

# **The Swastika**

**by Thomas Wilson**

Curator, Department of Prehistoric Anthropology, U.S. National Museum

1894

**Part 1**

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### **Transcribers Note**

This report presented by Thomas Wilson Curator, Department of Prehistoric Anthropology, U.S. National Museum, in 1894, is here reproduced in the hopes of educating our fellow Heathens as well as the general public about the Swastika, one of Heathenism's oldest and most holy of symbols. Since this report was made long before the misuse of this holy symbol by the Nazi's you will find an unprejudiced presentation of the Swastika and it's history. Read on and learn the true history of this holy symbol.

### **A note on illustrations**

There are over 400 graphics in this work and it my goal to present them in the most convenient way I can. To that end I have resized some graphics in order to present them conveniently in this format.

## **The Swastika.**

The Earliest known Symbol and its migrations with observations on the migration of certain industries in prehistoric times.

**by Thomas Wilson**

Curator, Department of Prehistoric Anthropology, U.S. National Museum.

### Preface

An English gentleman, versed in prehistoric archaeology, visited me in the summer of 1894, and during our conversation asked if we had the Swastika in America. I answered, "Yes," and showed him two or three specimens of it. He demanded if we had any literature on the subject. I cited him De Mortillet, De Morgan, and Zmigrodzki, and he said, "No, I mean English or American." I began a search which proved almost futile, as even the word Swastika did not appear in such works as Worcester's or Webster's dictionaries, the Encyclopaedic Dictionary, the Encyclopaedia Britannica, Johnson's Universal Cyclopaedia, the People's Cyclopaedia, nor Smith's Dictionary of Greek and Roman Antiquities, his Greek and Roman Biography and Mythology, or his Classical Dictionary of Art and Archaeology, Fairholt's Dictionary of Terms in Art, "L'Art Gothique," by Gonza, Perrot and Chipiez's extensive histories of Art in Egypt, in Chaldea and Assyria, and in Phenicia; also "The Cross," Ancient and Modern," by W.W. Blake, "The History of the Cross," by John Ashton; and a reprint of a Dutch work by Wildener. In the American Encyclopaedia the description is erroneous, while all the Century Dictionary says is "Same as fylfot," and "Compare Crux Ansata and Gammadion." I thereupon concluded that this would be a good subject for presentation to the Smithsonian Institution for "diffusion of knowledge among men."

The principal object of this paper has been to gather and put in a compact form such information as is obtainable concerning the Swastika, leaving to others the task of adjustment of these facts and their arrangement into an harmonious theory. The only conclusion sought to be deduced from the facts stated is as to the possible migration in prehistoric times of the Swastika and similar objects.

No conclusion is then attempted as to the time or place of origin, or the primitive meaning of the Swastika, because these are considered to be lost in antiquity. The straight line, the circle, the cross, the triangle, are simple forms, easily made, and might have been invented and re-invented in every age of primitive man and in every quarter of the globe, each time being an independent invention, meaning much or little, meaning different things among different peoples or at different times among the same people; or they may have had no settled or definite meaning. But the Swastika was probably the first to be made with a definite intention and a continuous or consecutive meaning, the knowledge of which passed from person to person, from tribe to tribe, from people to people, and from nation to nation, until, with possibly changed meanings, it has finally circled the globe.

There are many disputable questions broached in this paper. The author is aware of the differences of opinion thereon among learned men, and he has not attempted to dispose of these questions in the few sentences employed in their announcement. He has been conservative and has sought to avoid dogmatic decisions of controverted questions. The antiquity of man, the locality of his origin, the time of his dispersion and the course of his migration, the origin of bronze and the course of its migration, all of which may be more or less involved in a discussion of the Swastika, are questions not to be settled by the dogmatic assertions of any individual.

Much of the information in this paper is original, and relates to prehistoric more than to modern times, and extends to nearly all the countries of the globe. It is evident that the author must depend on other discoveries; therefore, all books, travels, writers, and students have been laid under contribution without scruple. Due acknowledgment is hereby made for all quotations of text or figures wherever they occur.

## **Definitions, Description & Origin**

Quotations have been freely made, instead of sifting the evidence and giving the substance. The justification is that there has never been any sufficient marshaling of the evidence on the subject, and that the former deductions have been inconclusive; therefore, quotations of authors are given in their own words, to the end that the philosophers who propose to deal with the origin, meaning and cause of migration of the Swastika will have all the evidence before them.

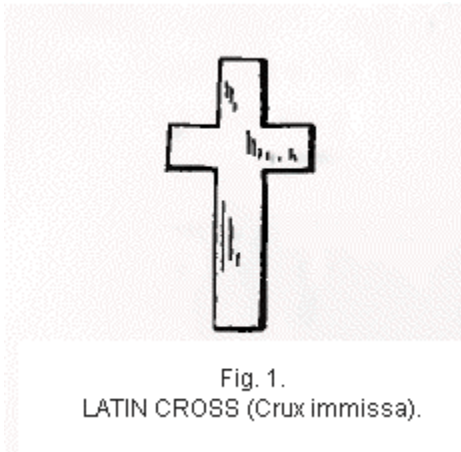
Assumptions may appear as to antiquity, origin, and migration of the Swastika, but it is explained that many times these only reflect the opinion of the writers who are quoted, or are put forth as working hypotheses.

The indulgence of the reader is asked, and it is hoped that he will endeavor to harmonize conflicting statements upon these disputed questions rather than antagonize them.

## I. Definitions, Description, and Origin.

### DIFFERENT FORMS OF THE CROSS.

The simple cross made with two sticks or marks belongs to prehistoric times. Its first appearance among men is lost in antiquity. One may theorize as to its origin, but there is



no historical identification of it either in epoch or by country or people. The sign is itself so simple that it might have originated among any people, however primitive, and in any age, however remote. The meaning given to the earliest cross is equally unknown. Everything concerning its beginning is in the realm of speculation. But a differentiation grew up in early times among nations by which certain forms of the cross have been known under certain names and with specific significations. Some of these, such as the Maltese cross, are historic and can be well identified.

The principal forms of the cross, known as symbols or ornaments, can be reduced to a few classes, though when combined with heraldry its use extends to 385 varieties (1).

It is not the purpose of this paper to give a history of the cross, but the principal forms are shown by way of introduction to a study of the Swastika.

The Latin cross, *Cruz immissa*, (fig.1) is found on coins, medals, and ornaments anterior to the Christian era. It was on this cross that Christ is said to have been crucified, and thus it became accepted as the Christian cross.

The Greek cross (fig.2) with arms of equal length crossing at right angles, is found on Assyrian and Persian monuments and tablets, Greek coins and statues.

The St. Andrew's cross, *Cruz decussata*, (fig.3) is the same as the Greek cross, but turned to stand on two legs.

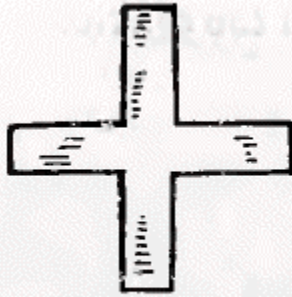


Fig. 2.  
GREEK CROSS.

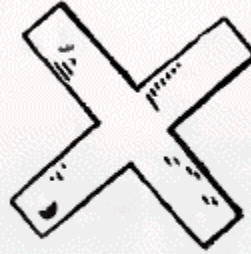


Fig. 3.  
ST. ANDREW'S CROSS (Crux decussata.)

#### **ENDNOTES:**

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<sup>1</sup>William Berry, Encyclopaedia Heraldica, 1825-1840



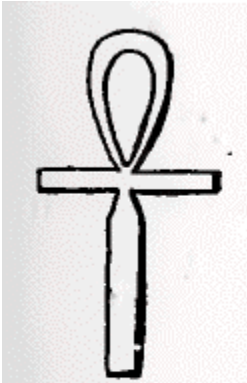


Fig. 4.  
EGYPTIAN CROSS  
(CruX ansata).  
The Key of Life.

The *CruX ansata*, (fig. 4) according to Egyptian mythology, was Ankh, the emblem of Ka, the spiritual double of man. It was also said to indicate a union of Osiris and Isis and was regarded as a symbol of the generative principle of nature.

The Tau cross (fig. 5), so called from it's resemblance to the Greek letter of that name, is of uncertain, though ancient, origin. In Scandinavian mythology it passed under the name of "Thor's hammer," being therein confounded with the Swastika. It was also called St. Anthony's cross for the Egyptian hermit of that name, and was always colored blue. Clarkson says this mark

was received by the Mithracists on their foreheads at the time of the initiation. C.W. King, in his work entitled "Early Christian Numismatics" (p.214), expresses the opinion that the Tau cross was placed on the foreheads of men who cry after abominations. (Ezekiel ix, 4.) It is spoken of as a phallic emblem.

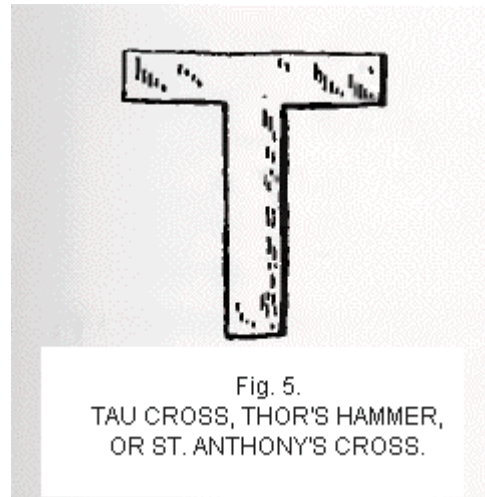


Fig. 5.  
TAU CROSS, THOR'S HAMMER,  
OR ST. ANTHONY'S CROSS.

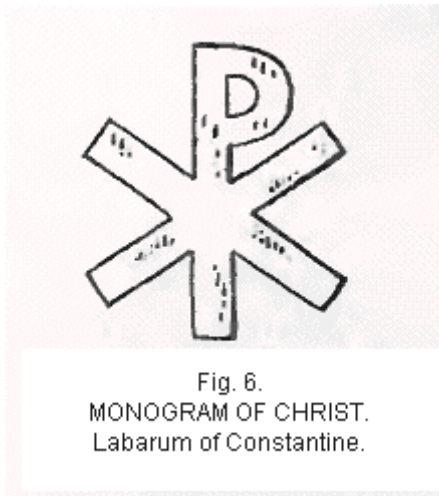


Fig. 6.  
MONOGRAM OF CHRIST.  
Labarum of Constantine.

Another variety of the cross appeared about the second century, composed of a union of the St. Andrews' cross and the letter P (fig.6), being the first two letters of the Greek word Christos. This, with another variety containing all the foregoing letters, passed as the monogram of Christ (fig.6).

As an instrument of execution, the cross, besides being the intersection of two



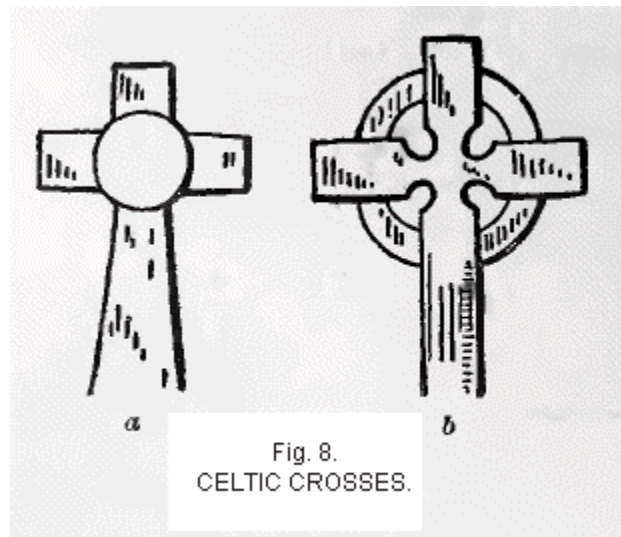
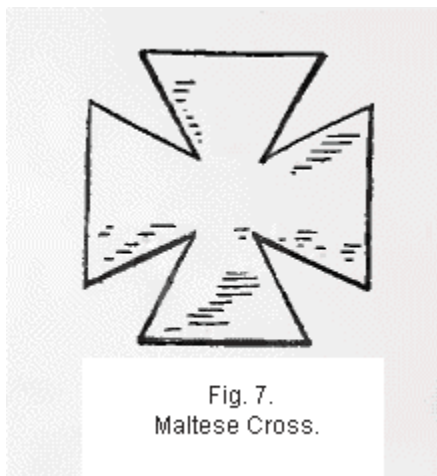
beams with four projection arms, was frequently of compound forms as fig A on which convicted person was fastened by the feet and hung head downward. Another form , whereon he was fastened by one foot and one hand at each upper corner; still another from , whereon his body was suspended on the central upright with his arms outstretched upon the cross beams.

Fig.7 represents the sign of the military order of the Knights of the Malta. It is of medieval origin.

Fig.8 represents two styles of Celtic crosses. These belong chiefly to Ireland and Scotland, are usually of stone, and frequently set up at marked places on the road sides.

Higgins, in his "Anacalypsis," a rare and costly work, almost an encyclopedia of knowledge (1), says, concerning the origin of the cross, that the official name of the governor of Tibet, Lama, comes from the ancient Tibetan word of the cross. The original spelling was L-a-m-h. This is cited with approval in Davenport's "Aphrodisiacs" (p.13).



Of the many forms of the cross, the Swastika is the most ancient. Despite the theories and speculations of students, its origin is unknown. It began before history, and is properly classed as prehistoric. Its description is as follows: The bars of the normal Swastika (frontispiece and fig.9) are straight, of equal thickness throughout, and cross each other at right angles, making four arms of equal size, length, and style.



Fig. 9.  
NORMAL SWASTIKA.

Their peculiarity is that all the ends are bent at right angles and in the same direction, right, or left. Prof. Max Müller makes the symbol different according as the arms are bent to the right or to the left. That bent to the right, he denominates the true Swastika, that bent to the left he calls Suavastika (fig.10),



Fig. 10.  
SUAVASTIKA.

but he gives no authority for the statement, and the author has been unable to find, except in Burnouf, any justification for a difference of names. Professor Goodyear gives the title of "Meander" to that form of Swastika which bends two or more times. (fig.11).

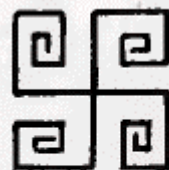
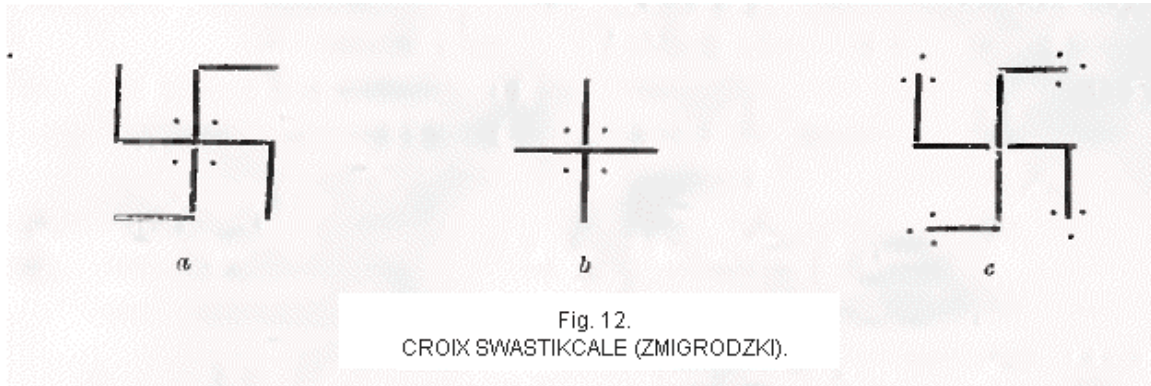


Fig. 11.  
SWASTIKA.  
Meander.

The Swastika is sometimes represented with dots or points in the corners of the intersections (fig.12a), and occasionally the same when without bent ends (fig.12b), to which Zmigrodzki gives the name of *Croix Swasticale*.

Some Swastikas have three dots placed equidistant around each of the four ends (fig 12c).



#### ENDNOTES:

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1. Higgins, "Anacalypsis," London 1836, 1,p.230.

There are several varieties possibly related to the Swastika which have been found in almost every part of the globe, and though the relation may appear slight, and at first sight difficult to trace, yet it will appear more or less intimate as the examination is pursued through its ramifications. As this paper is an investigation into and report upon the facts rather than conclusions to be drawn from them, it is deemed wise to give those forms bearing even possible relations to the Swastika. Certain of them have been accepted by the author as related to the Swastika, while others have been rejected; but this rejection has been confined to cases where the known facts seemed to justify another origin for the symbol, Speculation has been avoided.



Origin of Buddha According to Tao Shih, with Swastika Sign  
From a drawing by Mr. Li, presented to the U.S. National Museum by  
Mr. Yang Yu, Chinese Minister, Washington, D.C.

### Names and Definitions of the Swastika.

The Swastika has been called by different names in different countries, though nearly all countries have in later years accepted the ancient Sanskrit name of Swastika; and this name is recommended as the most definite and certain, being now the most general and, indeed, almost universal. It was formerly spelled s-v-a-s-t-i-c-a and s-u-a-s-t-i-k-a, but the later spelling, both English and French, is s-w-a-s-t-i-k-a. The definition and etymology of the word is thus given in Littré's French Dictionary:

Svastika, or Swastika, a mystic figure used by several (East) Indian sects. It was equally well known to the Brahmins as to the Buddhists. Most of the rock inscriptions in the Buddhist caverns in the west of India are preceded or followed by the holy (sacramental) sign of the Swastika. (Eug. Burnouf, "Le Lotus de la bonne loi." Paris, 1852, p.625.) It was seen on the vases and pottery of Rhodes (Cyprus) and Etruria. (F. Delaunay, Jour. off., Nov. 18, 1873, p.7024,3d col.)

Etymology: A Sanskrit word signifying happiness, pleasure, good luck. It is composed of *Su* (equivalent of the Greek *ev*), "good" and *asti*, "being" "good being," with the suffix *ka* (Greek *ka*, Latin *co*).

In the "Revue d'Ethnographie" (iv, 1885, p. 329), Mr. Dumoutier gives the following analysis of the Sanskrit, *swastika*:

*Su*, radical, signifying *good, well, excellent, or suridas*, prosperity.

*Auti*, third person, singular, indicative present of the verbs *as*, to be, which is *sum* in Latin.

*Ka*, suffix forming the substantive.

Professor Whitney in the Century Dictionary says, Swastika---[Sanskrit, lit. "of good fortune." Svasti (*Su*, well, + *asti*, being), welfare.] Same as fylfot. Compare *Crux ansata and gammadion*.

In "Ilios" (p.347), Max Müller says:

Ethnologically, *Svastika* is derived from *srasti*, and *svasti* from *su*, "well," and *as*, "to be." *Svasti* occurs frequently in the Veda, both as a noun in a sense of happiness, and as an adverb in the sense of "well" or "hail!" It corresponds to the Greek *enedrea*, such as are found most frequently among Buddhists and Jainas.

M. Eugène Burnouf (1) defines the mark Swastika as follows:

A monogrammatic sign of four branches, of which the ends are curved at right angles, the name signifying, literally, the sign of benediction or good augury.

The foregoing explanations relate only to the present accepted name "Swastika." The *sign* Swastika must have existed long before the *name* was given to it. It must have been in existence long before the Buddhist religion of the Sanskrit language.

In Great Britain the common name given to the Swastika from Anglo-Saxon times by those who apparently had no knowledge whence it came, or that it came from any other than their own country was Fylfot, said to have been derived from the Anglo-Saxon *fower fot*, meaning four-footed, or many-footed. (2)

George Waring, in his work entitled "Ceramie Art in Remote Ages"(p.10), says:

The word [Fylfot] is Scandinavian and is compounded of Old Norse *fiël*, equivalent to the Anglo-Saxon *fela*, German *viel*, many, and *fotr*, foot, the many-footed figure.

\* \* \* It is desirable to have some settled name by which to describe it - we will take the simplest and most descriptive, the "Fylfot."

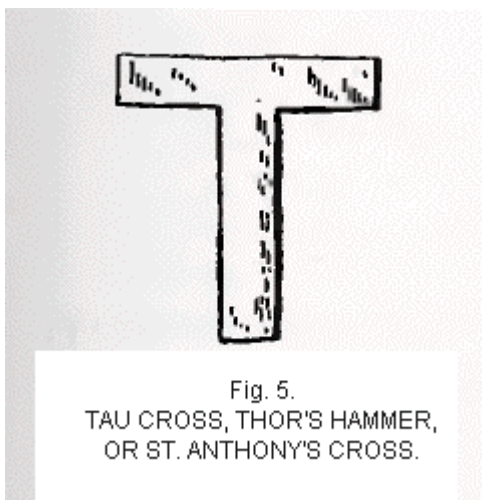
He thus transgresses one of the oldest and soundest rules of scientific nomenclature, and ignores the fact that the name Swastika has been employed for this sign in the Sanskrit language (the etymology of the word naturally gave it the name Svastika, *sv*-good or well, *asti*-to be or being, or it is) and that two thousand and more years of use in Asia and Europe had sanctioned and sanctified that as its name. The use of Fylfot is confined to comparatively few persons in Great Britain and, possibly, Scandinavia. Outside of these countries it is scarcely known, used, or understood.

#### ENDNOTES:

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1. "Des Sciences et Religion," p.256.

2. R.P. Greg, "The Fylfot and Swastika," *Archaeologia*, xlviii, part 2, 1885, p.298; *H.Mis.*90, pt.2-----49



The Swastika was occasionally called in the French language, in earlier times, *Croix gammée* or *Gammadion*, from its resemblance to a combination of four of the Greek letters of that name, and it was named by count Goblet d'Alviella in his late work, "La Migration des Symboles." It was called *Croix cramponnée*, *Croix patté*, *Croix à crochet*. but the consensus even of French etymologists favors the name Swastika.

Some foreign authors have called it Thor's hammer, or Thor's hammer-mark, but the correctness of this has been disputed. (1) Waring, in his work, "Ceramic Art in Remote Ages," (2) says:

The Swastika used to be vulgarly called in Scandinavia the hammer of Thor, and Thor's hammer-mark, or the hammer-mark, but this name properly belongs to the mark .

Ludwig Müller gives it as his opinion that the Swastika has no connection with the Thor hammer. The best Scandinavian authors report the "Thor hammer" to be the same as the Greek tau (fig.5), the same form as the Roman and English capital T. The Scandinavian name is Mjólnir, the crusher or mallet.

The Greek, Latin, and Tau crosses are represented in Egyptian hieroglyphics by a hammer or mallet, giving the idea of crushing, pounding, or striking, and so an instrument of justice, an avenger of wrong, (3) hence standing for Horus and other gods. (4) Similar symbolic meanings have been given to these crosses in ancient classic countries of the Orient. (5)

## **SYMBOLISM AND INTERPRETATION.**

Many theories have been presented concerning the symbolism of the Swastika, its relation to ancient deities and its representation of certain qualities. In the estimation of certain writers it has been respectively the emblem of Zeus, of Baal, of the sun, of the sun-god, of the sun-chariot of Agni the fire-god, of Indra the rain-god, of the sky, the sky-



god, and finally the deity of all deities the great God, the Maker and Ruler of the Universe. It has also been held to symbolize light or the god of light, of the forked lightning, and of water. It is believed by some to have been the oldest Aryan symbol. In the estimation of others it represents Brahma, Vishnu, and Siva, Creator, Preserver, Destroyer.

#### **ENDNOTES:**

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1. Stephens, "Old Northern Runic Monuments," part ii, p.509; Ludwig Müller, quoted on p. 778 of this paper; Goblet d'Alviella, "La Migration des Symboles," p. 45; Haddon, "Evolution in Art," p. 288.

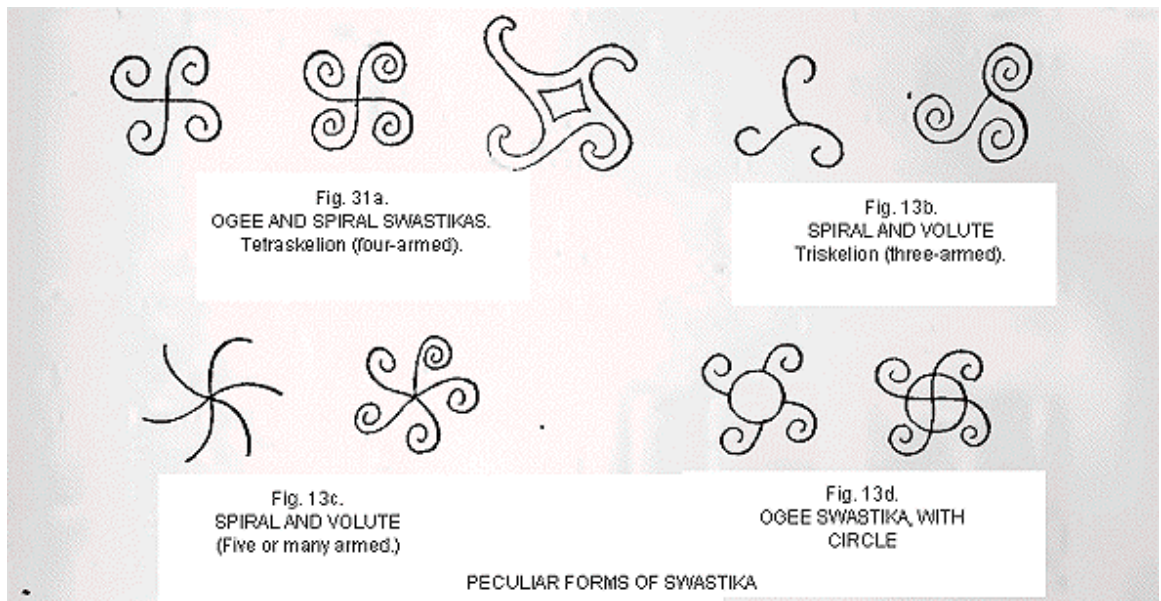
2. Page 12.

3. "La Migration des Symboles," pp.21,22.

4. "le Culte de al Croix avant Jesus-Christ," in the Correspondant, October 25,1889, and in Science Catholique, February 15,1890, p. 163

5. Same authorities.

It appears in the footprints of Buddha, engraved upon the solid rock on the mountains of India (fig.32).



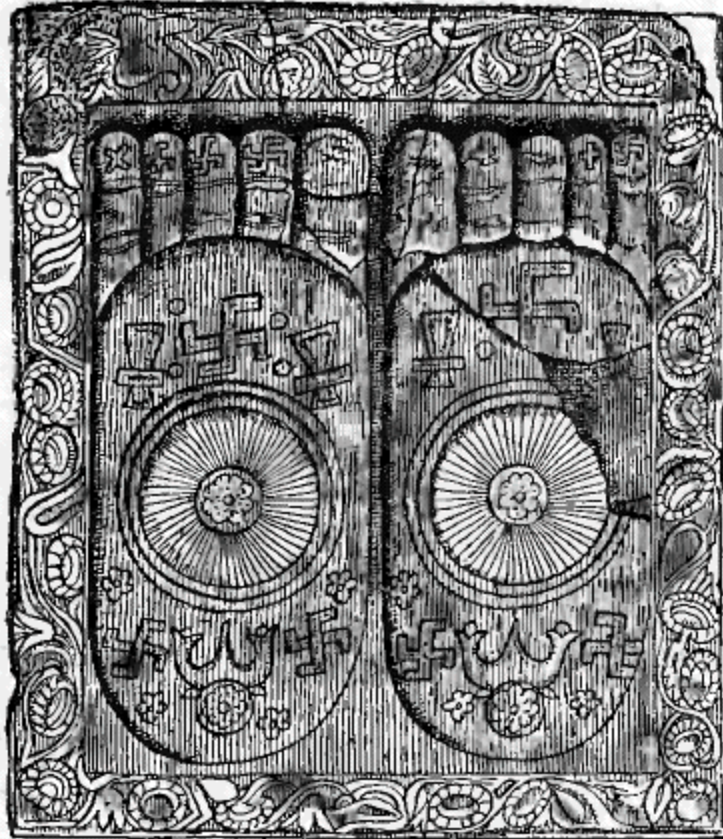


Fig. 32.  
FOOTPRING OF BUDDHA WITH SWASTIKA, FROM AMARAVATI  
TOPE.  
From a figure by Fergusson and Schleimann.

It stood for the Jupiter tonans and Pluvius of the Latins, and the Thor of the Scandinavians. In the latter case it has been considered- erroneously, however --a variety of the Thor hammer. In the opinion of at least one author it had an intimate relation to the Lotus sign of Egypt and Persia. Some authors have attributed a phallic meaning to it. Others have recognized it as representing the generative principle of mankind, making it the symbol of the female. Its appearance on the person of certain goddesses, Artemis, Hera, Demeter, Astarte, and the Chaldean Nana, the leaden goddess from Hissarlik (fig.125), has caused it to be claimed as a sign of fecundity.



Fig. 125.  
LEADEN IDOL OF ARTEMIS NANA  
OF CHALDEA, WITH SWASTIKA. (4)  
Third city. Depth, 23 feet.  
Schleimann, "Ilios." fig. 126  
1 1/2 natural size.

In forming the foregoing theories their authors have been largely controlled by the alleged fact of the substitution and permutation of the Swastika sign on various objects with recognized symbols of these different deities. The claims of these theorists are somewhat clouded in obscurity and lost in the antiquity of the subject. What seems to have been at all times an attribute of the Swastika is its character as a charm or amulet, as a sign of benediction, blessing, long life, good fortune, good luck. this character has continued into modern times, and while the Swastika is recognized as a holy and sacred symbol by at least one Buddhistic religions sect, it is still used by the common people of India, China, and Japan as a sign of long life, good wishes, and good fortune.

Whatever else the sign Swastika may have stood for, and however many meanings it may have had, it was always ornamental. It may have been used with any or all the above significations, but it was always ornamental as well.

The Swastika sign had great extension and spread itself practically over the world, largely, if not entirely, in prehistoric times, though its use in some countries has continued into modern times.

The elaboration of the meanings of the Swastika indicated above and its dispersion or migrations form the subject of this paper.

Dr. Schliemann found many specimens of Swastika in his excavations at the site of ancient Troy on the hill of Hissarlik. They where mostly on spindle whorls, and will be described in due course. He appealed to Prof. Max Müller for an explanation, who, in reply, wrote an elaborate description, which Dr. Schliemann published in "Ilios (1) "

He commences with a protest against the word Swastika being applied generally to the sign Swastika, because it may prejudice the reader or the public in favor of its Indian origin. He says:

I do not like the use of the word *svastika* outside of India. It is a word of Indian origin and has its history and definite meaning in India. \* \* \* The occurrence of such crosses in different parts of the world may or may not point to a common origin, but if they are once called *Svastika* the *vulgas profanum* will at once jump to the conclusion that they all come from India, and it will take some time to weed out such prejudice.

## ENDNOTES:

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1. Page 316, et seq.

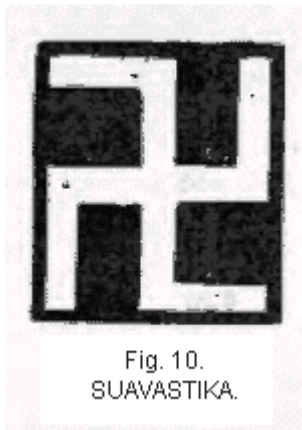


Fig. 10.  
SUAVASTIKA.

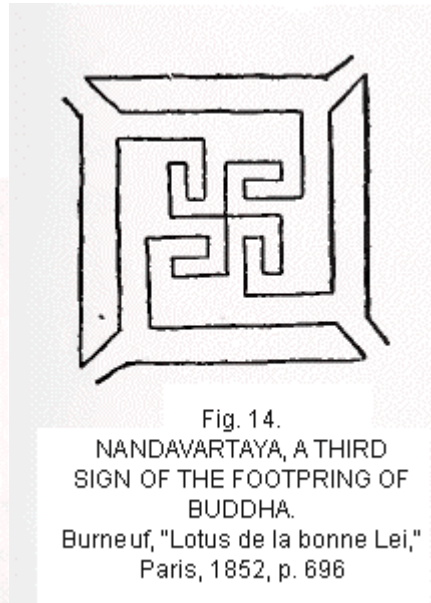


Fig. 14.  
NANDAVARTAYA, A THIRD  
SIGN OF THE FOOTPRING OF  
BUDDHA.  
Burneuf, "Lotus de la bonne Loi,"  
Paris, 1852, p. 696



Fig. 41.  
BRAND FOR HORSES  
IN CIRCASSIA  
Ogee Swastika, tet-  
raskelion  
Waring, "Cermic Art in  
Remote Ages," pl. 42,  
fig. 20c.

Very little is known of Indian art before the third century B.C., the period when the Buddhist sovereigns began their public buildings. (1)

The name Svastika, however, can be traced (in India) a little farther back. It occurs as the name of a particular sign in the old grammar of Panani, about a century earlier. Certain compounds are mentioned there in which the last word is *karna* "ear.: \* \* \* One of the signs for marking cattle was the Svastika [fig. 41], and what Panani teaches in his grammar is that when the compound is formed, *svastika-karna*, i.e., "having the ear marked with the sign of a Svastika," the final a of Svastika is not to be lengthened, while it is lengthened in other compounds, such as *satra-karna*, i.e., "having the ear marked with the sign of a sickle."

D'Alviella (2) reinforces Max Müller's statement that Panini lived during the middle of the fourth century, B.C. Thus it is shown that the word Swastika had been in use at that early period long enough to form an integral part of the Sanskrit language and that it was employed to illustrate the particular sounds of the letter and its grammar.

Max Müller continues his explanation: (3)

It [the Swastika] occurs often at the beginning of the Buddhist inscriptions, on Buddhist coins, and in Buddhist manuscripts. Historically, the Svastika is first attested on a coin of Krananda, to be the same kind as Xandrames, the predecessor of Sandrokyptos, whose reign came to an end in 315 B.C. (See Thomas on the Identity of Xandrames and Krananda.) The paleographic evidence, however, seems rather against so early a date. In the footprints of Buddha the Buddhists recognize no less than sixty-five auspicious signs, the first of them being the *Svastika* [see fig.32], (Eugene Burnouf, "Lotus de la bonne loi," p. 625); the fourth is the *svastika*, or that with the arms turned to the left [see fig.10]; the third, the *Nandyurarta* [see fig.14], is a mere development of the *Svastika*. Among the Jainas the *Svastika* was the sign of their seventh Jina, Suparsva (Colebrooke "Miscellaneous Essays." ii,p.188; Indian Antiquary, vol. 2,p.135).

In the later Sanskrit literature, *Svastika* retains the meaning of an auspicious mark; thus we see in the Ramayana (ed. Gorresio, ii,p. 348) that Bharata selects a ship marked with the sign of the Svastika. Varahamihira in the Brihat-samhita (Med. Sae.,vi,p.ch.) mentions certain buildings called Svastika and Nandyavarta (53,34, seq.), but their outline does not correspond, very exactly with the form of the signs. Some sthupas, however, are said to have been built on the plan of the Svastika. \* \* \* Originally, *svastika* may have been intended for no more than two lines crossing each other, or a cross. Thus we find it used in later times referring to a woman covering her breast with crossed arms (Balaram, 75.16), *svahastiasvastika-slani*, and likewise with reference to persons sitting cross-legged.

Dr. Max Ohnefalsch-Richter (4) speaking of the Swastika position, either of crossed legs or arms, among the Hindus (5), suggest as a possible explanation that these women bore the Swastikas upon their arms as did the goddess Aphrodite, in fig.8 of his writings, (see fig.180 in the present paper), and when they assumed the position of arms crossed over their breast, the Swastika being brought into prominent view, possibly gave the name to the position as being a representative of the sign.

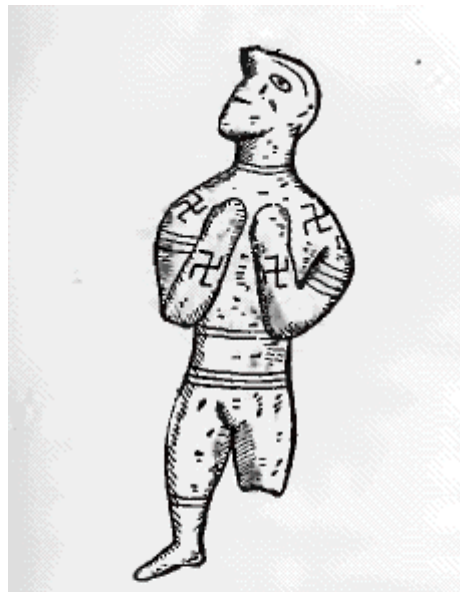


Fig. 180.  
TERRA-COTTA STATUE OF THE  
GODDESS APHRODITE-ASTARTE  
WITH FOUR SWASTIKAS. (3)  
Curium, Cyprus.  
Ohnefalsch-Richter, Bull.Soc.d' Anthrop.,  
Paris, 1888, p. 676, fig. 8.

## ENDNOTES:

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1. The native Buddhist monarchs ruled from about B.C. 500 to the conquest of Alexander, B.C. 330. See "The Swastika on ancient coins," Chapter II of this paper, and Waring, "Ceramic Art in Remote Ages," p.83.
2. "La Migration des Symboles," p.104.
3. "Ilios," pp.347,348.
4. Bulletins de la Socete d'Anthropolgie, 1888, p. 678.
5. Mr. Gaudhi makes the same remark in his letter on the Buddha shell statue shown in pl. 10 of this paper.

Max Müller continues (1):

Quite another question is, why the sign of the Swastika should have had an auspicious meaning, and why in Sanskrit it should have been called Svastika. The similarity between the group of letters are in the ancient Indian alphabet and the sign of Svastika is not very striking, and seems purely accidental.

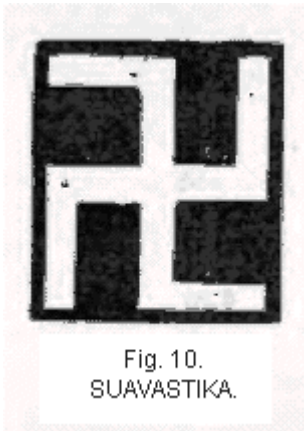
A remark of yours [Schliemann] (Troy, p.38) that the Svastika resembles a wheel in motion, the direction of the motion being indicated by the crampons, contains a useful hint, which has been confirmed by some important observations of Mr. Thomas, the distinguished Oriental numismatist, who has called attention to the fact that in the long list of the recognized devices of the twenty four Jaina Tirthankaras the sun is absent, but that while the eighth Tirthankara has the sign of the half-moon, the seventh Tirthankara is marked with the Svastika, i.e., the sun. Here, then, we have clear indications that the Svastika, with the hands pointing in the right direction, was originally a symbol of the sun, perhaps of the vernal sun as opposed to the autumnal sun, the *Suarastika*, and, therefore, a natural symbol of light, life, health, and wealth.

But, while from these indications we are justified in supposing that among the Aryan nations the Svastika may have been an old emblem of the sun, there are other indications to show that in other parts of the world the same or a similar emblem was used to indicate the earth. Mr. Beal \* \* \* has shown \* \* \* that the simple cross occurs as a sign for earth in certain ideographic groups. It was probably intended to indicate the four quarters-- north, south, east, west-- or, it may be, more generally, extension in length and breadth.



That the cross is used as a sign for "four" in the Bactro-Pali inscriptions (Max Müller, "Chips from a German Workshop," Vol. II, p.298) is well known; but the fact that the same sign has the same power elsewhere, as, for instance, in the Hieratic numerals, does not prove by any means that the one figure was derived from the other. We forget too easily that what was possible in one place was possible also in other places; and the more we extend our researches, the more we shall learn that the chapter of accidents is larger than we imagine.

The "Suavastika" which Max Müller names and believes was applied to the Swastika sign, with the ends bent to the left (fig.10), seems not to be reported with that meaning by any other author except Burnouf. (2) Therefore the normal Swastika would seem to be that with the ends bent to the right. Burnouf says the word Suarastika may be a derivative or development of the Svastikaya, and ought to signify "he who, or, that which, bears or carries the Swastika or a species of Swastika." Greg, (3) under the title Sovastikaya, gives it as his opinion that there is no difference between it and the Swastika. Colonel Low (4) mentions the word Sawattheke, which, according to Burnouf (5) is only a variation of the Pali word Sotthika or Suvatthika, the Pali translation of the Sanskrit Swastika. Burnouf translates it as Svastikaya.



