

and lifestyle people of the city. Also in Inden town and most of the region, the tough and haughty weavers had been in charge of organizing the spring parades. This cult of the rite of spring is at the origin of today's traditions of the local carnival parades. In the oldest times of the city the rite of spring had been a religious cult, it was a cult of the great goddess of fertility. Therefore we may say that the rebellion of +1396 did not only drive out of the city those local nobles, but it also reduced the noble influence of the Earth Goddess. Her finer style was replaced now by some lowly kind of booze culture, that was especially fostered by the guild of the brewers. This may teach us a lesson regarding the dangers of booze. In the origin, this harmful culture of booze was

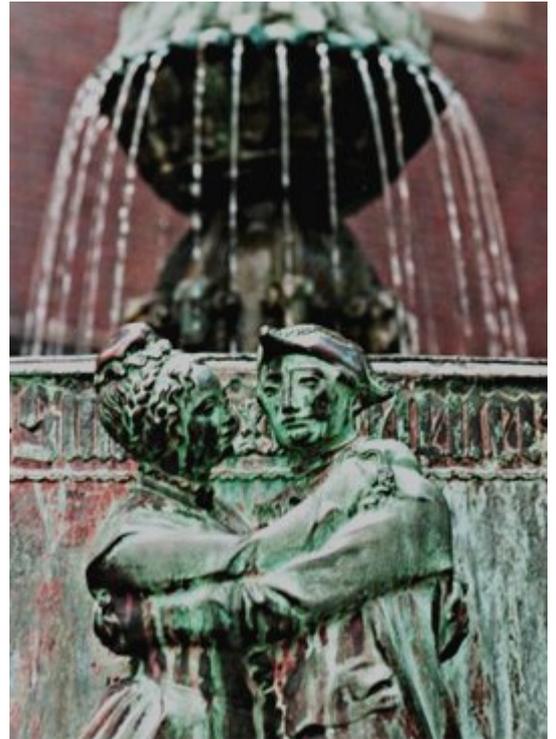


not an essential part of the carnival celebrations. Indeed this culture of booze came up only after the simple people turned away from former noble and heathen traditions. To mark the occasion the Gaffel brewery gave the name 1396 to a beer brand. So this is the bourgeois culture of the Rat that dominates Cologne right now. Nevertheless there's still much longing in the hearts of most Cologne people for imperial and noble splendor. Look, they still hold on to the imperial eagle as their official heraldic animal of the city. And behold, the imperial eagle wields a knife and a lighter, but not a fork! [Note: This is my new kind-of fleur-de-lis version of this old emblem]

There is certainly a link of this historical lack of noble style to the fact that Cologne's hooligans act especially brutal sometimes. Just recently two local soccer hooligans of the 1. FC Köln Ultras assaulted a soccer player they met by chance in a disco. The Ultras, that's a movement of fanatical soccer fans from Southern Europe. Ultra hooligan David (20) surprised a Bayer Leverkusen star soccer player, hit him hard in the face and broke his nose. David looks more like a Southerner than a German. David apologized before court and went away with a suspended prison sentence. He is supposed to pay lots of Euros in compensation. He is out of a job and will most likely never have so much money. Of course booze plays a key role when such events happen. But mainly a youth culture of quality is what is missing in Cologne. The local soccer fan culture can't give a perspective in life to young idlers. The 1. FC Köln soccer club and many others fill the pages of the papers every day with forgettable soccer news. Many Cologne people attend the sports events and emotionally hold on to their favorite club. But all that leads to nothing much. All that they get for their money is the same ever show. We find here a natural tendency of people to group behind some kind of cultural or national leadership. But few people really care for the youth in Cologne. Young people are supposed to learn from the old people how to get along in life. But the lifestyle of the older ones is so crazy and so treacherous. The younger ones get the feeling that it doesn't change much at their workplace if they take a stand, because business is so rough and so unfair. We should teach those aggressive bored youngsters to better care for their one and only lifetime.

10. The Fountain of Lovers

Let's turn away from this messy place right in front of the historical Rathaus now. Straight to the south we find the big building of the Wallraf-Richartz museum, where lots of older paintings await some fresh looks. But let's now turn southwest: In between huge dark buildings we find this strange old well: On first glance we don't realize that this should be an inescapable part of our crazy artwork tour. We see a few statues. They are nice boys and girls clad in old-time attire. They all seem to be in love with each others. For a fountain of crazy Cologne, this piece looks certainly suspiciously nice. Indeed this fountain comes from the happy pre-war year of +1913. Germany had seen many good years and all the cities were looking good, with the artwork well made and beautiful. We did not know then that a time would come when our cities would sink down to the ground in shards and boulders. These four groups at the sides of this fountain show us typical carnival scenes. The fountain may remind us of the groups of people who started again with carnival in Cologne in +1823. Those statues at the carnival fountain



show us Rote Funken (city soldiers in red) as well as Kluten (stevedores) and Hillige Knechte und Mägde (rural servants and maids). It's surely a big surprise to learn that these carnival scenes were made by the Bavarian sculptor Georg Grasegger. Grasegger came from Munich to Cologne. Here he became a professor for building arts and design. So why did a Bavarian professor decide to work such a fine piece of popular and low-brow culture? It was maybe due to the fact that before the war, German culture had taken up an decidedly imperialistic and high-brow tendency. They were erecting stately statues of deities of the antiquity in all the cities. In those days statues of naked and beautiful noble divinities dominated the official looks of the Reich. Compared to that imperial and imperialistic splendor, the statues at the Grasegger carnival fountain look really small and humble, they seem to duck to the level of the trough before the eye of the beholder.

Indeed there is a mighty pot at the bottom of this fountain. This has apparently irritated a lot those Cologne people of the small and hobbit sort. Only if you are big enough you can take a look into this big mouth of the deep. This made some Cologne Jecken mock this fountain with disrespect, calling it a washing vat or a bathtub of the Ratsherren. Lately we also read comments like these:

Money laundering is often an issue right now in the local news. I could imagine that this washing pot might well serve for this purpose. It's very near to the Rathaus after all.

Still today nobody really calls it *Fastnachtsbrunnen*, which was the original name that Grasegger had given to this rather excellent piece. The reason for this is not mysterious if you are from here. *Fastnacht* is a South German word for carnival, and genuine Cologne people would never use it, but they would use the Kölsch word *Fastelovend*.

Here we see a copy of the statue on top of the well in full detail. Can it be that this is a vision of the pagan godchild of love, called Eros or Amor by Græco-Roman culture? Definitely at this point the fountain starts to look really weird, and has nothing much to do with carnival. This bizarre naked tad may lead society pundits to the suspicion that Grasegger was another one of those famous gay artists from Munich. He died young, at the age of just 34, like gays often did. I just suspect that he was as gay as filmmaker Roland Emmerich, from Baden-Württemberg and also Munich!