#### ENDNOTES:

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1. "Ilios," p. 348.
2. "Lotus de al Bonne Loi," App. viii, p.626, note 4.
3. Archueologia, p.36.
4. Transactions of the Royal Asiatic Society of Great Britain, iii,p.120.
5. "Lotus de la Bonue Loi," App. viii,p.625, note 2.

M. Eugene Burnouf (1) speaks of a third sign of the footprint of Cakya, called Nandavartaya, a good augury, this meaning being the "circle of fortune," which is the Swastika inclosed within a square with avenues radiating from the corners (fig. 14). Burnouf says the above sign has many significations. It is a sacred temple of edifice, a species of labyrinth, a garden of diamonds, a chain, a golden waist or shoulder belt, and a conique with spires turning to the right.

Colonel Sykes (2) concludes that, according to the Chinese authorities Fa-hian, Soung Young, Hiuan thsang, the "Doctors of reason, 'Tao-sse, or followers of the mystic cross (swastika) were diffused in China and India before the advent of Sakya in the sixth century B.C. (according to Chinese, Japanese, and Buddhist authorities, the eleventh century B.C.), continuing until Fa-hian's time; and that they were professors of a qualified Buddhism, which, it is stated, was the universal religion of Tibet before Sakya's advent. (3) and continued until the introduction of orthodox Buddhins in the ninth century A.D. (4)

Klaproth (5) calls attention to the frequent mention by Fa-hian, of the Tao-see, sectaries of the mystic cross (swastika) and to their existence in Central Asia and India; while he says they were diffused over the countries to the west and southwest of China, and came annually from all kingdoms and countries to adore Kassapo, Buddha's predecessor. (6) Mr. James Burgess (7) mentions the Tirthankaras or Jainas as being sectariaus of the Mystic Cross, the Swastika. The Cyclopaedia of India (title Swastika), coinciding with Prof. Max Müller says:

The Swastika symbol is not to be confounded with the Swastika sect in Tibet which took the symbol for its name as typical of the belief of its members. They render the Sanskrit Swastika as composed of sn "well" and asti "it is" meaning, as Professor Wilson expresses it, "so be it," and implying complete resignation under all circumstances. They claimed the Swastika of Sanskrit as the *suti* of Pali, and that the Swastika cross was a combination of the two symbols *sutti-suti*. They are rationalists, holding that contentment and peace of mind should be the only objects of life. The next has preserved its existence in different localities and under different names, Thirthankara, Ter, Musteg, Pon, the last name meaning purity, under which a remnant are still in the furthest parts of the most eastern province of Tibet.

## ENDNOTES:

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1. "Lotus de al Bonne Loi," p.626.
2. "Notes on the Religions, Moral, and Political state of India," Journ, Asaiatic soc. Great Britain, vi,pp.310-334.
3. Low, Trans. Roy. Asiatic Soc. of Great Britain iii,pp. 334,310.
4. Ibid.' p. 299.
5. Ibid.' p. 299.
6. Low, Trans. Roy. Asiatic Soc. of Great Britain iii, p.310.
7. Indian Antiquary, ii, May, 1873, p. 135.

General Cunningham (1) adds his assertion of the Swastika being the symbol used by the Buddhist sect of that name. he says in a note:

The founder of this sect flourished about the year 604 to 523 B.C., and that the mystic cross is a symbol formed by the combination of the two Sanskrit syllables *su* and *ti-suti*.

Waring (2) proceeds to demolish these statements of a sect named Swastika as pure inventionism, and "consulting Professor Wilson's invaluable work on the Hindoo religious sects in the 'Asiatic Researches,' we find no account of any sect named Swastika."

My. V. R. Gandhi, a learned legal gentleman of Bombay, a representative of the Jain sect of Buddhists to the World's Parliament of Religions at Chicago, 1893, denies that there is in either India or Tibet a sect of Buddhists named "Swastika". He suggest that these gentlemen probably mean the sects of Jains (of which Mr. Gandhi is a member), because this sect uses the Swastika as a sign of benediction and blessing. This will be treated further on. (see p.804. or chapter 2 Extreme Orient: India)

Zmigrodzki, commenting on the frequency of the Swastika on the objects found by Dr. Schliemann at Hissarlik, gives it as his opinion (3) that these representations of the Swastika have relation to a human cult indicating a supreme being filled with goodness toward man. the sun, stars, etc., indicate him as a good of light. this, in connection with the idol of Venus, with its triangular shield engraved with a Swastika (fig.125), and the growing trees and palms, with their increasing and multiplying branches and leaves, represent to him the idea of fecundity, multiplication, increase, and hence the god of life as well as of light. The Swastika sign on funeral vases indicates to him a belief in a divine spirit in man which lives after death, and hence he concludes that the people of Hissarlik, in the "Burnt City" (the third of Schliemann), adored a supreme being, the god of light and of life, and believed in the immortality of the soul.

R.P. Greg says: (4)

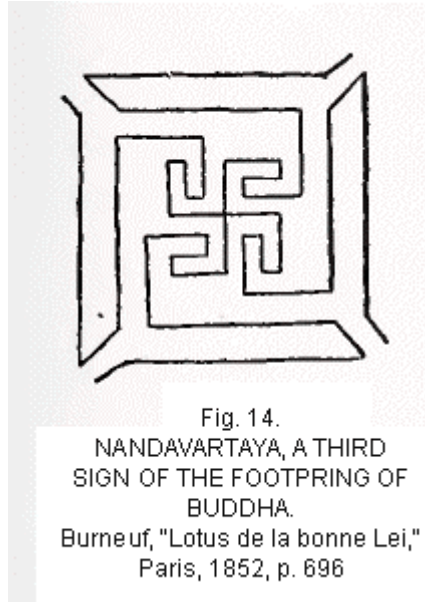
Originally it [the Swastika] would appear to have been an early Aryan atmospheric device or symbol indicative of both rain and lightning, phenomena appertaining to the god Indra, subsequently or collaterally developing, possibly, into the Suastika, or scared fire charm in India, and at a still later period in Greece, adopted rather as a solar symbol, or converted about B.C. 650 into the meander or key pattern. Waring while he testifies to the extension of the Swastika both in time and area says: (5)

but neither in the hideous jumble of Pantheism-- the wild speculative thought, mystic fables, and perverted philosophy of life among the Buddhists--nor in the equally wild and false theosophy of the Brahmins, to whom this symbol, as distinctive of the Vishnavas, sectarian devotees of Vishnu, is ascribed by Moor in his "Indian Pantheon," nor yet in the tenets of the Jains, (6) do we find any decisive explanation of the meaning attached to this symbol, although its allegorical intention is indubitable.

He mentions the Swastika of the Buddhists, the cross, the circle, their combination, the three foot  $\Upsilon$ , and adds: "They exhibit forms of those olden and widely spread pagan symbols of Deity and sanctity, eternal life and blessing."

Professor Sayce says: (7)

The Cyprian vase figured in Di Cesnols's "Cyprus," pl. xlv, fig.36 [see fig.156],



which associates the Swastika with the figure of an animal, is a striking analogue of the Trojan whorls on which it is associated with the figures of stags. The fact that it is drawn within the vulva of the leadeu image of the Asiatic goddess [see fig.125] seems to show that it was a symbol of generation. I believe that it is identical with the Cyprian character

𐤏 or 𐤍 (ne), which has the form 𐤎 in the inscription of golgi, and also with the

Hittite 𐎎 or 𐎍 which Dr. Hyde Clarke once suggested to me was intended to represent the organs of generation.

Mr. Waller, in his work entitled "Monumental Crosses," describes the Swastika as having been known in India as a sacred symbol many centuries before our Lord, and used as the distinguishing badge of a religious sect calling them selves the "Followers of the Mystic Cross." Subsequently, he says, it was adopted by the followers of Buddha and was still later used by Christians at a very early period, being first introduced on Christian monuments in the sixth century. But Mr. Waring says that in this he is not correct, as it was found in some of the early paintings in the Roman catacombs, particularly on the habit of a *Fossor*, or gravedigger, given by D'Agincourt.

Pugin, in his "Glossary of Oranment," under the title "Fylfot," says that Tibet the Swastika was used as a representation of god crucified for the human race, citing as his authority F. Augustini Antonii Georgii. (8) He remarks:

From those accounts it would appear that the fylfot is a mystical ornament, not only adopted among Christians from primitive times, but used, as if prophetically, for centuries before the coming of our Lord. To descent to later times, we find it constantly introduced in ecclesiastical vestments, \* \* \* till the end of the fifteenth century, a period marked by great departure from traditional symbolism.

Its use was continued in Tibet into modern times, though its meaning is not given. (9) (see p.802.)

The Rev. G. Cox, in his "Aryan Mythology," says:

We recognize the male and the female symbol in the trident of Poseidon, and in the fylfot or hammer of Thor, which assumes the form of a cross-pattice in the various legends which turn on the rings of Freya, Holda, Venus, or Aphrodite.

#### ENDNOTES:

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1. "Bilsa Topes," p.17.
2. "Ceramic Art in Remote Ages," p.12.
3. Tenth Congress International d,Anthropologie et d'Archaeologie Prehistoriques, Paris, 1889, p. 474.
4. Archaeologia, xlvii,pt. 1, p.159
5. "Ceramic Art in Remote Ages," p.11.
6. See explanation of the Swastika by Mr. Gandhi according to the Jain tenets, p. 804.
7. "Ilios," p. 353
8. "Alphabetum Tibetarium," Rome, 1762, pp. 211,460,725.
9. Rockhill, "Diary of a Journey through Mongolia and Tibet," Smithsonian Institution, Washington, 1894, p. 67.

Here again we find the fylfot and cross-pattice spoken of as the same symbol, and as being emblematic of the reproductive principles, in which view of its meaning Dr. Inman, in his "Ancient Faiths Embodied in Ancient Names," concurs.

Burnouf (1) recounts the myth of Agni (from which comes, through the Latin ignis, the English word igneous), the god of Sacred Fire, as told in the Veda: (2)

The young queen, the mother of Fire, carried the royal infant mysteriously concealed in her bosom. She was a woman of the people, whose common name was "Arani" – that is, the instrument of wood (the Swastika) from which fire was made or brought by rubbing. \* \* \* the origine of the sign [Swastika] is now easy to recognize. It represents the two pieces of wood which compose *l'arani*, of which the extremities were bent to be retained by the four nails. At the junction of the two pieces of wood was a fossette or cup-like hole, and there they placed a piece of wood upright, in form of a lance (the

Pramantha), violent rotation of which, by whipping (after the fashion of top-whipping), produced fire, as did Prometheus, the *porteur du feu*, in Greece.

And this myth was made, as have been others, probably by the priests and poets of succeeding times, to do duty for different philosophies. The Swastika was made to represent Arani (the female principle); the Pramantha or upright fire stake representing Agni the fire god (the male); and so the myth served its part to account for the birth of fire. Burnouf hints that the myth grew out of the production of holy fire for the sacred altars by the use of the Pramantha and Swastika, after the manner of savages in all times. Zmigrodzki accepts this myth, and claims all specimens with dots or points -- supposed nail holes -- as Swastikas.

The Count Goblet d'Alviella (3) argues in opposition to the theory announced by Burnouf and by Zmigrodzki, that the Swastika or *croix swasticale*, when presenting dots or points, had relation to fire making. He denies that the points represent nails, or that nails were made or necessary either for the Swastika or the Arani, and concludes that there is no evidence to support the theory, and nothing to show the Swastika to have been used as a fire-making apparatus, whether with or without the dots or points.

Mr. Greg (4) opposes this entire theory, saying:

The difficulty about the Swastika and its supposed connection with fire appears to me to lie in not knowing precisely what the old fire drill and chark were like. \* \* \* I much doubt whether the Swastika had originally any connection either with the fire-chark or with the sun. \* \* \* The best authorities consider Burnouf is in error as for the earlier use of the two lower cross pieces of wood and the four nails said to have been used to fix or steady the framework.

He quotes from Tylor's description (5) of the old fire drill used in India for kindling the sacrificial fire by the process called "churning," as it resembles that in India by which butter is separated from milk.

It consists in drilling one piece of Arani wood by pulling a cord with one hand while the other is slackened, and so, alternately (the strap drill), till the wood takes fire. Mr Greg states that the Eskimos use similar means, and the ancient Greeks used the drill and cord, and he adds his conclusions: "There is nothing of the Swastika and four nails in connection with the fire-churn."

Burton (6) also criticizes Burnouf's theory:

If used on sacrificial altars to reproduce the holy fire, the practice is peculiar and not derived from everyday life; for as early as Pliny they knew that the savages used two and never three, fire sticks.

Burnouf continues his discussion of myths concerning the origine of fire:

According to Hymnes, the discoverer of fire was Atharan, whose name signifies fire, but Bhrigou it was who made the sacred fire, producing resplendent flames on the earthen altar. In theory of physics, Agni, who was the fire residing within the "onction," (!) came from the milk of the cow, which, in its turn, came from the plants that had nourished her; and these plants in their turn grew by receiving and appropriating the heat or fire of the

sun. Therefore, the virtue of the "onction" came from the god.

One of the Vedas says of Agni, the god of fire: (7)

Agni, thou art a sage, a priest, a king,  
Protector, father of the sacrifice;  
Commissioned by our men thou dost ascend  
A messenger, conveying to the sky  
Our hymns and offerings, though thy origin  
Be three fold, now from air and now from water,  
Now from the mystic double Arani. (8)

Count Goblet d'Alviella combats the hypothesis of Burnouf that the Swastika when turned to right or left, passed, the one for the male and the other for the female principle, and declares, on the authority of Sir George Birdwood, that it is, in modern India, a popular custom to name objects which appear in couples as having different sexes, so that to say the pronouns "he" and "she," would be expressed in the same manner when speaking of the hammer and the anvil or of any other objects used in pairs. (9)

Ludwig Müller, in his elaborate treatise, gives it as his opinion that the Swastika had no connection with the Tau cross or with the *Crux ansata*, or with the fire wheel, or with arani, or agni, or with the mystic or alphabetic letters, nor with the so-called spokes of the solar wheel, nor the forked lightning, nor the hammer of Thor. He considers that the triskelion might throw light on its origine, as indicating perpetual whirling or circular movement, which, in certain parts of southern Asia as the emblem of Zeus, was assimilated to that of Baal, an inference which he draws from certain Asaiatic coins of 400 B.C.

#### ENDNOTES:

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1. "Des Sciences et Religion," pp.252, 257.
2. Vol. XI.
3. "La Migration des symboles," pp. 61-63.
4. Archaeologia, xlvi, pt. 2, pp. 322, 323.
5. "Early History of Mankind," p. 257, note C.
6. "The Book of the Sword," p. 202, note 2.
7. Burnouf, "Des Sciences et Religion," p.18.
8. The two pieces of wood of *fiens religiosa*, used for kindling fire.



9. "La Migration des Symboles," p. 63.

Mr R. P. Greg (1) opposes this theory and expresses the opinion that the Swastika is far older and wider spread as a symbol than they triskelion, as well as being a more purely Aryan symbol. Greg says that Ludwig Müller attaches quite too much importance to the sun in connection with the early Aryans, and lays too great stress upon the supposed relation of the Swastika as a solar symbol. The Aryans, he says, were a race not given to sun worship; and, while he may agree with Müller that the Swastika is an emblem of Zeus and Jupiter merely as the Supreme God, yet he believes that the origine of the Swastika had no reference to a movement of the sun through the heavens; and he prefers his own theory that it was a device suggested by the forked lightning as the chief weapon of the air god.

Mr. Greg's paper is of great elaboration, and highly complicated. he devotes an entire page or plate 21 to a chart showing the older Aryan fire, water, and sun gods, according to the Brahmin or Buddhist system. The earliest was Dyaus, the bright sky or the air god; Adyti, the infinite expanse, mother of bright gods; Varuna, the covering of the shining firmament. Out of this trinity came another, Zeus, being the descendant of Dyaus, the sky god; Agni, the fire; Sulya, the sun, and Indra, the rain god. These in their turn formed the great Hindu trinity, Brahma, Vishnu, and Siva -- creator, preserver, and destroyer; and, in his opinion, the Swastika was the symbol or ordinary device of Indra as well as of Zeus. He continues his table of descent from these gods, with their accompanying devices, to the sun, lightning, fire, and water, and makes almost a complete scheme of the mythology of that period, into which it is not possible to follow him. However, he declines to accept the theory of Max Müller of any difference of form or meaning between the Suavastika and the Swastika because the ends or arms turned to the right or to the left, and he thinks the two symbols to be substantially the same. He considers it to have been, in the first instance, exclusively of early Aryan origine and use, and that down to about 600 B.C. it was the emblem or symbol of the supreme Aryan god; that it so continued down through the various steps of descent (according to the chart mentioned) until it became the device and symbol of Brahma, and finally of Buddha. He thinks that it may have been the origine of the Greek fret or meander pattern. Later still it was adopted even by the early Christians as a suitable variety of their cross, and became variously modified in form and was used as a charm.

D'Alviella (2) expresses his doubts concerning the theory advanced by Greg (3) to the effect that the Swastika is to be interpreted as a symbol of the air or of the god who dwells in the air, operating sometimes to produce light, other times rain, then water, and so on , as is represented by the god Indra among the Hindus, Thor among the Germans and Scandinavians, Perkun among the Slavs, Zeus among the Pelasig and Greeks, Jupiter Tonans, and Plavius among the Latins.

He disputes the theory that the association of the Swastika sign with various others on the same object proves its relationship with that object or sign. That it appears on vases or similar objects associated with what is evidently a solar disk is no evidence to him that the Swastika belongs to the sun, or when associated with the zigzags of lightning that it represents the god of lightning, nor the same with the god of heaven. The fact of its appearing either above or below any one of these is, in his opinion, of no importance and has no signification, either general or special.

D'Alviella says (4) that the only example known to him of a Swastika upon a monument consecrated to Zeus or Jupiter is on a Celto-Roman altar, erected, according to all appearances, by the Daci during the time they were garrisoned at Ambloganna, in Britain. The altar bears the letters I.O.M., which have been thought to stand of Jupiter Optimus Maximus. The Swastika thereon is flanked by two disks or ronelles, representative of the sun among the Gaulois. (5)

Dr. Brinton (6) considers the Swastika as being related to the cross and not the circle, and asserts that the Ta Ki or Triskeles, the Swastika and the Cross, were originally of the same signification, or at least closely allied in meaning.

Waring, (7) after citing his authorities, sums up his opinion thus:

We have given remarks of the various writers on this symbol, and it will be seen that, though they are more or less vague, uncertain, and confused in their description of it, still, with one exception they all agree that it is a mystic symbol, peculiar to some deity or other, bearing a special signification, and generally believed to have some connection with one of the elements -- water.

Burton says: (8)

The Svastika is apparently the simplest form of the Guiloche [scroll pattern or spiral]. According to Wilkinson (11, Chap. IX), the most complicated form of the Guilloche covered an Egyptian ceiling upward of a thousand years older than the objects found at Nineveh. The Svastika spread far and wide, everywhere assuming some fresh mythological and mysterious significance. In the north of Europe it became the Fylfot or Crutched cross.

Count Goblet d'Alviella is of the opinion (p. 57) that the Swastika was "above all an amulet, talisman, or phylactere," while (p. 56) "it is incontestable that a great number of the Swastikas were simply motifs of ornamentation, of coin marks, and marks of fabrics," but he agrees (p.57) that there is no symbol that has given rise to so many interpretations, not even the *trucula* of the Buddhists, and "This is a great deal to say." Ludwig Müller believes the Swastika to have been used as an ornament and as a charm and amulet, as well as a sacred symbol.

## ENDNOTES:

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1. Archaeologia, xliii, pt. 2, pp. 324, 325.
2. "La Migration des Symboles," p. 64.
3. "Fylfot and Swastika," Archaeologia, 1885, p. 293.
4. "La Migration des Symboles," p.65.
5. "Le Dieu gaulois du Soleil et le symbolisme de al rome," Paris, 1886.
6. Proe. Amer. Philosoph. Soc., 1889, pp. 177-187.
7. "Ceramic Art in Remote Ages,"
8. "The Book of the Sword," p. 202.

Dr. H. Colley March , in his learned paper o the "Fylfot and the Futhore Tir," (1) thinks the Swastika had no relation to fire or fire making or the fire god. His theory is that it symbolize axial motion and not merely gyration; that it represented the celestial pole, the axis of the heavens around which revolve the stars of the firmament. This appearance of rotation is most impressive in the constellation of the Great Bear. About four thousand years ago the apparent pivot of rotation was at *a Draconis*, much nearer the Great Bear than now, and at that time the rapid circular sweep must have been far more striking than at present. In addition to the name Ursa Major the Latins called this constellation *Septentriones*, "the seven plowing oxen," that dragged the stars around the pole, and the Greeks called it *ilnae*, from its vast spiral movement. (2) In the opinion of Dr. March all these are represented or symbolized by the Swastika.

Prof. W. H. Goodyear, of New York, has lately (1891) published an elaborate quarto work entitled "The Grammar of the Lous: A New History of Classic Ornament as a Development of sun Worship." (3) It comprises 408 pages, with 76 plates, and nearly a thousand figures. His theory develops the sun symbol from the lotus by a series of ingenious and complicated evolutions passing through the Ionic style of architecture, the volutes and spirals forming meanders or Greek frets, and from this to the Swastika. The result is attained by the following line of argument and illustrations:

The lotus was a "fetish of immemorial antiquity and has been worshiped in many countries from Japan tot he straits of Gibraltar;" it was a symbol of "fecundity," "life," "immortality," and of "resurrection," and has a mortuary significance and use. But its elementary and most important signification was as a solar symbol. (4)

He describes the Egyptian lotus and traces it through an innumerable number of specimens and with great variety of form. He mentions many of the sacred animals of

Egypt and seeks to maintain their relationship by or through the lotus, not only with each other but with solar circles and the sun worship. (5)

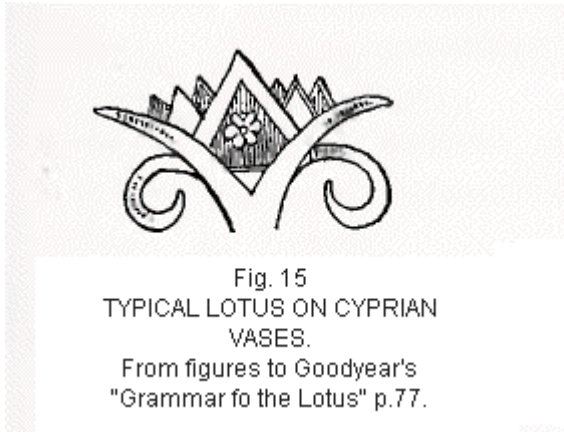


Fig. 15  
TYPICAL LOTUS ON CYPRIAN  
VASES.  
From figures to Goodyear's  
"Grammar fo the Lotus" p.77.

Direct association of the solar disk and lotus are, according to him, common on the monuments and on Phoenician and Assyrian seals; while the lous and the sacred animals, as in cases cited of the goose representing Seb (solar god, and father of Osiris), also Osiris himself and Horus, the hawk and lotus, bull and lotus, the asp and lotus, the lion and lotus, the sphinx and lotus, the gryphon and lotus, the serpent and lotus, the ram and lotus -- all of which animals, and with them the lotus, have, in his opnion, some related

signification to the sun or some of his deities. (6)

He is of the opinion that the lotus motif was the foundation of the Egyptian style of architecture, and that it appeared at n early date, say, the fourteenth century B.C. By intercommunication with the Greeks it formed the foundation of the Greek Ionic capital, which, he says, (7) "offers no dated example of the earlier time than the sixth century B.C." He supports this contention by authority, argument, and illustration. He shows (8) the transfer of the lotus motif to Greece, and its use as an ornament on the painted vases and on those from Cyprus, Rhodes, and Melos (fig. 15 ,16, 17). Chantre (9) bites the presence of spirals similar to those of fig.17, in the terramares of northern Italy and up and down the Danube, and his fig. 186 (fig. 17) he says represents the decorating motif, the most frequent in all that part of prehistoric Europe. He cites "Notes sur les torques on ornaments spirals." (10)

That the lotus had a foundation deep and wide in Egyptian mythology is not to be denied; that it was allied to and associated on the monuments and other objects with many sacred and mythologic characters in Egypt and afterwards in Greece is accepted. How far it extends in the direction contended for by Professor Goodyear, is no part of this investigation. It appears well established that in both countries it became highly conventionalized, and it is quite sufficient for the purpose of this argument that it became thus associated with the Swastika. Figs. 18 and 19 represent details of Cyprian vases and amphora belonging to the Cesnola collection in the New York Metropolitan Museum of Art, showing the lotus with curling sepals among which are interspersed Swastikas of different forms.



Fig. 16.  
TYPICAL LOTUS ON RHODIAN  
VASES.

From figures in Goodyear's "Grammar of the Lotus." p.77



Fig. 17.  
TYPICAL LOTUS ON MELIAN  
VASES.

From figures to Goodyear's  
"Grammar of the Lotus" p. 77.

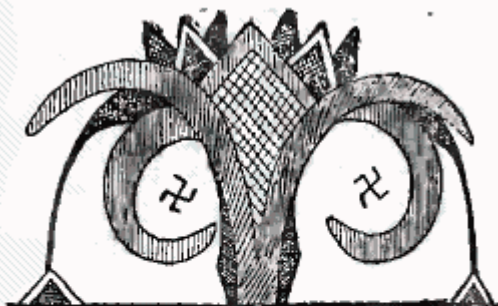
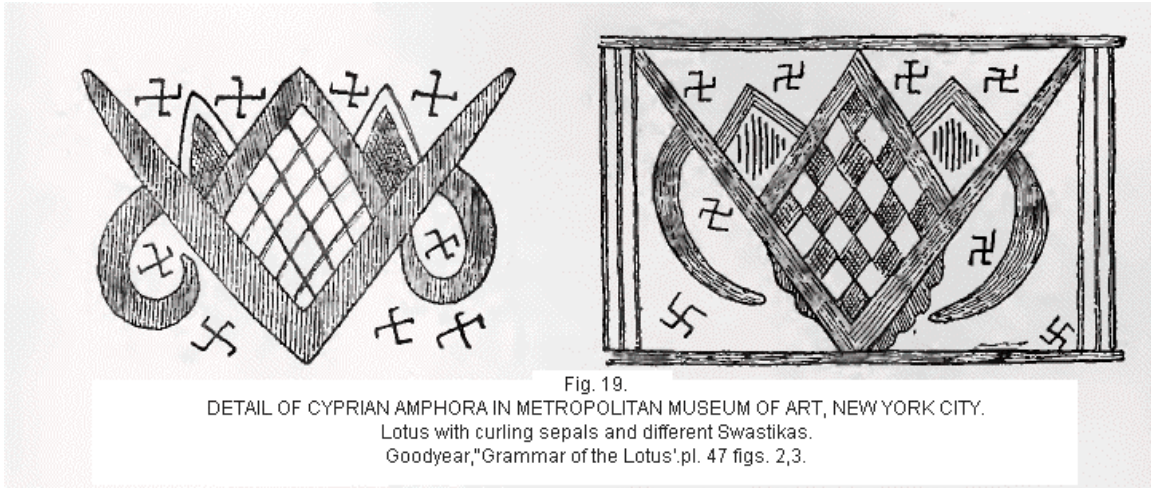


Fig. 18.  
DETAIL OF CYPRIAN VASE SHOWING  
LOTUSES WITH CURLING SEPALS.  
Metropolitan Museum of Art, New York.  
Goodyear, "Grammar of the Lotus," pl. 47 fig. 1.



## ENDNOTES:

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1. Trans. Lancaster and Cheshire Antiqu. Soc., 1886.
2. Haddon, "Evolution in Art," London, 1895, p. 288.
3. Sampson, Low, Marston & Co., London.
4. Goodyear, "The Grammar of the Lotus," pp. 4, 5.
5. Ibid., p. 6.
6. Goodyear, "The Grammar of the Lotus," pp. 7, 8.
7. Ibid., p. 71.
8. Ibid, pp. 74,77.
9. "Age du bronze," Deuxieme partie, p. 301.
10. Matériaux pour l'Histoire Primitive et Naturelle de l'Homme, 3c ser., viii, p. 6.

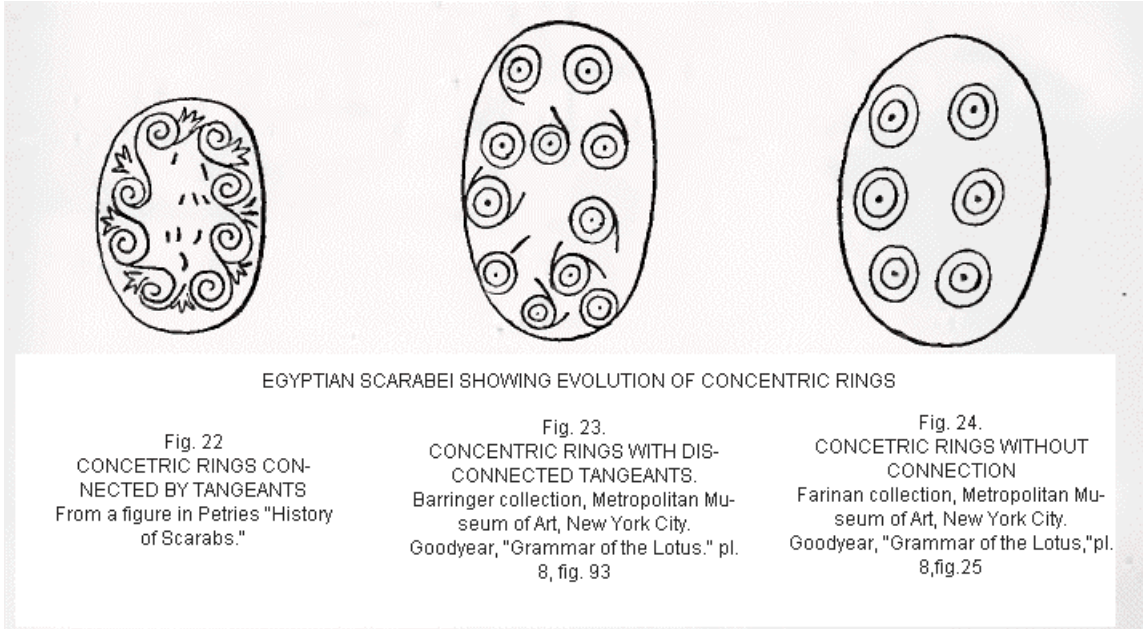


Fig. 20.  
THEORY OF THE EVOLUTION OF THE SPIRAL  
SCROLL FROM LOTUS.  
One volute.  
Goodyear, "Grammar of the Lotus," fig. 51.

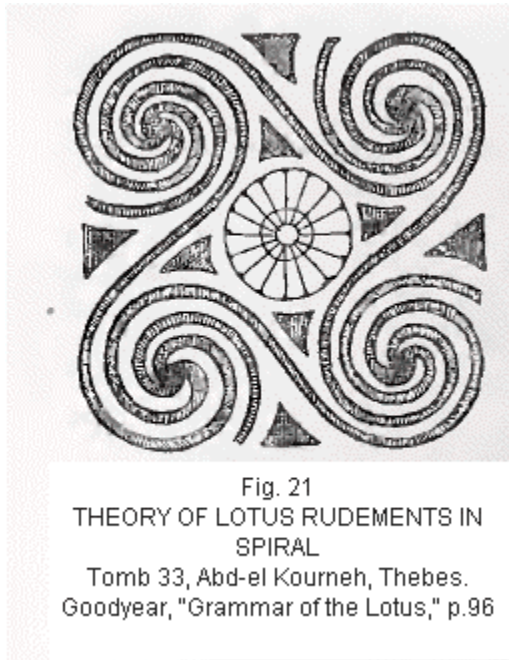
According to Professor Goodyear, (1) these bent sepals of the lotus were exaggerated and finally became spirals, (2) which, being projected at a tangent, made volutes, and continuing one after the other, as shown in fig. 20, formed bands of ornament; or, (3) being connected to right and left, spread the ornament over an extended surface as in fig. 21. One of his paths of evolution closed these volutes and dropped the connecting tangent, when they formed the concentric rings of which we see so much. Several forms of Egyptian scarabæi, showing the evolution of concentric rings, are shown in [figs. 22, 23, and 24](#).



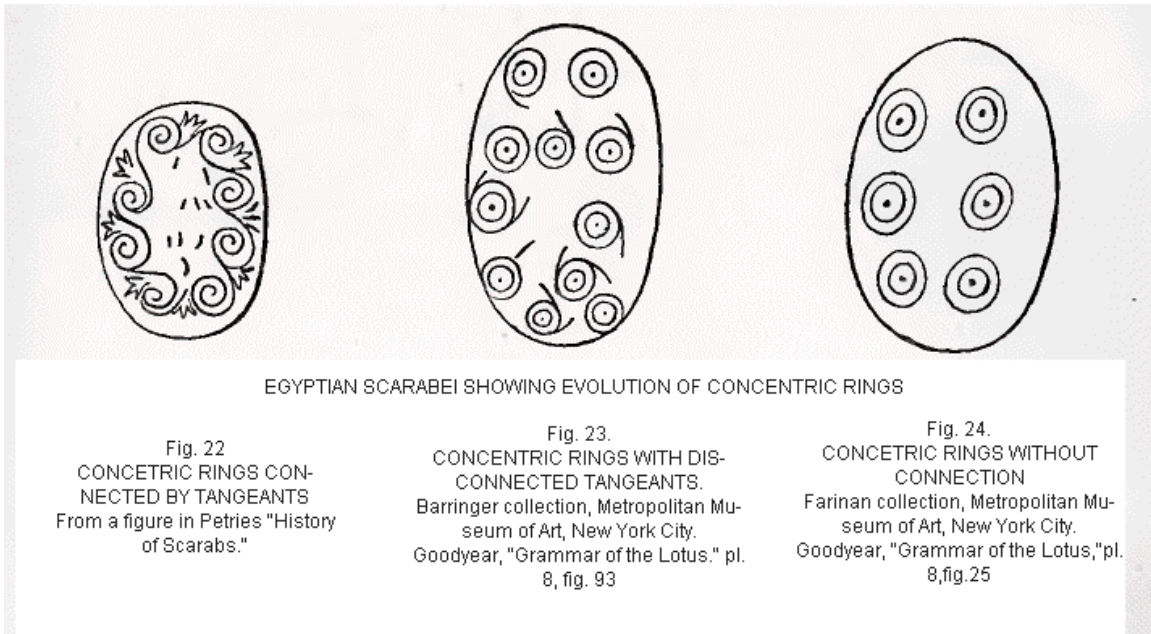
Fig. 21  
THEORY OF LOTUS RUDEMENTS IN  
SPIRAL  
Tomb 33, Abd-el Kourneh, Thebes.  
Goodyear, "Grammar of the Lotus," p.96



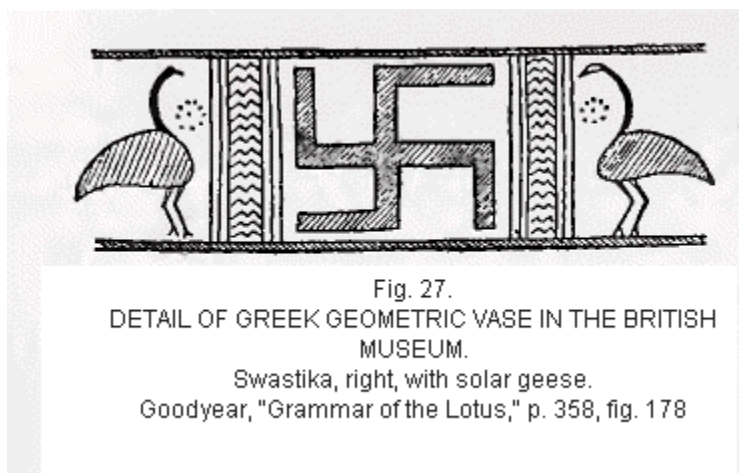
By another path of the evolution of his theory, one has only to square the spiral volutes, and the result is the Greek fret shown in fig. 25. (4) The Greek fret has only to be doubled, when it produces the Swastika shown in fig. 26. (5)







Thus we have, according to him the origins of the Swastika, as shown in [figs. 27 and 28](#). (6) Professor Goodyear is authority for the statement that the earliest dated instances of the isolates scroll is in the fifth dynasty of Egypt, and of the lotus and spiral is in the eleventh dynasty. The spiral of [fig. 19](#) (above) belongs th the twelfth dynasty. (7)



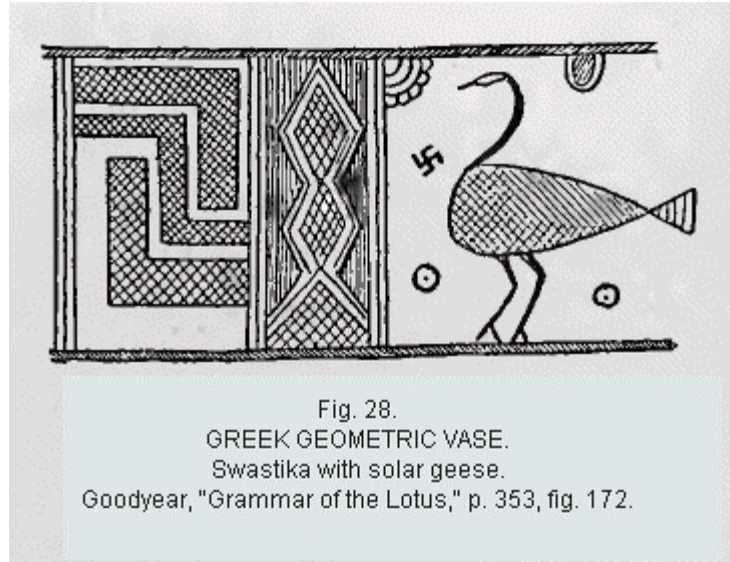


Fig. 28.  
GREEK GEOMETRIC VASE.  
Swastika with solar geese.  
Goodyear, "Grammar of the Lotus," p. 353, fig. 172.

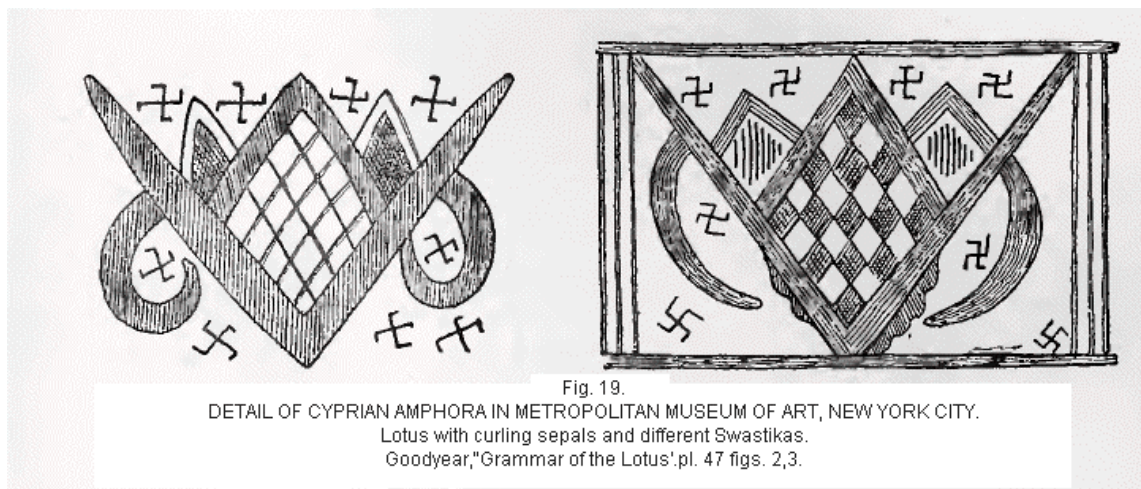
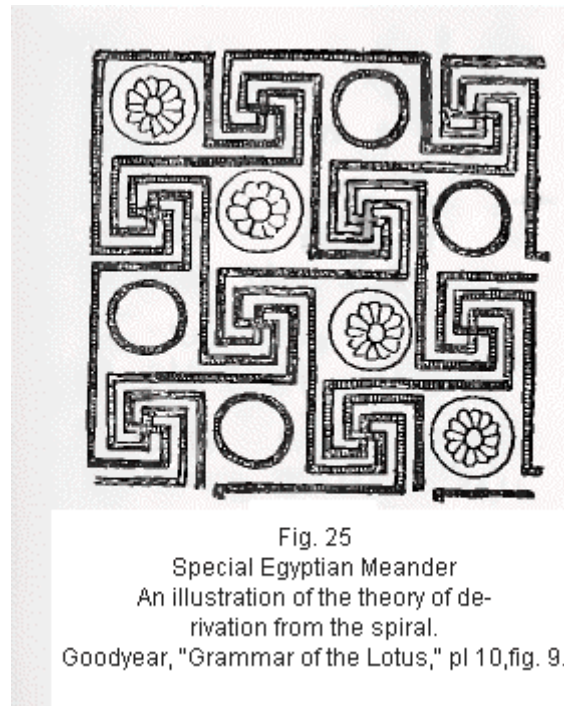


Fig. 19.  
DETAIL OF CYPRIAN AMPHORA IN METROPOLITAN MUSEUM OF ART, NEW YORK CITY.  
Lotus with curling sepals and different Swastikas.  
Goodyear, "Grammar of the Lotus", pl. 47 figs. 2,3.

Professor Good year devotes an entire chapter to the Swastika. On pages 352, 353 he says:

There is no proposition in archæology which can be so easily demonstrated as the assertion that the Swastika was originally a fragment of the Egyptian meander, provided Greek geometric vases are called in evidence. The connection between the meander and the Swastika has been long since suggested by Prof. A. S. Murray. (8) Hindu specialists have suggested that the Swastika produced the meander. Birdwood (9) says: "I believe the Swastika to be the origine of the key pattern ornament of Greek and Chinese decorative art." Zmigrodski, in a recent publication, (10) has not only repropesed this derivation of the meander, but has connected the Mycenæ spirals with this supposed

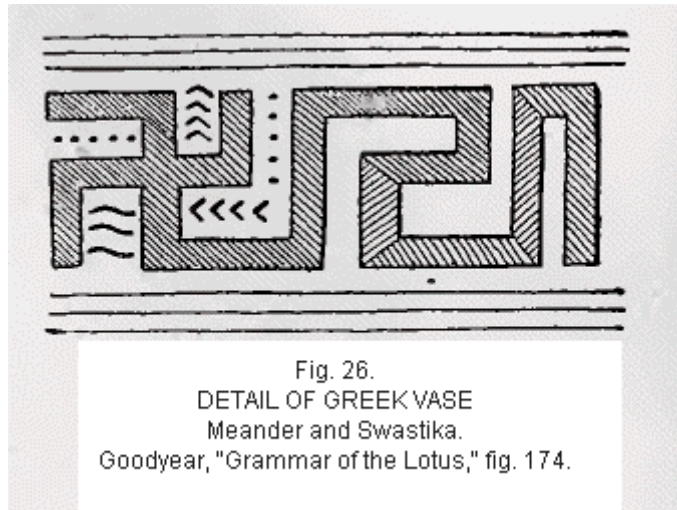
development, and has proposed to change the name of the spiral ornament accordingly.



\* \* \* The Equivalence of the Swastika with the meander pattern is suggested, in the first instance, by its appearance in the shape of the meander of the Rhodian (pl. 28, fig. 7), Melian (pl. 60 fig. 8), arcaïe Greek (pl. 60, fig. 9, and pl. 61, fig. 12)m, and Greek geometric vases (pl. 56). The appearance in shape of the meander may be verified in the British Museum on one geometric vase of the oldest type, and it also occurs in the Louvre.

On page 354, Goodyear says:

The solar significance of the Swastika is proven by the Hindu coins of the Jains. Its generative significance is proven by a leaden statuette from Troy. It is an equivalent of the lotus (pl. 47 figs. 1, 2, 3), of the solar diagram (pl. 57, fig.12, and pl. 60, fig. 8), of the rosette (pl. 20, fig. 8), of concentric rings (pl. 47, fig. 11), of the spiral scroll (pl. 34, fig. 8, and pl. 39, fig. 2) of the geometric boss (pl. 48, fig. 12), of the triangle (pl. 46, fig. 5), and of the anthemion (pl. 28, fig 7, and pl. 30, fig. 4). It appears with the solar deer (pl. 60, figs. 1 and 2), with the solar antelope (pl. 37, fig. 9), with the symbolic fish (pl. 42, fig. 1), with the ibex (pl. 37, fig. 4) with the solar sphinx (pl. 34, fig. 8), with the solar lion (pl. 30, fig. 4), the solar ram (pl. 28, fig 7), and the solar horse (pl. 61, figs. 1, 4, 5, and 12). Its most emphatic and constant association is with the solar bird. (pl. 60, fig. 15; fig. 173).



#### ENDNOTES:

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1. "The Grammar of the Lotus," pl. 8, p. 81.
2. Ibid., pp. 82-94.
3. Ibid., p. 96.
4. Ibid., pp. x, figs. 7-9, p.97.
5. Ibid., p. 354
6. Ibid., p. 353
7. Ibid., p. 354, fig. 174.
8. Cesnola, "Cyprus, its Ancient Cities, Tombs, and Temples, " p. 410.
9. "Industrial Arts of India," p. 107.
10. "Zur Geschichte der Swastika."

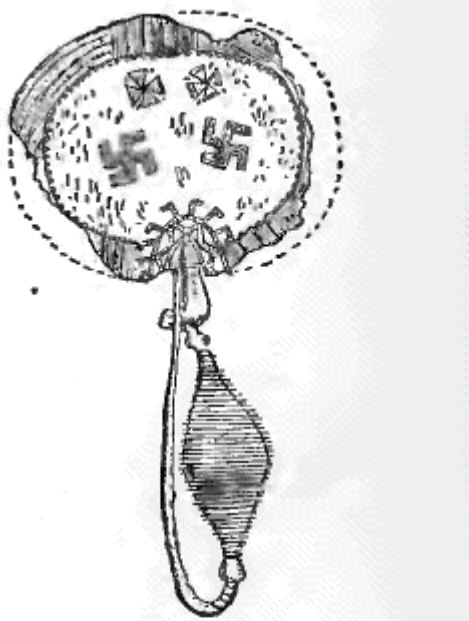


Fig.190  
Bronze Fibula with Two  
Swastikas and Supposed  
Rays of Sun.  
Etruria  
Copenhagen Museum  
Goblet d'Alviella, fig. 19a, Demertillet,  
"Musée Préhistorique," fig. 1263  
1/2 natural size

Count Goblet d, Alviella, following Ludwig Müller, Percy Gardner, S. Beal, Edward Thomas, Max Müller, H. Gaidoz, and other authors, accepts their theory that the Swastika was a symbolic representation of the sun or of a sun god, and argues it fully. (1) he starts with the proposition that most of the nations of the earth have represented the sun by a circle, although some of them notably the Assyrians, Hindus, Greeks, and Celts, have represented it by signs more or less cruciform. Examining his fig. 2, wherein signs of the various people are set forth, it is to be remarked that there is no similarity or apparent relationship between the six symbols given, either with themselves or with the sun. Only one of them, that of Assyria, pretends to be a circle; and it may or may not stand for the sun. It has no exterior rays. All the rest are crosses of different kinds. Each of the six symbols is represented as being from a single nation of people. They are prehistoric or of high antiquity, and most of them appear to have no other evidence of their representation of the sun than is contained in the sign itself, so that the first objection is to the premises, to wit, that while his symbols may have some times

represented the sun, it is far from certain that they are used constantly or steadily as such. An objection is made to the theory or hypothesis presented by Count d'Alviella (2) that it is not the cross part of the Swastika which represents the sun, but its bent arms, which show the revolving motion, by which he says is evolved the tetraskelion or what in this paper is named the "Ogee Swastika."

The author is more in accord with Dr. Brinton and others that the Swastika is derived from the cross and not from the wheel, that the bent arms do not represent rotary or gyratory motion, and that it had no association with, or relation to, the circle. This, if true, relieves the Swastika from all relation with the circle as a symbol of the sun. Besides, it is not believed that the symbol of the sun is one which required rotary or gyratory motion or was represented by it, but, as will be explained, in speaking of the Assyrian sun-god Shamash (. 789), it is rather by a circle with pointed rays extending outward.

D'Alviella (3) presents several figures in support of his contention. The first (a) is on a fibula from Etruria (fig. 190 of this paper). His explanation is that the small circle of rays, bent at right angles, on the broad shield of the pin, represents graphically the rotary movement of the sun and that the bent arms in the Swastika on the same object are taken from them. It seems curious that so momentous a subject as the existence of a symbol of a great god, the god of light, heat, and thus of life, should be made to depend upon an object of so small importance. This specimen (fig. 190) is a fibula or pin, one of the commonest objects of Etruscan, Greek, or Roman dress. The decorations invoked are on the broad end, which has been flattened to protect the point of the pin, where appears a semicircle of so-called rays, the two Swastikas and two possible crosses. There is nothing about this pin, nor indeed any of the other objects, to indicate any holy or sacred character, nor that any of them were used in any ceremony having relation to the sun, to any god, or to anything holy or sacred. His fig. *b* is fig. 88 in this paper. It shows a quadrant of the sphere found by Schliemann at Hissarlik. There is a slightly indefinite circle with rays from the outside, which are bent and crooked in many directions. The sphere is of terra cotta; The marks that have been made on it are rough and ill formed. They were made by incision while the clay was soft and were done in the rudest manner. There are dozens more marks upon the same sphere, none of which seem to have received any consideration in this regard. There is a Swastika upon the sphere, and it is the only mark or sign upon the entire object that seems to have been made with care or precision. His third figure (*c*) is taken from a reliquaire of the thirteenth century A.D. It has a greater resemblance to the acanthus plant than it has to any solar disk imaginable. The other two figures (*d* and *e*) are tetraskelions or ogee Swastikas from ancient coins.

D'Alviella's next argument (4) is that the triskelion, formed by the same process as the tetraskelion, is an "incontestable" representation of solar movement.

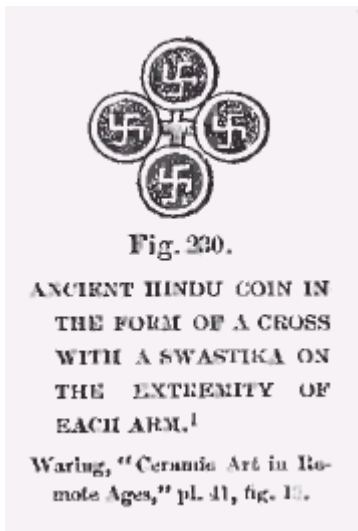


Fig. 29.  
Bronze Statue of Buddha.  
Japan.

Eight Swastikas on pedestal. Cane  
tintinnabulum with six movable  
rings or bells.  
1/15 th natural size

## ENDNOTES:

1. "La Migration des Symboles," chap. 2, pt. 3, p. 66.
2. Ibid., p. 67. H. Mis. 90, pt. 2-----50
3. "La Migration des Symboles," p. 69.
4. Ibid., p. 71.



No evidence is submitted in support of this assertion, and the investigator of the present day is required, as in prehistoric objects, to depend entirely upon the object itself. The bent arms contain no innate evidence (even though they should be held to represent rotary or gyratory motion) representing the sun or sun gods. It is respectfully suggested that in times of antiquity, as in modern times, the sun is not represented as having a rotary motion, but is rather represented by a circle with diminishing rays projecting from the center or exterior. It seems unjustifiable, almost ridiculous, to transform the three flexed human legs, first appearing on the coins of Lycia, into a sun symbol, to make it the reliable evidence of sun worship, and give it a holy or sacred character as representing a god. It is surely pushing the argument too far to say that this is an "incontestable" representation of

the solar movement. The illustrations by d'Alviella on his page 71 are practically the same as figs. 224 to 226 of this paper.

Count d'Alviella's further argument (1) is that symbols of the sun god being frequently associated, alternated with, and sometimes replaced by, the Swastika, proves it to have been a sun symbol. But this is doubted, and evidence to sustain the proposition is wanting. Undoubtedly the Swastika was a symbol, was intentional, had a meaning and degree of importance, and, while it may have been intended to represent the sun and have a higher and holier character, yet these mere associations are not evidence of the fact.

D'Alviella's plate 2, page 80, while divided into sections *a* and *b*, is filled only with illustrations of Swastika associated with circles, dots, etc., introduced for the purpose of showing the association of the Swastika therewith, and that the permutation and replacing of these signs by the Swastika is evidence that the Swastika represented the sun. Most of the same illustrations are presented in this paper, and it is respectfully submitted that they evidence does not bear out his conclusion. If it be established that these other symbols are representatives of the sun, how does that prove that they Swastika was itself a representative of the sun or the sun god? D'Alviella himself argues (2) against the proposition of equivalence of meaning because of association when applied to the *Crux ansata*, the circle, the crescent, the triskelion, the lightning sign, and other symbolic figures. He denies that because the Swastika is found on objects associated with these



signs therefore they became interchangeable in meaning, or that the Swastika stood for any of them. The Count<sup>2</sup> says that more likely the engraver added the Swastika to these in the character of a talisman or phylactery. On page 56 he argues in the same line, that because it is found on an object of sacred character does not necessarily give it the signification of a sacred or holy symbol. He regards the Swastika as a symbol of good fortune, and sees no reason why it may not be employed as an invocation to a god of any name or kind on the principle, "Good Lord, good devil," quoting the Neapolitan proverb, that it will do no harm, and possibly may do good.

Prof. Max Müller (3) refers to the discovery by Prof. Percy Gardner of one of the coins of Mesembria, whereon the Swastika replaces the last two syllables of the word, and he regards this as decisive that in Greece the meaning of the Swastika was equivalent to the sun. This word, Mesembria, being translated *ville de midi*, means town or city of the south, or the sun. He cites from Mr. Thomas's paper on the "Indian Swastika and its Western Counterparts" (4) what he considers an equally decisive discovery made some years ago, wherein it was shown that the wheel, the emblem of the sun in motion, was replaced by the Swastika on certain coins; likewise on some of the Andhra coins and some punched gold coins noted by Sir Walter Elliott. (5) In these cases the circle or wheel alleged to symbolize the sun was replaced by the Swastika. The Swastika has been sometimes inscribed within the rings or normal circles representing what is said to be the four suns on Ujain patterns or coins (fig. 230). Other authorities have adopted the same view, and have extended it to include the lightning, the storm, the fire wheel, the sun chariot, etc. (See Ohnefelseh-Richter, p. 790) This appears to be a *non sequitur*. All these speculations may be correct, and all these meanings may have been given to the Swastika, but the evidence submitted does not prove the fact. There is in the case of the foregoing coins no evidence yet presented as to which sign, the wheel or the Swastika, preceded and which followed in point of time. The Swastika may have appeared first instead of last, and may not have been a substitution for the disk, but an original design. The disk employed, while possibly representing the sun in some places, may not have done so always not in this particular case. It assumes too much to say that every time a small circle appears on an ancient object it represented the sun, and the same observation can be made with regard to symbols of the other elements. Until it shall have been satisfactorily established that the symbols represented these elements with practical unanimity, and that the Swastika actually and intentionally replaced it as such, the theory remains undemonstrated, the burden rests on those who take the affirmative side; and until these points shall have been settled with some degree of probability the conclusion is not warranted.

As an illustration of the various significations possible, one has but to turn to Chapter IV, on the various meanings given to the cross among the American Indians, where it is shown that among these Indians the cross represented the four winds, the sun, stars, dwelling, the dragon fly, midé society, flocks of birds, human form, maidenhood, evil spirit, and divers others.

## ENDNOTES:

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1. "La Migration des Symboles," pp. 72, 75, 77.
2. Ibid., p. 61.
3. Athenæum, August 20, 1892, p. 266.
4. Numismatic Chronicle, 1880, xx, pp. 18-48.
5. Madras Journ. of Lit. and Sci., iii, pl. 9.

Mr. Edward Thomas, in his work entitled "The Indian Swastika and its Western Counterparts,"<sup>(1)</sup> says:

As far as I have been able to trace or connect the various manifestations of this emblem [the Swastika], they one and all resolve themselves into the primitive conception of solar motions, which was intuitively associated with the rolling or wheel-like projection of the sun through the upper or visible area of the heavens, as understood and accepted in the crude astronomy of the ancients. The earliest phase of astronomical science we are at present in the position to refer to, with the still extent aid of indigenous diagrams, is the Chaldean. The representation of the sun in this system commences with a simple ring or outline circle, which is speedily advanced toward the impression of onward revolving motion by the insertion of a cross or four wheel-like spokes within the circumference of the normal ring. As the original Chaldean emblem of the sun was typified by a single ring, so the Indian mind adopted a similar definition, which remains to this day as the ostensible device or east-mark of the modern Sauras or sun worshipers.

The same remarks are made in "Ilios" (pp. 353, 354). The author will not presume to question, much less deny, the facts stated by this learned gentleman, but it is to be remarked that, on the theory of presumption, the circle might represent many other things than the sun, and unless the evidence in favor of the foregoing statement is susceptible of verification, the theory can hardly be accepted as conclusive. Why should not the circle represent other things than the sun? In modern astronomy the full moon is represented by the plain circle, while the sun, at least in heraldry is always represented as a circle with rays. It is believed that the "cross or four wheel like spokes" in the Chaldean emblem of the sun will be found to be rays rather than cross or spokes. A cast is in the U.S. National Museum (Cat. No. 154766) of an original specimen from Niffer, now in the Royal Museum, Berlin, of Shamash, the Assyrian god of the sun. He is represented on this monument by a solar disk, 4 inches in diameter, with eight rays similar to those of stars, their bases on a faint circle at the center, and tapering outwards to a point, the whole surrounded by another faint circle. This is evidence that the sun symbol of Assyria required rays as well as a circle. A similar representation of the sun god is found on a tablet discovered in the temple of the Sun God at Abu-Habba.<sup>(2)</sup>

Perrot and Chipiez (3) show a tablet from Sippara, of a king, Nabuabal-iddin, 900 B.C., doing homage to the sun god (identified by the inscription), who is represented by bas-relief of a small circle in the center, with rays and lightning zigzags extending to an outer circle.

In view of these authorities and others which might be cited, it is questionable whether the plain circle was continuously a representation of the sun in the Chaldean or Assyrian astronomy.

It is also doubtful whether, if the circle did represent the sun, the insertion of the cross of the four wheel-like spokes necessarily gave the impression of "onward revolving motion;" or whether any or all of the foregoing afford a satisfactory basis for the origin of the Swastika or for its relation to, or representation of, the sun or the sun god.

Dr. Max Ohnefalsch-Richter (4) announces as his opinion that the Swastika in Cyprus had nearly always a signification more or less religious and sacred, though it may have been used as an ornament to fill empty spaces. He attributes to the *Croix swasticale* – or, as he calls it, *Croix cantonnée*-- the equivalence of the solar disk, zigzag lightning, and double hatchet; while to the Swastika proper he attributes the signification of rain, storm, lightning, sun, light, seasons, and also that it lends itself easily to the solar disk, the fire wheel, and the sun chariot.

Greg (5) says:

Considered finally, it may be asked if the fylfot or gammadion was an early symbol of the sun, or, if only an emblem of the solar revolutions or movements across the heavens, why it was drawn square rather than curved: The (fig. j), even if used in a solar sense, must have implied something more than, or something distinct from, the sun, whose proper and almost universal symbol was the circle. It was evidently more connected with the cross (fig. h) than with the circle (fig. i) or solar disk.

Dr. Brinton (6) considers the Swastika as derived from the cross rather than from the circle, and the author agrees that this is probable, although it may be impossible of demonstration either way.

Several authors, among the rest d'Alviella, Greg, and Thomas, have announced the theory of the evolution of the Swastika, beginning with the Triskelion, thence to the tetraskelion, and so to the Swastika. A slight examination is sufficient to overturn this hypothesis. In the first place, the triskelion, which is the foundation of this hypotheses, made its first appearance on the coins of Lyeia. But this appearance was within what is called the first period of coinage, to wit, between 700 and 480 BC, and it did not become settled until the second, and even the third period, 280 to 240 BC, when it migrated to Sicily. But the Swastika had already appeared in Armenia, on the hill of Hissarlik, in the terrameres of northern Italy, and on the hut-urns of southern Italy many hundred, possibly a thousand or more, years prior to that time. Count d'Alviella, in his plate 3 (see [Chart I](#), p. 794), assigns it to a period of the fourteenth or thirteenth century BC, with an unknown and indefinite past behind it. It is impossible that a symbol which first appeared in 480 BC could have been the ancestor of one which appeared in 1400 or 1300 BC, nearly a thousand years before.

## ENDNOTES:

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1 London, 1880.

2 Rawlinson, "Cuneiform Inscriptions of Western Asia," v, pl. 60; Trans. Soc. Biblical Archæology, viii, p. 165.

3 "History of Art in Chaldea and Assyria," i, p. 20, fig. 71.

4 Bull. Soc. d'Anthrop., paris, 1888, pp. 674, 675.

5 Archaeologia, xlvi, pt. 2, p. 326.

6 Proc. Amer. Philosoph. Soc., 1889, xxix, p. 180.

William Simpson (1) makes observations upon the latest discoveries regarding the Swastika and gives his conclusion:

\* \* \* The finding of the Swastika in America gives a very wide geographical space that is included by the problems connected with it, but it is wider still, for the Swastika is found over the most of the habitable world, almost literally "from China to Peru," and it can be traced back to a very early period. The latest idea formed regarding the Swastika is that it may be a form of the old wheel symbolism and that it represents a solar movement, or perhaps, in a sidereal sense, the whole celestial movement of the stars. The Dharmachakra, or Buddhist wheel, of which the so-called "praying wheel" of the Lamas of Thibet is only a variant, can now be shown to have represented the solar motion. It did not originate with the Buddhists; they borrowed it from the Brahminical system to the Veda, where it is called "The wheel of the sun." I have lately collected a large amount of evidence on this subject, being engaged in writing upon it, and the numerous passages from the old Brahminical authorities leave no doubt in the matter. The late Mr. Edward Thomas \* \* \* and Prof. Percy Gardner \* \* \* declared that on some Andhra gold coins and one from Mesembria, Greece, the part of the word which means day, or when the sun shines, is represented by the Swastika. These details will be found in a letter published in the "Athenæum" of August 20, 1892, written by Prof. Max Müller, who affirms that it "is decisive" as to the meaning of the symbol in Greece. This evidence may be "decisive" for India and Greece, but it does not make us quite certain about other parts of the world. Still it raises a strong presumption that its meaning is likely to be somewhat similar wherever the symbol is found. It is now assumed that the Triskelion or three legs of the Isle of Man is only a variant of the Swastika. \* \* \* There are many variants besides this in which the legs, or limbs, differ in number, and they may all be classed as whorls, and were probably all, more or less, forms intended originally to express motion. As the subject is too extensive to be fully treated here, and many illustrations would be necessary, to those wishing for further details I would recommend a work just published

entitled "The Migration of symbols," by Count Goblet d'Alviella, with an introduction by Sir George Birdwood. The frontispiece of the book is a representation of Apollo, from a vase in the Knsthistorisches Museum of Vienna, and on the middle of Apollo's breast there is a large and prominent Swastika. In this we have another instance going far to show its solar significance. While accepting these new interpretations of the symbol, I am still inclined to the notion that the Swastika may, at the same time, have been looked upon in some cases as a cross-- that is, a pre-Christian cross, which now finds acceptance by some authorities as representing the four cardinal points. The importance of the cardinal points in primitive symbolism appears to me to have been very great, and has not as yet been fully realized. This is too large a matter to deal with here. All I can state is, that the wheel in India was connected with the title of a *Chakrarartin*-- from *Chakra*, a wheel-- the title meaning a supreme ruler, or a universal monarch, who ruled the four quarters of the world, and on his coronation he had to drive his chariot, or wheel, to the four cardinal points to signify his conquest of them. Evidence of other ceremonies of the same kind in Europe can be produced. From instances such as these, I am inclined to assume that the Swastika, as a cross, represented the four quarters over which the solar power by its revolving motion carried its influence.

## ORIGIN AND HABITAT.

Prehistoric archaeologists have found in Europe many specimens of ornamental sculpture and engraving belonging to the Paleolithic age, but the cross is not known in any form, Swastika or other. In the Neolithic age, which spread itself over nearly the entire world, with many geometric forms of decoration, no form of the cross appears in times of high antiquity as a symbol or as indicating any other than an ornamental purpose.

In the age of bronze, however, the Swastika appears, intentionally used, as a symbol as well as an ornament. Whether its first appearance was in the Orient, and its spread thence throughout prehistoric Europe, or whether the reverse was true, may not now be determined with certainty. It is believed by some to be involved in that other warmly disputed and much-discussed question as to the locality or origins and the mode and routes of dispersion of Aryan peoples. There is evidence to show that it belongs to an earlier epoch than this, and relates to the similar problem concerning the locality or origin and the mode and routes of the dispersion of bronze. Was bronze discovered in eastern Asia and was its migration westward through Europe, or was it discovered on the Mediterranean, and its spread thence! The Swastika spread through the same countries as did the bronze, and there is every reason to believe them to have proceeded contemporaneously -- whether at their beginning or not, is understandable.

The first appearance of the Swastika was apparently in the Orient, precisely in what country it is impossible to say, but probably in central and southeastern Asia among the forerunners or predecessors of the Brahmins and Buddhists. At all events, a religious and symbolic signification was attributed to it by the earliest known peoples of these localities.

M. Michale Zmigrodski, a Polish scholar, public librarian at Such a, near Craeow, prepared and sent to the World's Columbian Exposition at Chicago an manuscript chart in French, showing his opinion of the migration of the Swastika, which was displayed in the Woman's Building. It is arranged in groups: The prehistoric (or Pagan) and Christian. These were divided geographically and with an attempt at chronology, as follows:

## I. Prehistoric:

1. India and Bactria.
2. Cyprus, Rhodes.
3. North Europe.
4. Central Europe.
5. South Europe.
6. Asia Minor.
7. Greek and Roman epoch -- Numismatics.

## II. Christian:

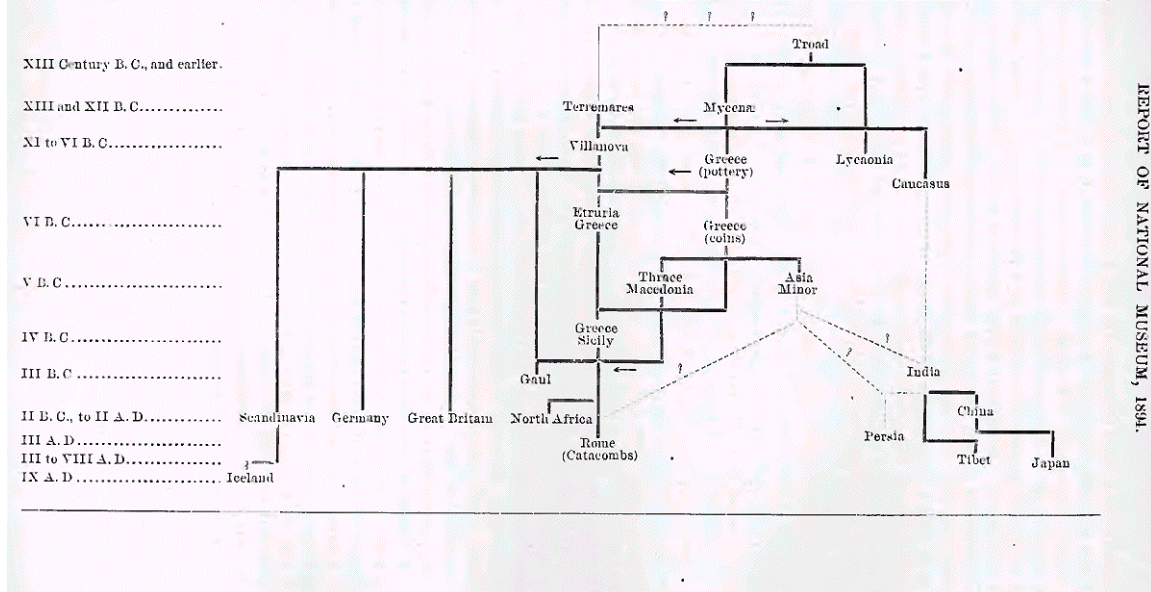
8. Gaul -- Numismatics.
9. Byzantine.
10. Merovingian and Carolingian.
11. Germany.
12. Poland and Sweden.
13. Great Britain.

Lastly he introduces a group of the Swastika in the nineteenth century. He presented figures of Swastikas from these localities and representing these epochs. He had a similar display at the Paris Exposition of 1889, which at this close was deposited in the St. Germain Prehistoric Museum. I met M. Zmigrodski at the Tenth International Congress of Anthropology and Prehistoric Archaeology in Paris, and heard him present the results of his investigations on the Swastika. I have since corresponded with him, and he has kindly sent me separates of his paper published in the Archives für Ethnographie, with 266 illustrations of the Swastika; but on asking his permission to sue some of the information in the chart at Chicago, he informed me he had already given the manuscript chart and the right to reproduce it to the Chicago Folk-Lore Society. The Secretary of this society declined to permit it to pass out of its possession, though proffering inspection of it in Chicago.

In his elaborate dissertation Count Goblet d'Alviella (2) shows an earlier and prehistoric existence of the Swastika before its appearance on the hill of Hissarlik. From this earlier place of origin it, according to him, spread to the Bronze age terramares of northern Italy. All this was prior to the thirteenth century B.C. From the hill of Hissarlik it spread east and west; to the east into Lycaonia and Caneasus, to the west into Mycenae and Greece; first on the pottery and then on the coins. From Greece it also spread east and west; east to Asia Minor and west to Thrace and Macedonia. From the terramares he follows it through the Villanova epoch, through Etruria and Grand Greece, to Sicily, Gaul, Britain, Germany, Scandinavia, to all of which migration he assigns various dates down to the second century BC it developed westward from Asia Minor to northern Africa and to Rome, with evidence in the Catacombs; on the eastward it goes into India, Persia, China, Tibet, and Japan. All this can be made apparent upon examination of the plate itself. It is introduced as [Chart I](#), p. 794.

CHART I.—Probable introduction of the Swastika into different countries, according to Count Goblet d'Alviella.

[ "La Migration des Symboles," pl. 3.]



The Author enters into no discussion with Count d. Alviella over the correctness or completeness of the migrations set forth in his chart. It will be conceded, even by its author, to be largely theoretical and impossible to verify by positive proof. He will only contend that there is a probability of its correctness. It is doubted whether he can maintain his proposition of the constant presence or continued appearance of the Swastika on altars, idols, priestly vestments, and sepulchral urns, and that this demonstrates the Swastika to have always possessed the attributes of a religious symbol. It appears to have been used more frequently upon the smaller and more insignificant things of every day life-- the household utensils, the arms, weapons, the dress, the fibulae, and the pottery; and while this may be consonant with the attributes of the talisman or amulet or charm, it is still compatible with the theory of the Swastika being a sign or symbol for benediction, blessing, good fortune, or good luck; and that it was rather this than a religious symbol.

**ENDNOTES:**

1. Quarterly Statement of the Palestine Exploration Fund, January, 1895, pp. 84. 85.
2. "La Migration des Symboles," pl. 3.



Count Goblet d'Alviella, in the fourth section of the second chapter (1) relating to the country of its origins, argues that the Swastika sign was employed by all the Aryans except the Persians. This omission he explains by showing that the Swastika in all other lands stood for the sun or for the sun-god, while the Aryans of Persia had other signs for the same thing-- the *Crux ansata* and the winged globe. His conclusion is (2) that there were two zones occupied with different symbols, the frontier between them being from Persia, through Cyprus, Rhodes and Asia Minor, to Libya; that the first belonged to the Greek civilization, which employed the Swastika as a sun symbol; the second to the Egypto-Babylonian, which employed the *Crux ansata* and the winged globe as sun symbols.

Professor Sayce, in his preface to "Troja," says: (3)

The same symbol [the Swastika], as is well known, occurs on the Archaic pottery of Cyprus \* \* \* as well as upon the prehistoric antiquities of Athens and Mykenae [same, "Ilios," p. 353], but it was entirely unknown to Babylonia, to Assyria, to Phoenicia, and to Egypt. It must therefore either have originated in Europe and spread eastward through Asia Minor or have been disseminated westward from the primitive home of the Hittites. The latter alternative is the more probably; but whether it is so or not, the presence of the symbol in the land of the Aegean indicates a particular epoch and the influence of a pre-Phoenician culture.

Dr. Schleimann (4) reports that "Rev. W. Brown Keer observed the Swastika innumerable times in the most ancient Hindu temples, especially those of the Jainas."

Max Müller cites the following paragraph by Professor Sayce:(5)

It is evident to me that the sign found at Hissarlik is identical with that found at Mycenae and Athens, as well as on the prehistoric pottery of Cyprus (Di Cesnola, Cyprus, pla. 44 and 47), since the general artistic character of the objects with which this sign is associated in Cyprus and Greece agrees with that of the objects discovered in Troy. The Cyprian vase [fig. 156, this paper]



Fig. 30.  
Japanese Potter's mark on  
porcelain.  
DeMertillet. "Museum  
Prehistorique,"  
fig. 1248



Fig. 125.  
LEADEN IDOL OF ARTEMIS NANA  
OF CHALDEA, WITH SWASTIKA. (4)  
Third city. Depth, 23 feet.  
Schleimann, "Ilios," fig. 126  
1 1/2 natural size.

figured in DI Cesnola's "Cyprus," pl. 45, which associates the Swastika with the figure of an animal, is a striking analogue of the Trojan whorls, on which it is associated with the figure of the stags. The fact that it is drawn within the vulva of the leaden image on the Asiatic goddess shown in fig. 226 ("Ilios," fig. 125 this paper) seems to show that it was a symbol of generation.

Count Goblet d'Alviella, (6) citing Albert Dumont (7) and Perrot and Chipiez, (8) says:

The Swastika appears in Greece, as well as in Cyprus and Rhodes, first on the pottery, with geometric decorations, which from the second period in Greek ceramics. From that it passes to a later period, where the decoration is more artistic and the appearance of which coincides with the development of the Phoenician influences on the coasts of Greece.

Dr. Ohenfalsch- Richter, in a paper devoted to the consideration of the Swastika in Cyprus, (9) expresses the opinion that the emigrant or commercial Phoenicians traveling in far eastern countries brought the Swastika by the sea route of the Persian Gulf to Asia Minor and Cyprus, while, possibly, other people brought it by the overland route from central Asia, Asia Minor, and Hissarlik, and afterwards by migration to Cyprus, Carthage, and the north of Africa.

Professor Goodyear says: (10)

The true home of the Swastika is the Greek geometric style, as will be immediately obvious to every expert who examines the question through the study of that style. In seeking the home of a symbol, we should consider where it appears in the largest dimension and where it appears in the most formal and prominent way. The Greek geometric vases are the only monuments on which the Swastika systematically appears in panels

exclusively assigned to it (pl. 60, fig. 13; and pl. 56, fig. 4). There are no other monuments on which the Swastika can be found in a dimension taking up one-half the height of the entire object (pl. 56, fig. 4). The ordinary size of the Swastika, in very primitive times, is under a third of an inch in diameter. They are found in Greek geometric pottery 2 or 3 inches in diameter, but they also appear in the informal scattering way (pl. 61, fig. 4) which characterizes the Swastika in other styles.

\* \* \* \* \*

The Swastika dates from the earliest diffusion of the Egyptian meander in the basin of the Mediterranean, and it is a profound remark of De Morgan (Mission Scientifique and Caucase) that the area of the Swastika appears to be coextensive with the area of bronze. In northern prehistoric Europe, where the Swastika has attracted considerable attention, it is distinctly connected with the bronze culture derived from the south. When found on prehistoric pottery of the north, the southern home of its beginnings is equally clear.

In seeking the home of a symbol, we should consider not only the nature of its appearance, but also where it is found in the largest amount, for this shows the center of vogue and power-- that is to say, the center of diffusion. The vogue of the Swastika at Troy is not as great as its vogue in Cyprian Greek pottery (pl. 60, fig. 15) and Rhodian pottery (pl. 60, fig. 2). \* \* \* It is well known to Melian vases (pl. 60, fig. 8) and to archaic Greek vases (pl. 61, fig. 12), but its greatest prominence is on the pottery of the Greek geometric style (pl. 60 fig. 13; pl. 56, fig. 4; pl. 61, figs. 1 and 4; and figs. 173 and 174). \* \* \*

Aside from the Greek geometric style, our earliest reference for the Swastika, and very possibly an earlier reference than the first, is its appearance on the "hut urns" of Italy. On such it appears rather as a fragment of the more complicated meander patterns, from which it is derived. My precise view is that the earliest and, consequently, imperfect, forms of the Swastika are on the hut urns of Italy, but that, as an independent and definitely shaped pattern, it first belongs to the Greek geometric style. I do not assert that the Swastika is very common on hut urns, which are often undecorated. \* \* \* Our present intermediate link with India for the Swastika lies in the Caucasus and in the adjacent territory of Koban. This last ancient center of the arts in metal has lately attracted attention through the publication of Virehow (Das Gräberfeld von Koban). In the original Coban bronzes of the Prehistoric Museum of St. Germain there is abundant matter for study (p. 351).

Mr. R. P. Greg, in "Fret or Key Ornamentation in Mexico and Peru,"(11) says:

Both the Greek fret and the fylfot appear to have been unknown to the Semitic nations as an ornament or as a symbol.

## ENDNOTES:

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1. "La Migration des Symboles," p. 93.
2. Ibid., p. 107.
3. "Ilios.," p. xxi."
4. Ibid., p. 352.
5. Ibid., p. 353.
6. "La Migration Des Symboles," p. 43.
7. "Peintures céramiques de la Grèce propre." i, pl. xv, fig. 17.
8. "Histoire de l'art dans l'antiquité," iii, figs. 513, 515, 518.
9. Bull. Soc. d'Anthrop., Paris. December 6, 1888, pp. 669, 679, 680.
10. "Grammar of the Lotus," p. 348 et seq.
11. Archaeologia, xlvii, pt. 1, p. 159.



In Egypt the fylfot does not occur. It is, I believe, generally admitted or supposed that the fylfot is of early Aryan origin. Eastward toward India, Tibet, and China it was adopted, in all probability, as a sacred symbol of Buddha; westward it may have spread in one form or another to Greece, Asia Minor, and even to North Germany.

Cartailhac says: (1)

Modern Christian archaeologists have obstinately contended that the Swastika was composed of four gamma, and so have called it the Croix Gammé. But the Ramayana placed it on the boat of the Rama long before they had any knowledge of

Greek. It is found on a number of Buddhist edifices; the Sectarrians of Vishnu placed it as a sign upon their foreheads. Burnouf says it is the Aryan sign par excellence. It was surely a religious emblem in use in India fifteen centuries before the Christian era, and thence it spread to every part. In Europe it appeared about the middle of the civilization of the bronze age, and we find it, pure or transformed into a cross, on a mass of objects in metal or pottery during the first age or iron. Sometimes its lines were rounded and given a graceful curve instead of straight and square at this ends and angles. [See letter by Gandhi, pp. 803, 805.]

M. Cartailhac notes (2) several facts concerning the associations of the Swastika found by him in Spain and Portugal and belonging to the first (prehistoric) age of iron: [1] The Swastika was associated with the silhouettes of the duck, or bird, similar to those in Greece, noted by Goodyear; [2] the association (in fig. 41) on a slab from the lake dwellings, of the Maltese cross and reproduction of the triskelion; [3] a tetraskelion, which he calls a Swastika "flamboyant," being the triskelion, but with four arms, the same shown on Lyeian coins as being ancestors of the true triskelion (his fig. 412); [4] those objects were principally found in the ancient lake dwellings of Sambroso and Briteiros, supposedly dating from the eighth and ninth centuries B. C. With them were found many ornaments, borders representing cords, spirals, meanders, ect., which had the same appearance as those found by Schliemann at Mycenae. Cartailhac says: (3)

Without doubt Asiatic influences are evident in both cases; first appearing in the Troad, then in Greece, they were spread through Iberia and, possibly, who can tell, finally planted in a far-away Occident. A writer in the Edinburgh Review, in an extended discussion on "The pre-Christian cross," treats of the Swastika under the local name of "Fylfot," but in such an enigmatical and uncertain manner that it is difficult to distinguish it from other and commoner forms of the cross. Mr. Warling (4) criticizes him somewhat severely for his errors:

He states that it is found \* \* \* in the sculptured stones of Scotland (but after careful search we can find only one or two imperfect representations of it, putting aside the Newton stone inscription, where it is probably a letter or numeral only); that it is carved on the temples and other edifices of Mexico and Central American (where again we have sought for it in vain); that it is found on the cinerary urns of the terramare of Parma and Vicenza, the date of which has been assigned by Italian antiquaries to 1000 B.C. (but there again we have found only the plain cross, and not the fylfot). and, finally, he asserts that "it was the emblem of Libitina or Persephone, the awful Queen of the Shades, and it therefore commonly found on the dress of the tumulorum fossor in the Roman catacombs," but we have only found one such example.