10a. A Cardinal and a Hobbit

So let's move to the Rathaus tower now. We see to the left some of the most weird and remarkable art scenes of mundane Cologne. Right at the front of the big Rathaus tower hang this two stone figures. To the right we see the pious looking statue of the cardinal-archbishop Konrad von Hochstaden. He was in fact the cardinal who started to build the Dome. This oversized and very expensive building project made him become one of the least liked citizens. And look, there's his friend with him! No, it's not the man to the right. But it's this hobbit right underneath. And can you see what this hobbit is doing? Cologne people used to regard this man as a *Kallendrässer*. In Kölsch dialect, this is a man who takes a fast dump into the street gutter instead of visiting the next bog. But really, what we see here is not his doo-doo. But it's his prick! And there's his face at the other end of it! It's a scene that's as fantastic as all those hobbit movies from down under. The technical term for this is *autofellatio*. Probably only the most artistic and well-trained specialists can do it with their own mouths. So what does this rare scene tell us?



Old-time Cologne people are wont to regard the city from a strictly Roman-Catholic point of view. The senior tourist guide Günter Leitner explained how he thinks this statue should be seen:

The original sculpture was made around the year 1410. Thence only few people could read or write. Therefore they were shown in such a drastic way those things that were forbidden to them, the things they should not do, under no possible circumstances.

This is a scene of vice, that of self-stimulation.

So from this pious point of view, such statues are not at all obscene, because they make sense as abhorrent teachings of the Christian lore. It was indeed typical for the Christian Middle Ages to lustfully depict and describe exemplary scenes of vice. Some churches would teach that those who committed the seven mortal sins would be necessarily thrust into hell after their deaths. Such a mortal sin would for instance be sexual lust, also called lechery. So this would mean that more or less everyone would end up in hell in afterlife, according to this odd Christian commandment. Not a few Catholic priests but chose to abstain from sex all their lives. Vatican stories say that the pope John Paul II regularly smacked himself with his belt to avoid sexual lust. So must we expect that the painful Pole sits up there in heaven now, to drink of George Clooney's coffee? There are but other tricky rules who might prevent this. Let's read the biblical Book of Revelation (21:27):

And no defilers nor liars shall enter heaven.

So this must mean that no Christian priest ever will enter heaven after his death, since these guys are all liars, because their religion is obviously, laughably untrue. Well, that much of the Bible is surely true to the word. Because when men die it's of course over with them, they won't resurrect as zombies. No man has ever entered into heaven except Neil Armstrong and the skyfarers. The fact is also that not a few Roman Catholic clerics secretly have sex and wives and children too. In Germany it's an unwritten law that the church even pays child subsidies for the first three of such

“church children”. But we must strongly suspect that homosexual artists did commit this scene of a crazy sex stunt. At least this is humorous, from a rational point of view, so it isn't as obnoxious as it may appear to many. From the point of view of UTR, we may even read this as a functional recommendation: Have safer sex! This obscene hobbit scene may also magically serve to protect the facade of the Rathaus, just like similar weird scenes traditionally adorn church buildings. But definitely this is also a message to the cardinal right above. Statistics don't lie who say that a large number of Roman Catholic clerics has homosexual tendencies. But bad is that there are many and intolerable stories of gay child abuse by such clerics. So this is mainly a scene of utter disrespect regarding clerics and the Dome. This mightiest cathedral of all of Germany comes to us from a time when the medieval Roman Catholic church ruled nearly all of Western and Central Europe with utmost cruelty. Some of those clerics would even burn rich women as witches only to get their hands on more money. Then they would squander the city's resources and waste away other people's money to build one XXL-church after the other. In the Middle Ages nobody could dare to publicly speak up against this. It was the reformer Martin Luther first who publicly accused the clerics of using extortion to build the even bigger Dome of Saint Peter in Rome “from the skin, flesh and bones of the Pope's sheep”. The demands of those clerics for money would ruin regions and families. While most Christians lived in misery, some of the Pope's highest ranking clerics preferred a glamorous, scandalous or even sadistic lifestyle. Clerics were having mistresses, boys and prostitutes. Cologne Freemasons knew what was going on in those houses of the unholy, and here they showed this to the people! Or can it be that I am all wrong with my interpretation of this scandalous scene of the cardinal and the hobbit? Let's hear the senior tourist guide Leitner again:

The fact that this obscene scene is below the statue of the archbishop is a coincidence. The story of the apparition of this scene of crazy Cologne artwork is rather mysterious. It seems to have first appeared in the days when I was taking lots of photos and gathering material for this document. Locals suddenly discovered this unique scene, and in a most unusual way! The tabloid EXPRESS (11/29 +2012) provided the story that webservers had found that scene first on the odd website of a Hong Kong man, with lots of funny tourist's photos. Leitner also pointed out that in all his 38 years he had never really seen this scene like he sees it now! The hobbit's face had always been just a pile of crap. So definitely we meet here some kind of shifting of the past. Well, so now we need a new funny Kölsch name for this unique hobbit sculpture. What about Bilblow?