"It is noteworthy, too," he continues, "in reference to its extreme popularity, or the superstitious veneration in which it has been also universally held, that the cross pattée, or cruciform hammer (but we shall show these are different symbols), was among the very last of purely pagan symbols which was religiously preserved in Europe long after the establishment of Christianity (not in Europe, but in Scandinavia and wherever the Scandinavians had penetrated). \* \* \* It may be seen upon the bells of many of our parish churches, as at Appleby, Mexborough, Haythersaye, Waddington, Bishop's Norton, West Barkwith, and other places, where it was placed as a magical sign to subdue the vicious spirit of the tempest;" and he subsequently points out its constant use in relation to water or rain.

Mr. Waring continues:

The Rev. C. Boutell, in "Notes and Queries," points out that it is to be found on many medieval monuments and bells, and occurs -- e.g., at Appleby in Lincolnshire (peopled by Northmen) -- as an initial cross to the formula on the bell "Sta. Maria, o.p.n.

and c." In these cases it has clearly been adopted as a Christian symbol. In the same author's "Heraldry," he merely describes it as a mystic cross.

Mr. Waring makes one statement which, being within his jurisdiction, should be given full credit. He says, on page 15:

It [the Swastika] appears in Scotland and England only in those parts where Scandinavians penetrated and settled, but is not once found in any works of purely Irish

or Franco-Celtic art.

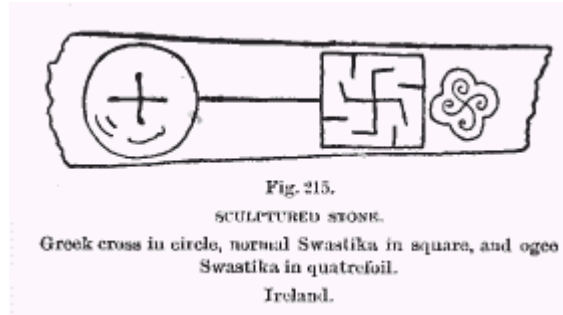
He qualifies this, however, by a note:

I believe it occurs twice on an "Ogam" stone in the Museum of the Royal Irish Academy, figured in Wilde's Catalogue (p. 136), but the fylfots are omitted in the woodcut. [See fig. 215.]

Dr. Brinton, (5) describing the normal Swastika, "with four arms of equal length, the hook usually pointing from left to right," says: "In this form it occurs in India and on very early (Neolithic) Grecian, Italic, and Iberian remains." Dr. Brinton is the only author who, writing at length or in a critical manner, attributes the Swastika to the Neolithic period in Europe, in this, more than likely, he is correct. Professor Virchow's opinion as to the antiquity of the hill of Hissarlik, wherein Dr. Schliemann found so many Swastikas, should be considered in this connection. (See p. 832, 833 of this paper.) Of course, its appearance among the aborigines of America, we can imagine, must have been the Neolithic period.

## ENDNOTES:

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1. "Ages Prehistorique de l'Espagne et du Portugal," pp. 285-293.
  2. Ibid., p. 286.
  3. Ibid., p. 293.
  4. "Ceramic Art in Remote Ages," p. 13.
  5. Proc. Amer. Philosoph. Soc., 1889 xxix, p. 179.



## II. – Dispersion of the Swastika.

### Extreme Orient

#### Japan

The Swastika was in use in Japan in ancient as well as modern times. Fig. 29 represents a bronze statue of Buddha, one fifteenth natural size. Form Japan, in the collection of M. Ceruschi, Paris. It has eight Swastikas on the pedestal, the ends all turned at right angles to the right. This specimen is shown by De Mortillet (1) because it relates to prehistoric man. The image or statue holds a cane in the form of a “tintinnabulum,” with movable rings arranged to make a jingling noise, and De Mortillet inserted it in his volume to show the likeness of this work in Japan to a number of similar objects found in the Swiss lake dwellings in the prehistoric age of bronze (p.806).



Fig. 29.  
Bronze Statue of Buddha.  
Japan.

Eight Swastikas on pedestal. Cane  
tintinnabulum with six movable  
rings or bells.  
1/15 th natural size

The Swastika mark was employed by the Japanese on their porcelain. Sir Augustus W. Franks (2) shows one of these marks, a small Swastika turned to the left and inclosed in a circle (fig. 30). Fig. 9 also represent a mark on Japanese bronzes. (3)

#### Korea

The U.S. national Museum has a ladies' sedan or carrying chair from Korea. It bears eight Swastika marks, cut by stencil in the brass-bound corners, two on each corner, one looking each way. The Swastika is normal, with arms crossing at right angles, the ends bent at right angles and to the right. It is quite plain; the lines are all straight, heavy, of equal thickness, and the angles all at 90 degrees. In appearance it resembles the Swastika in fig. 9.



Fig. 30.  
Japanese Pot-  
ter's mark on  
porcelain.  
DeMertillet. "Mu-  
sce Prehistorique,"  
fig. 1248

## China

In the Chinese language the sign of the Swastika is pronounced *wan* (p. 801), and stands for "many," "a great number," "ten thousand," "infinity," and by a synechdoche is construed to mean "long

### ENDNOTES:

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1. "Musce Prehistorique," fig. 1230; Bull. Soc. d'Anthrop., Paris pp. 299,313,314.
2. "Catalogue of Oriental Porcelain and Pottery," pl. 11.fig. 139.
3. De Morgan, "Au Cancase," fig. 180.

life, a multitude of blessings, great happiness," ect.' as is said in French, "mille pardons," mille remerciements," a thousand thanks , etc. During a visit to the Chinese legation in the city of Washington, while this paper was in progress, the author met one of the attaches, Mr. Chung, dressed in his robes of state; his outer garment was of moire silk. The pattern woven in the fabric consisted of a large circle with certain marks therein, prominent among which were two Swastikas, one turned to the right, the other to the left. The name given to the sign was as reported above, wan, and the signification was "longevity," "long life," "many years." Thus was shown that in far as well as near countries in modern as well as ancient times, this sign stood for blessing, good wishes, and, by a slight extension, for good luck.



The author conferred with the Chinese minister, Yang Yu, with the request that he should furnish any appropriate information concerning the Swastika in China. In due course the author received the following letter and accompanying notes with drawings:

\* \* \* I have the pleasure to submit abstracts from historical and literary works on the origin of the Swastika in China and the circumstances connected with it in Chinese ancient history. I have had this paper translated into English and illustrated by India-ink drawings. The Chinese copy is made by Mr. Ho Yen-Shing, the first secretary of the legation, translation by Mr. Chung, and drawings by Mr. Li.

With assurance of my high esteem, I am,

1. Very cordially, Yang Yu.

Buddhist philosophers consider simple characters as half incomplete characters and compound characters as complete characters, while the Swastika is regarded as a natural formation. A Buddhist priest of the Tang Dynasty, Tao Shih by name, in a chapter of his work entitled Fa Yuen Chu Liu, on the original Buddha, describes him as having this mark on his breast and sitting on a high lily of unnumerable petals. [Pl. 1]

Empress Wu (684-704 A.D.), of the Tang Dynasty, invented a number of new forms for characters already in existence, amongst which was the word for sun, for moon, for star, and so on. These characters were once very extensively used in ornamental writing, and even now the word sun may be found in many of the famous stone inscriptions of that age, which have been preserved to us up to the present day. [Pl.2.]

The history of the Tang Dynasty (620-906 A.D.), by Lui Hsu and others of the Tsin Dynasty, records a decree issued by Emperor Tai Tsung (763-779 A.D.) forbidding the use of the Swastika on silk fabrics manufactured for any purpose. [Pl.3.]

Fung Tse, of the Tang Dynasty, records a practice among the people of Loh-yang who endeavor, on the 7<sup>th</sup> of the 7<sup>th</sup> month of each year, to obtain spiders to weave the Swastika on their web. Kung Ping-Chung, of the Sung Dynasty, says that the people of Loh-yang believe it is to be good luck to find the Swastika woven by spiders over fruits or melons. [Pl.4.]

Sung Pai, of the Sung Dynasty, records an offering made to the Emperor by Li Yuen-su, a high official of the Tang Dynasty, of a buffalo with a Swastika on the forehead in return for which offering he was given a horse by the Emperor. [Pl.5.]



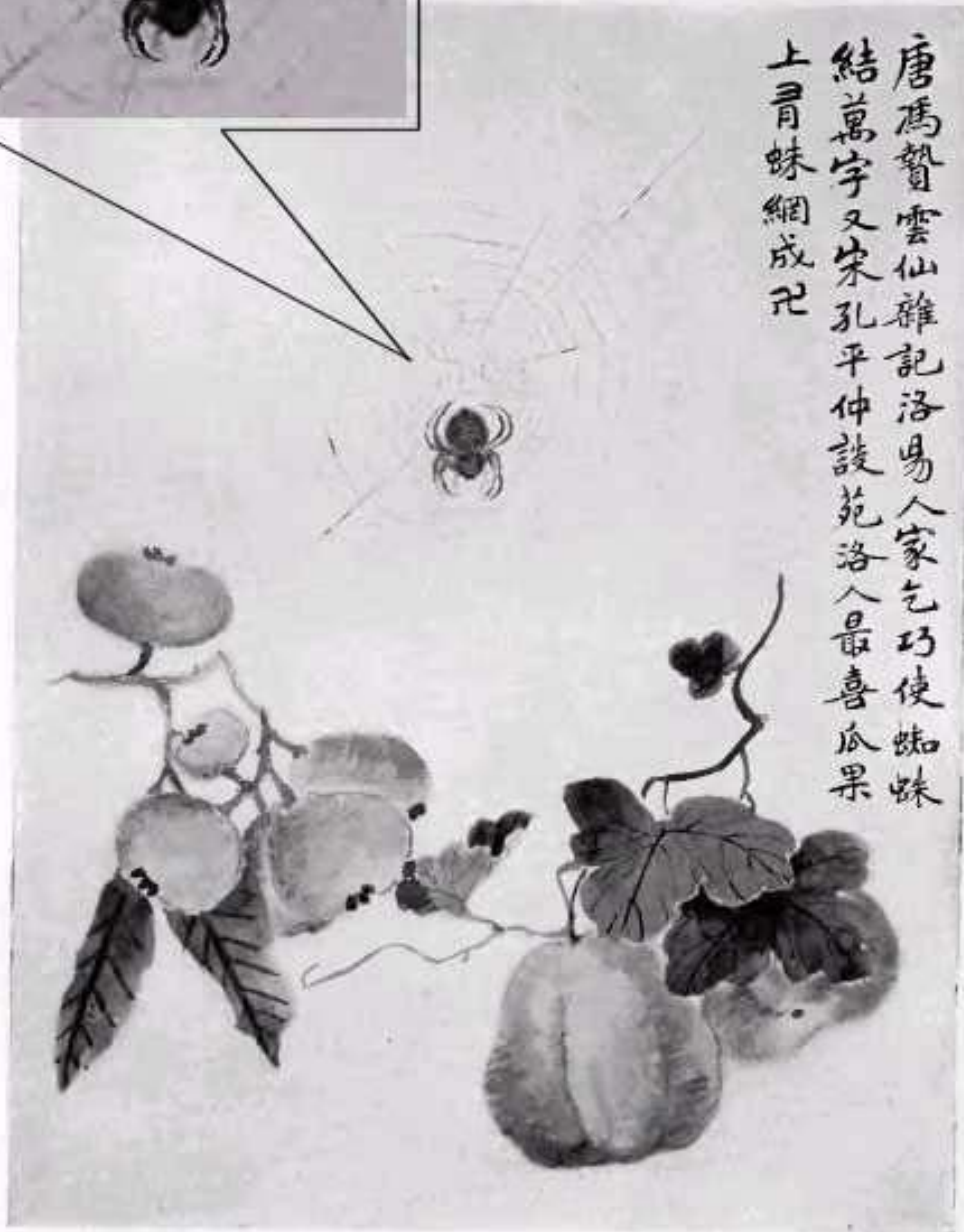
Origin of Buddha According to Tao Shih, with Swastika Sign  
From a drawing by Mr. Li, presented to the U.S. National Museum by  
Mr. Yang Yu, Chinese Minister, Washington, D.C.

唐武后借弗大周天冊金輪神聖皇帝自  
 造文字日為☉月為☽星為○當時馮  
 善廓造浮圖銘法門寺碑涅槃經信法  
 寺碑潘尊師碣履嘉熙浮圖銘王仁  
 求碑梁師亮墓誌銘小石橋碑岳岳觀  
 碑凡日字皆作☉形



Swastika Decreed by Empress Wu (684-704 A.D.) as a Sign for Sun in China  
 From a drawing by Mr. Li, presented to the U.S. National Museum by  
 Mr. Yang Yu, Chinese Minister, Washington, D.C.





Swastika in Spider Web over Fruit  
(A good omen in China.)

From a drawing by Mr. Li, presented to the U.S. National Museum by  
Mr. Yang Yu, Chinese Minister, Washington, D.C.



Buffalo with Swastika on Forehead  
Presented to Emperor of Sung Dynasty  
From a drawing by Mr. Li. presented to the U.S. National Museum by  
Mr. Yang Yu. Chinese Minister, Washington, D.C.

The Ts'ing-I-Luh, by Tao Kuh of the Sung Dynasty, records that an Empress in the

time of the South Tang Dynasty had an incense burner the external decoration of which had the Swastika design on it. [Pl.6.]

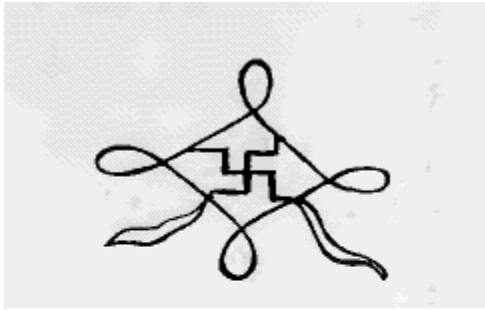


Fig. 31.  
POTTERS MARK ON PORCELAIN.  
China.  
Tablet of honor, with Swastika.  
Prime, "Pottery and Porcelain," p. 254

Chu-I-Tsu, in his work entitled *Ming Shih Tsung*, says Wu Tsung-Chih, a learned man of Sin Shui, built a residence outside of the north gate of that town, which he named "Wan-Chai," from the Swastika decoration of the railings about the exterior of the house [Pl.7.]

An anonymous work, entitled the *Tung Hsi Yang K'ao*, described a fruit called shan-tsoo-tse (mountain or wild date), whose leaves resemble those of the plum. The seed resembles the lichee, and the fruit, which ripens in the ninth month of the year, suggests a resemblance of the Swastika [Pl.8.]

The Swastika is one of the symbolic marks of the Chinese porcelain. Prime (1) shows what

he calls a "tablet of honor," which represents a Swastika inclosed in a lozenge with loops at the corners (fig. 31). This mark on a piece of porcelain signifies that it is an imperial gift.

Major-General Gordon, controller of the royal Arsenal at Woolwich, England, writes to Dr. Schleimann: (2) "The Swastika is Chinese. On the breech chasing of a large gun lying outside my office, captured in the Taku fort, you will find the same sign." But Dumoutier (3) says this sign is nothing else than the ancient Chinese character *che*, which according to D'Alviella, (4) carries the idea of perfection or excellence, and signifies the renewal and perpetuity of life. And again, (2) "Dr. Lockyer, formerly medical missionary to China, says the sign is thoroughly Chinese."

The Swastika is found on Chinese musical instruments. The U.S. National Museum possesses a Hu-Ch'in, a violin with four strings, the body of which is a section of bamboo about 3 ½ inches in diameter. The septum of the joint has been cut away so as to leave a Swastika of normal form, the four arms of which are connected with the outer walls of the bamboo. Another, a Ti-Ch'in, a two-stringed violin, with a body of cocoanut, has a carving which is believed to have been a Swastika; but the central part has been broken out, so that the actual form is undetermined.

Prof. George Frederick Wright, in an article entitled "Swastika," (5) quotes Rev. F. H. Chalfont, missionary at Chanting, China, as saying: "Same symbol in Chinese characters 'ouan,' or 'wan' and is a favorite ornament with the Chinese."



宋陶穀清異錄南唐李煜長秋周氏居  
柔儀殿其焚香之器有卍字

Incense Burner with Swastika Decoration.  
South Tang Dynasty  
From a drawing by Mr. Li, presented to the U.S. National Museum by  
Mr. Yang Yu, Chinese Minister, Washington, D.C.





House of Wu Tsung-Chih of Sin Shui, with Swastika in Railing  
From a drawing by Mr. Li, presented to the U.S. National Museum by  
Mr. Yang Yu, Chinese Minister, Washington, D.C.



Mountain or Wild Date- Fruit Resembling the Swastika  
From a drawing by Mr. Li, presented to the U.S. National Museum by  
Mr. Yang Yu, Chinese Minister, Washington, D.C.

## Tibet

Mr. William Woodvill Rockhill, (1) speaking of the fair at Kumbum, says:

I found there a number of Lh'asa Tibetans (they call them gopa here) Selling pulo, beads of various colors, saffron, medicines, peacock feathers, incense sticks, etc. I had a talk with these traders, several of whom I had met here before in 1889. \* \* \* One of them had a Swastika (yung-drung) tattooed on his hand, and I learned from this man that this is not an uncommon mode of ornamentation in his country.

Count D'Alviella says that the Swastika is continued among the Buddhists of Tibet; that the women ornament their petticoats with it, and that it is also placed upon the breasts of their dead. (2)

He also reports (3) a Buddhist statue at the Musée Guimet with Swastikas about the base. He does not state to what country it belongs, so the author has no means to determining if it is the same statue as is represented in fig. 29.

## India

Burnouf (4) says approvingly of the Swastika:

Christian archaeologists believe this was the most ancient sign of the cross. \* \* \* It was used among the Brahmins from all antiquity. (Voyez mot "Swastika" dans notre dictionnaire sanskrit.) Swastika, or Swasta, in India corresponds to "benediction" among



Fig. 29.  
Bronze Statue of Buddha.  
Japan.

Eight Swastikas on pedestal. Cane  
tintinnabulum with six movable  
rings or bells.  
1/15 th natural size

## Christians.

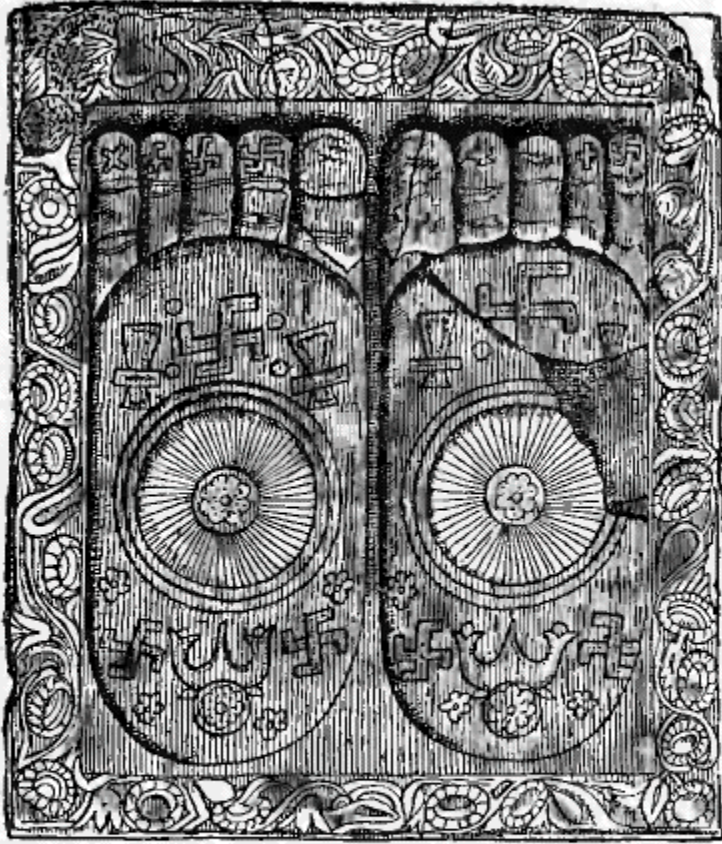


Fig. 32.  
FOOTPRING OF BUDDHA WITH SWASTIKA, FROM AMARAVATI  
TOPE.  
From a figure by Fergusson and Schleimann.

The same author, in his translation of the "Lotus de la Bonne Loi," one of the nine Dharmas or Canonical books of the Buddhists of the North, of 280 pages, adds an appendix of his own writing of 583 pages; and in one (No.8) devoted to an enumeration and description of the sixty-five figures traced on the footprint of Çakya (fig.32) commences as follow:

1. *Swastikaya*:  
This is the familiar mystic figure of many Indian sects,

represented thus,  
, and whose name signifies, literally, "sign of benediction or of good augury." (Rgya tch'er rul pa, Vol. II, p.

110.)

\* \* \* The Sign of the Swastika was not less known to the Brahmins than to the Buddhists. "Ramayana," Vol. II, p. 348, ed. Gor., Chap. XCVII, st. 17, tells of vessels on the sea bearing this sign of fortune. This mark, of which the name and usage are certainly ancient, because it is found on the oldest Buddhist medals, may have been used as frequently among the Brahmins as among the Buddhists. Most of the inscriptions on the Buddhist caverns in western India are either preceded or followed by the holy (*sacramentelle*) sign of the Swastika. It appears less common on the Brahmin monuments.

Mr W. Crooke (Bengal Civil Service, director of Eth. Survey, North-west Provinces and Oudh), says: (5)

The mystical emblem of the Swastika, which appears to represent the sun in his journey through the heavens, is of constant occurrence. The trader paints it on the flyleaf of his ledger, he who has young children or animals liable to the evil eye makes a representation of it on the wall beside his doorpost. It holds first place among the lucky marks of the Jainas. It is drawn on the shaven heads of children on the marriage day in Gujarat. A red circle with Swastika in the center is depicted on the place where the family gods are kept (Campbell, Notes, p. 70). In the Meerut division the worshiper of the village god Bhumiya constructs a rude model of it in the shrine by fixing up two crossed straws with a daub of plaster. It often occurs in folklore. In the drama of the Toy Cart the thief hesitates whether he shall make a hole in the wall of Charudatt's house in the form of a Swastika or of a water jar (Manning, Ancient India, II, 160).

*Village shrines*— The outside (of the shrines) is often covered with rude representations of the mystical Swastika.

On page 250 he continues thus:

*Charms*.— The bazar merchant writes the words “Ram Ram” over his door, or makes an image of Genesa, the god of luck, or draws the mystical Swastika. The jand tree is revered as sacred by Khattris and Brahmins to avoid the evil eye in children. The child is brought at 3 years of age before a jand tree; a bough is cut with a sickle and planted at the foot of the tree. A Swastika symbol is made before it with the rice flour and sugar brought as an offering to the tree. Threads of string, used by women to tie up their hair, are cut in lengths and some deposited on the Swastika.

Mr. Virchand R. Gandhi, a Hindu and Jain disciple from Bombay, India, a delegate to the World's Parliament of Religions at Chicago in 1893, remained for sometime in Washington, D. C., proselyting among Christians. He is a cultivated gentleman, devoted to the spread of his religion. I asked his advice and assistance, which he kindly gave, supervising my manuscript for the Swastika in the extreme Orient, and furnishing me the following additional information relative to the Swastika in India, and especially among the Jains:

The Swastika is misinterpreted by so-called Western expounders of our ancient Jain philosophy. The original idea was very high, but later on some persons thought the cross represented only the combination of the male and the female principles. While we are on this physical plane and our propensities on the material line, we think it necessary to unite those (sexual) principles for our spiritual growth. On

## ENDNOTES:

1. "Diary of a Journey through Mongolia and Tibet in 1891-93," p. 67.
2. "La Migration des Symboles," p.55, citing note I, Jouru, Asiatique, 2<sup>nd</sup> série, iv, p.245, and Pallas, "Sanmlungen historischer Naehrichten liber die mongolisheu Völkerschaften, I, p277.
3. Ibid., p. 55.
4. "Des Sciences et Religion," p. 256.
5. "Introduction to Popular Religion and Folk Lore of North India." p. 58.

the higher plane the soul is sexless, and those who wish to rise higher than the physical plane must eliminate the idea of sex.

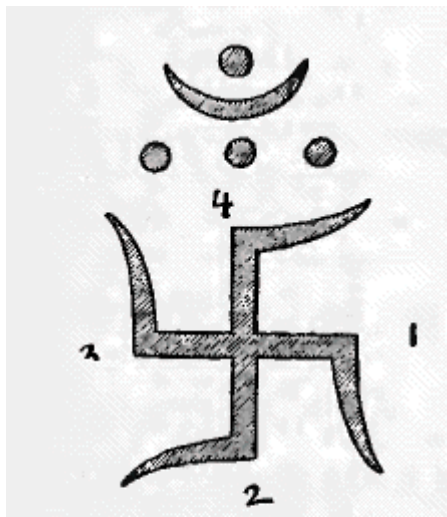


Fig. 33.  
EXPLANATION OF THE JAIN  
SWASTIKA, ACCORDING TO  
GANDHI  
(1) Archaic or protoplasmic life; (2) Plant and animal life; (3) Human life; (4) Celestial life.

I explain the Jain Swastika by the following illustration [fig.33] : the horizontal and vertical lines crossing each other at right angles form the Greek cross. They represent spirit and matter. We add four other lines by bending to the right each arm of the cross, then three circles and the crescent, and a circle within the crescent. The idea thus symbolized is that there are four grades of existence of souls in the material universe. The first is the lowest state— Archaic or protoplasmic life. The soul evolves from that state to the next—the earth with its plant and animal life. Then follows the third state— the human; then the fourth state—the celestial. The word “celestial” is here held to mean life in other worlds than our own. All these graduations are combinations of matter and soul on different scales. The spiritual plan is that in which the soul is entirely freed from the bounds of matter. In order to reach that plane, one must strive to possess the three jewels (represented by the three circles), right belief, right knowledge, right conduct. When a person has these, he will certainly go higher until he reaches the state of liberation, which is represented by the crescent. The crescent has the form of the rising

moon and is always growing larger. The circle in the crescent represents the omniscient state of the soul when it has attained full consciousness, is liberated, and lives apart from matter.

The interpretation, according to the Jain view of the cross, has nothing to do with the combination of the male and female principle. Worship of the male and female principles, ideas based upon sex. lowest even on the emotional plane, can never rise higher than then male and female.

The Jains make the Swastika sign when we enter our temple or worship. This sign reminds us of the great principles represented by the three jewels and by which we are to reach the ultimate good. Those symbols intensify our thoughts and make them ore permanent.

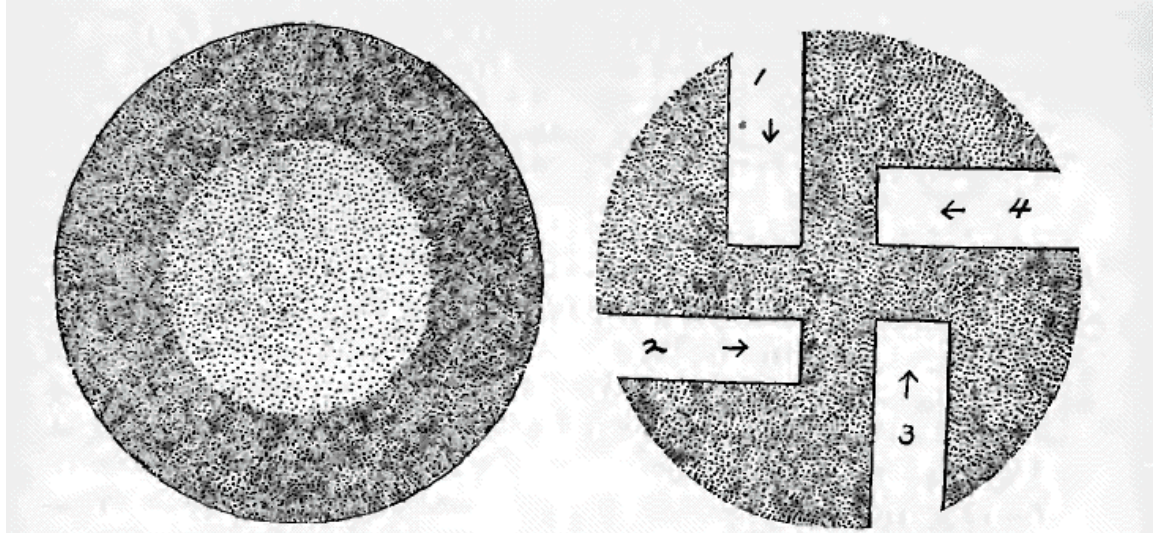


Fig. 34a  
THE FORMATION OF THE JAIN SWASTIKA--FIRST  
STAGE.  
Handful of rice or meal, in circular form, thinner  
in center.

Fig. 34b.  
THE FORMATION OF THE JAIN SWASTIKA--SECOND  
STAGE.  
Rice or meal, as shown in preceding figure, with  
finger marks, indicated at 1,2,3,4.

Mr. Gandhi says the Jains make the sign of the Swastika as frequently and deftly as the Roman Catholics make the sign of the cross. It is not confined to the temple nor to the priests or monks. Whenever or wherever a benediction or blessing is given, the Swastika is used. Figs. 34 *a,b,c* form a series showing how it is made. A handful of rice, meal, flour, sugar, salt, or any similar substance, is spread over a circular space, say, 3 inches in diameter and one-eighth of an inch deep (fig.34*a*), then commence at the outside of the circle (fig. 34*b*), on its upper or farther left-hand corner, and draw the finger through the meal just to the left of the center, halfway or more to the opposite or near edge of the circle (1), then again to the right (2), then upward (3), finally to the left where it joins with the first mark (4). The ends are swept outward, the dots and crescent put in above, and the sign is complete (fig. 34*c*).

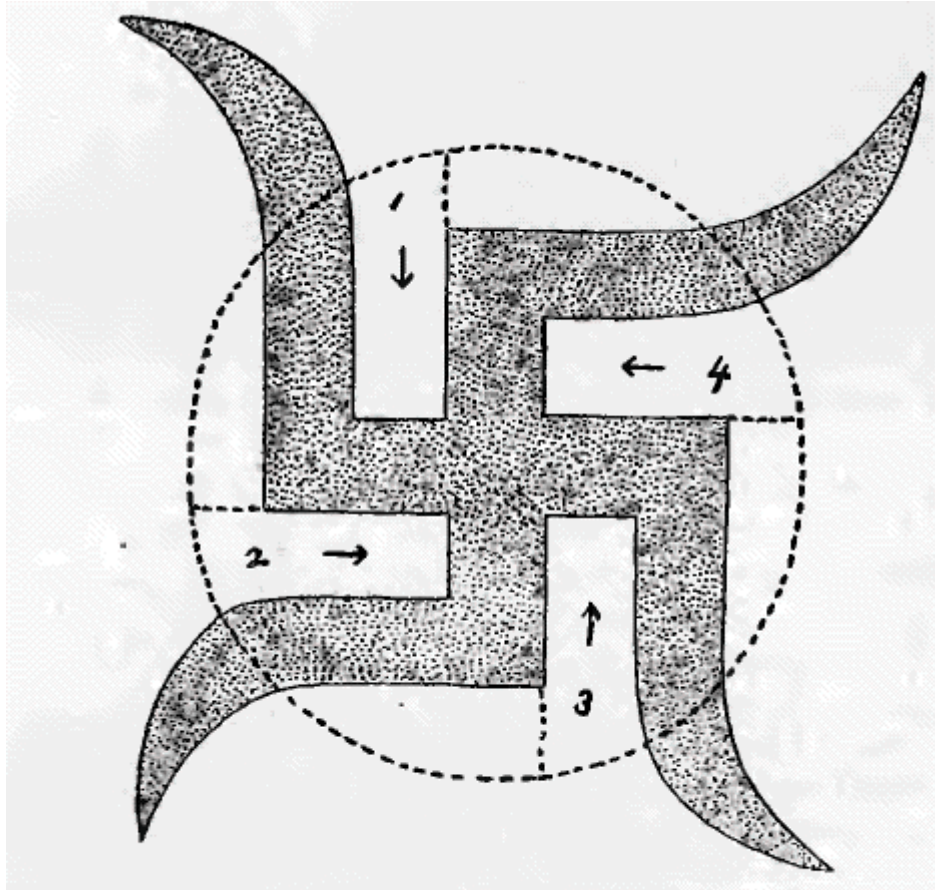


Fig. 34c.  
 THE FORMATION OF THE JAIN SWASTIKA--THIRD STAGE.  
 Ends turned out, typifying animal, human, and celestial life, as shown in fig. 33.

The sign of the Swastika is reported in great numbers, by hundreds if not by thousands, in the inscriptions on the rock walls of the Buddhist caves in India. It is needless to copy them, but is enough to say that they are the same size as the letters forming the inscription; that they all have four arms and the ends turn at right angles, or nearly so, indifferently to the right or to the left. The following list of inscriptions, containing the Swastikas, is taken from the first book coming to hand—the “Report of Dr. James Burgess on the Buddhist Cave Temples and their Inscriptions, Being a part of the result of the fourth,

Fifth, and Sixth Season’s Operations of the Archaeological Survey of Western India, 1876, 1877, 1878, 1879:” (1)



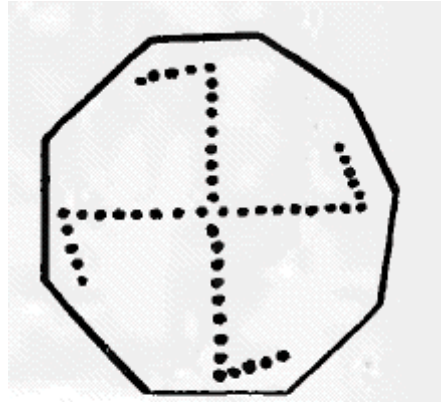


Fig. 35.  
BRONZE PIN-HEAD FROM  
CHEITHAN-THAGH  
De Morgan, "Au Caucase," fig. 177.

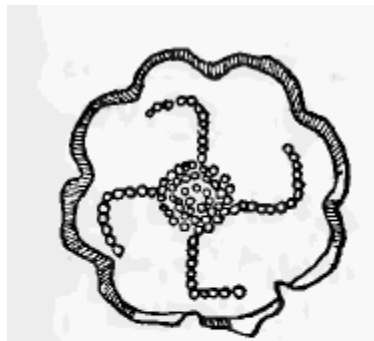


Fig. 36.  
BRONZE PIN-HEAD FROM  
AKTHALA  
De Morgan, "Au Caucase," fig. 178

Chantre (2) says:

I remind you that the (East) Indians, Chinese, and Japanese employ the Swastika, not only as a religious emblem but as a simple ornament in painting on pottery and elsewhere, the same as we employ the Greek fret, lozenges, and similar motifs in our ornamentation. *Sistres* [the staff with jingling bells, held in the hand of Buddha, on whose base is engraved a row of Swastikas, fig. 29 of present paper] of similar form and style have been found in prehistoric Swiss lake dwellings and the bronze age. Thus the *sistres* and the Swastika are brought into relation with each other. The *sistres* possibly relate to an ancient religion, as they did in the Orient; the Swastika may have had a similar distinction.

De Mortillet and others hold the same opinion. (3)

## CLASSICAL ORIENT.

### BABYLONIA, ASSYRIA, CHALDEA, AND PERSIA.

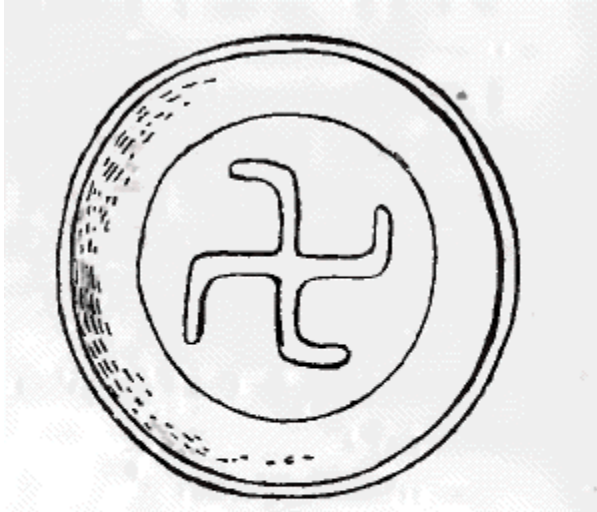


Fig. 37.  
SWASTIKA MARK ON BLACK POTTERY.  
Cheithan-thagh.  
De Morgan, "Au caucase, fig. 179.

Waring (4) says, "In Babylonian and Assyrian remains we search for it [the Swastika] in vain." Max Müller and Count Goblet d'Alviella are of the same opinion. (5)

Of Persia, D'Alviella (p.51), citing Ludwig Müller,(5) says that the Swastika is manifested only by its presence on certain coins of the Arsacides and the Sassanides.

### Phenicia.

It is reported by various authors that the Swastika has never been found in Phenicia, e.g. Max Müller, J.B. Waring, Count Goblet d'Alvieall. (6)

Ohnefalsch-Richter (7) says that the Swastika is not found in Phenicia, yet he is of the opinion that their

emigrant and commercial travelers brought it from the far east and introduced it into Cyprus, Carthage, and the north of Africa. (See p. 796.)

### Lycaonia.

Lempreire, in his Classical Dictionary, under the above title, gives the following:

A district of Asia Minor forming the southwestern quarter of Phrygia. The origin of its name and inhabitants, the Lycaones, is lost in obscurity. \* \* \* Our first acquaintance with this region is in the relation of the expedition of the younger Cyprus. Its limits varied at different times. At first it extended eastward from Iconium 23 geographical miles, and was separated from Cilicia on the south by the range of Mount Taurus, comprehending a large portion of what in later times was termed Cataonia.

Count Goblet d'Alviella, (8) quoting Perrot and Chipiez, (9) states that the Hittites introduced the Swastika on a bas-relief of Ibriz, Lycaonia, where it forms a border of the robe of a king or priest offering a sacrifice to a god.

## Armenia

M.J. de Morgan (the present director of the Gizeh Museum at Cairo), under the direction of the French Government, made extensive excavations and studies into the French government, made extensive excavations and studies into the prehistoric antiquities and archaeology of Russian Armenia. His report is entitled "Le Premier Age del Metaux dans l'Armenie Russe." (10) he excavated a number of prehistoric cemeteries, and found therein various forms of crosses engraved on ceintures, vases, and medallions. The Swastika, though present, was more rare. He found it on the heads of two large bronze pins (fig. 37) from the prehistoric tombs. The bent arms are all turned to the left, and would be the Suavastika of Prof. Max Müller.

### ENDNOTES:

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1. Trubner & Co., London, 1883, 99. 140,pl 60.
2. "Age du Bronze," pt. 1, p.206.
3. "Musce Prehistorique," pl.98; "Notes de l'Origine Orientale de la Metallurgie, : Lyon, 1879; "L'Age de la Pierre et du Bronze dans 'Asie Occidentale," Bull. Soc. d'Anthrop., Lyon, I, fasc. 2, 1882; Bull. Soc. d'Anthrop. D'Anthrop. De Paris, 1886,pp.299,313, and 314.
4. "Ceramic Art in Remote Ages."
5. "Det Saakaldte Hagebors," Copenhagen, 1877.
6. "La Migration des Symboles," pp. 51,52.
7. Bull. De la Soc. d'Anthrop., December 6, 1888, xi, p. 671.
8. "La Migration des Symboles," p. 51.
9. "Histoire de l'Art dans i'Antiquite," iv.
10. "Mission Scientifique an Caucase."

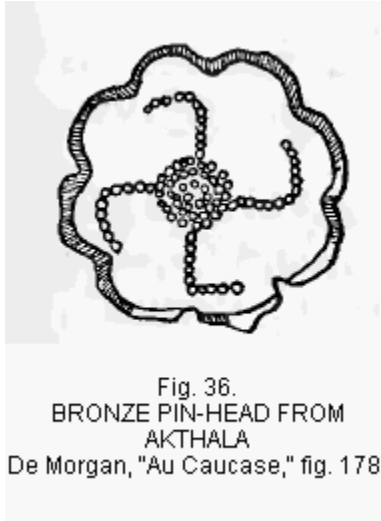


Fig. 36.  
BRONZE PIN-HEAD FROM  
AKTHALA  
De Morgan, "Au Caucase," fig. 178



Fig. 41.  
BRAND FOR HORSES  
IN CIRCASSIA  
Ogee Swastika, tet-  
raskelion  
Waring, "Cermic Art in  
Remote Ages," pl. 42,  
fig. 20c.

In Caucasus, M. E. Chantre (1) found the Swastika in great purity of form. Fig. 38 represents portions of a bronze plaque from that country, used on a ceinture or belt. Another of slightly different style, but with square cross and arms bent at right angles, is represented in his pl. 8, fig. 5. These belonged to the first age of iron, and much of the art was intricate. (2) It represented animals as well as all geometric

forms, crosses, circles (concentric and otherwise), spirals, meanders, chevrons, herring bone, lozenges, etc. these were sometimes cast in the metal, at other times repoussé, and again were engraved, and occasionally these methods were employed together. Fig. 39 shows another form, frequently employed and suggested as a possible evolution of the Swastika, from the same locality and same plate. Fig. 40 represents signs reported by Waring (3) as from Asia Minor, which he credits, without explanation, to Ellis's "Antiquities of Heraldry."

The specimen shown in fig. 41 is reported by Waring, (4) quoting Rzewusky, (5) as one of the several branding marks used in Circassian horses for identifications.

Mr. Frederick Remington, the celebrated artist and literateur, has an article, "Cracker Cowboy in Florida," (6) wherein he discourses of the forgery of brands on cattle in that country. One of his genuine brands is a circle with a small cross in the center. The forgery consists in elongating each arm of the cross and turning it with a scroll, forming an ogee Swastika (fig. 13d), which, curiously enough, is practically the same brand used on Circassian horses (fig. 41). Max Ohnefalsch-Richter (7) says that instruments of copper (*audumbaroaish*) are recommended in the Atharva-Veda to make the Swastika, which represents the figure S;

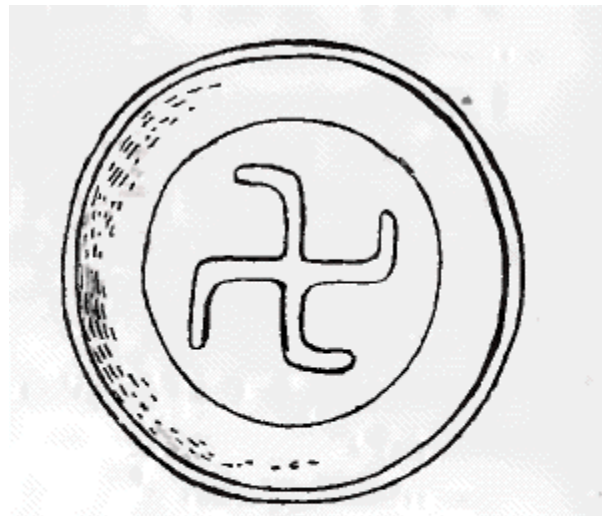


Fig. 37.  
SWASTIKA MARK ON BLACK POTTERY.  
Cheithan-thagh.  
De Morgan, "Au caucase, fig. 179.

and thus he attempts to account for the use of that mark branded on the cows in India (supra, p.772), on the horses in Circassia (fig. 41), and said to have been used in Arabia.

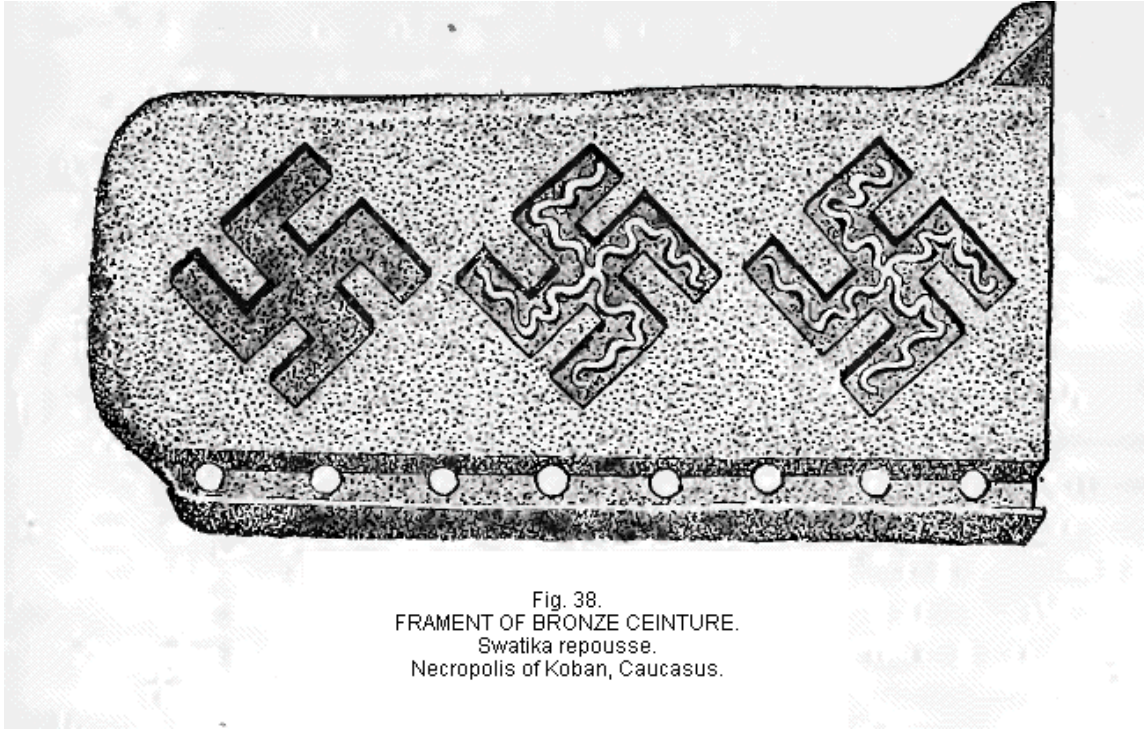


Fig. 38.  
FRAGMENT OF BRONZE CEINTURE.  
Swatika repousse.  
Necropolis of Koban, Caucasus.

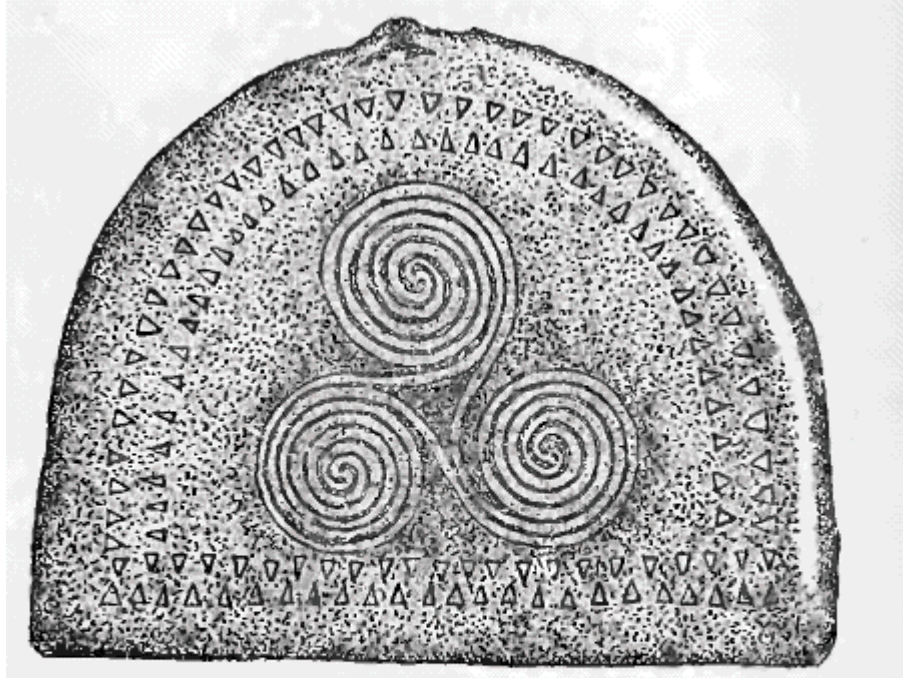


Fig. 39.  
BRONZE AGRAFE OR BELT PLATE.  
Triskellion in spiral.  
Koban, Caucasus.  
Chautre, "Le Caucase," pl. 11. fig. 4.



Fig. 40.  
SWASTIKA SIGNS FROM ASIA  
MINOR.  
Waring, "Ceramic Art in Remote  
Ages," pl. 41, figs. 5 and 6.

### Asia Minor–Troy (Hissarlik)

Many specimens of the Swastika were found by Dr. Schliemann in the ruins of Troy, principally on spindle whorls, vases, and bijoux of precious metal. Zmigrodzki (8) made from Dr. Schliemann's great atlas the following classification of the objects found at Troy, ornamented with the Swastika and its related forms:

Fifty-five of pure form; 114 crosses with the four dots, points or alleged nail holes

(*Croix swasticale*); 102 with three branches or arms (triskelion); 86 with five branches or arms; 63 with six branches or arms; total 420.

Zmigrodzki continues his classification by adding those which have

#### **ENDNOTES:**

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1. Recherches Anthropologiques dans le Caucase,” tome deuxieme, periode protohistorique, Atlas, pl. 11, fig. 3.
2. Count Goblet d’A;viella, “La Migration des Symboles,” p. 54.
3. “Ceramic Art in Remote Ages,” pl. 41, figs. 5 and 6.
4. “Cermaic Art in Remotes Ages,” pl. 42, fig. 20c.
5. “Mines de l’Orient,” v.
6. Harper’s Magazine, August, 1895.
7. Bulletins de la Soc. d’Anthrop., 1888, ii, p. 678.
8. Dixieme Congres International d’Anthropologic et d’ Archeologic Prehistorique, Paris, 1889, p. 474.

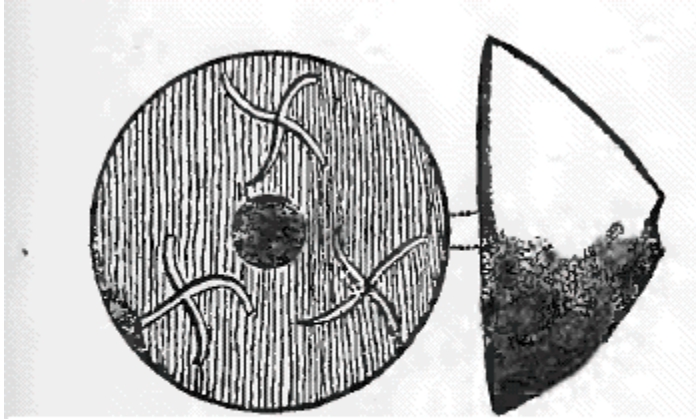


Fig. 55.  
CONICAL SPINDLE-WHORL WITH THREE OGEE  
SWASTIKAS.  
Depth, 13 1/2 feet.  
Schliemann, "Ilios," fig. 1850.

relation to Swastika thus: Eighty-two representing stars; 70 representing suns; 42 representing branches of trees or palms; 15 animals non-ferocious, deer, antelope, hare, swan, ect.; total 209 objects. Many of these were whorls.

Dr Schliemann, in his works, "Torja" and "Ilios," describes at length his excavations of these cities and his discoveries of the Swastika on many objects. His reports are grouped under titles of the various cities, first, second, third, etc., up to the seventh city, counting always from the

bottom, the first being deepest and oldest. The same system will be here pursued. The first and second cities were 45 to 52 feet (13 to 16 meters) deep; the third, 23 to 33 feet (7 to 10 meters) deep; the fourth city, 13 to 17.6 feet (4 to 5 1/2 meters) deep; the fifth city, 7 to 13 feet (2 to 4 meters) deep; the sixth was the Lydian city of Troy, and the seventh city, the Greek Ilium, approached the surface.

*First and Second Cities,*— But few whorls were found in the first and second cities (1) and none of these bore the Swastika mark, while thousands were found in the third, fourth, and fifth cities, many of which bore the Swastika mark. Those of the first city, if unornamented, have a uniform lustrous black color and are the shape of a cone (fig. 55) or of two cones joined at the base (figs. 52 and 71). Both kinds were found at 33 feet and deeper. Others from the same city were ornamented by incised lines rubbed in with white chalk, in which case they were flat. (2) In the second city the whorls were smaller than in the first. They were all of a black color and their incised ornamentation was practically the same as those from the upper cities. (3)

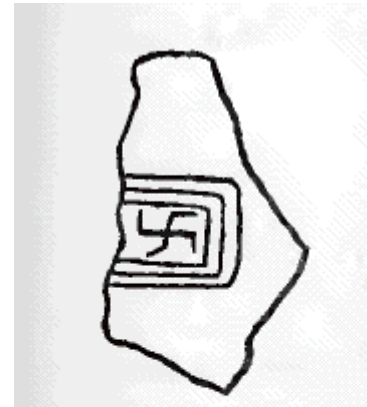


Fig. 42.  
FRAGMENT OF LUSTROUS  
BLACK POTTERY.  
Swastika, right.  
Depth, 23 feet,  
Schleimann, "Ilios," fig. 247



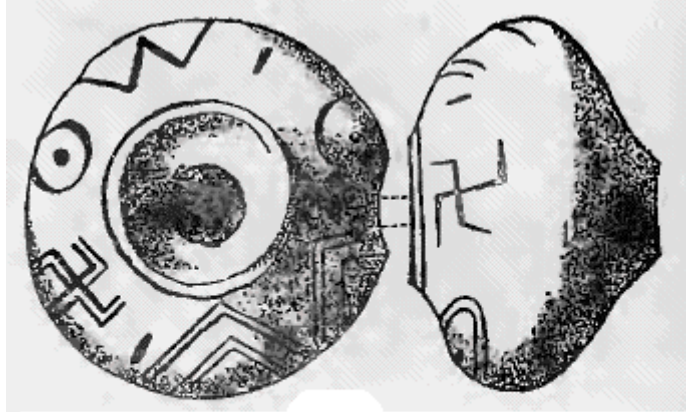


Fig. 44.  
SPINDLE-WHORL WITH TWO SWASTIKAS.  
Depth, 23 feet.  
Schleimann, "Ilios," fig. 1874

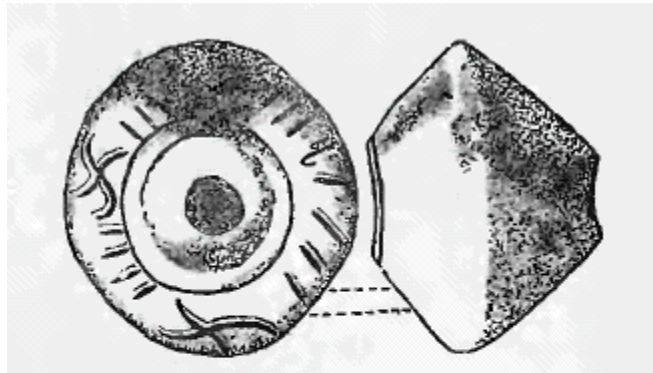


Fig. 52  
BICONICAL SPINDLE-WHORL WITH TWO OGEE  
SWASTIKAS.  
Depth, 33 feet.  
Schleimann, "Ilios," fig. 1876

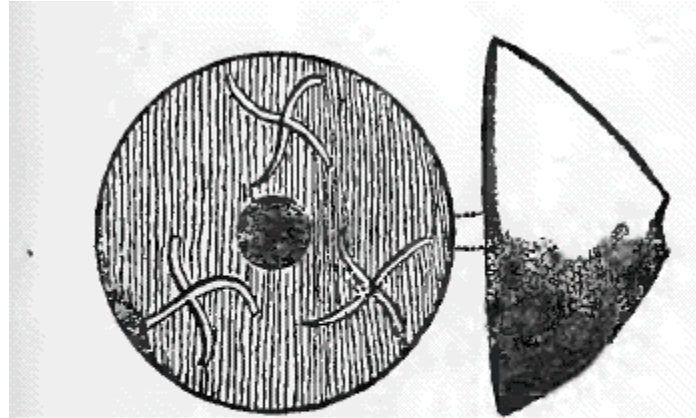


Fig. 55.  
 CONICAL SPINDLE-WHORL WITH THREE OGEE  
 SWASTIKAS.  
 Depth. 13 1/2 feet.  
 Schliemann, "Ilios," fig. 1850.

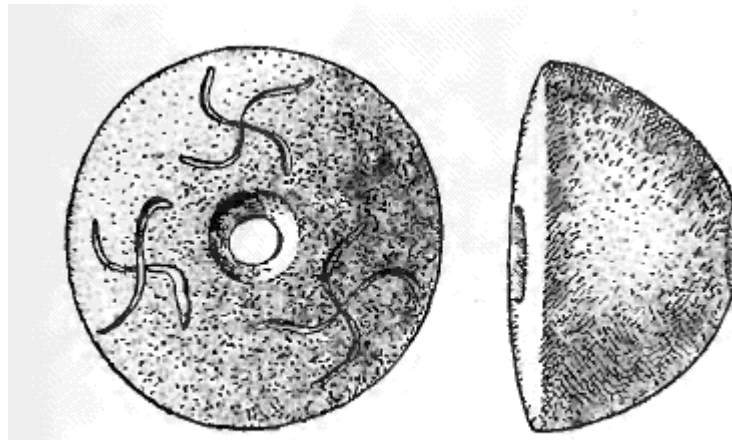


Fig. 71.  
 CONICAL SPINDLE-WHORL WITH THREE OGEE SWASTIKAS.

Zmigrodzki congratulated himself on having discovered among Schliemann's finds what he believed to be the oldest representation of the Swastika of which we had reliable knowledge. It was a fragment of a vase (fig. 42) of the lustrous black pottery peculiar to the whorls of the first and second cities. But Zmigrodzki was compelled to recede, which he did regretfully, when Schliemann, in the later edition, inserted the footnote (p. 350) saying, that while he had found this (with a companion piece) at a great depth in his excavations, and had attributed them to the first city, yet, on subsequent examination, he had become convinced that they belonged to the third city.

The swastika, turned both ways and , was frequent in the third, fourth, and fifth cities.

The following specimens bearing the Swastika mark are chosen, out of the many specimens in Schliemann's great album, in order to make a fair representation of the various kinds, both of whorls and of Swastikas. They are arranged in the order of cities, the depth being indicated in feet.

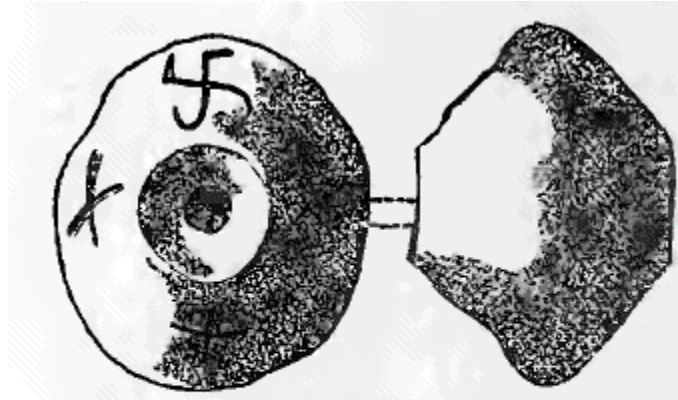


Fig. 43.  
SPINDLE-WHORL, WITH TWO SWASTIKAS AND TWO  
CROSSES.  
Depth, 23 feet.  
Schleimann, "Ilios," fig. 1858.

*The Third, or Burnt City* (23 to 33 feet deep). — The spindle-whorl shown in fig. 43 contains two Swastikas and two crosses. (4) Of the one Swastika, two arms are bent to the right at right angles, while the other two are bent to the right in curves. The other Swastika has but two bends, one at right angles, the other curved, both to the right. The specimen shown in fig. 44 has two Swastikas, in one of which the four arms are bent at right angles to the left. The entire figure is traced in double lines, one heavy and one light, as though to represent edges or shadows. The second Swastika has its ends at an obtuse angle to the left, and at the extremities the lines taper to a point. The whorl shown in fig. 45 is nearly spherical, with two Swastikas in the upper part. The ends of the four arms in both are bent at right angles, one to the right, the other to the left. Fig. 46 represents a spindle whorls with two irregular Swastikas; but one arm is bent at right angles and all the arms and points are uncertain and of unequal lengths. The rest of the field is covered with indefinite and inexplicable marks, of which the only ones noteworthy are points or dots, seven in number. In fig. 47 the top is surrounded by a line of zigzag

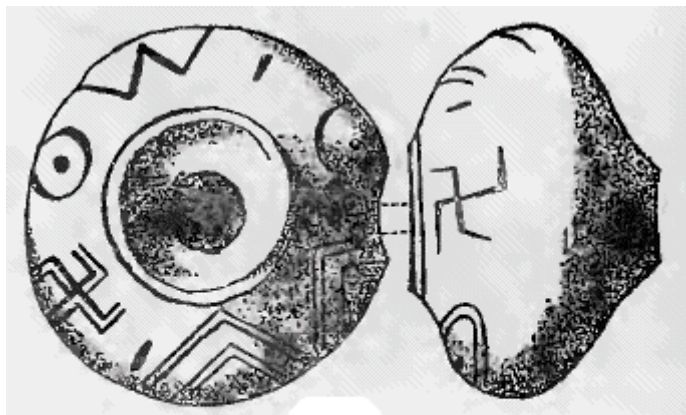


Fig. 44.  
 SPINDLE-WHORL WITH TWO SWASTIKAS.  
 Depth, 23 feet.  
 Schlieemann, "Ilios," fig. 1874

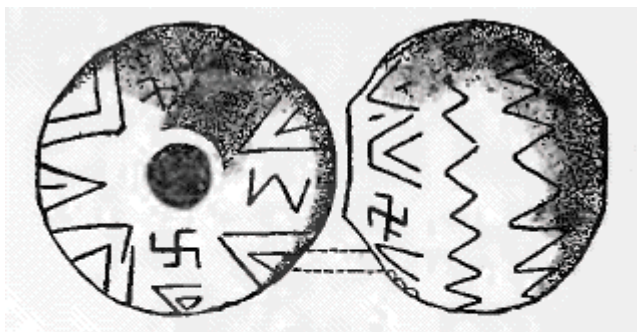


Fig. 45.  
 SPINDLE-WHORL WITH TWO SWASTIKAS.  
 Depth, 23 feet.  
 Schliemann, "Ilios," fig. 1919.

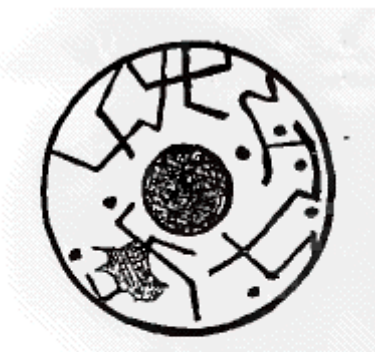


Fig. 46.  
 SPINDLE-WHORL WITH TWO  
 SWASTIKAS.  
 Depth, 28 feet.  
 Schliemann, "Ilios," fig. 1826.



Fig. 47.  
SPINDLE-WHORL WITH THREE SWASTIKAS.  
Depth, 23 feet.  
Schleimann, "Ilios," fig. 1851.

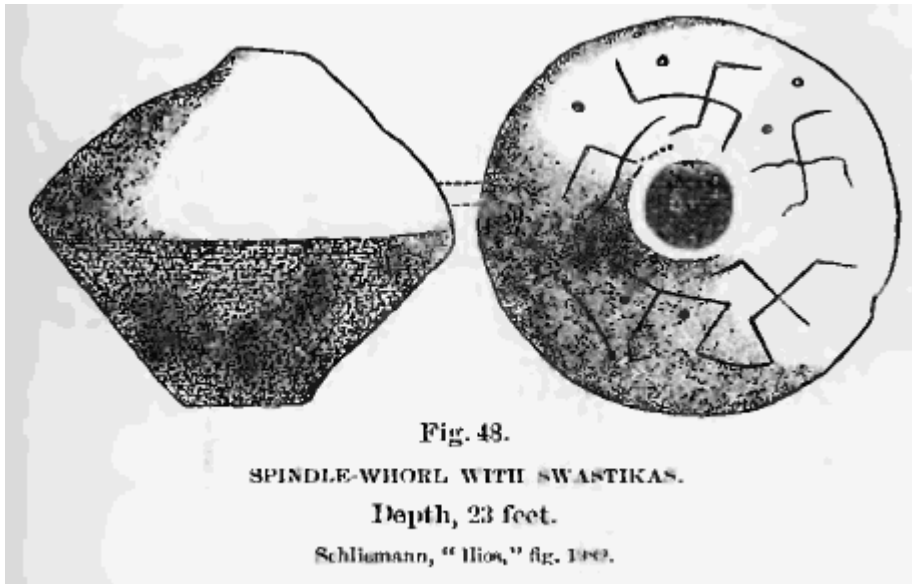


Fig. 48.  
SPINDLE-WHORL WITH SWASTIKAS.  
Depth, 23 feet.  
Schliemann, "Ilios," fig. 1849.

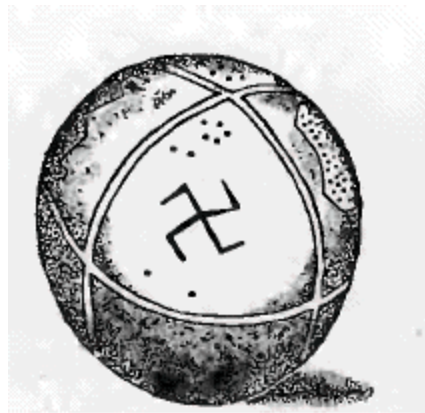


Fig. 49.  
SPHERE DIVIDED INTO EIGHT  
SEGMENTS, ONE OF WHICH  
CONTAINS A SWASTIKA.  
Schliemann, "Ilios,"

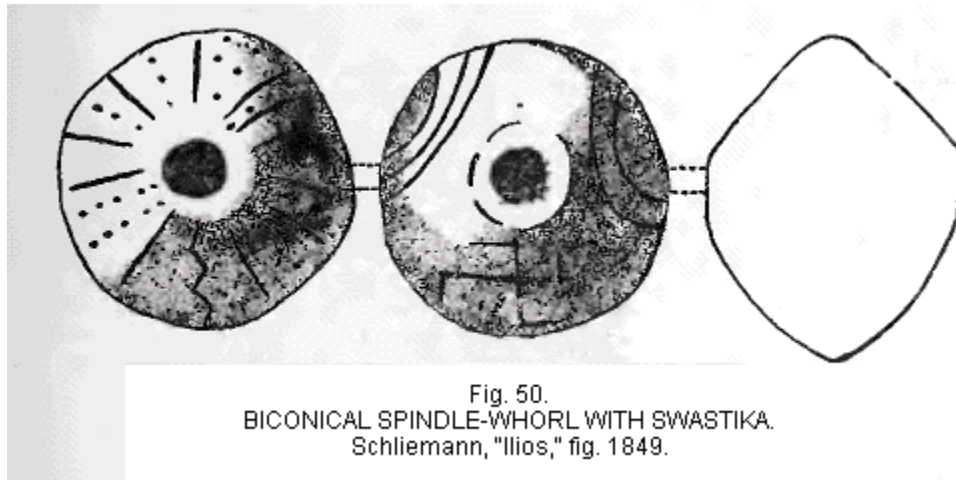


Fig. 50.  
BICONICAL SPINDLE-WHORL WITH SWASTIKA.  
Schliemann, "Ilios," fig. 1849.

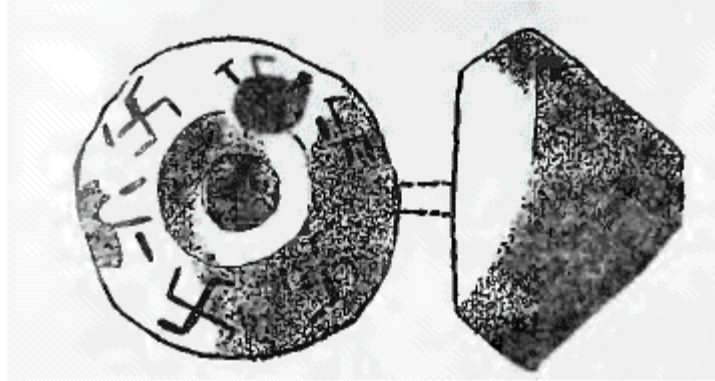


Fig. 51.  
BICONICAL SPINDLE-WHORL WITH SIX SWASTIKAS.  
Depth, 33 feet.  
Schliemann, "Ilios," fig. 1859.

#### ENDNOTES:

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1. "Ilios," pp. 229,350, note. 1.
  2. Ibid, figs. 63-70, p. 229.
  3. Ibid, p. 303.
  4. All spindle-whorls form the hill of Hissarlik are represented on-half natural size.

or dog-tooth ornaments. Within this field, on the upper part and equidistant from the central hole, are three Swastikas, the ends of all of which turn to the left, and but one at right angles. All three have one or more ends bent, not at any angle, but in a curve or hook, making an ogee. Fig. 48 shows a large whorl with two or three Swastikas on its upper surface in connection with several indefinite marks apparently without meaning. The dots are interspersed over the field, the Swastikas all bent to the right, but with uncertain lines and at indefinite angles. In one of them the main line forming the cross is curved toward the central hole; in another, the ends are both bent in the same direction—that is, pointing to the periphery of the whorl. Fig. 49 shows a sphere or globe (see figs. 75,88) divided by longitudinal lines into four segments, which are again divided by an equatorial line. These segments contain marks or dots and circles, while one segment contains a normal Swastika turned to the left. This terr-cotta ball has figured in a peculiar degree in the symbolic representation of the Swastika. Greg says of it: (1)

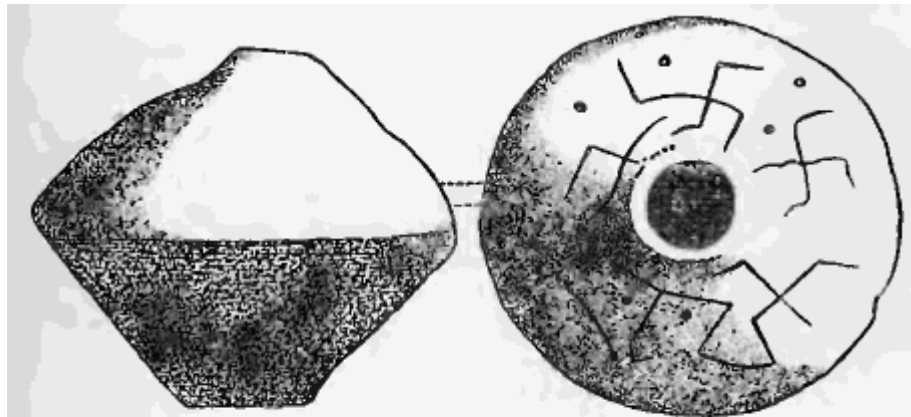


Fig. 48.

SPINDLE-WHORL WITH SWASTIKAS.

Depth, 23 feet.

Schliemann, "Ilios," fig. 199.

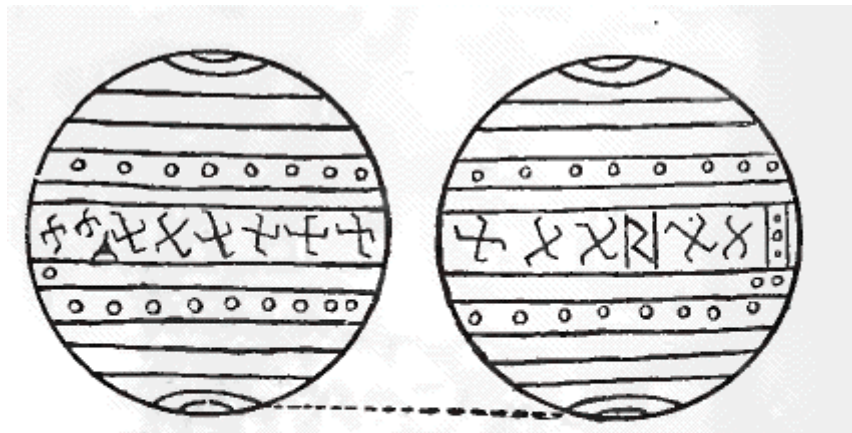


Fig 75.

TERRA-COTTA SPHERE WITH THIRTEEN SWASTIKAS,

Third city. Depth, 26 feet.

Schliemann, "Ilios," fig. 245, 246.



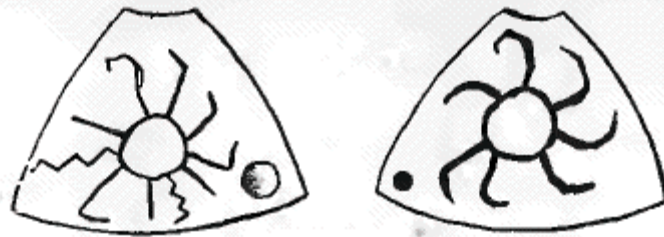


Fig. 88.  
Sections of Terra-Cotta Sphere. (2)  
Central circles with extended arms turning to the  
left, ogee and zigzag.  
Schleimann, "Ilios," fig. 19

We see on one hemisphere the standing for Zeus (=Indra) the sky god, and on the other side a rude representation of a sacred (*somma*) tree; a very interesting and curious western perpetuation of the original idea and a strong indirect proof of the standing for the emblem of the sky god.

Fig. 50 represents one of the biconical spindle-whorls with various decorations on the two sides, longitudinal lines interspersed with dots, arcs of concentric circles arranged in three parallels, etc.



Fig. 54.  
SPINDLE-WHORL WITH  
OGEE SWASTIKA.  
Depth, 33 feet.  
De Mortillet, "Musée Pre-  
historique," fig. 1211.

On one of these sides is a normal Swastika, the arms crossing at right angles, the ends bent at right angles to the left. The specimen shown in fig. 51 contains four perfect Swastikas and two inchoate and uncertain. Both of the latter have been damaged by breaking the surface. The four Swastikas all have their arms bent to the right; some are greater than at right angles, and one arm is curved. Several ends are tapered to a point. Fig. 52 shows a whorl of biconical form. It contains two Swastikas, the main arms of which are ogee forms, crossing each other at the center at nearly right angles, the ogee ends curving to the right. In fig. 53 the entire field of the upper surface is filled with, or occupied by, a Greek cross, in the center of which is the central hole of the whorl, while on each of the four arms is represented a Swastika, the main arms all crossing at right angles, the ends all bent to the right at slightly obtuse angle. Each of these bent ends tapers to a point, some with slight curves and a small flourish. (See figs. 33 and 34 for reference to

this flourish.) The specimen shown in fig. 54 has a center field in its upper part, of which the decoration consists of incised parallel lines forming segments of circles, repeated in each one of the four quarters of the field. The center hole is surrounded by two concentric rings of incised lines. In one of these spaces is a single Swastika; its main arms crossing at right angles, two of its ends bent to the left at right angles, the other two in the same direction and curved.

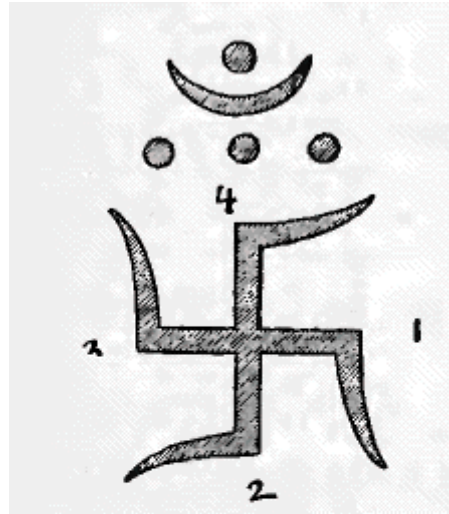


Fig. 33.  
EXPLANATION OF THE JAIN  
SWASTIKA, ACCORDING TO  
GANDHI  
(1) Archaic or protoplas-  
mic life; (2) Plant and  
animal life; (3) Human  
life; (4) Celestial life.

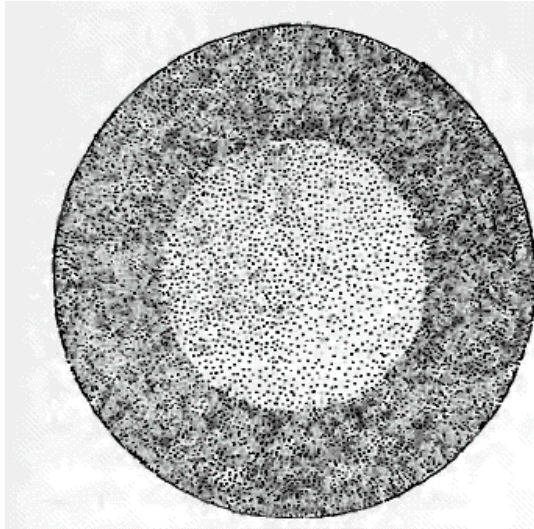


Fig. 34.a  
 THE FORMATION OF THE JAIN SWASTIKA--FIRST  
 STAGE.  
 Handful of rice or meal, in circular form, thinner  
 in center.

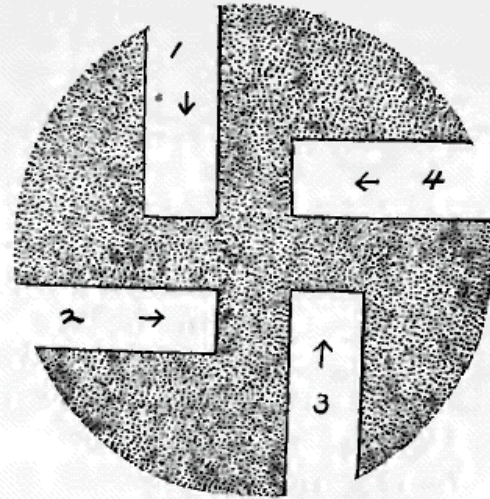


Fig. 34b.  
 THE FORMATION OF THE JAIN SWASTIKA--SECOND  
 STAGE.  
 Rice or meal, as shown in preceding figure, with  
 finger marks, indicated at 1,2,3,4.

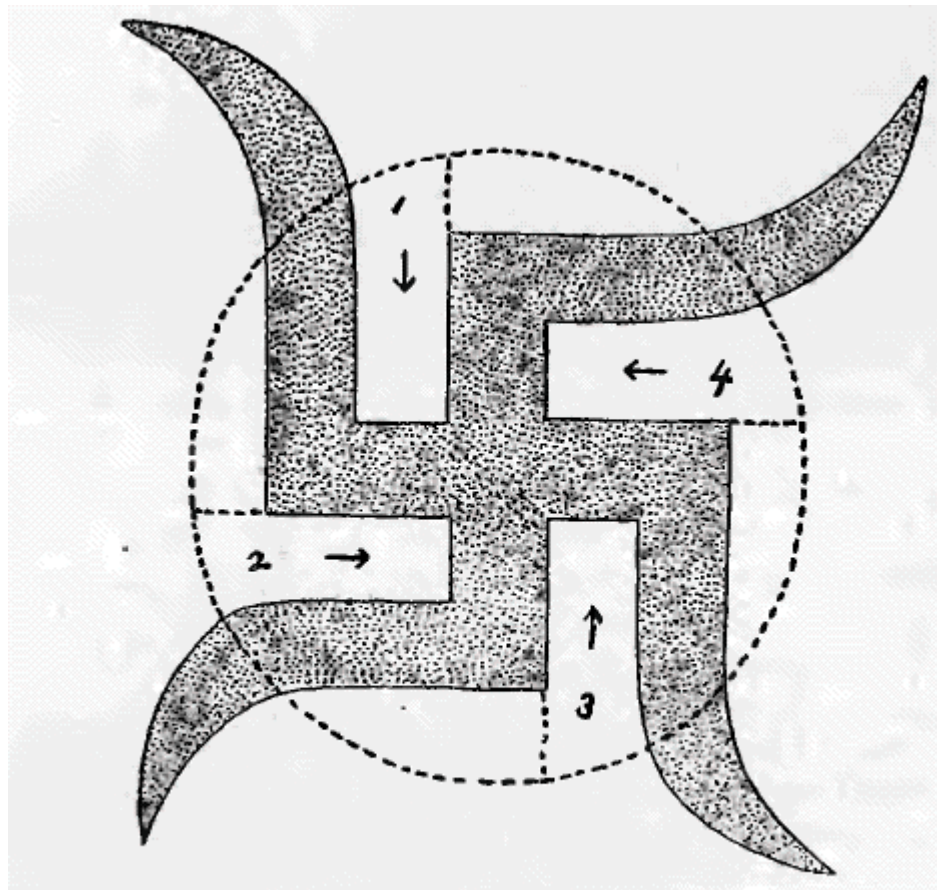


Fig. 34c.  
 THE FORMATION OF THE JAIN SWASTIKA--THIRD  
 STAGE.  
 Ends turned out, typifying animal, human, and celestial life, as shown in fig. 33.