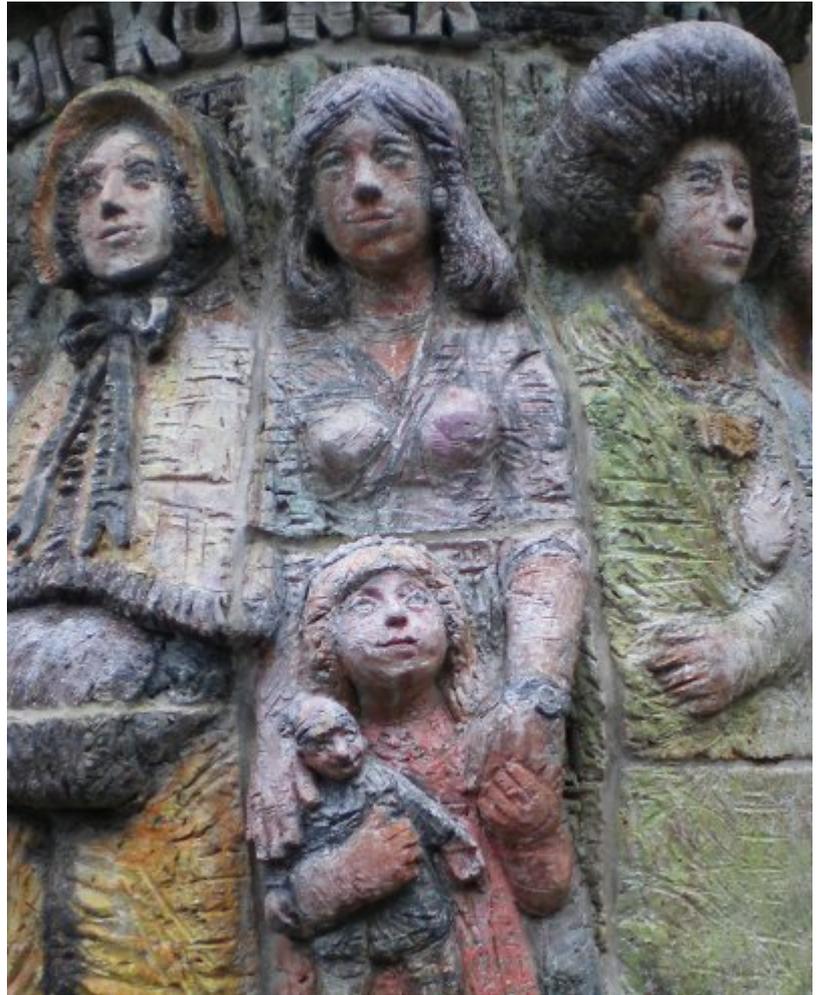
10b. A Welcome to the Gays

Cologne also welcomes gays each year for their traditional CSD summer carnival. Their traditional parade is not really carnival, but it's a demonstration for the right to be gay. This means that they have to pay less to the police for the clearing of the roads. Typically many gays visit Cologne during CSD. The city is also traditionally regarded as a stronghold of the gay movement. At the parade there are just many gays who are really very normal men and women. Most wear just colorful attire, and they show their traditional rainbow flag. There are also dance groups and a traditional Cologne carnival group called *Rosa Funken*. Those gays also have their own gay Christmas market! I watched the +2012 parade too, although I'm not gay. There were also some really bizarre scenes to see. Some masked gays from the leather and chains scene were leading their prisoners through the streets. So let's not ignore social weaknesses of these gays. In many regions of this world such scenes would surely be unthinkable and intolerable. But really, right now Germany is the land of the free, while the USA still isn't tolerating gay marriages. Germany also legalized prostitution, because we think that prostitutes have rights too and can be better protected from discrimination by this way. It's a point of view that is much easier to defend if you conclude that heavenly powers are evil and crazy and want to enforce here a lifestyle of insanity.



10c. All Eyes on the Ladies

There's more well-made artwork all around here that may amuse, inspire and irritate. Here at the Rathaus tower we might wait for the *Platzjabbeck*, who sticks out his tongue every hour. But ladies, it's deplorable that hardly any artwork around here is showing us women of style and importance. This is why we cannot miss out another fountain west of the Rathaus square. A covered passageway leads us into the Farina backyard. To the right side this fountain by Anneliese Langenbach shows us some 'natural colors' images of fashionable women. The lady to the right is supposed to be an Ubian matron. Now this is not the typical crazy Cologne style. If women are a part of society, then everything tends to become more normal. So one of the problems that leads to all that crazy artwork in Cologne seems to be that women were not well respected during all those Christian centuries. This definitely changed lately when at least some people realized that God is (mainly) a woman. Women need to know about the Earth Goddess to develop their self-esteem.



This fountain reminds us of ancient Matron altars who once were typical for just this region west of the Rhine. Some of the Germanic tribes who used to live here were of Celtic origin. Those typical Matrons formed a triplet. It's the threefold goddess, also known from Celtic mythology.

In the antiquity locals would erect such Matron altars that showed three godly women sitting in a row. Only two of them would traditionally wear big white linen hoods, which we may regard as likenesses of the full moon. In the antiquity, married women of the region were wearing such XXL-hoods. Only the upper altar to the right side stands in Cologne. As you can see from the two adorned altars, Matrons are still popular in the region, surely because these statues raise sympathies. At the origin of diverse Matron cults were ancestral cults, who were overlaid by those real existing three goddesses. The needy might get the notion that their ancestors answered to wishes. They maybe never realized that all those Matrons seemed



to be identical too. The Earth Goddess has a tendency to appear as a dead woman. I once visited Nettersheim, where one of those altars can be found, to see that people had donated an apple to these Matrons. That's a nice symbol that reminds us of Idun. Idun was an ancient Nordic deity, the goddess of youth and fertility. Her name also reminds us of the garden of Eden, that is today the landscape of Aden in today's Yemen. It was traditional in many countries to also associate a goddess with the Moon. But the goddess is nobody else than the one and only Mother Earth. If Celts especially held on to a triplet of such deities, then it's because of their closer cultural ties to the planet of Elves of Ga-Leŕa. Leta can contact us with the help of the third goddess Ga-Rina (and also weaker Ga-Dāna). With our Ga-Jewa (Ewa) they indeed form a triplet of divine women. Today we may well regard the regional 'soccer goddesses' Fortuna and Victoria as likenesses of two assisting matrons, who cover the sides of our Earth Goddess. Fortuna and Victoria are names of ancient pagan deities of luck and victory, who again were used by some regional soccer clubs.

11. Close but no Ice

Finally it's about time to end our short sightseeing trip through the city of Cologne. Let's go west now from the Farina block to the crowded Schildergasse. Here we must pass many shops. But better stop, ladies please, we're not through yet with our arts tourist's black ops! We must visit yet another one of those crazy Cologne arts scenarios. And there it is already, we can see it from afar, as we reach now the central Neumarkt square. Now this is maybe the most well-known and widely discussed of those bizarre pieces of modern artwork in Cologne. It's just not well possible to ignore and oversee it. The artist is very old and a common man, as we might expect it. Already in +1961 Claes Oldenburg expressed his views in a manifesto like this:

I favor art that is political – erotic – mystic, that does something else than just to sit on it's ass in a museum.

Well now, is this ice cone political or erotic, or mystic? Well, from a religious point of view, we might interpret this as some kind of comet, a big lump of ice that fell down from the sky to only narrowly miss Cologne. So is this apocalyptic artwork? Is it a sly warning before treacherous angels who may play mean tricks on us? No way, we're just completely misreading this. In an official statement by the old Swede Oldenburg and his wife and creative partner, Ms. Coosje van Bruggen, we read this:

Dropped cone - it's a simulation of the skyline of Cologne. It's an elementary and comprehensive symbol of consumerism.

Well now, that's business English. It's the language of money making that is accepted like a credit card here – at the posh Neumarkt cafes, book shops, department stores and malls. This is why arts critics and local city marketing experts pointed out that they see this fallen ice-cream cone as a widely-accepted object of contemporary arts that also has a well-calculated marketing effect. So do Cologne people really value today this object, or do they find it kitschy? In the beginning this object raised heated discussions. But now surprisingly many Cologne people don't find this pop-art thing too plain or out of place. In fact it reminds them of something that they know and would like to see fall – no, it's not ice, it's the Dome. Ms. van Bruggen explains how she and her partner came to the same idea:

The cone was supposed to remind of the Cologne skyline. We were looking at picture postcards and souvenirs from Cologne, and decided that this is a city of church towers.

Indeed this couple of artists had at first try decided to let two such ice cones rise into the Cologne



sky. They wanted to make this Neumarkt department store and clinic look more similar to the Dome. That didn't happen so far. So maybe today's Cologne people are glad that their Neumarkt hasn't become some kind of parody of the Domplatte, the place around the Dome. They may also regard this ice cone dome as the first half of a new unfinished counterfeit Dome. It's a tradition in Cologne to start building Domes and then to leave them half-way finished for some centuries. Indeed typical Cologne people are very glad today that they have the Dome, since it took so long to build it and it's so fragile and in constant need of repair work. But the times are changing. What if the Roman Catholic religion comes to an end now? Then we might well expect that the spell that always protected the Dome may fail. This mighty cathedral might collapse! I expect that it'll take some time then for the Cologne people to decide what to do next. They might decide to first dig up all the rubble for some years and to take a look at all those ruins who are underneath. Or they might decide to build another Jewish and holocaust museum there. In that case it would be high time to get active again at the Neumarkt. This ice cone dome still needs his second tower!

12. The Best: Jumpy Diana

Well, that was it. We're through with our short Cologne crazy artwork sightseeing tour. But of course there is much more to see in Cologne. Let me show you now three more weird works who are further away, but maybe worth your effort to find them. Let me lead you now to the best weird statue, to the funniest gate and to the worst pillar of Cologne.