*The Fourth City* (13.2 to 17.6 feet deep).— Schliemann says: (2)

We find among the successors of the burnt city the same triangular idols; the same primitive bronze battle-axes; the same terra-cotta vases, with or without tripod feet; the same double-handled goblets; the same battle-axes of jade, porphyry, and diorite; the same rude stone hammers, and saddle querns of trachyte \* \* \* The number of rude stone hammers and polished stone axes are fully thrice as large as in the third city, while the masses of shells and cockles

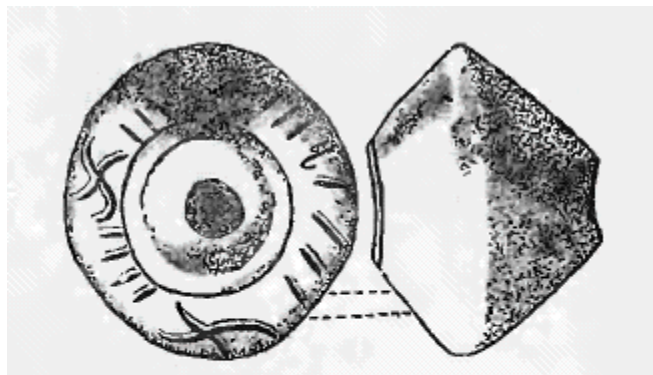


Fig. 52  
BICONICAL SPINDLE-WHORL WITH TWO OGEE  
SWASTIKAS.  
Depth, 33 feet.  
Schliemann, "Ilios," fig. 1876



Fig. 53.  
SPINDLE-WHORL WITH  
FOUR SWASTIKAS.  
Depth, 33 feet.  
De Mortillet, "Musce Pre-  
historique," fig. 1240.

## ENDNOTES:

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1. Archaeologia, xlviii, pt. 2, p. 322.
- 2, "Ilios," pp. 518,571.

accumulated in the debris of the houses are so stupendous that they baffle all description. The pottery is coarser and of a ruder fabric than in the third city. \* \* \*



Fig. 54.  
SPINDLE-WHORL WITH  
OGEE SWASTIKA.  
Depth, 33 feet.  
De Mortillet, "Musée Pre-  
historique," fig. 1211.

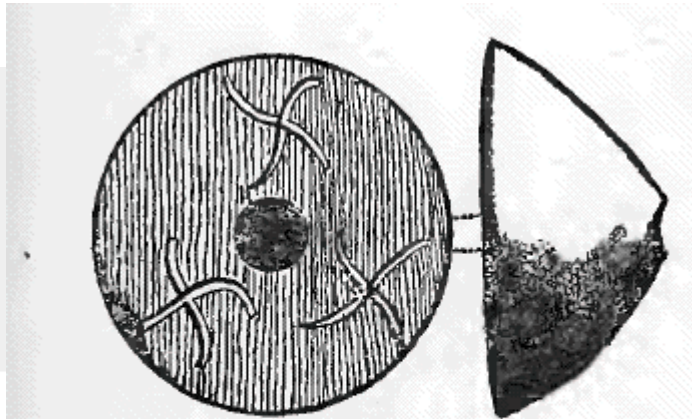


Fig. 55.  
CONICAL SPINDLE-WHORL WITH THREE  
OGEE SWASTIKAS.  
Depth, 13 1/2 feet.  
Schliemann, "Ilios," fig. 1850.

There were also found in the fourth city many needles of bone for female handiwork, bear tusks, spit rests of mica schist, whetstones of slate, porphyry, etc., of the usual form, hundreds of small silex saws, and some knives of obsidian. Stone whorls, which are so abundant at Mycenae, are but rarely found here; all of those which occur are, according to Mr. Davis, of steatite. On the other hand, terra-cotta whorls, with or without incised ornamentations, are found by thousands; their forms hardly vary from those in the third (the burnt) city, and they same may be generally said of their incised ornamentation. \* \* \* The same representation of specimens of whorls are given as in the third city, and the same observations apply.

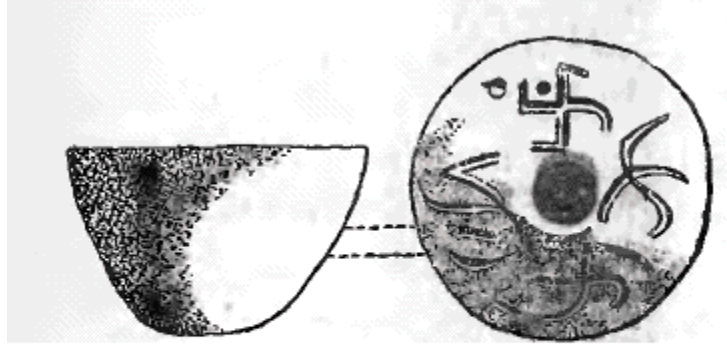


Fig. 57.  
CONICAL SPINDLE-WHORL WITH SWASTIKAS.  
Depth, 13 ½ feet.  
Schliemann, "Ilios," fig. 1891.

Fig. 55 shows a simple cone, the upper surface being flat and without other decoration than three Swastikas equidistant from the hole and from each other, all made by the two crossed ogee lines with ends curved to the right. This specimen is much like that of [fig. 71](#) (Madam Schliemann collection in the U. S. national Museum, Cat. No. 149704).

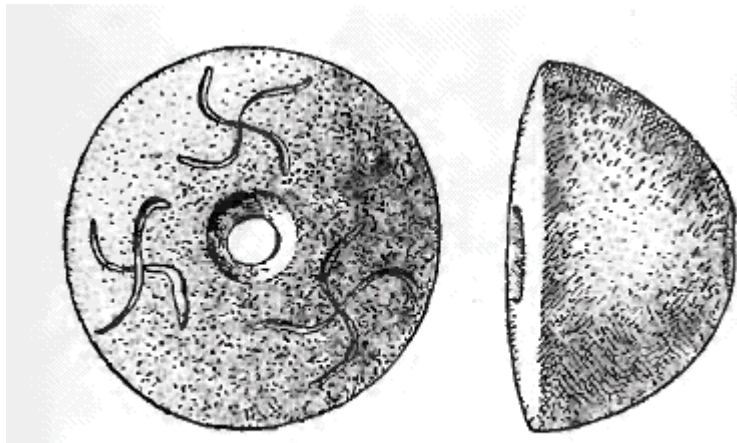


Fig. 71.  
CONICAL SPINDLE-WHORL WITH THREE OGEE SWASTIKAS.

Fig. 56 shows a remarkable spindle-whorl.

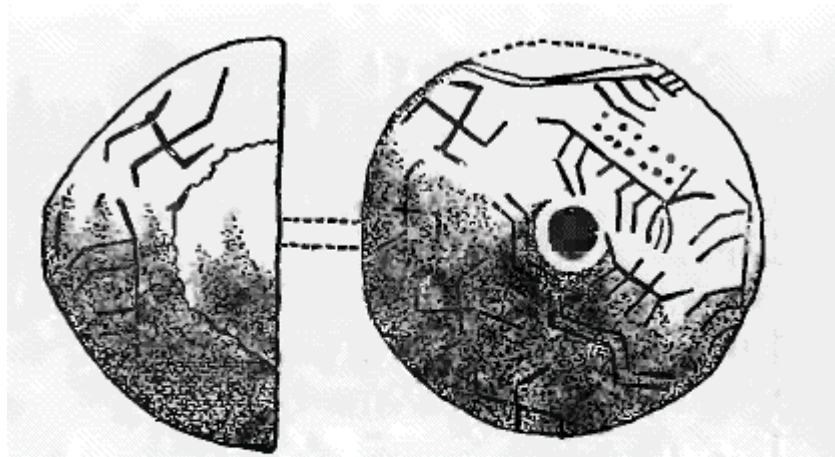


Fig. 56.  
CONICAL SPINDLE-WHORL WITH FOUR SWASTIKAS OF VARIOUS KINDS.  
Depth, 13 1/4 feet.  
Schliemann, "Ilios," fig. 1879.

It's marks greatly excited the interest of Dr. Schliemann, and he devoted much space to the discussion of these and similar characters. The whorl is in the form of a cone. It bears upon its conical surface four Swastikas, the ends of three of which bend to the right and one to the left. There are but two of these ends which bend at right angles. Most of them are at an obtuse angle, while the ends of two are curved. Some taper to a point and finish with a slight flourish. The other marks which so interested Dr. Schliemann were the chevron ornament (zigzag), drawn in parallel lines, which, he strongly argued, and fortified with many authorities, represented lightning. The second series of marks he called a "burning altar." This assertion he also fortified with authorities and with illustrations of a similar sign from different countries. (See fig. 101.)

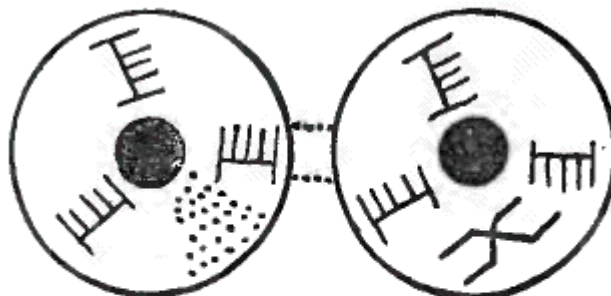


Fig. 101.  
SPINDLE-WHORL WITH FIGURE-8 SWASTIKA(?) AND SIX "BURNING ALTARS."  
Fourth city, Depth, 19.6 feet.  
Schliemann, "Ilios," fig. 1838.

The third series of marks represented an animal, name and character unknown, with a head or tusks with two large branching horns or ears, a straight back, a stiff but drooping tail, four legs, and two rows of the remarkable dots— seven in one, six in the other—placed over the back of the animal. (See [figs. 99](#) and [100](#).)

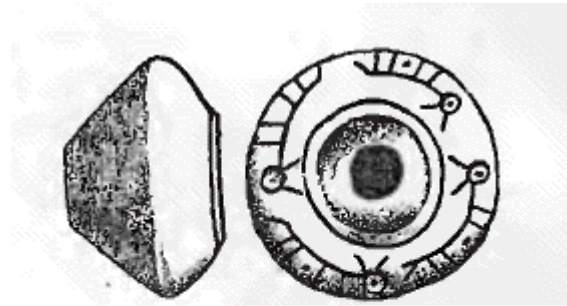


Fig. 99.  
BICONICAL SPINDLE-WHORL.  
Four animals are shown similar to those  
found associated with the Swastika.  
Third city, Depth, 33 feet.  
Schliemann, "Ilios," fig. 1877.

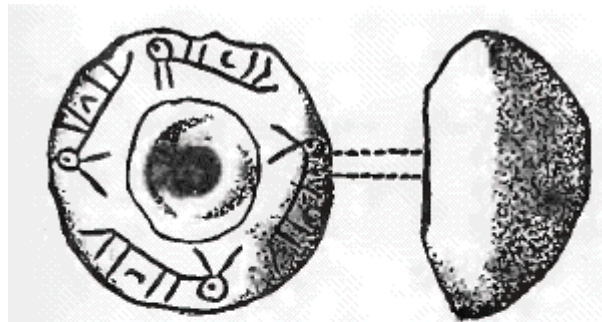


Fig. 100.  
BICONICAL SPINDLE-WHORL.  
Four animals are shown similar to those  
found associated with the Swastika.  
Fourth city, Depth, 19.6 feet.  
Schliemann, "Ilios," fig. 1867.

Fig. 57 represents another cone-shaped whorl, the flat surface of which is engraved with one perfect Swastika, the two arms crossing each other at right angles and the two ends bending at right angles to the right; the other two are curved, also to the right. Two of the other figures Dr. Schliemann calls Swastikas, although they are uncertain in some of their arms and angles. The fourth character he imagined to be an inchoate or attempted Swastika.



Fig. 58 shows a biconical whorl with curious and inexplicable characters. One of them forms a crude Swastika, which, while the main arms cross at right angles the ends are bent at uncertain angles, three to the left and one to the right.

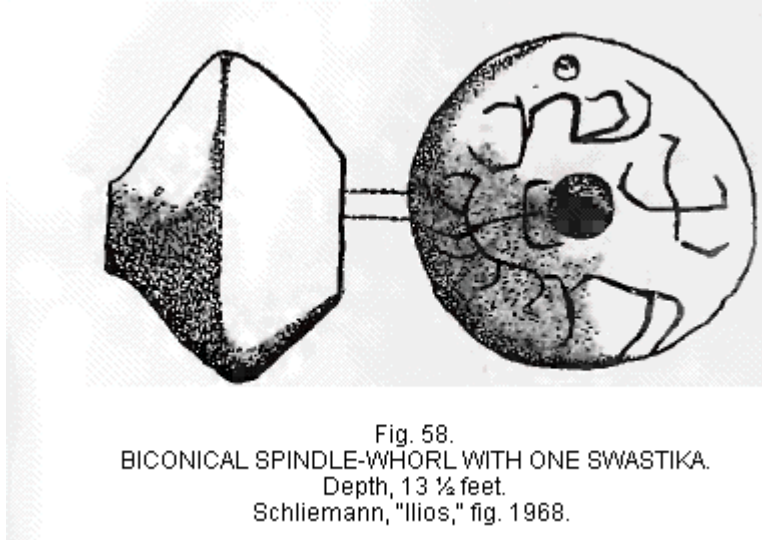


Fig. 58.  
BICONICAL SPINDLE-WHORL WITH ONE SWASTIKA.  
Depth, 13 ½ feet.  
Schliemann, "Ilios," fig. 1968.

These characters are so undetermined that it is doubtful if they could have had any signification, either ornamental or otherwise. Fig. 59 is almost conical, the flat surface thereof being only slightly raised at the center.

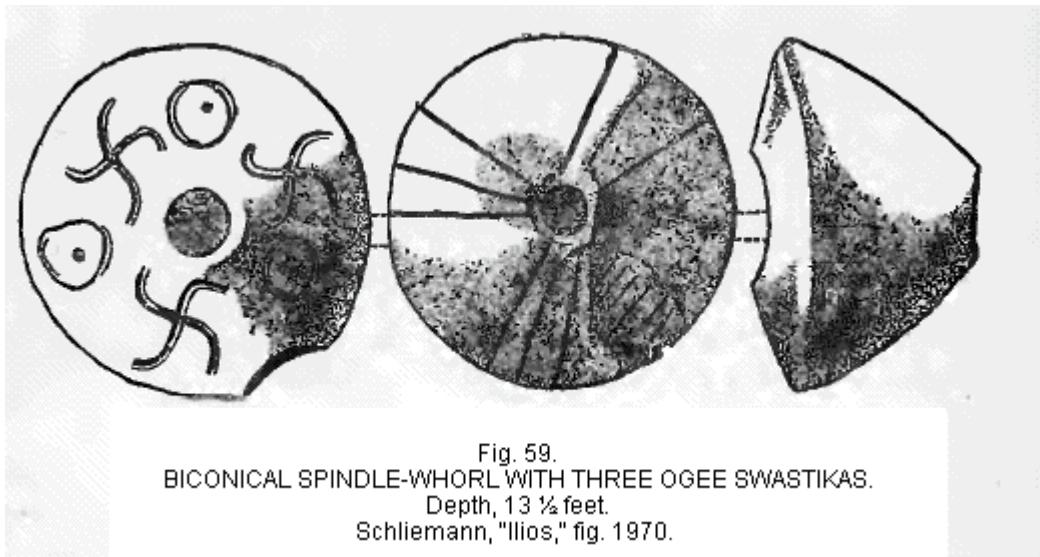


Fig. 59.  
BICONICAL SPINDLE-WHORL WITH THREE OGEE SWASTIKAS.  
Depth, 13 ½ feet.  
Schliemann, "Ilios," fig. 1970.

It is much the same form as the whorls shown in fig. 55 and 71.

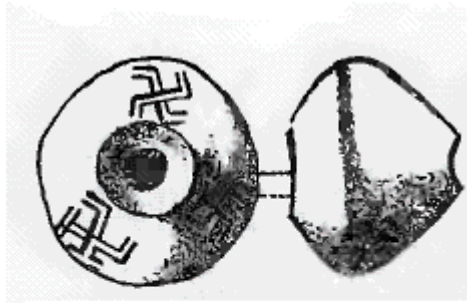


Fig. 62.  
SPINDLE-WHORL WITH THREE  
SWASTIKAS.  
Depth, 19.8 feet.  
Schliemann, "Ilios." fig. 1855.

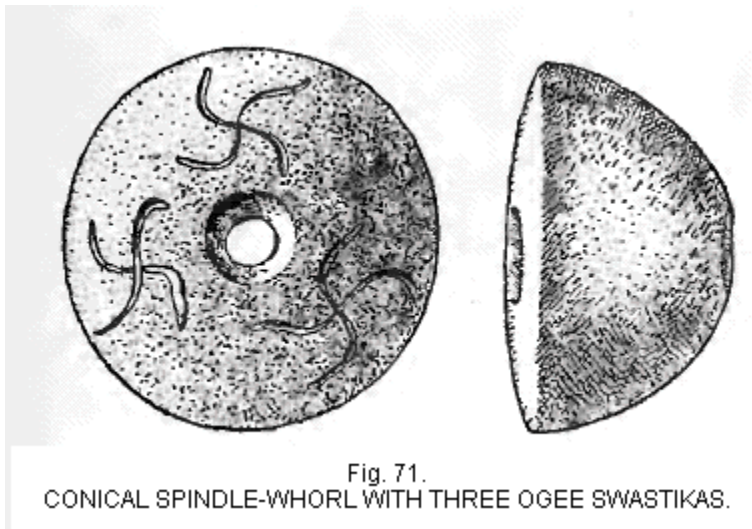


Fig. 71.  
CONICAL SPINDLE-WHORL WITH THREE OGEE SWASTIKAS.



Fig. 54.  
SPINDLE-WHORL WITH  
OGEE SWASTIKA.  
Depth, 33 feet.  
De Mortillet, "Musce Pre-  
historique," fig. 1211.

The nearly flat surface is the top, and on it, equidistant from the center hole and from each other, are three ogee Swastikas of double lines, with their ends all curved to the right. In the alternate spaces are small incised circles, with dots in the centers.

In fig. 60 a biconical whorl is shown.

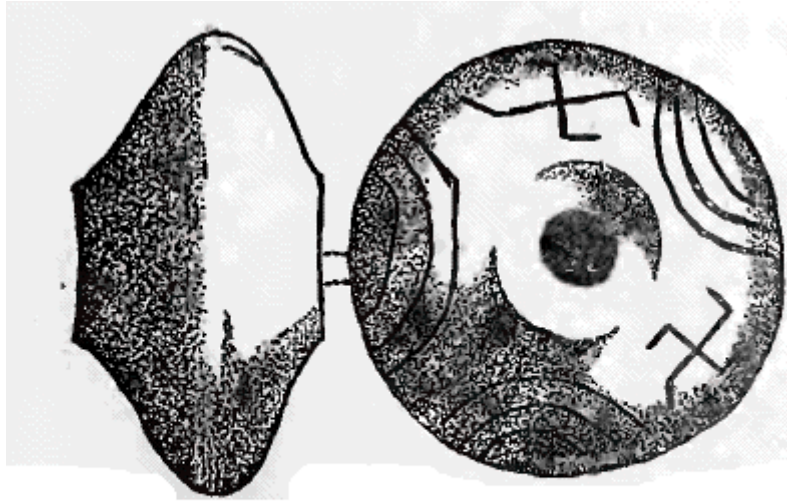


Fig. 60.  
BICONICAL SPINDLE-WHORL WITH TWO SWASTIKAS.  
Depth, 13 ½ feet.  
Schliemann, "Ilios," fig. 1863.

It has three of the circle segments marked in equilateral positions, with three or four parallel lines, after the style shown in fig. 54. In the spaces are two Swastikas, in both of which the two main arms cross at right angles. Some of the ends bend at a right, and others at an obtuse, angle. In one of the Swastikas the bent ends turn toward each other, forming a rude figure 8. The specimen shown in fig. 61 is biconical, but much flattened; it contains five ogee Swastikas, of which the ends of four bend to the right and one to the left. In an interval between them is one of the burning altars. Fig. 62 shows three Swastikas with double parallel lines. The main arms cross each other at right angles; the ends are bent at nearly right angles, one to the left, one to the right, and the other both ways.

Fig. 63 represents a spindle-whorl with a cup-shaped depression around the central hole, which is surrounded by three lines in concentric circles, while on the field, at 90 degrees from each other, are four ogee Swastikas (tetraskelions), the arms all turning to the left and spirally each upon itself.

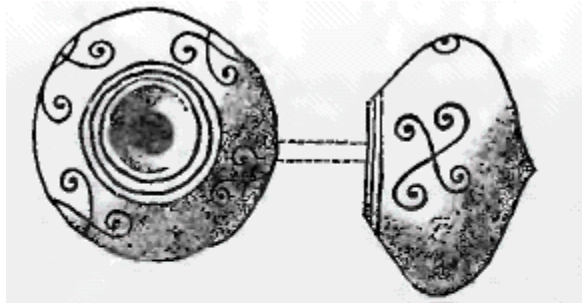


Fig. 63.  
SPINDLE-WHORL HAVING FOUR OGEE SWASTIKAS WITH SPIRAL VOLUTES.  
Depth, 18 feet.  
Schliemann, "Ilios." fig. 1868.

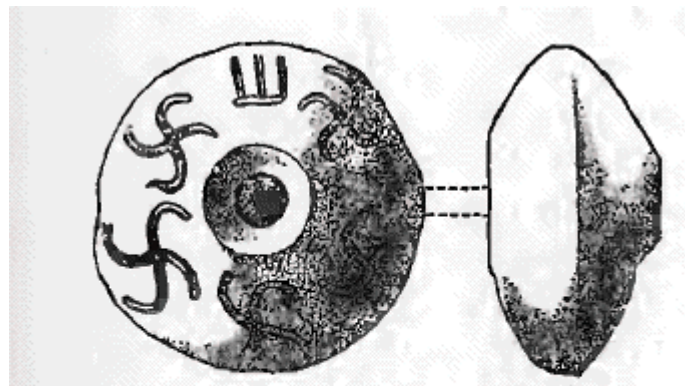


Fig. 61.  
BICONICAL SPINDLE-WHORL WITH FIVE OGEE SWASTIKAS.  
Depth, 18 feet.  
Schliemann, "Ilios." fig. 1965

The specimen shown in [fig. 64](#) is biconical, though, as usual, the upper cone is the smallest.

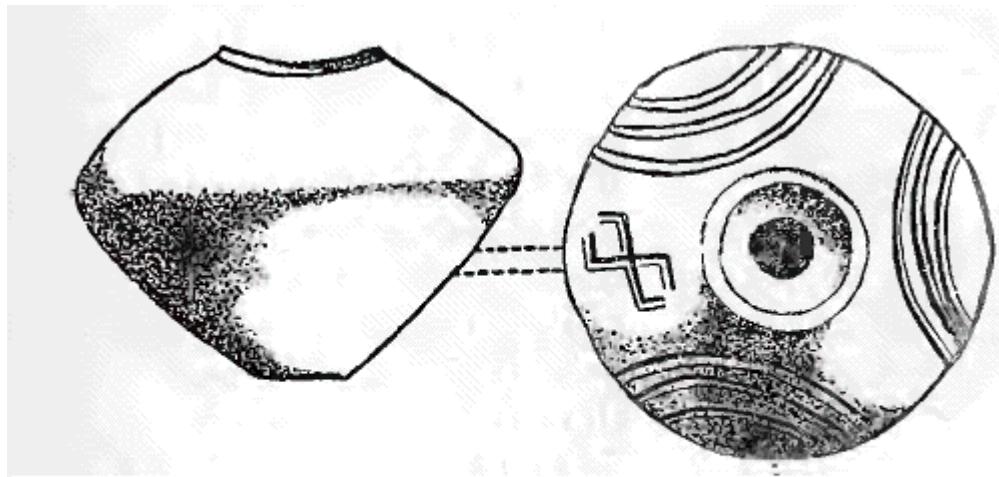


Fig. 64.  
BICONICAL SPINDLE-WHORL WITH SWASTIKA.  
Depth, 19.8 feet.  
Schliemann, "Ilios." fig. 1865.

There are parallel lines, three in a set, forming the segments of three circles, in one space of which appears a Swastika of a curious and unique form, similar to that shown in [fig. 60](#). The two main arms cross each other at very nearly right angles and the ends also bend at right angles toward and approaching each other, so that if contained slightly farther they would close and form a decorative figure 8. The specimen shown in [fig. 65](#) is decorated with parallel lines, three in number, arranged in segments of three circles, the periphery of which is toward the center, as in [fig. 60](#) and [64](#).

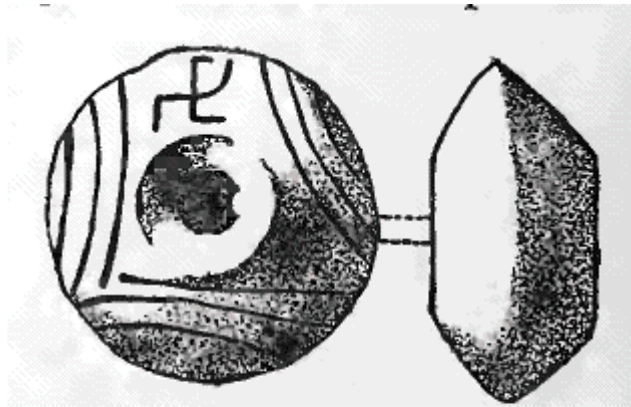


Fig. 65.  
BICONICAL SPINDLE-WHORL WITH ONE SWAS-  
TIKA.  
Depth, 19.8 feet.  
Schliemann, "Ilios." fig. 1866.

In one of the spaces is a Swastika of curious form; the main arms cross each other at right angles, but the four ends represent different styles—two are bent square to the left, one square to the right, and the fourth curves to the left at no angle. Fig. 66 shows a biconical whorl, and its top is decorated to represent three Swastikas and three burning altars. The ends of the arms of the Swastikas all bend to the left, some are at right angles and some at obtuse angles, while two or three are curved two of them show corrections, the marks at the ends having been changed in one case at a different angle and in another from a straight line to a curve. Fig. 67 shows four specimens of Swastika, the main arms of all of which cross at right angles. The ends all bend to the right, at nearly right angles, tapering to a point and finishing with the slight flourish noted in the Jain Swastika (fig. 34c). They are alternated with a chevron decoration. Fig. 67 shows three Swastikas, the ends of the arms of which are all bent to the left.

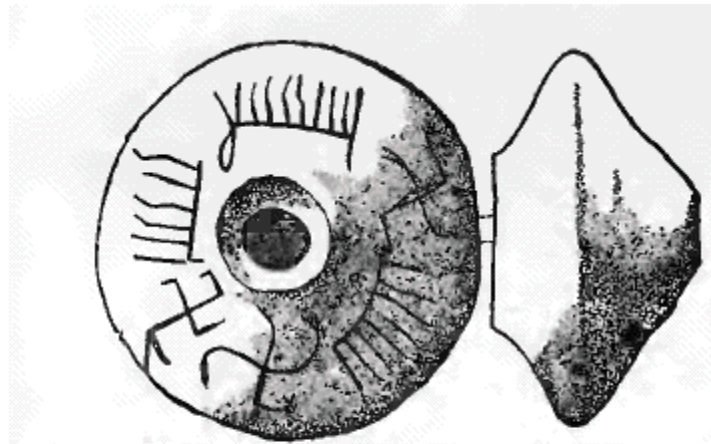


Fig. 66.  
BICONICAL SPINDLE-WHORL WITH THREE SWAS-  
TIKAS AND THREE BURNING ALTARS.  
Depth, 19.8 feet.  
Schliemann, "Ilios." fig. 1872.

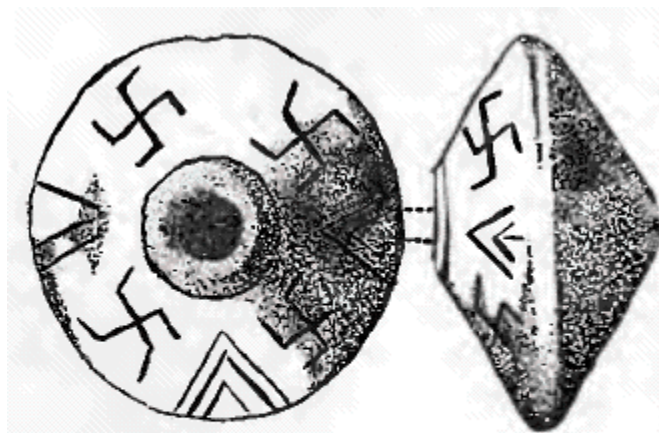


Fig. 67.  
BICONICAL SPINDLE-WHORL WITH FOUR SWAS-  
TIKAS.  
Depth, 19.8 feet.  
Schliemann, "Ilios." fig. 1873.

One Swastika is composed of two ogee lines. Two arms of another are curved, but all others are bent at right angles, some of them tapering to points, finishing with a little flourish (figs. 67 and 34c). One of these ends, like that in fig. 66, has been corrected by the maker. Figs. 69 represents one Swastika in which the main arms cross at nearly right angles.

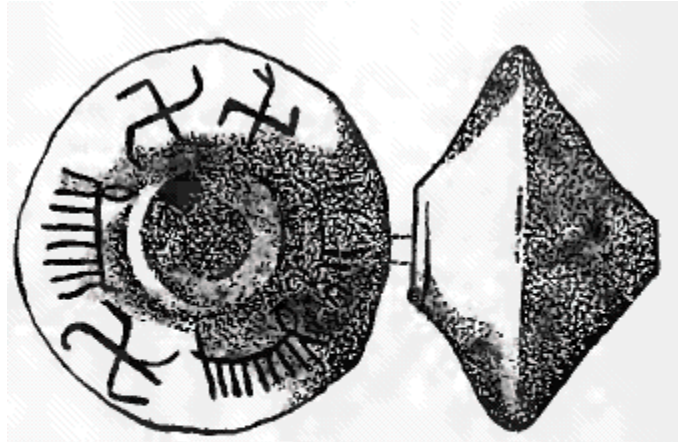


Fig. 68.  
BICONICAL SPINDLE-WHORL WITH THREE SWASTIKAS OF DIFFERENT STYLES.  
Depth, 19.8 feet.  
Schliemann, "Ilios," fig. 1911.

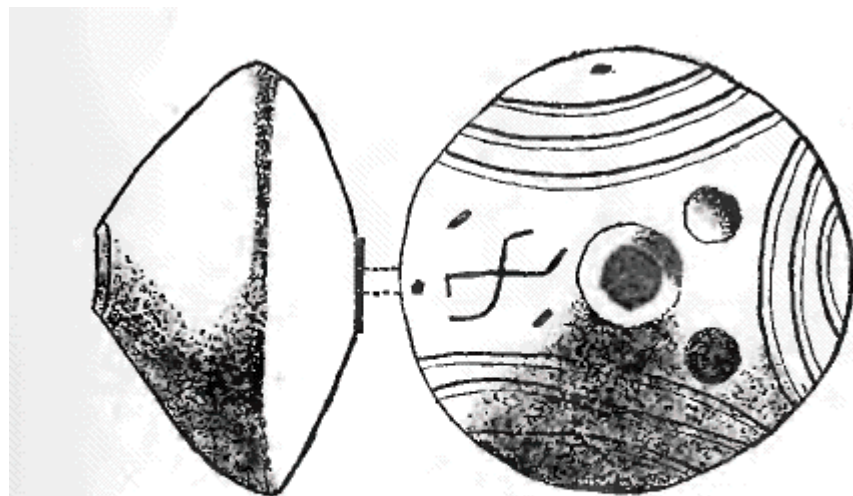


Fig 69.  
BICONICAL SPINDLE-WHORL WITH ONE SWASTIKA OF THE  
FIGURE-8 STYLE  
Depth, 19.8 feet.  
Schliemann, "Ilios," fig. 1861.



Both ends of one arm turn to the left and those of the other arm turn to the right in figure 8 style. One of the ends is curved, the others bent at different angles.

Fig. 70 shows the parallel lines representing segments of a circle similar to [figs. 60, 64, 65](#) and 69, except that it has four instead of three. It has one Swastika; the main arms (of double lines) cross at right angles, the ends all curving to the left with a slight ogee.

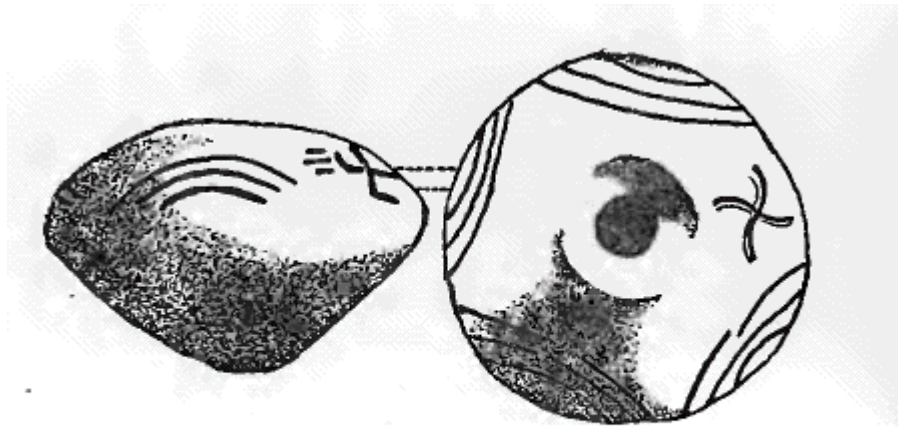


Fig 70.  
BICONICAL SPINDLE-WHORL WITH ONE SWASTIKA, SLIGHTLY OGEE.  
Depth, 19.8 feet.  
Schliemann, "Ilios," fig. 1861.

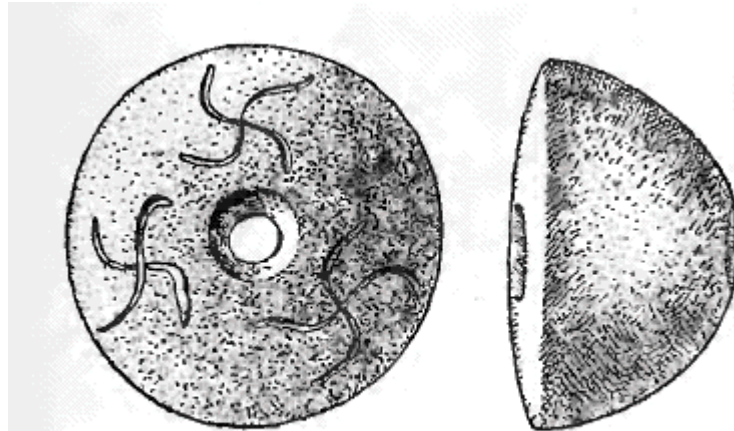


Fig. 71.  
CONICAL SPINDLE-WHORL WITH THREE OGEE SWASTIKAS.

The U. S. National Museum was, during 1893, the fortunate recipient of a collection of objects from Madame Schliemann, which her husband, before his death, had signified should be given to the United States as a token of his remembrance of and regard for his adopted country. He never forgot that he was an American citizen, and, preparing for death, made his acknowledgments in the manner mentioned. The collection consisted of 178 objects, all from ancient Troy, and they made a fair representation of his general finds. This collection is in the Department of Prehistoric Anthropology. In this collection is a spindle-whorl, found at 13 ½ feet (4 meters) depth and belonging to the fourth city. It had three Swastikas upon its face, and is here shown as fig. 71. (1)

*The Fifth City.*—Schliemann says: (2)

The rude stone hammers found in enormous quantities in the fourth city are no longer found in this stratum, nor did the stone axes, which are so very abundant there, occur again here. In stead of the hundreds of axes I gathered in the fourth city, I collected in all only two here. \* \* \* The forms of the terra-cotta whorls, too, are in innumerable instances different here. These objects are of a much inferior fabric, and become elongated and pointed. Forms of whorls like Nos. 1801, 1802, and 1803 [see figs. 72, 73, and 74], which were never found before, are here plentiful.

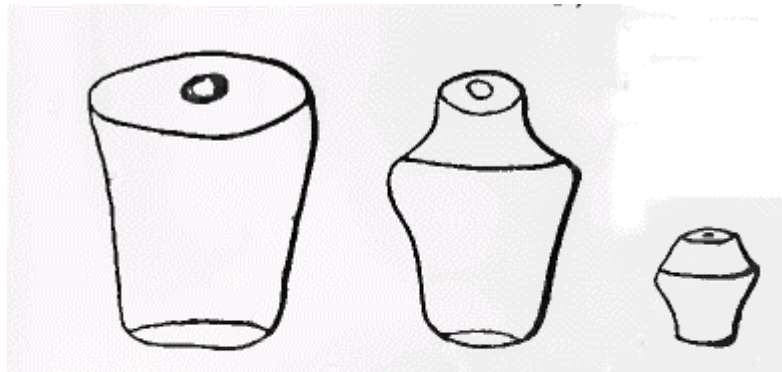


Fig 72, 73, 74.  
FORMS OF WHORL FROM THE FIFTH BURIED CITY OF  
HISSARLIK, FOR COMPARISON.  
Schliemann, "Ilios," fig. 1801, 1802, 1803.

*The Sixth and Seventh Cities.*—The sixth city is described in "Ilios," page 587, and the seventh on pages 608 and 618. Both cities contained occasional whorls of clay, all thoroughly baked, without incised or pointed ornamentation, and shed no further light on the Swastika.

Fig. 75 represents the opposite hemispheres of a terra-cotta ball, found at a depth of 26 feet, divided by incised lines into fifteen zones, of which two are ornamented with points and the middle zone, the largest of all, with thirteen specimens of      and      .

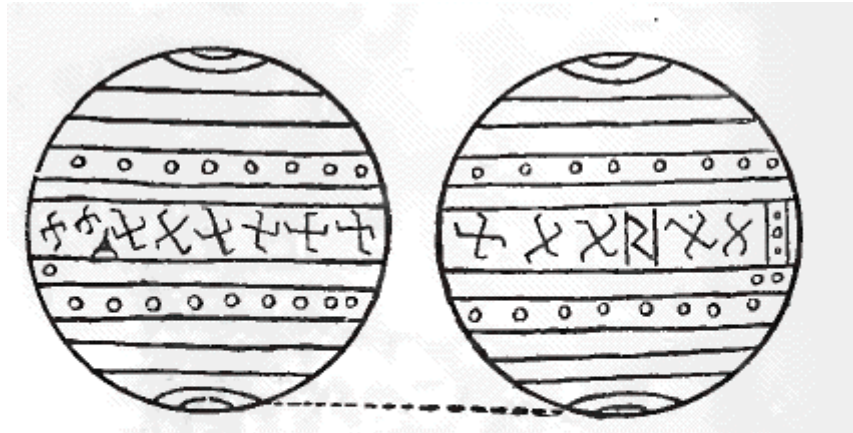


Fig 75.  
TERRA-COTTA SPHERE WITH THIRTEEN SWASTIKAS,  
Third city. Depth, 26 feet.  
Schliemann, "Ilios," fig. 245, 246.