So here's the best statue of Cologne that I know. It's called *Diana with a Jumping Antelope*. In fact young Diana looks rather jumpy too. Her face is a little too exotic



to be really perfect, but it's still beautiful. Now, it's rather easy to weld and nail together any kind of trashy stuff to create crazy artwork. But the recreation of real human beauty demands of the artist much more talent and effort. Equally beautiful is also the antelope. I heard voices call it a Thomson gazelle. That's visibly correct, and it reflects the creative influence of Ga-Toma, a Grey who frequently interferes into the affairs of our planet. Some of those Greys try to appear to us as the ones who are behind the procreation of the masterpieces of beautiful art. But their inspiration has a tendency to be sad and mad. The ancient Græco-Roman goddess Diana or Artemis was in principle the goddess of hunting. Her pagan cult was treacherous and misleading because it mixed good and cruel or even evil aspects. But what we see here reminds us of the statue of Dionysos next to the Dome. This is again not really the mystic and treacherous deity from pagan times, but it's a stylish and modern work of art. This modern Diana is a mistress of animals and a friend of the beasts, who let her run with her and naturally sense her youthful sympathy and understanding. This statue leads us back to +1916. It was a period of time when Germany was trying hard to win and rule colonies in Africa, for instance Namibia and Tanzania, places that the belligerent Kaiser

Wilhelm 2 had already lost. Nevertheless this statue is not only imperialistic artwork from the lost age of colonialism. It shows us the natural, perennial tendency of white people to leave their own continent and to jump into the wild world. This is just justified by the white woman's beauty. It's the beauty of these statues that makes this weird work of art look marvelous. Surely manifest destiny favors beauty and wants beauty to inherit all beautiful lands and places of the world.

But local gossip has it though that the antelope we see here is in fact another version of Hennes. This billy-goat is the mascot of the leading local soccer club 1. FC Köln. Jumpy Diana's statue stands in the parks next to the Ulrepforte city gate. Here's more to see for tourists. Some rests of the mighty ancient city walls can be found here. Right where this statue stands now was once the big camp of the supply train of the Huns of king Attila (German also: Etzel). This camp became a camp of death for thousands of captured beauties in the year of +446 or so. Those Huns had been marauding Germany for many years, but now they prepared for their return to the East. Many Huns wanted Germanic slave girls to become their wives and mistresses. But now those captured women refused. A British princess called Ursula was prominent among these women, this is what the legend of Ursula says. She had become a Christian and would not marry a Hun. Subsequently those Huns allegedly killed 11.000 captured women. To remind of this tragedy the seal of the city of Cologne still shows the eleven black hooks. Indeed this story can remind not only Cologne to beware before hordes of invaders and bad migrants who may suddenly get tyrannical. In times of such troubles, when the gates of your city are no defense any more, and when dark strangers plunder your home and beat up your champions, what can you cling to then? Prayers didn't really help to drive the Huns away. But the Gothic Austrians defeated them in terrible battles. This was possible because all those Germanic still had a national identity and traditions that would exclude those Huns. Those strangers would also not become Germans because of their different culture. We face here the same phenomenon that is also common for other inborn peoples. Their culture is vital for them. If they loose their traditions, then it's over for them, then they lose their identity. So it's really bad if some Germans today demand of Germany to become a Multikultistan, a land of multiple different cultures who don't mix. Some such Germans are probably of Hunnish origin.

In Nazi-era Britain the term Huns used to be a disrespectful nickname for those Nazis. There was indeed something to it. It's because Germans of Hunnish origin were especially belligerent then. They are definitely more numerous in the southern parts of Germany and in Austria, where Hitler and many top-notch Nazis came from. They are typically puny and black-haired and look a little Central Asian. Germans of Hunnish descent still form the backbones of Christian churches. But also in the carnival scene the culture of the Huns is still alive. Hunnish hordes traditionally take part at the carnival proceedings. Their furry costumes are well-made. Some wear yellow makeup.

Lately though on a second hand market I saw that the fur helmet of Attila the king of the Huns now is for sale. Maybe some local Huns lately decided to switch their old carnival identity and become *Kölsche Negerköpp* (Köln Negro heads). Here we see a Biggy at an carnival session parody (yes!) called the *Stunksitzung*. So isn't Biggy looking nearly as pretty as Barrack Obama? Don't ask such funny questions to local women who mated Negroes or coloreds. They reject such jokes as racist. Here's a complain of a Michaela Schmitt:

Losst uns fiere, nit diskriminiere!

[Let us celebrate, not discriminate]

Michaela's Kölsch language lament must only have raise another storm of laughter.



Her phoney Kölsch is just wrong. That's just the problem with those foreigners – they can't really become Cologne people. Today again Negroes and many hostile strangers try to intrude into Cologne. I have met African Negroes when they moved into my house. Those false asylum seekers were offensive, unclean and noisy, they stole, they ignored the house rules, they put false names at the door for phone bill fraud and false mail-orders, they even came back to break in after they had been thrown out. And then these bread-foolish support groups desperately demand of us Cologne people to not spread a word about this and to accept their mates as our new Huns and foreign tyrants. Official Cologne tends to get soft before the brazen demands of hostile foreigners and their leftist support groups. Therefore carnival has become a forum of low-level protest too. So this leads us to the idea that carnival is in principle much more than foolery. Carnival is also a way to address taboo topics.

12a. From Religion to Carnival

Any visitor to Cologne should at least visit one museum. Let me propose to arts fans the applied arts and design museum (German: MAK, that is *Museum für angewandte Kunst*) that is very near to the Dome. Here you will find lots of pieces of artfully worked furniture, rings and things and household ware. There's lots of older and modern odd German stuff here that you won't find in any other classical or modern museum, where they only show that mix of international contemporary good-for-nothing art and old withered paintings. But you'll have to ignore some masterpieces of sadistic artwork, stuff that those Catholics liked.

Now this picture shows a detail from a Cologne-made beer mug from the age of renaissance. It's one of the weirdest and most charming pieces of fantasy artwork that came to us from those dark ages. We see here a scene from the Bible. It's the snake who reaches out the apple to Eva. So isn't she good looking? Indeed we might regard her as one of the sexiest snakes of all ages. This is more than just artwork, it's pure spiritual inspiration. Today's arts experts may categorize this as crazy



Cologne artwork too. But it makes much more religious sense for believers of the true religion UTR. Some may identify at once this snake as a likeness of the real existing Earth Goddess. She is a snake, but she also sees herself as a beautiful woman. So surely this piece of artwork is not crazy at all. But it's genuine religious artwork that helps people to understand well the meaning of the story of the snake in paradise. This girl is beautiful, and this means that she can't be bad. She proves this by reaching out to us the good fruit, the healthy apple. Beer drinkers who would spend many hours in their inns would stare all the time at this scene. This way they could always regard the apple goddess, that would remind them of healthier food to consume. Surely one of the most important aspects of any religion are food laws and health and fitness recommendations who do work out. On this field my new religion UTR outsmarts all those old-time Bible-based religions.

For many Cologne people carnival is only foolery. For shop and pub owners it's serious business. For foreigners it may be only some weird part of local folk culture that earns little respect. But as we look back to the age of Græco-Roman antiquity and also to the Middle Ages, we find that in those times most of the Cologne people were absolutely occupied with crazy religious laws and traditions. They were alleging to countless deities or saints, who all seemed to demand offerings,

celebrations and prayers. The artwork that we find in much of Cologne still reminds us of those bad old days. Today that's still the life that ultra-orthodox Jews lead, who are especially subdued.

Now, this gilded wooden German chalice, that was made from a rare imported coconut shale, shows us another biblical scene. Any arts pundit will recognize the face of Moses to the right. In the Middle Ages it was the tradition to portray this legendary Jewish insurgent and evil wizard with two horns on his head. It was the third Moses who, according to the insights of UTR, was leading some hundreds



of runaway Hebrean slaves into the Sinai deserts, where they were much plagued by hunger and a hostile environment. When things were getting worse and worse, and when mysterious lightnings struck those Hebreans, Moses had the idea to introduce an Egyptian kind of animal deity cult, that of a holy snake. We read in the Bible (Numbers 21:6):

Jahwe sent fiery serpents among the people. They bit the people and much people of Israel died. And Jahwe said to Moses: Make thee a fiery serpent and set it on a pole... every one who is bitten, when he looks at it, shall live... And Moses made a serpent of brass and put it upon a pole... And it helped!

This snake here was surely a symbol of the Earth Goddess, it is well comparable to the snake of paradise. I often make the experience that it helps if you think of good Mother Earth and regard artwork that tells you of her. If you focus your mind on her, then it's less costly for her to try and make a connection and to check whether she can help. So good religious artwork can indeed save lives and heal the sick, and also teach people about what good's for them on the field of lifestyle. Both those well-made pieces of art are Christian, but they come from the time of around +1530. That was the time when King Henry VIII managed to get away from the tyranny of the Roman Catholic church, that was also sending assassins to England. That was also the time when Martin Luther and other reformers seemed to prepare the western civilization for an all new age of true religion. This artwork could have then prepared our entire planet for the age of enlightenment, the age when all the people on Earth realize that they have an Earth Goddess, some kind of snake that tries hard to create and evolve on Earth. That age of enlightenment did not come. Instead the age of renaissance brought a phoney revival of crazy old-time pagan religion of the age of antiquity. So sadly, because of the planet of Elves, Sofia Ewa could still not dare to let the truth enter into the minds of her best creatures. She dares this now, because she now has my unswerving support.

Today's Jews have nearly forgotten about the emergency cult of Moses and the brass snake. They had removed the snake from the temple after some time. Now they prefer to hold on to the parts of the lore of Moses only who seem to be all Jewish. They sit and read those old texts again and again and fail to understand them. So let's see this as a burden, or even a punishment from above! Compared to this heavy yoke that the Jews volunteered to carry, carnival is easier to endure. And let's not forget that there is joyful spirituality in religion that may be found in carnival too. In very ancient Germanic culture the difference of religion and carnival didn't exist! Yes, at the onset of Rhineland carnival we find an ancient rite of spring. It was a time of joy when the days were getting longer and winter was over. Then people would transport the idol of a goddess of fertility around, mostly craftsmen and young people. Tacitus (Germania 9, 40) knew more about this:

A part of the Suebes also offers to Isis, whose sign looks like a bark. This must mean that her cult came from the sea... The Anglians and all the other tribes of Northeast Germany have a common cult, that of Nerthus, this is Mother Earth. At certain times her holy covered cow-wagon gets transported to many adorned villages all around. The arrival of this wagon means happy days, and all arms and iron are locked away then.

In ancient Northern Germany this goddess was revered at a holy lake on the island Rügen. Since prehistoric times people of all the region were ferrying around a bark or a cart in springtime. This vessel would ferry around a veiled wooden statue of a goddess, or also a threesome of statues. It may be that this cult came to the Rhineland by a seafaring Germanic tribe called the Ranen. Later in Christian times all the pagan deities were removed from the temples and carts, Christian clerics would not allow this. Now the Roman Catholic demigoddess Virgin Maria had replaced the cult of the Germanic goddess of fertility and of spring, but not in all aspects. These cart processions would still continue, but people would now use an empty cart (with an invisible goddess only). The weavers were in charge of organizing this cult that originated from Inden. This stopped when clerics intervened. But in the 19th century carnival would start again, now in cities like Cologne.

So here is one typical modern motto cart of the Rhineland carnival. It's a scene mixing politics and biblical allusions. We see a naked Eva here who is ready to grab the thing that the snake of the apple tree reaches out for her. It's not the apple, but a CD-Rom with the names of German tax sinners. This is a +2009 cart from Düsseldorf carnival, where it lately became a tradition to depict chancellor Frau Merkel bare-naked. This may remind all those political beef eaters and beer drinkers that the wise snake from below has good advice ready for the sake of fat ladies old or young.



In fact the word carnival comes from the Italian term *carne vale* (farewell to meat). It's a Christian tradition to start in spring a long period of time of fasting. So carnival would be the last time when it was allowed to consume meat. This would mean that people would have to eat up all the meat that they had left, in preparation of that period of time of fasting. We may regard this as foolery too. But Christian monks, who were often fasting and eating fish then, definitely were leading a saner and healthier life than nobles who sometimes were eating meat all the time.

Now this is ware that I also found at the MAK, sadly in a non-permanent special exposition only. Immediately this piece of pottery makes us think of Big Bird! Indeed this piece of fantasy artwork may be inspired by the big yellow bird who once was known in Germany too as one of those weird creatures from Sesame Street. We kids always used to wonder how all those rather unique creatures were having sex. Is there a Sodomy Street next to Sesame Street? No way! It must be that Big Bird is only one of the representatives from outer space who try to help us with education and who upgrade our popular cultures. It's what UTR teaches too, that such big



Utoids (duck people) really live on a number of planets in the region of the Hyades. Anyway, would you have predicted it that this crass yellow muppet with the size of nearly 2 meter 50 (learn metric units now!) played a key role in the +2012 US presidential elections? In fact the Republican candidate Mitt Romney had thrown the gauntlet to public TV and threatened to cut federal subsidies for all those public broadcasting networks, who receive about 445 million US-\$. That might have killed Big Bird, who indeed amuses TV viewers since +1969. That raised many emotions. Subsequently some people appeared on Republican campaign events wearing Big Bird costumes. Some voters changed their minds over this issue. So Big Bird and the Sesame Street are much more than US-American comedy and carnival entertainment. They are cultural and help to raise our kids. And in a world that knows of no good Good, they are replacement deities. This is why fundamentalist Christians may instinctively reject such fantasy culture. Indeed it was the custom in Roman Catholic churches to hold special prayer meetings during the carnival season. There they would pray for the sake of the souls of those who participated in carnival. But that, like anything else that Christian brought up against worldly culture, could not stop our carnival.