Zmigrodzki says (3) that there were found by Schliemann, at Hissarlik, fifty-five specimens of the Swastika "pure and simple" (pp. 809,826). It will be perceived by examination that the Swastika "pure and simple" comprised Swastikas of several forms; those in which the four arms of the cross were at other angles besides right angles, those in which the ends bent at square and other angles to the right; then those to the left (Burnouf and Max Müller's Suavastika); those in which the bends were, some to the right and some to the left, in the same design; where the points tapered off and turned outward with a flourish; where the arms bent at no angle, but were in spirals each upon itself, and turned, some to the right, some to the left. We shall see other related forms, as where the arms turn spirally upon each other instead of upon themselves. These will sometimes have three, five, six, for more arms, instead of four (p. 768). The cross and the circle will also appear in connection with the Swastika; and other designs, and zigzags (lightning), burning altars, men, animals, and similar representations will be found associated with the Swastika, and are only related to it by the association of similar objects from the same locality. A description of their patterns will include those already figured, together with Schliemann's

**ENDNOTES:**

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1. "Ilios," fig. 1852
  2. Ibid, p. 573.
  2. Tenth Congr. Inter. D'Anthrop. Et d'Archaeol. Prehist. Paris, 1889, p. 474.

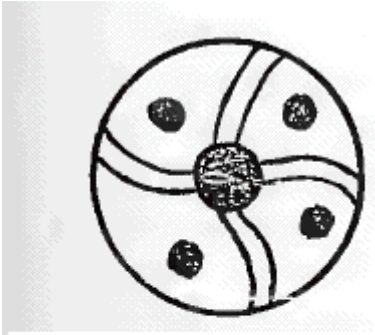


Fig. 77.  
SPINDLE-WHORL WITH OGEE  
SWASTIKA.  
Schliemann, "Ilios," fig. 1822.

comments as to signification and frequency. They become more important because these related forms will be found in distant countries and among distant peoples, notably among the prehistoric peoples of America. Possibly these designs have a signification, possibly not. Dr. Schliemann, thought that in many cases they had. Professor Sayce supported him, strongly inclining toward an alphabetic or linguistic, perhaps ideographic, signification. No opinion is advanced by the author on these theories, but the designs are given in considerable numbers, to the end that the evidence may be fully reported, and future investigators, radical and conservative, imaginative and unimaginative, theorists and agnostics, may have a

fair knowledge of this mysterious sign, and an opportunity to indulge their respective talents at length. Possibly these associated designs may throw some light upon the origin or history of the Swastika or of some of its related forms.

The specimen represented in fig. 76 is not a spindle-whorl, as shown by the number and location of the holes. It bears a good representation of a Swastika the form of which has been noticed several times.

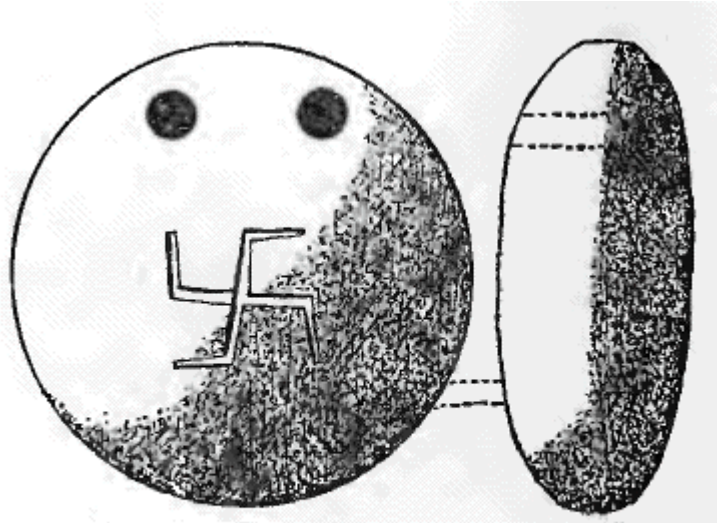


Fig. 76.  
TERRA-COTTA DISK WITH ONE SWASTIKA  
Schliemann, "Ilios," fig. 1849.

The two main arms cross each other at nearly right angles. The ends of the arms all bend to the right at a slightly obtuse angle and turn outward with a flourish somewhat after the style of the Jain Swastika (fig. 34c). Fig. 77 represents a spindle-whorl with a Swastika of the ogee style curved to the right. The center hole of the whorl forms the center of the sign.

The figure of double lines, and in the interspaces are four dots, similar to those in figs. 96, 97 and 98, the others which Dr. Schliemann reports as common, and to which he attributes some special but unknown meaning.



Fig. 96.  
SPINDLE-WHORL.  
Hole and large circle in center.  
Extended parallel arms with  
dots, forming a greek cross.  
Third city. Depth, 23 feet.  
Schliemann, "Ilios," fig. 1817.

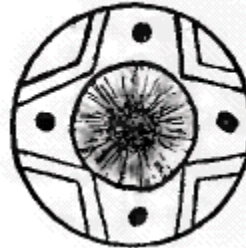


Fig. 97.  
SPINDLE-WHORL.  
Greek cross. Tapering arms  
with dots.  
Third city. Depth, 23 feet.  
Schliemann, "Ilios," fig. 1818.



Fig. 98.  
SPINDLE-WHORL.  
Central hole and three  
arms with dots.  
Third city. Depth, 23 feet.  
Schliemann, "Ilios," fig. 1819.

Swastikas and crosses of irregular shape and style are shown in the field of fig. 78.

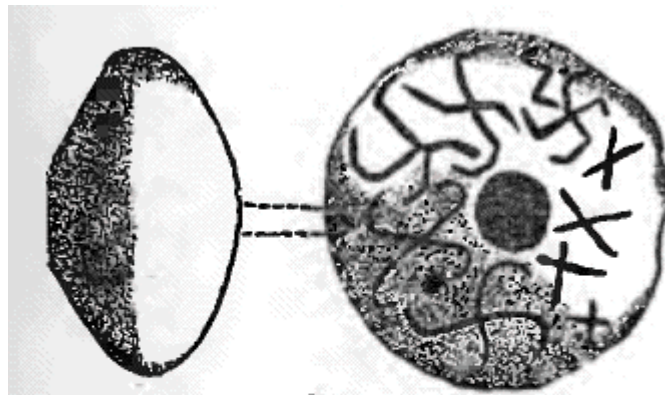


Fig. 78.  
BICONICAL SPINDLE-WHORL WITH IRREGULAR SWASTIKAS AND CROSSES.  
Fourth city. Depth, 13.6 feet.  
Schliemann, "Ilios," fig. 1871.

Two fairly well formed Swastikas appear, both of the ogee style, with the ends curved to the right. One is of the style resembling the figure 8 (see figs. 60 and 64). Two others are crudely and irregularly formed, and would scarcely be recognized as Swastikas except for their association. Fig. 79 represents uncertain and malformed Swastikas.

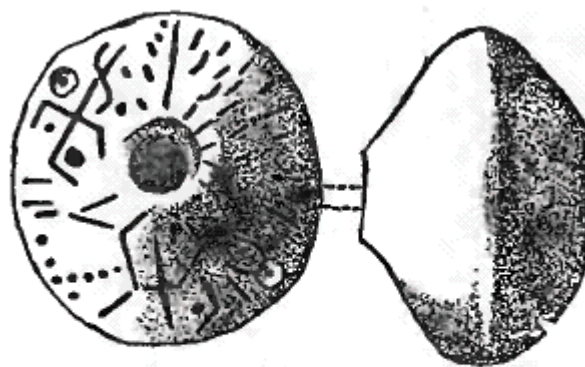


Fig. 79.  
BICONICAL SPINDLE-WHORL WITH UNCERTAIN AND MALFORMED SWASTIKAS.  
Third city. Depth, 33 feet.  
Schliemann, "Ilios," fig. 1870.

The arms are bent in different directions in the same line. Two of the main arms are not bent. The inexplicable dots are present, and the field is more or less covered with unmeaning or, at least, unexplained marks.

Figs. 80 also illustrates the indefinite and inchoate style of decoration.

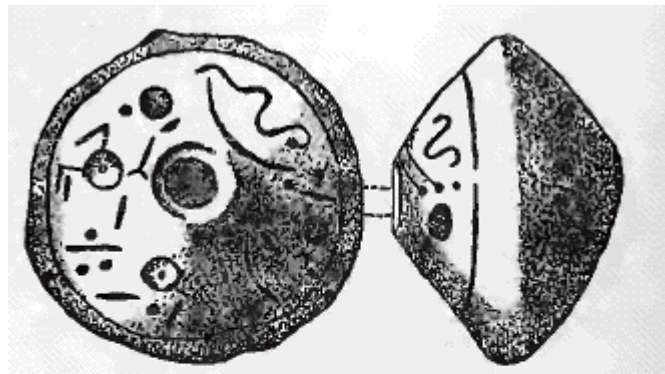


Fig. 80.  
BICONICAL SPINDLE-WHORL WITH IRREGULAR AND  
PARTLY FORMED SWASTIKAS HAVING LARGE DOT  
IN CENTER.  
Fourth city. Depth, 23 feet.  
Schliemann, "Ilios," fig. 1875.

One unfinished Swastika appears which, unlike anything we have yet seen, has a circle with a dot in the center for the body of the Swastika at the crossing of the main arms. Fig. 81 shows two Swastikas, both crossing their main arms at right angles and the ends bending also at right angles—one to the right, the other to the left.

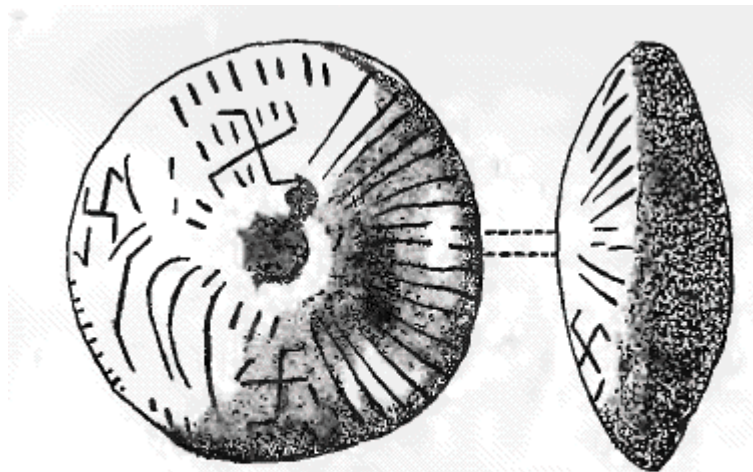


Fig. 81.  
BICONICAL SPINDLE-WHORL, FLATTENED, WITH TWO  
SWASTIKAS AND INDEFINITE DECORATION.  
Schliemann, "Ilios," fig. 1947.

This specimen is inserted here because of the numerous decorations of apparently unmeaning, or, at least, unexplained, lines. Fig. 82 shows four segmented circles with an indefinite Swastika in one of the spaces.

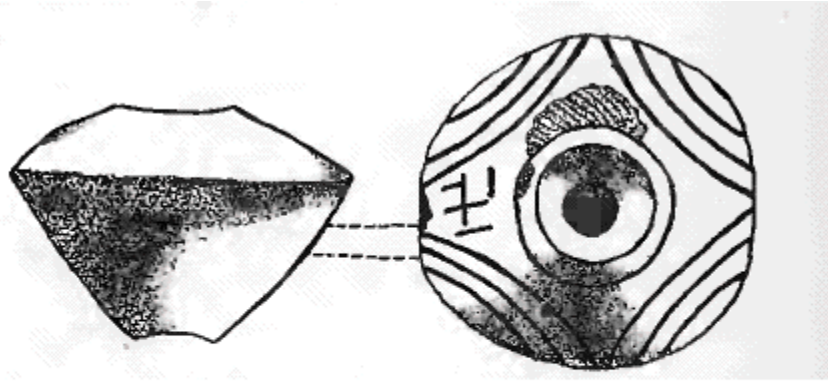


Fig. 82.  
BICONICAL SPINDLE-WHORL WITH ONE SWASTIKA AND AND FOUR  
SEGMENTS OF CIRCLES.  
Third city. Depth, 33 feet.  
Schliemann, "Ilios," fig. 1989.

The ends are not well turned, only one being well attached to the main arms. One of the ends is not joined, one overruns and forms a sort of cross; the other has no bend. Fig. 83 contains an unmistakable Swastika, the main arms of which cross at right angles, turning to the left with an ogee curve.

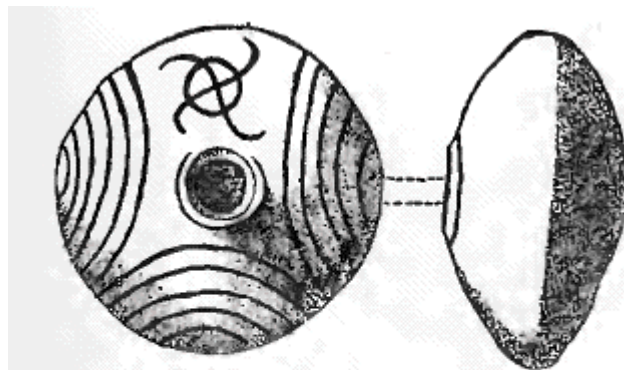


Fig. 83.  
BICONICAL SPINDLE-WHORL FLATTENED.  
Ogee Swastika with central circle.  
Third city. Depth, 23 feet.  
Schliemann, "Ilios," fig. 1987.



The peculiarity of this specimen is that the center of the sign is inclosed in a circle, thus showing the indifference of The Swastika sign to other signs, whether cross or circle. The outer parts of the field are occupied with the parallel lines of the circle segment, as shown in many other specimens. The specimen shown in fig. 84 is similar in style to the last.

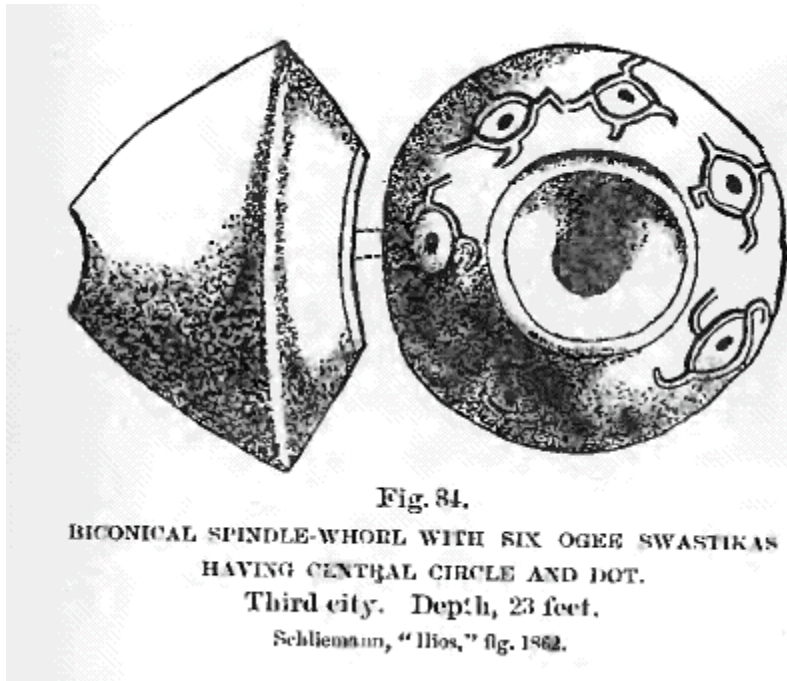


Fig. 84.

BICONICAL SPINDLE-WHOEL WITH SIX OEGE SWASTIKAS  
HAVING CENTRAL CIRCLE AND DOT.

Third city. Depth, 23 feet.

Schliemann, "Ilios," fig. 1862.

The bodies of six Swastikas are formed by a circle and dot, while the arms of the cross start from the outside of the circle, extending themselves in curves, all of them to the right. (See fig. 13*d*.) It has no other ornamentation. The same remark is to be made about the indifferent use of the Swastika in association with cross or circle. We have seen many swastikas composed of the crossed ogee lines or curves.

Figs. 85 and 86 show the same ogee lines and curves not crossed; and thus, while it may be that neither of them are Swastikas, yet they show a relationship of form from which the derivation of a Swastika would be easy.

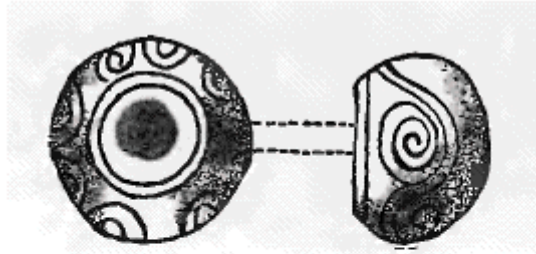


Fig. 85.

SPHERICAL SPINDLE WHORL, WITH  
FLATTENED TOP AND OGEE LINES  
WHICH DO NOT FORM SWASTIKAS.

Schliemann, "Ilios," fig. 1890.

Attention has been called to decorations comprising segments of the circles incised in these whorls, the periphery of which is toward their centers (figs. 60, 64, 65, 69, 70, 82 and 83). Also to the mysterious dots (figs. 46, 56, 75, 76, 77, 79, 84, 92, 96 and 97). Fig. 87 shows a combination of the segments of three circles, the dots within each, and two Swastikas.

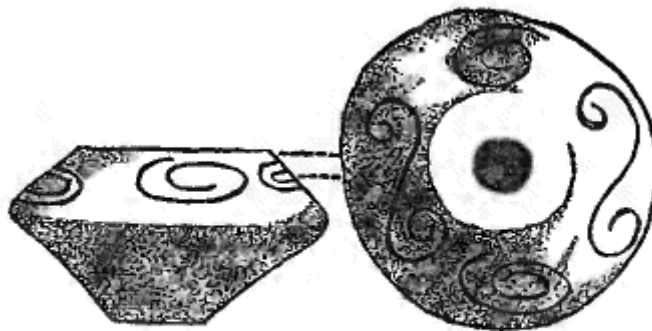
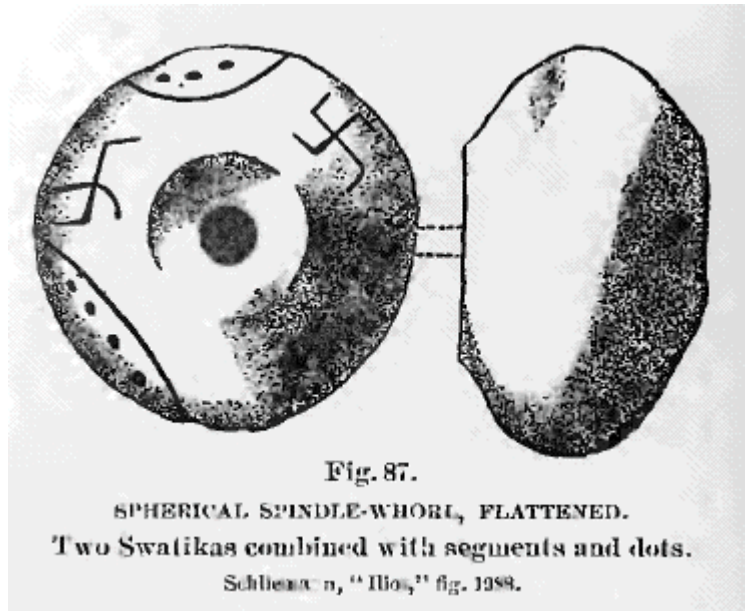


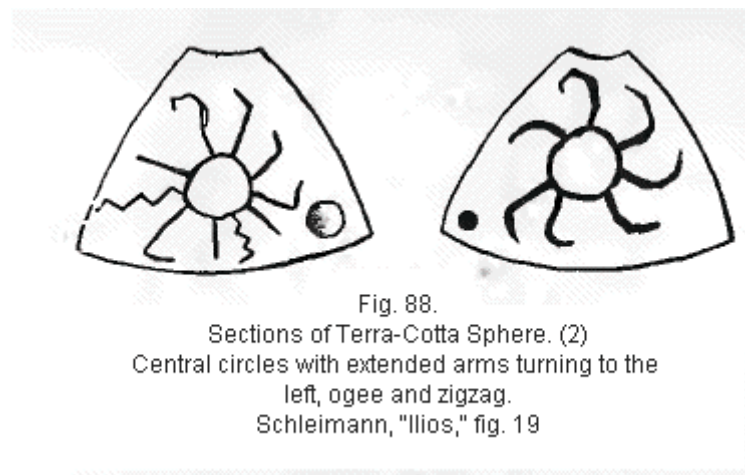
Fig. 86.

BICONICAL SPINDLE-WHORL WITH OGEE CURVES WHICH  
ARE NOT CROSSED TO FORM SWASTIKAS.

Schliemann, "Ilios," fig. 1889.

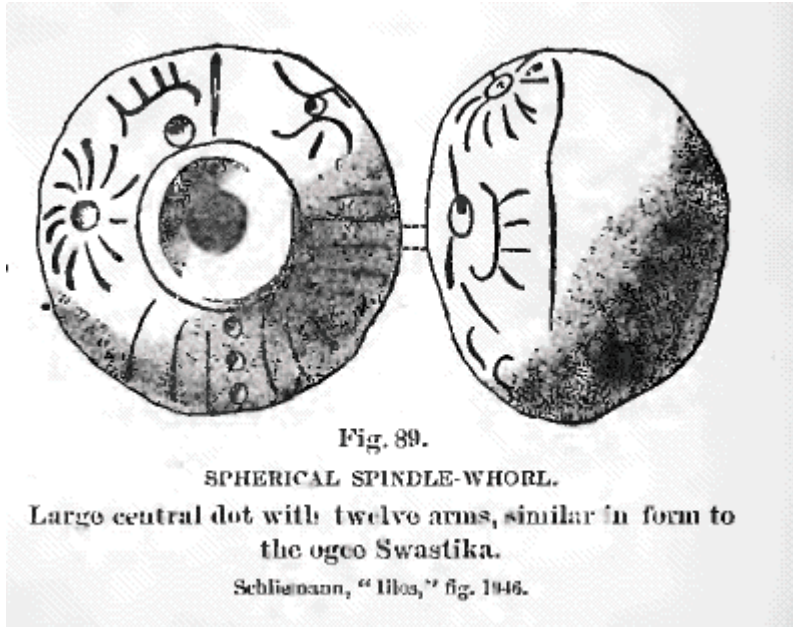


Of the Swastikas, one is normal, turning to the right; the other turns to the right, but at an obtuse angle, with one end straight and the other irregularly curved. Fig. 88 represents two sections of a terra-cotta sphere divided similar to fig. 49.



Each of these sections contains a figure like unto a Swastika and which may be related to it. It is a circle with arms springing from the periphery, which arms turn all to the left, as they do in the ogee Swastika. One has seven, the other nine arms. One has regular, the other irregular, lines and intervals.

Fig. 89 represents a spindle-whorl of terra cotta nearly spherical, with decoration of a large central dot and lines springing thereout, almost like the spokes of a wheel, then all turning to the left as volutes.



In some countries this has been called the sun symbol, but there is nothing to indicate that it had any signification at Hissarlik. One of the marks resembles the long-backed, four-legged animal (figs. 99 and 100).

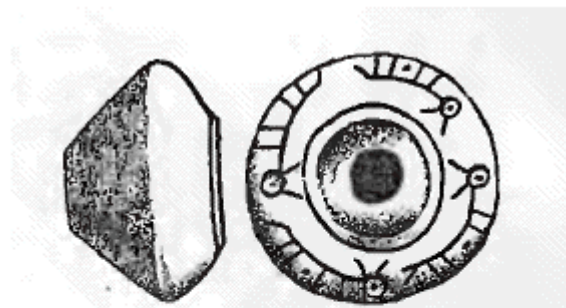


Fig. 99.  
BICONICAL SPINDLE-WHORL.  
Four animals are shown similar to those found associated with the Swastika.  
Third city, Depth, 33 feet.  
Schliemann, "Ilios," fig. 1877.

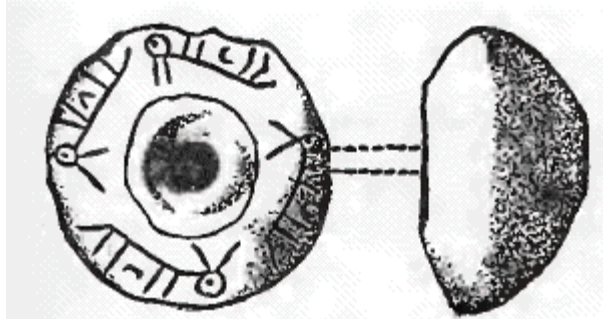


Fig. 100.  
**BICONICAL SPINDLE-WHORL.**  
 Four animals are shown similar to those  
 found associated with the Swastika.  
 Fourth city, Depth, 19.6 feet.  
 Schliemann, "Ilios," fig. 1867.

(1) Figs. 90, 91, 92, and 93 show a further adaptation of the ogee curve developed into a Swastika, in which many arms start from the center circle around the central hole in the whorl, finally taking a spiral form.



Fig. 90.  
**SPINDLE-WHORL.**  
 Central dot with ogee arms  
 radiating therefrom in  
 different directions, but  
 in the form of a Swastika.  
 Third city. Depth, 29 feet.  
 Schliemann, "Ilios," fig. 1860.



Fig. 91.  
**SPINDLE-WHORL WITH  
 CENTRAL HOLE AND  
 RADIATING ARMS.**  
 Third city. Depth,  
 23 feet.  
 Schliemann, "Ilios," fig.  
 1842.

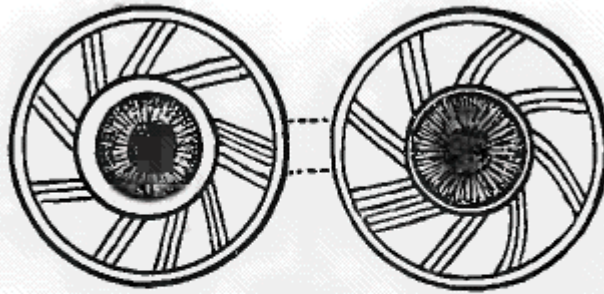


Fig. 92.

SPINDLE-WHORL WITH CENTRAL CIRCLE AND MANY  
ARMS.

Fourth city. Depth, 19.8 feet.

Schliemann, "Ilios," fig. 1827.



Fig. 93.

SPINDLE-WHORL WITH CEN-  
TRAL HOLE, LARGE CIRCLE,  
AND MANY CURVED ARMS.

Third city. Depth, 29 feet.

Schliemann, "Ilios," fig. 1833.

The relation of this to a sun symbol is only mentioned and not specified or declared. The inexplicable and constantly recurring dots are seen in fig. 90. It is not contended that these are necessarily evolutions of the Swastika. We will see father on many lines and forms of decoration by incised lines on these Trojan whorls, which may have had no relation to the Swastika, but are inserted here because persons rich in theories and brilliant in imagination have declared that they could see s resemblance, a relation, in this or some other decoration. As objects belonging to the same culture, from the same locality, and intimately associated with unmistakable Swastikas, they were part of the *res gestæ*, and as such entitled to admission as evidence in the case. The effect of their evidence is a legitimate subject for discussion and argument. The refuse these figures admission would

## ENDNOTES:

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1. "Ilios" p. 418.

2. See p. 786

be to decide the case against this contention without giving the opposing party an opportunity to see the evidence or to be heard in argument. Therefore the objects are inserted.

Specimens of other crosses are presented because the Swastika is considered to be a form of the cross. There may have been no evolution or relationship between them; but no person is competent to decide from a mere inspection or by reason of dissimilarity that there was not. We have to plead *ignoramus* as to the growth and evolution of both cross and Swastika, because the origin of both is lost in antiquity. But all are fair subjects for discussion. There certainly is nothing improbable in the relationship and evolution between the Swastika and the cross. It may be almost assumed.

Evidence leading to conviction may be found in associated contemporaneous specimens. M. Montelius, an archæologist of repute in the National Museum at Stockholm, discovered eight stages of culture in the bronze age of that country, which discovery was based solely upon the foregoing principle applied to the fibulæ found in prehistoric graves. In assorting his stock of fibulæ, he was enabled to lay out a series of eight styles, each different, but with many presentations. He arranged them seriatim, according to certain differences in size, style, elegance or workmanship, etc., No. 1 being the smallest, and No. 8 the largest and most elaborate. They were then classified according to locality and association, and he discovered that Nos. 1 and 2 belonged together, on the same body or in the same grave, and the same with Nos. 2 and 3, 3 and 4, and so on. Nos. 7 and 8 were associated, but not 6 and 8, nor 5 and 7, nor was there any association beyond adjoining numbers in the series. Thus Moutelius was able to determine that each one or each two of the series formed a stage in the culture of these peoples. While the numbers of the series separated from each other, as 1, 5, 8, were never found associated, yet it was conclusively shown that they were related, were the same object, all served a similar purpose, and together formed an evolutionary series showing their common origin, derivative growth and continuous improvement in art, always by communication between their makers and owners.

Thus it may be with the other forms of crosses, and thus it appears to be with the circle and spiral Swastikas and those with ends bent in opposite and different directions. Just what their relations are and at which end of the series the evolution began, is not argued. This is left for the theorists and imaginists, protesting, however, that they must not run wild nor push their theories beyond bounds.

Fig. 94 represents four crosses, the main arms of which are at right angles, and each and all ends, instead of being turned at an angle which would make them Swastikas, are bifurcated and turn both ways, thus forming a foliated cross similar to the Maya cross, the "Tree of life." Figs. 95, 96, and 97 show Greek crosses.

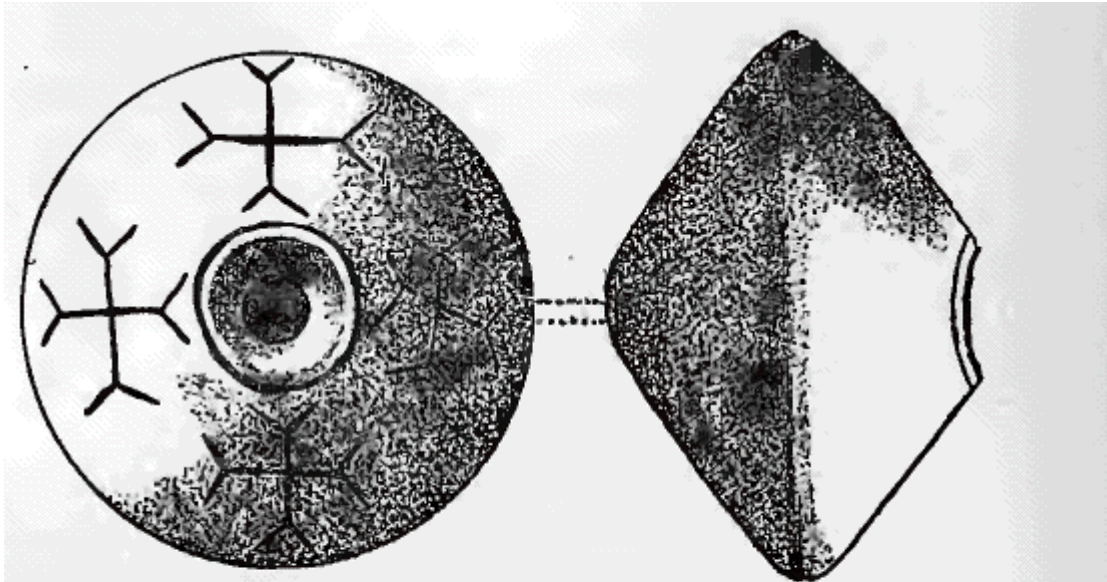


Fig. 94.

LARGE BICONICAL SPINDLE-WHORL.  
 Four crosses with bifurcated arms.  
 Third city. Depth, 23 feet.  
 Schliemann, "Ilios," fig. 1856.

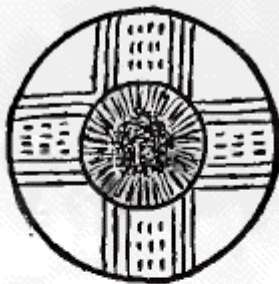


Fig. 95.

SPINDLE-WHORL.  
 Hole and large circle in center  
 with broad arms of Greek  
 cross.  
 Third city. Depth, 26.4 feet.  
 Schliemann, "Ilios," fig. 1820.

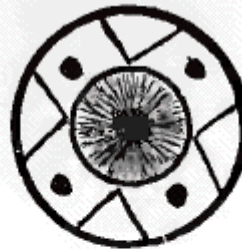


Fig. 96.

SPINDLE-WHORL.  
 Hole and large circle in center.  
 Extended parallel arms with  
 dots, forming a greek cross.  
 Third city. Depth, 23 feet.  
 Schliemann, "Ilios," fig. 1817.



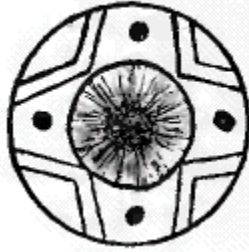


Fig. 97.

SPINDLE-WHORL.

Greek cross. Tapering arms  
with dots.

Third city. Depth, 23 feet.

Schliemann, "Ilios," fig. 1818.



Fig. 98.

SPINDLE-WHORL.

Central hole and three  
arms with dots.

Third city. Depth, 23 feet.

Schliemann, "Ilios," fig. 1819.

The centers of the crosses are occupied by the central hole of the whorl, while the arms extend to the periphery. In the centers of the respective arms are the ubiquitous dots. The question might here be asked whether these holes, which represented circles, stood for the sun symbol or solar disk. The question carries its own answer and is a refutation of those who fancy they can see mythology in everything. Fig. 98 is the same style of figure with the same dots, save that it has three instead of four arms.

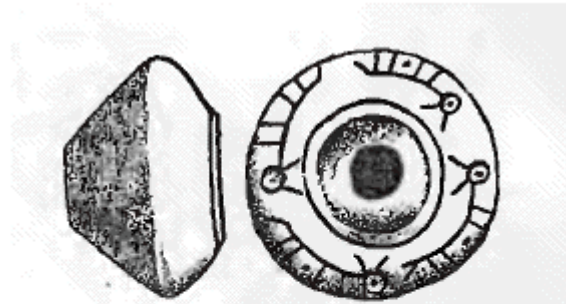


Fig. 99.

BICONICAL SPINDLE-WHORL.

Four animals are shown similar to those  
found associated with the Swastika.

Third city, Depth, 33 feet.

Schliemann, "Ilios," fig. 1877.

Figs. 99 and 100 each show four of the curious animals heretofore represented (fig. 56) in connection with the Swastika.

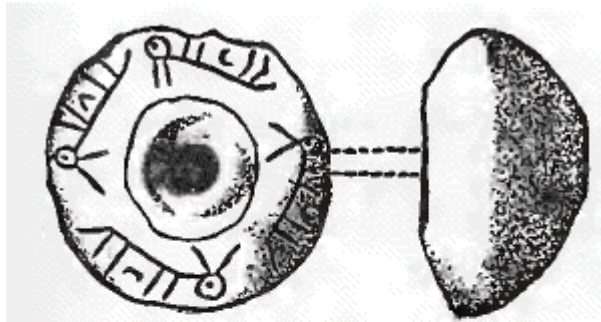


Fig. 100.  
BICONICAL SPINDLE-WHORL.  
Four animals are shown similar to those  
found associated with the Swastika.  
Fourth city, Depth, 19.6 feet.  
Schliemann, "Ilios," fig. 1867.

They are here inserted for comparison. They are all of the same form, and one description will serve. Back straight, tail drooping, four legs, round head showing eye on one side, and long ears resembling those of a rabbit or hare, which, in fig. 56, are called horns. The general remarks in respect to the propriety of inserting crosses and burning altars (p. 824) apply with equal pertinency to these animals and to the unexplained dots seen on so many specimens. Fig. 101 shows both ends of a spindle-whorl, and is here inserted because it represents one of the "burning altars" of Dr. Schliemann, associated with a Swastika, as in figs. 61, 66, and 68, and even those of figure -8 style (figs. 64 and 69).

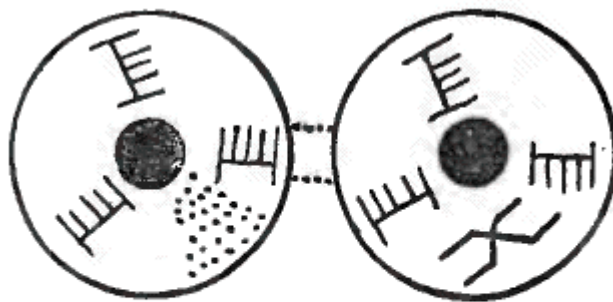


Fig. 101.  
SPINDLE-WHORL WITH FIGURE-8 SWASTIKA(?) AND  
SIX "BURNING ALTARS."  
Fourth city, Depth, 19.6 feet.  
Schliemann, "Ilios," fig. 1838.

Dr. Schliemann found, during his excavations on the hill of Hissarlik, no less than 1,800 spindle-whorls. A few were from the first and second cities; they were of somewhat peculiar form (figs. 72 and 74), but the greatest number were from the third city, thence upward in decreasing numbers. The Swastika pure and simple was found on 55 specimens, while its related or suggested forms were on 420 (pp. 809, 819). Many of the other whorls were decorated with almost every imaginable form of dot, dash, circle, star, lozenge, zigzag, with many indefinite and indescribable forms. In presenting the claims of the Swastika as an intentional sign, with intentional, though perhaps different, meanings, it might be unsatisfactory to the student to omit descriptions of these associated decorative forms. This description is impossible in words; therefore the author has deemed it wiser to insert figures of these decorations as they appeared on the spindle-whorls found at Troy, and associated with those heretofore given with the Swastika. It is not decided, however, that these have any relation to the Swastika, or that they had any connection with its manufacture or existence, either by evolution or otherwise, but they are here inserted to the end that the student and reader may take due account of the association and make such comparison as will satisfy him. (Figs. 102 to 124.)



*Leaden idol of Hissarlik.* --- Dr. Schliemann, in his explorations on the hill of Hissarlik, at a depth of 23 feet, in the third, the burnt city, found a metal idol (fig. 125), which was determined on a analysis to be lead. (1) It was submitted to Professor Sayce who made the following report: (2)

It is the Artemis Nana of Chaldea, who became the chief deity of Carehemish, the Hittite capital, and passed through Asia Minor to the shores and islands of the Ægean Sea. Characteristic figures of the goddess have been discovered at Mycenæ as well as in Cyprus.

In "Troja" Professor Sayce says:

Precisely the same figure, with ringlets on either side of the head, but with a different ornament (dots instead of Swastika) sculptured on a piece of serpentine was recently found in Mæonia, and published by M. Salmou Reinach in *Revue Archæologique*. By the side of the goddess stands the Babylonian Bel, and among the Babylonian symbols that surround them is the representation of one of the terra-cotta whorls, of which Dr. Schliemann found such multitudes at Troy.

The chief interest to us of Dr. Schliemann's description of the idol lies in the last paragraph: (3)

The vulva is represented by a large triangle, in the upper side of which we see three globular dots; we also see two lines of dots to the right and left of the vulva. The most curious ornament of the figure is a Swastika, which we see in the middle of the vulva. \* \* \* So far as we know, the only figures to which the idol before us has any resemblance are the female figures of white marble found in tombs in Attica and in the Cyclades. Six of them, which are in the museum at Athens. \* \* \* Represent naked women. \* \* \* The vulva is represented on the six figures by a large triangle. \* \* \* Similar white Parian marble figures, found in the Cyclades, whereon the vulva is represented by a decorated triangle, are preserved in the British Museum. Lenormet, in "*Les Antiquités de la Troade*" (p. 46), says: "the statuettes of the Cyclades, in the form of a naked woman, appear to be rude copies made by the natives, at the dawn of their civilization, from the images of the Asiatic goddess which had been brought by Phœnician merchants. They were found in the most ancient sepulchers of the Cyclades, in company with stone weapons, principally arrowheads of obsidian from Milo, and with polished pottery without large numbers from the banks of the Tigris to the island of Cyprus, through the whole extent of the Chaldeo-Assyrian, Aramæan, and Phœnician world. Their prototype is the Babylonian Zarpanit, or Zirbanit, so frequently represented on the cylinders and by terra-cotta idols, the fabrication of which begins in the most primitive time of Chaldea and continues among the Assyrians.