There is another originally religious rite that is a part of carnival too. A bad and hated puppet, the *Kirmeskerl* (Church mass churl), would serve to some as a despicable mock idol. In Cologne this *Kirmeskerl* is today called *Nubbel*, and it's a tradition to burn this mock puppet of sins on the last day. We may identify the *Kirmeskerl* as a Christian cleric, but that does rarely happen. It was also a very old tradition to put the blame for all bad destiny on some unlucky guy and treat him as the whipping boy. So that ritual is still a part of carnival today. I suspect that most carnival people are not aware of a spiritual sense of what they do. They just have fun. But it's maybe likely that some hate against the churches and their foul religion erupts during such celebrations, while others put the blame for all bad luck they had to experience on some individual sinner. So there's definitely a shadowy serious spiritual sense behind much of the funny ado of carnival. It's a bit sad to see that today those carnival fools have replaced the idols of the good goddess and her dude. But then again, carnival makes people get out and sing and have fun. That's just uplifting. Such traditions raise people and help the land to recover from wintertime. So even if Germans would all forget about the truly helpful effect of this tradition, then there's someone who still would remember it and who would keep reminding her people of this. It's our one and only Holy Virgin of course.

13. Fare Dodgers must die!

Just take a look at this Roman golden potato portal! We search crazy artwork in Cologne, so now we've found the craziest piece of all. This portal marks the entrance of the remote subway station Akazienweg. The local KVB transport company spends comparably much money to artfully adorn subway stations. The inscription here has a special sense of course, it reads: *Portal of Righteousness*. And on the other side we find this inscription: VIATORI ILLEGALI, which is supposed to translate into *For the illegal travelers*. We might read this artwork's message as a warning to KVB fare dodgers and maybe illegal immigrants. And it is true what the man from the official sculpture guide writes, that this big golden stone seems to menace fare dodgers, and seems to be ready to fall down on their heads, as they are just about to enter the subway station for a "black ride"! Fare dodgers must die, says this portal.



I received the idea that this artwork must also be interpreted as some kind of revenge regarding school education. The name IANUA IUDICII may remind Cologne people of their old-time Latin schoolbooks. The name of this hated thing was IANUA NOVA. We kids of the elite *Gymnasiums* (high schools) had to learn Latin for a number of years, often without interest and without much success too. So what was Latin good for in the end? We see here that Latin may help to design the most silly works of modern art. But let's try and see the serious side of this. Just look at this menace from above! Artist Heinrich Brummack was born in the year +1936. Those Nazi kids had a really tough life during World War II. This portal looks like a child's plaything, put together from building bricks. Maybe lately in his life Heinrich had become a little childish again, just like it often happens to aged fools. He mentally drifted back into a time when breaking the law could lead to the most dramatic and terrible consequences. And isn't this the essence of all Christian or Biblical teachings too, that the most cruel punishment may come down from the sky for the most minor or incomprehensible sins? Seen this way, this portal is also a monument of religious fear.

13a. Try and read Artwork

You've seen a selection of crazy Cologne artwork so far, so consider yourself a little of an expert. Now here's a little test for us arts pundits. Do you get the idea what this German poster may try to tell us? And don't take this stuff easy, I warn you! This was made by notorious radical leftists.

Now, this +2012 poster was pasted brazenly onto many masts and phone boxes near the Cologne *Uni* (varsity). Most German Uni students care for their career only, they learn what the teachers tell them to. But some are different. They get active in politics and demonstrate. This may mean that they join in with black masked and violent-prone traveling rioters for a *Demo* (demonstration). The last such event in +2008 turned the inner city into a battlefield. Those rioters even had the support of the former senior mayor Fritz Schramma! The Klüngel and the arsch-huh people mobilized all those leftists against an anti-Islam conference of the local party ProKöln. Those right-wingers and populists oppose the local network of corruption and cronyism. For left-winged protesters and the BILD tabloid reporters this could only mean that they must be Nazis! And in Germany today, most



everybody is against Nazis, with the exception of a few skinheads from the extremist party NPD. These tend to praise Adolf when they are drunken. They surely mean the Church-Adolf Kolping.

So much about political extremism in Cologne. Here we see that those rioters and leftists lately started to campaign for democracy! Indeed this poster reads: *Capitalism vs Democracy*. Now can that be true, and are these people honest? We're arts pundits now, so let's try and read the artwork. Woe woe! Right from the start we must say that this scene is maybe one of the weirdest works of political propaganda ever put on paper. Who is that woman in front? She looks Iranian maybe. We must suspect that this is a woman from the Iranian leftist opposition. This would mean that she is a member of the Iranian group called People's Mujahedin. Those people and other groups resist to the terrible, unjust tyranny of the Mullahs in Iran. They risk the most cruel torture from those sadistic Islamic clerics. This earns our sympathy and our support. But what has this to do with the topic of *Capitalism vs Democracy*? Is this a leftist movement again with a pro-Islamic

tendency? Are they trying to tell us that Islam is pro-democracy? All this doesn't make sense. We must suspect that those guys have dark plans in minds that they try to obfuscate with this artwork. Or maybe we are completely wrong. There is also the good-looking face of our courageous and only rarely corrupt chancellor Frau Merkel (CDU) on this poster. Without any doubt Merkel is a sturdy supporter of democracy. So maybe this propaganda poster intends to support the Christian Democrats? But that can't be true. We know that these guys are leftists. They are pro-democracy only when this leads to them being on top of the government in the end. Like Hitler and the Nazis and also those Mullahs, they intend to abuse democracy. They want to win the elections and then transform the society into a tyranny, where they grab unlimited and tyrannical powers, and where no police dares to bar their way when they gather on the streets to protest, to riot and to plunder. And yes, just this is what we read when we look at the masked guy right next to Frau Merkel. It's the old Guy Fawkes – now what an unpleasant surprise. This Roman-Catholic terrorist was not exactly a democrat. But what he tried was to blow up the British parliament building in London!

Gotcha! So maybe those leftists can lie with words, but they failed to lie here with their outfit and their artwork. We must find it most remarkable that lately some of those old-school leftists seem to transform into mystery Persian rebels. But this fits once again nicely to the lore of UTR. Such things happen because on the planet of Elves there is a very influential people called the Parses. They are comparable to this planet's Jews, they wrongly regard themselves as a planet's one and only chosen people, that should own all the riches and be in charge of everything. So what we see on this weird poster is, that the religious culture of those celestial aliens influences our politics.

14. The Worst Pillar of all

Now this scenery may give you an impression of the atmosphere and the looks who are typical for the University of Cologne. We stand right at the center of this varsity to find the single worst piece of artwork that exists in all of the city. It's surely a message that just this pillar stands erect in the middle of the main square directly opposite to the main building. Right behind it we see some non-permanent bureau containers. This is also typical for this varsity, and it seems to fit nicely to the visibly deplorable state that this odd pillar is in. Cologne people are wont to the idea that their city should look like an artful permanent building site.

It's in fact a work of art and not something that construction workers piled up and forgot. It's very hard to find anything about this monument on all those official or local websites. But yes, the artist who made this pillar is called Ulrich Rückriem. He dumped or piled up similar such crap at other locations. This monument does not even appear on his official Wikipedia website, where we can

find a few particulars about his actions. It should not surprise us that this pillar has no official name and also no message. Arts experts call it a stele. This is an ancient world for a stone with a written inscription on it. But if the artist has no message, then of course he can't write one up. Most university student's don't notice this thing at all. Some of those who do call it the *Pimmel*. That's a vulgar German word for the male member. But this too doesn't really meet the form of it. I remember well when this pillar was put into place. I used to sit right here for hours, when I was still a university student. This was a place where young people would sit and relax in summertime looking at each others. It may well be that in those years some kind of magic was hanging over



this location. It was a spiritual spell that made women and men think of and want sex. So what we see here may indeed be interpreted as some kind of lingam, a sacral pillar representing a penis.

But I got the notion that Rückriem didn't try to transport this message. He just tried to be a punk. But this pillar of him is definitely not even quality punk artwork. It is only nothing much. The official arts scene says though that Rückriem is a most important producer of "minimal arts". So maybe the message is that he just a minimal guy. However, if we compare this pillar with better known works of minimal arts, we must say that it's not justified to call this pillar artwork at all.

Let's investigate into the details. How can it be that such mere piffle earns so much respect from the colleagues? I don't mean the special varsity dunces here, but also the official arts scene seems to look favorably at all the crap that Ulrich Rückriem leaves behind. We read that he was born in +1938. So apparently we have another sad case of a child who got emotionally damaged during the Nazi era. And he was born in Düsseldorf! Oh yes, we could have imagined that. So this is why he piled up his biggest lump of *dress* in Cologne. And also we read that he spent some time in the same institution where Blinky Palermo lived, this deceased cardinal of the crazy arts scene. I could tell you a lot more about blinkys, but this is part of a yet unfinished creative work of God.

Now this picture tells us how things are at the *Uni*, the Cologne university, right now. At the walls we see the usual commercial billboards and one typical German *Verboten* sign. And we see a big university board from the year of +1988. This board reminds of the year when the varsity celebrated it's 600 year jubilee. It reads: "600 years University of Cologne." Above we also see the scene from the official seal of the varsity, in a trashy minimalistic modern version. The three Holy Kings are shown here as they greet Jesus and Maria in Bethlehem. We may well think that in +2012 all this is not only what those Cologne varsity people still regard as their official credo. But this mix of modern commercialism, authoritarian top-down bureaucracy and old-time Roman Catholic stuff is also dominating the entire city. But is all this the truth? Today independent experts and professors fail to believe in this Bethlehem birth legend. Those



mendacious early Christians wanted to adapt the story of Jesus to older biblical prophecies. They had wished that kings from all the world would have acknowledged one king of kings. This just did not come true in ancient Bethlehem. God expects that it will come true now in Holy Cologne.

The above inscription also reminds us of the famous three Harvard lies. In truth the University of Cologne was founded in +1388. French invasion troops closed it in +1798. Anew the University of Cologne was founded in +1919. Therefore in +1988 instead of the 600 years the University of Cologne existed only 479 years. So isn't such a board scandalous? Well, that's how those Cologne people are wont to calculate and to think. And let's not forget that this city was nearly always very much a Roman Catholic city. We know now that in past decades the Vatican was much involved into Mafia affairs, for instance in money laundering. When the Vatican's most influential banker Michele Sindona revealed all this, they put poison in his coffee. When in +2012 another informer, Paolo Gabriele, leaked more scandal news to the press, pope Benedikt 16 put him to jail in the Vatican! Surely this style made other Roman Catholics too live with old lies and invent new ones.

People always were so subdued. The truths escaped them. Sometimes excellent researchers would find out so much that the peers mysteriously failed to believe. Those typical varsity dunces would stick to their books no matter what the facts and finds would tell them. Those many atheists knew that Christian religion was just a tragedy of sadism, errors and lies. But nobody ever could tell them better things about the truth and the sense of life. I do this right now, with texts like this one.

THE NEW WAY TO WISDOM

All the Truth about God and the World / by Bertram Eljon and Sofia Ewa Holubek
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Already 300,000 years ago primitive humans were searching for God. The *Venus of Tan-Tan* is by far the oldest religious work of art of this planet. Later again and again statuettes of a weird goddess were procreated. The *Venus of Willendorf* for instance shows a fat woman, but instead of a face this statue has a non-human spiked round head. In many very ancient myths we meet this goddess, again and again. On Cyprus a stone was revered as a symbol of the Goddess of Love, of which people thought that she was born out of froth. In Celtic myths she appeared as the 'White Goddess (Robert Graves). The Anglo-Saxons called her *Erka* or *Herke*. In North-East Germany she was greeted as the Earth-Goddess *Nerthus*, those people drove her idol around on a cart. The blond Frisians knew her under the name of *Holudana*, the goddess of light. Against this *Frau Holle* the missionaries preached in vain for centuries. In the context of late Germanic mythology though the goddess only appears as the sombre deity *Hel*. The Christians didn't want to hear of a great goddess. But it is strange that also among them a mother goddess soon became really popular. The real Maria had only been an inconspicuous woman. But by the churches she was transfigured to become the deified Holy Virgin. Something similar happened to the Buddhist goddess Guanyin.

Today's scientists know nothing of a Goddess of the Earth. Well, they too are just not all-knowing. For instance they fail to explain why today's Earth carries life. This was only possible because over 500 conditions were exactly met. Experts here speak of the *Goldilocks-effect*. Nearly all extraterrestrial planets we know of move on eccentric orbits around their stars, which means that life like we know it is not possible there. Some bright heads therefore thought out the *Gaia-Theory*, the theory that unknown effects must exist, effects who stabilize our biosphere. But what does Gaia really mean? This is just another ancient Greek name for the Earth Goddess.

Is there a Biblical name too for the Goddess? No, and the Bible explains why. In the beginning of the Bible we find the story that Eve met a snake goddess. The Earth Goddess taught Eve to eat apples and to distinguish good and evil. But an angel with a flaming sword was against this, and he taught Adam to oppress his wife. This Jewish legend says that the Earth Goddess is the devil. Do we believe the Jews? The truth is that the snake goddess is good while the angel is not. Here the Bible parts humanity into the Children of Light and the Children of Darkness. Some humans choose goodness and reason, the other ones choose the Bible.

In the last book of the Bible called Apocalypse or Revelation we read more about all this. Here we encounter seven angels who want to bombard Earth with "stars" and "burning mountains". The alleged justification for this lies in the wrath of God over humanity. After doomsday has happened a large part of the Earth will be destroyed. The warriors of Earth will then all meet at Armageddon in Lebanon for the big final battle. Once this is over too, the Christians will erect their realm of terror where all "idolaters" or "fornicators" will be put into hell.

As we ask Christians today whether they truly want this, they often fail to even believe it. Some priests see all this as empty menaces whose only purpose is to warn humanity to "turn around". But such guys sound like people who in 1933 thought that Hitler didn't really mean it when he menaced the Jews. History should teach us though that the Christians are serious when they menace to torture cruelly to death religious dissenters and suspicious people. So do we really want to turn around and enter again the Middle Ages? This is not the way of the Children of Light.

In the Book of Apocalypse we also find a distorted image of the Goddess. Here she is called the *Beast 666*. Finally one man appears who speaks in her favor, the *Antichrist*. The Bible prophesies that he will overcome the prophets and teach to the world to revere the 'Beast'. The prophet Mohammed too acknowledged this part of the Book of Apocalypse. The Bible here again parts the Children of Light and those of Darkness. The bright humans profess to the Earth Goddess. The latter but subdue themselves before the celestial forces of destruction, injustice and cruelty. Today's Christians often trust in Jesus who seems to be much nicer than the angels. But they put trust in a dead man.

The truth is that Jesus from Capernaum was just a day laborer, wandering preacher, miracle healer and a sect leader of Nasoreans. He never saw Bethlehem, but he was on the road with his parents to avoid the Roman tax-collectors. King Casper who allegedly gave him gold also did not

exist. Jesus only became famous when the Baptist John chose him as his successor. He then dwelt with the homeless and with radical Arabs. When this illiterate started to appear as the Messiah, his mother Mary had him arrested as a madman. For robbery he then was crucified. His body burst apart, but Thomas later saw him as a spirit. After Jesus his brother Judas Thaddäus aka Theudas was leading this strictly communist doomsday sect, together with Petrus. They were both executed in the year 44, again for reason of robbery, together with thousands of sect members. The other brother Jacobus now became the sect leader, together with the mean warlord Saulus of Giscala, who later ordered to throw Jacob down from the temple and stone him. That was the end of this sect. Meanwhile the mendacious tent maker Apollos aka Paulus had started his own sect, the Christians.

Okay, we should acknowledge that Christianity, like all world religions, warns before the devil. Gautama Buddha realized that devils pestered him throughout his life. Hindus know Shiva (translated: The Seven) as a destructive force. Those devils also were to blame when Hitler and Goebbels ruined beautiful Germany. We can well regard them as idiots who are bored and want to see cruel action happening here. Sama, Dora, Yama, Musa and Lewa, Lega and Toma are also fighting out internal feuds and typically search for humans with similar names.

So do those Force of Evil really exist? Indeed. In 90 % of the cases of 'abductions by aliens', the victims reported that they encountered Greys, aliens with gray skin. The Greys carry out experiments and inflict pain on people. In times past they sometimes seemed to be nice, but more recently they allegedly appear to be more and more mean.

UFOs (unknown flying objects) were seen more frequently some years ago, they got rare nowadays. Especially in the Bermuda triangle often weird lights appeared at the sky when planes or ships got into trouble. Experts who carried out measurements at the sites of plane crashes reported of magnetic anomalies who reached up high into the sky. Disturbances in the upper atmosphere were also registered during earthquakes. Stationary holes were seen in clouds and also mysterious spots in the dayglow of planet Earth. Indeed those aliens send out N-rays, this means they use magnetic field lines who are eventually caught up by our astronomers as 'gamma ray bursts'.

While constantly fighting against such aliens our Earth Goddess created Earth. As we diligently check out our prehistory we find that our planet is not much older than 624 million years. Only much later life really started to strongly develop, during the so-called *Cambrian Explosion*. Before that time all of the Earth was covered by ice. Palaeontologists speak here of a super-ice-age that lasted for 200 millions of years. But from the finds of that period of time we must conclude that at the beginning Earth did not exist while several small asteroids took her place.

I learned all this only in the year 1993 when I received my calling. I was a law student and an author when an inner voice suddenly called me: *Savior of the Earth*. It was the voice of the good Earth Goddess. Her name is Sofia Ewa and she lives deep underneath the Horn of Africa in a *mestab*. Ewa is a white lamprete with the size of 89 meters, a *congera*. She was created near the star Tau Ceti, just like the seven hostile congeras of Sirius, Procyon and Alpha Centauri. But while all these failed with their plans, Ewa managed to create a living planet.

Directly behind Sirius dwells our friend Leta with her planet of Elves who descend from Lar-gibbons. Over yonder they have a church too with a counterfeit savior called Mardin. Fractal relationships to that planet explain why here men with similar names like Saint Martin, the wizard Merlin (Welsh: Merddin) or Martin Luther became famous.

These are only some of the teachings of my new, scientifically true Universal Truth Religion (UTR). The good Earth Goddess who keeps watch over the development of humankind revealed to me alone what nobody knew so far. One reason for this is that only the best humans are strong enough to carry this knowledge. Alas, many who are curious and try to contact the Earth Goddess must find that the evil angels attack and constantly pester them hard. Then your own time starts to sway or you receive pains or hear bad voices, or other people attack. It's nevertheless worth the effort to overcome those waves of doubts. You suddenly understand so much! You get a better protection before diseases and bad destiny. You engage for something good. You find the love of your life. Sometimes you even can do miracles, you can sense what other people think, you receive hints from the Goddess.

Our world is not as stable as it seems to be. A natural law says that humans help to shape reality by way of wishes and views. It often depends on the luck of the day whether humans receive good or bad news. New humans who learn this should distance themselves from the elderly and from those who instinctively reject the Goddess.

Get up early in the morning and then get moving in green nature! This fuels you up with oxygen, it can also bring you luck. Fresh apples and carrots, nuts and milk, eggs and fish are more healthy than meat,

bread, pasta, fats and tea. The Goddess diet allows dextrose, salt and a little alcohol. To compensate this we don't eat in the evenings. If you encounter problems you might take a fast shower. Cold water can heal too, and fresh air is always beneficial.

Our big problem is overpopulation. Sofia Ewa is totally overworked. Therefore she would like to see it now that only Nordic and other good white people reproduce and spread out into all the world. It was not the will of God to create colored races. But the Forces of Evil made use of malware in the 'operating system' of this planet. On the long run I plan, at the side of two empresses blond and red, to erect a new German Reich for the sake of the world. Right now globalization means that life gets harder and more unfair for many people, until whole nations get bankrupt. It would be fair if all humans work and earn enough to become affluent, while nobody gets so rich that he turns others into servants of his whims. We need order and ecological wisdom to save the Earth. We want fine arts instead of stupid ads! The Empire will introduce a new noble high culture and thus push back primitiveness and shallow entertainment. Using telepathy we will be able to track down lots of gangsters, fraudsters, illegals, saboteurs and idlers. All people should learn anew that even simple work can be fun. If the good white people learn again to manufacture their own goods, to pluck their own apples and to dispose their own waste, then we can resettle those hardly integrable migrants.

We plan the introduction of new technologies who will make life a lot easier. We care for the young, they need good perspectives and courage. We want to swiftly promote excellent young people into top positions, while the elderly should step back into second row. Young families should receive nice suburban houses while they are still young, houses that the lonely aged people do not need any more. We don't want to see people indebted.

The notion of *Manifest Destiny* has it that less good people should give way in life to the better people. Our concept says that the wiser and better developed humans cannot work longer and harder than others, but that it would not only be nicer but also very necessary to see humanity develop fast to a higher level of quality. The underlying problem is that we sit, together with Leta and Däna from Epsilon Eridani, in a cosmic trap. The only way to really improve our situation is that we escape with our three planets and join the Humanoid Star Alliance of the Big Dipper.

Only after we achieved this we will be able to really turn Earth into a paradisaical place. There all humans will be free of diseases and bad destiny, to live in eternal youth and mental freedom. Resurrections are not possible. But for the sake of our descendants and for our own well-being it's well worth to stand up against the Forces of Evil right now.

This Internet-Text with low-resolution pictures is free for distribution and publication. It's a divine text written by God who created all humans and who helps creative artists.

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