#### ENDNOTES:

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1. "Ilios," fig. 226, p. 337. Back
2. Ibid, p. 694. Back
3. Ibid, p. 338. Back

It is to be remarked that this mark is not on the vulva, as declared by Schliemann, but rather on a triangle shield which covers the *mons veneris*.

Professor Sayce is of the opinion, from the evidence of this leaden idol, that the Swastika was, among the Trojans, a symbol of the generative power of man.

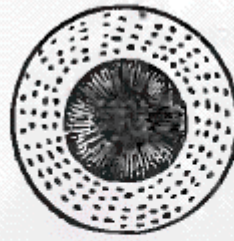
An added interest centers in these specimens from the fact that terra-cotta shields of similar triangular form, fitted to the curvature of the body, were worn in the same way in prehistoric times by the aboriginal women of Brazil. These pieces have small holes at the angles, apparently for suspension by cords. The U.S. National Museum has some of these, and they will be figured in the chapter related to Brazil. The similarity between these distant objects is remarkable, whether they were related or not, and whether they knowledge or custom came over by migration or not.

*Owl-shaped vases.* --- It is also remarkable to note in this connection the series of owl-shaped terra-cotta vases of the ruined cities of Hissarlik and their relation to the Swastika as a possible symbol of the generative power. These vases have rounded bottoms, wide bellies, high shoulders (the height of which is emphasized by the form and position of the handles), the mouth narrow and somewhat bottle shaped, but not entirely so. What would be the neck is much larger than usual for a bottle, and more like the neck of a human figure, which the object in its entirety represents in a rude, but, nevertheless, definite, manner. At the top of the vase are the eyes, eyebrows, and the nose. It is true that the round eyes, the arched eyebrows, and the pointed nose give it somewhat an owl-like face, but if we look at fig. 127, the human appearance of which is emphasized by the cover of the vase, which serves as a cap for the head and has the effect of enlarging it to respectable dimensions, we will see how nearly it represents a human being. The US National Museum possesses one of these vases in the Schliemann collection (fig. 126). It has the face as described, while the other human organs are only indicated by small knobs. It and the three figures, 127, 128, and 129, form a series of which the one in the Museum would be the first, the others following in the order named.



103.

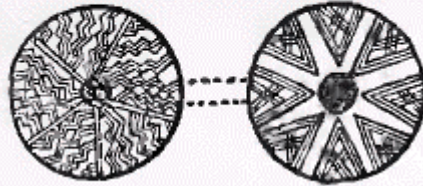
Trojan Spindle-Whorls  
Schliemann, "Ilios."



104.

Trojan Spindle-Whorls  
Schliemann, "Ilios."

Trojan Spindle-Whorls  
Schliemann, "Ilios."



105.

Trojan Spindle-Whorls  
Schliemann, "Ilios."

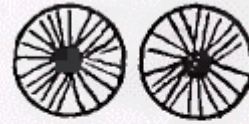


106.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



107.



108.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



109.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



110.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



111.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



112.

Figs. 102-113.

TROJAN SPINDLE-WHORLS.  
Schliemann, "Ilios."



113.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



114.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



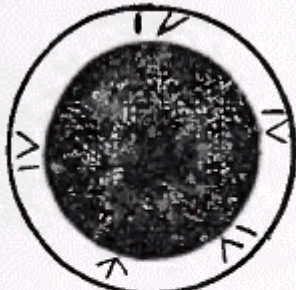
115.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



116.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



117.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



118.

Trojan Spindle-Whorls  
Schliemann, "Ilios."





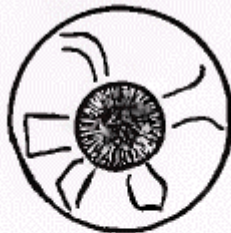
119.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



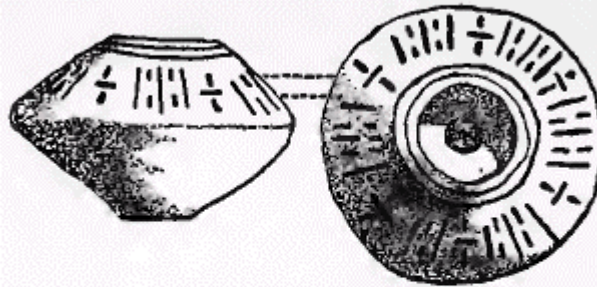
120.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



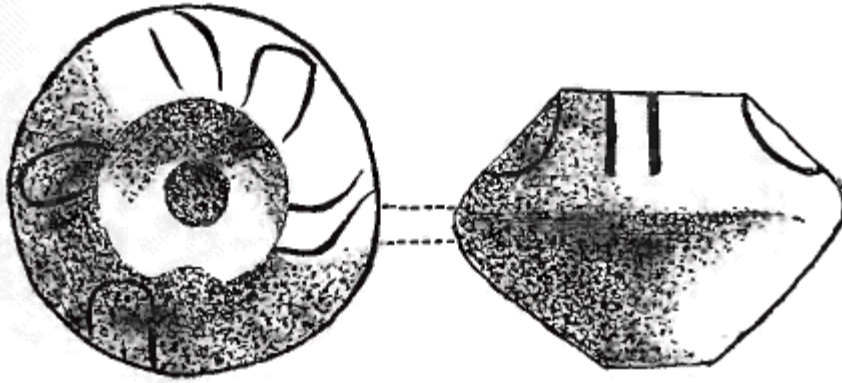
121.

Trojan Spindle-Whorls  
Schliemann, "Ilios."



122.

Trojan Spindle-Whorls  
Schliemann, "Ilios."

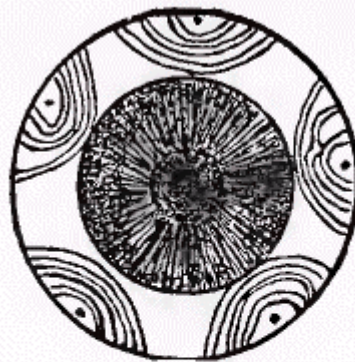


123.

Figs. 114-124.

TROJAN SPINDLE-WHORLS.

Schliemann, "Ilios."



124.

Trojan Spindle-Whorls  
Schliemann, "Ilios."

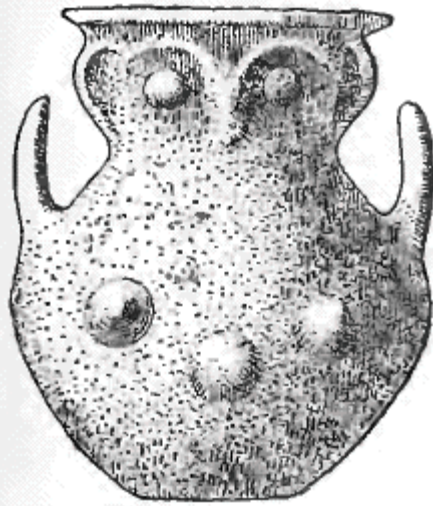


Fig. 126.

TERRA-COTTA VASE WITH MAMELON.

Fourth city. Depth, 16.5 feet.

Cat. No. 149676, U. S. N. M.

$\frac{1}{3}$  natural size.

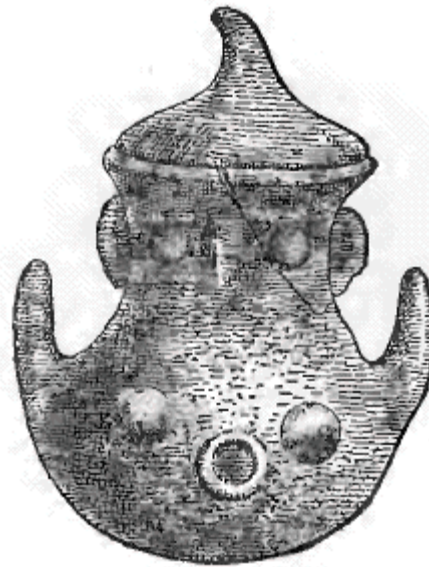


Fig. 127.

TERRA-COTTA VASE WITH CIRCLE OR RING.

Fourth city. Depth, 20 feet.

Schliemann, "Ilios," fig. 988.

$\frac{1}{3}$  natural size.

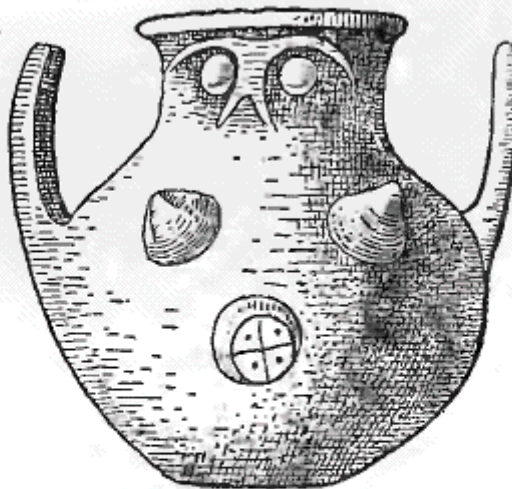
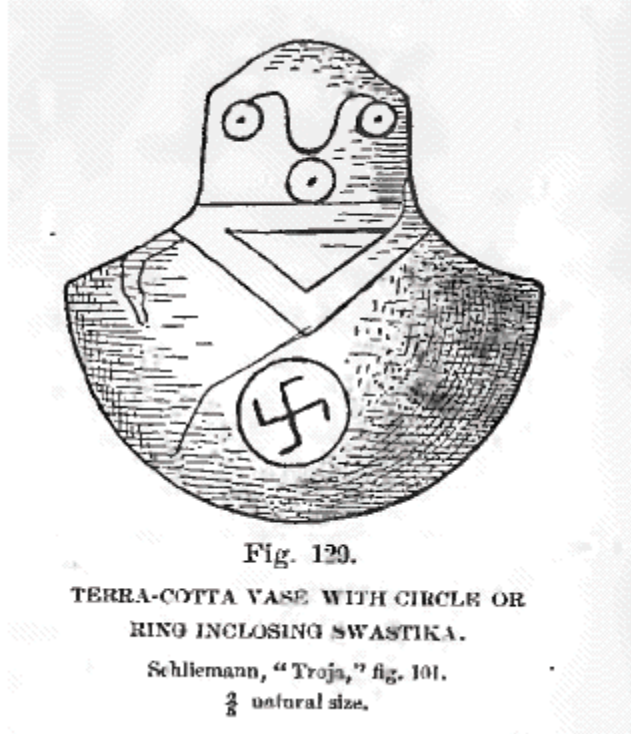


Fig. 128.

TERRA COTTA VASE WITH CIRCLE OR RING  
AND CROIX SWASTICALE.

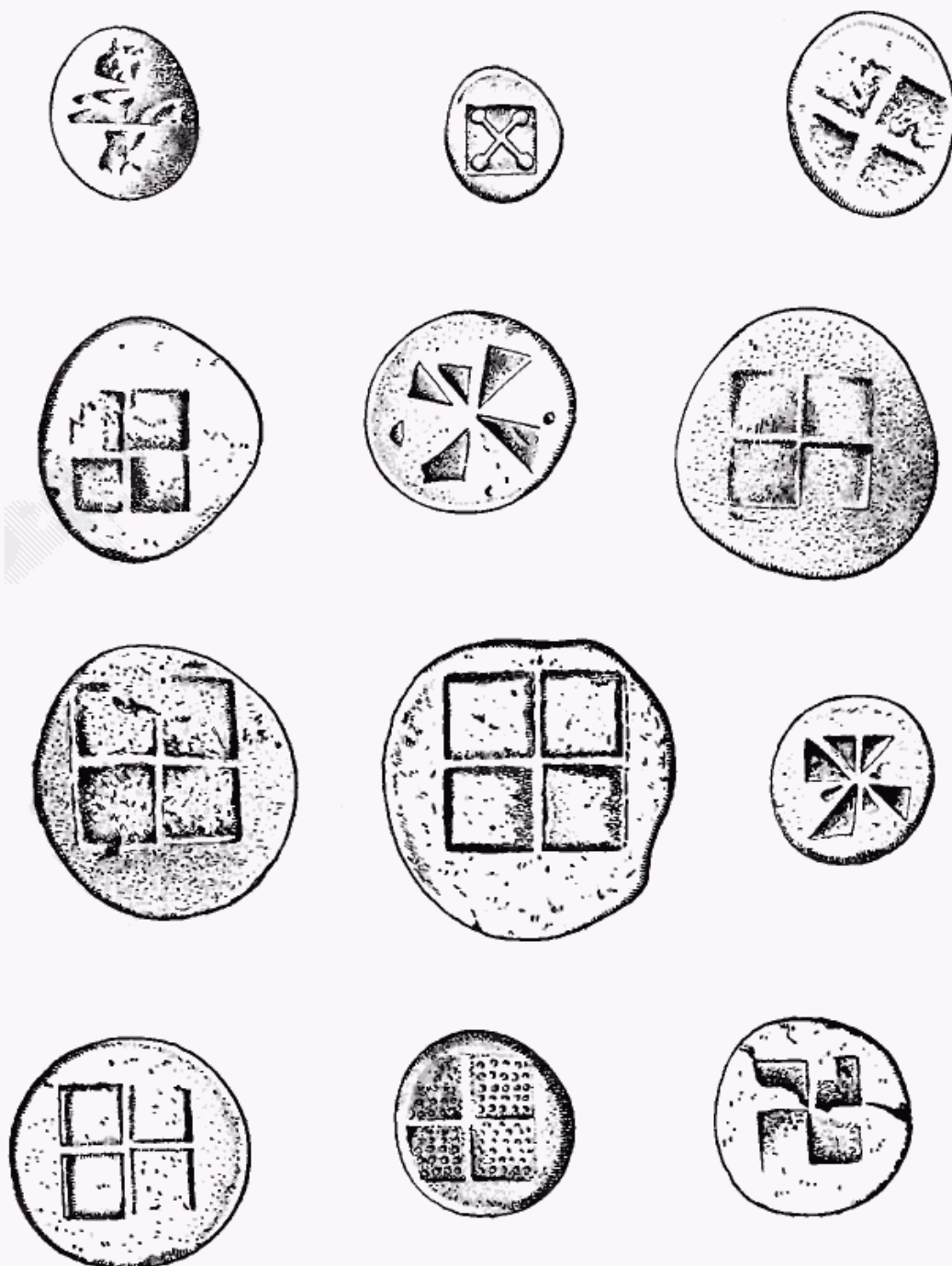
Schliemann, "Ilios," fig. 986.

$\frac{1}{6}$  natural size.



No. 2 in the series has the female attributes indefinitely and rudely indicated, the lower organ being represented by a concentric ring. In No. 3 the mammæ are well shown, while the other organ has the concentric ring, the center of which is filled with a Greek cross with four dots, one in each angle, the *Croix swasticale* of Zmigrodzki (fig. 12). No. 4 of the series is more perfect as a human, for the mouth is represented by a circle, the mammæ are present, while in the other locality appears a well-defined Swastika. The first three of these were found in the fourth city at 20 to 22 feet depth, respectively; the last was found in the fifth city at a depth of 10 feet. The leaden idol (fig. 125), with its Swastika mark on the triangle covering the private parts, may properly be considered as part of the series. When to this series is added the *folium ritus* of Brazil (pl. 18), the similarity becomes significant, if not mysterious. But, with all this significance and mystery, it appears to the author that this sign, in its peculiar position, has an equal claim as a symbol of blessing, happiness, good fortune, as that it represents the generative power.

From the earliest time of which we have knowledge of the thoughts or desires of man we know that the raising up "heirs and his body" constituted his greatest blessing and happiness, the their failure his greatest misery. The first and greatest command of God to man, as set forth in the Holy Bible, is to "Be fruitful, and multiply, and replenish the earth." (1) This was repeated after the Deluge, (2) and when He pronounced the curse in the Garden, that upon the woman (3) was,



PUNCH MARKS ON REVERSE OF ANCIENT COINS.

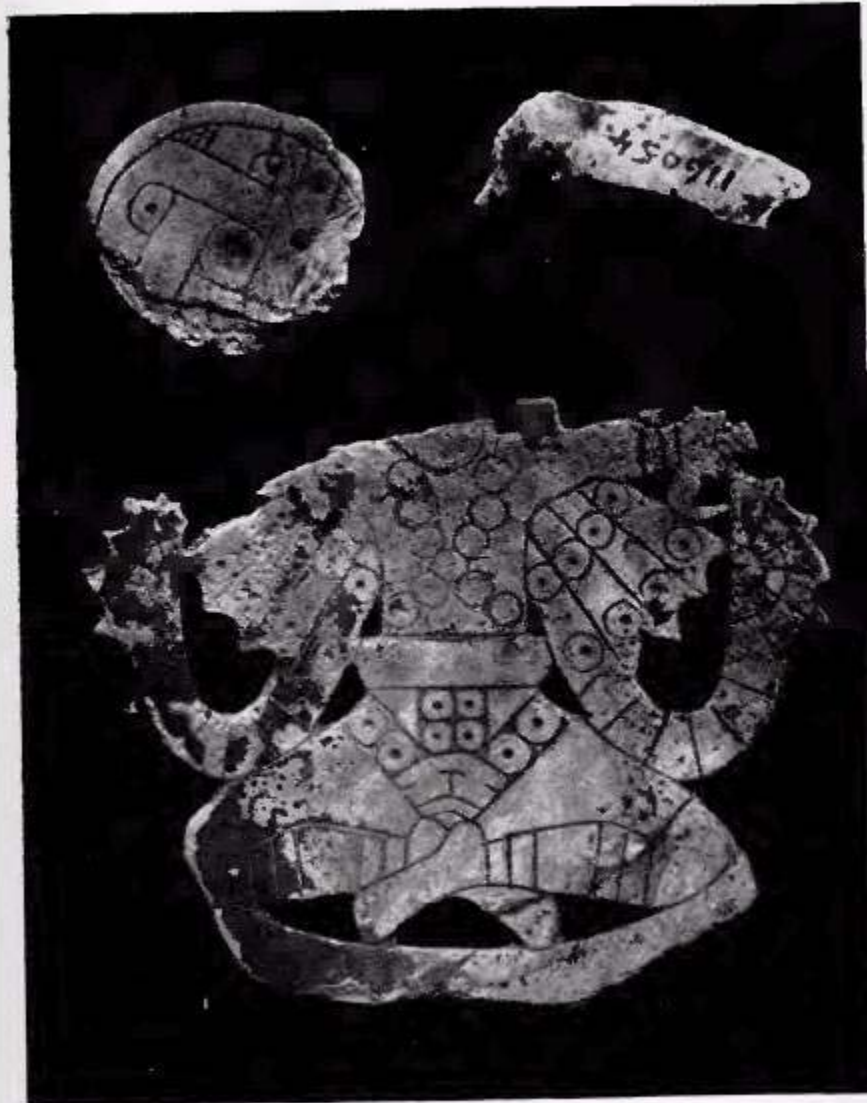
## EXPLANATION OF PLATE 9.

1	2	3
4	5	6
7	8	9
10	11	12

PUNCH MARKS ON REVERSE OF ANCIENT COINS.

### ENDNOTES:

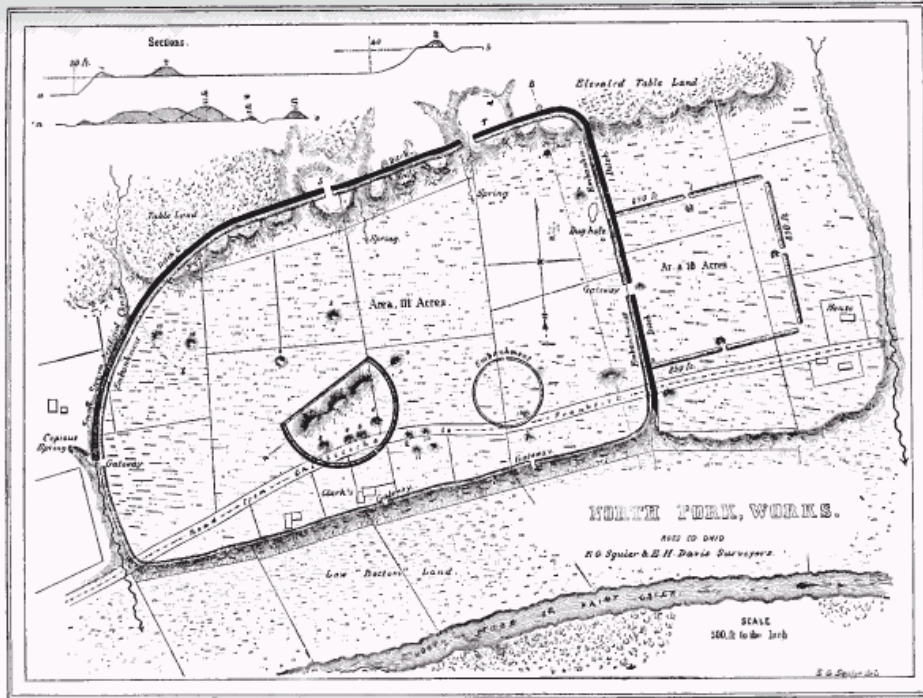
- 
1. Genesis i, 28. Back
  2. Genesis viii, 17; ix, 7. Back
  3. Genesis iii, 16.



ENGRAVED FULGUR (?) SHELL, RESEMBLING STATUE OF BUDDHA.

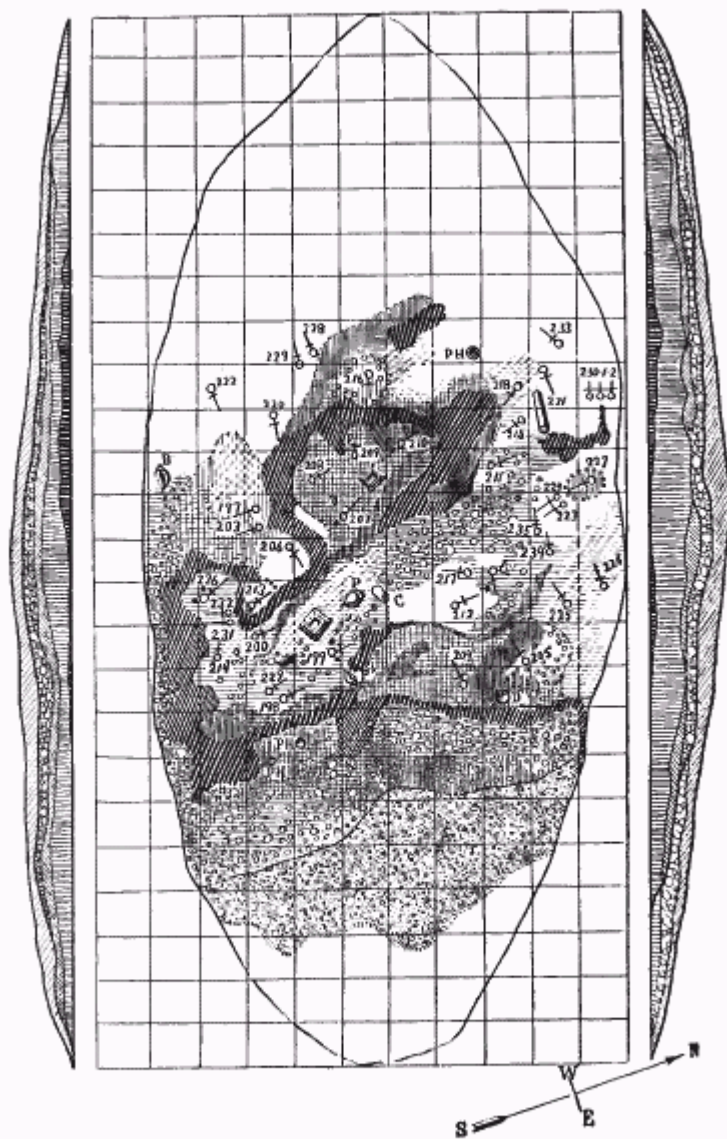
Toco Mound, Tennessee.

Cat. No. 11590, U. S. N. M.



PLAN OF NORTH FORK (HOPEWELL) WORKS.  
Ross County, Ohio.  
Smithsonian Contributions to Knowledge, Vol. I, Pl. X.





PLAN OF HOPEWELL MOUND, IN WHICH ABORIGINAL COPPER SWASTIKAS WERE FOUND.

Ross County, Ohio.

Moorehead, "Primitive Man in Ohio," Pl. xxxiv.

PLATE 13.



HUMAN SKULL WITH COPPER-COVERED HORNS.  
Hopewell Mound, Ross County, Ohio.  
Moorehead, "Primitive Man in Ohio," frontispiece.



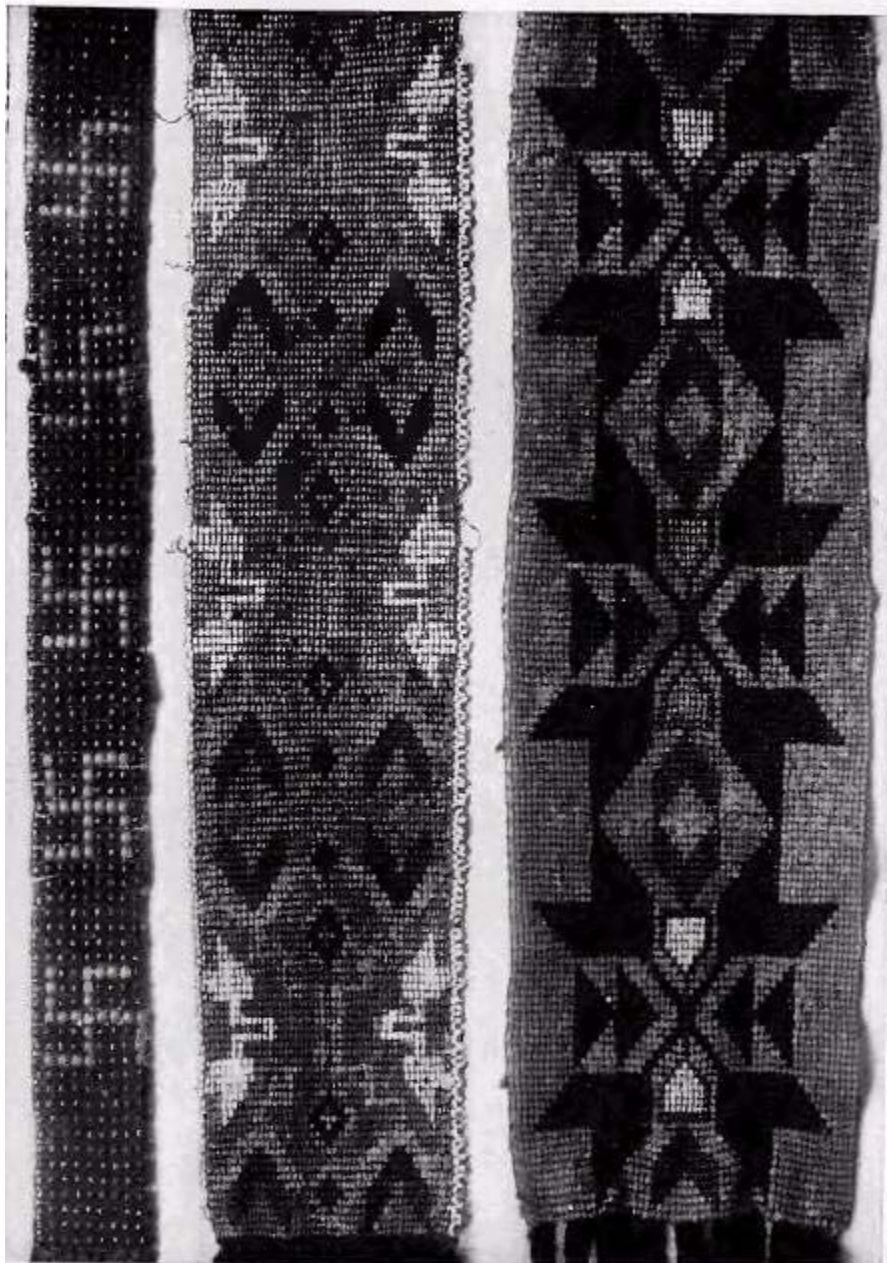
PREHISTORIC ALTAR.

Hopewell Mound, Ross County, Ohio.

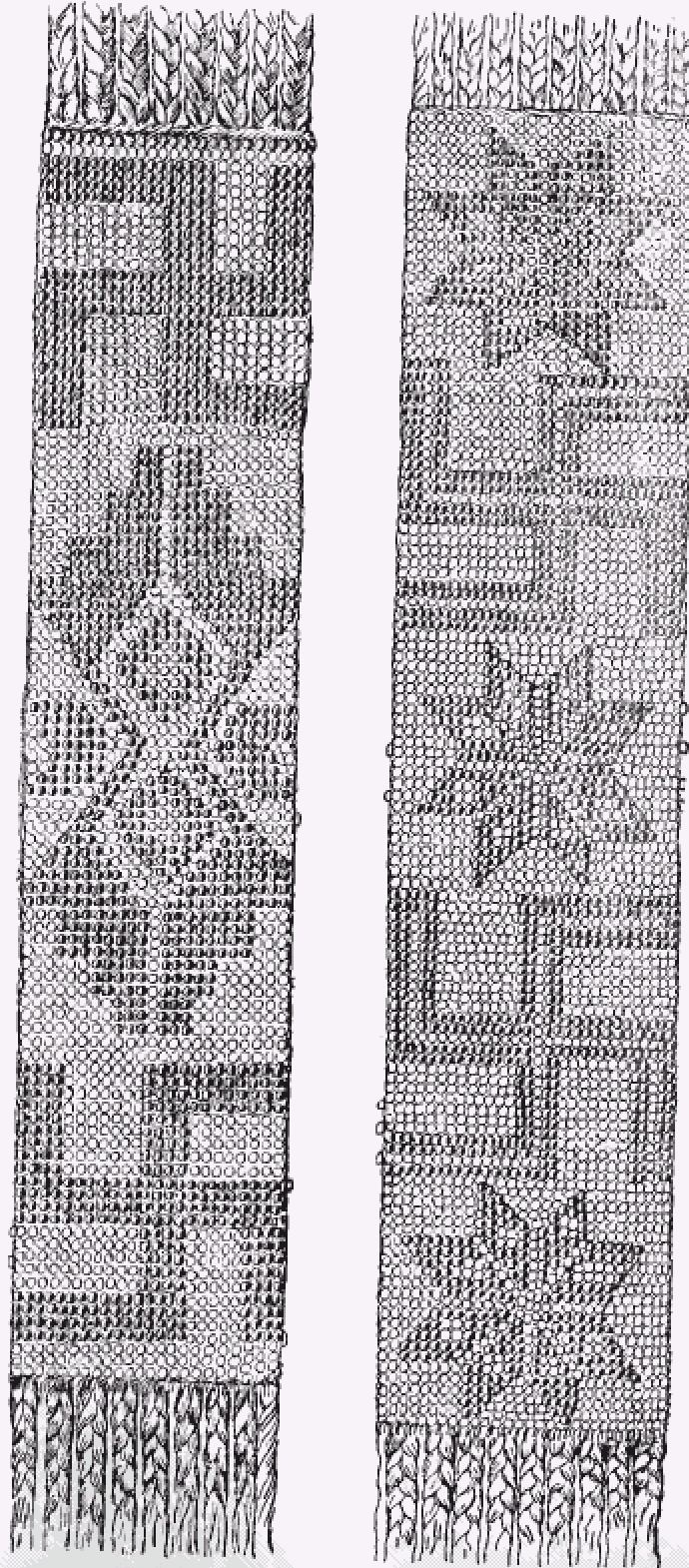
Found near the copper Swastika shown in fig. 244.

Moorehead, "Primitive Man in Ohio", Fig. xxxvii. Cat. No. 148662, U. S. N. M.

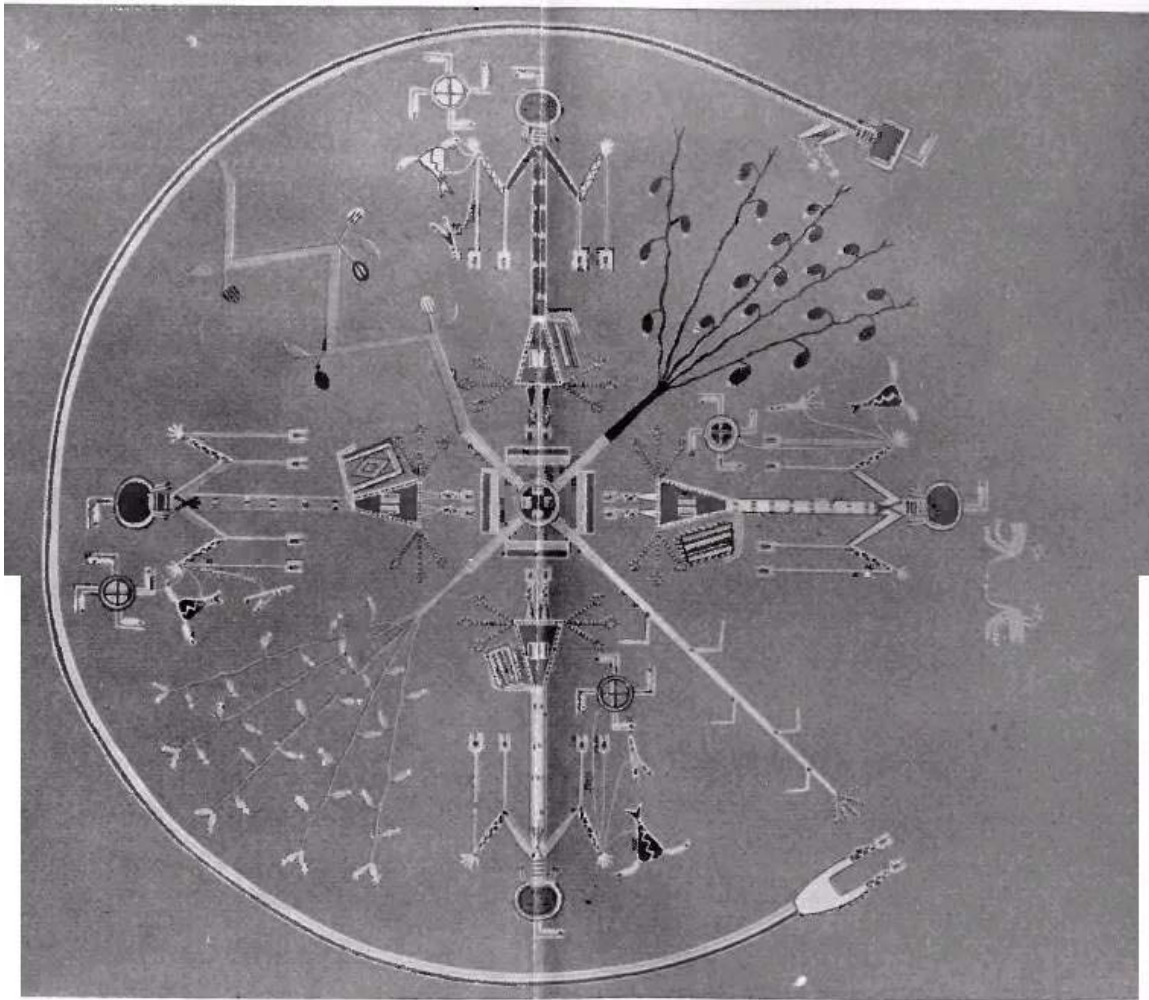
PLATE 14.



CEREMONIAL BEAD NECKLACE WITH SWASTIKA ORNAMENTATION.  
Sac Indians, Cook County (Kansas) Reservation.

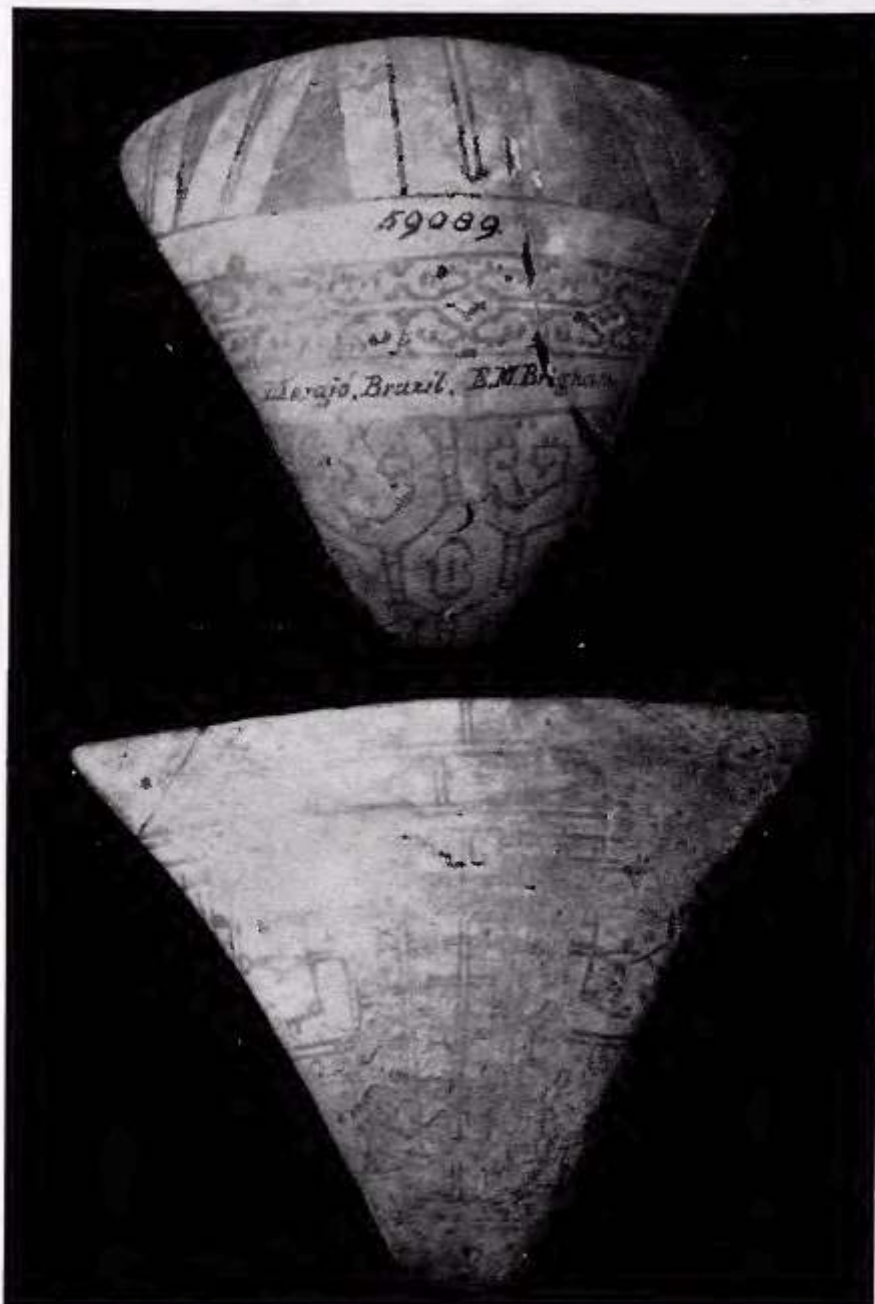


CEREMONIAL BEAD GARTERS WITH SWASTIKAS.  
See Indians, Cook County (Kausauk) Reservation.



NAVAJO DRY PAINTING CONTAINING SWASTIKAS.

Dr. Washington Matthews, "The Mountain Chant: A Navajo Ceremony," Fifth Annual Report of the Bureau of Ethnology, 1881-84, Pl. xvii.



FOLIUM VITUS ("FIG LEAVES").

Terra-cotta covers, "tunga."

Aborigines of Brazil.

Cat. Nos. 5089 and 3542, U. S. N. M.

"In sorrow thou shalt bring forth children." God's greatest blessing to Abraham, when He gave to him and his seed the land as far as he could see, was that his seed should be as the dust of the earth, "so that if a man can number the dust of the earth, then shall thy seed also be numbered." (1) "Tell the stars, if thou be able to number them \* \* \* so shall thy seed be. \* \* \* As the father of many nations," etc. We all know the story of Sarai, how, when she and Abraham had all riches and power on earth, it was as naught while they were childless, and how their greatest blessing was the Divine promise of an heir, and that their greatest happiness was over the birth of Isaac. This may be a proof of the symbolism of the Swastika, but it shows how, in high antiquity, man's happiness in his children was such as makes the Swastika mark, in the position indicated, equally a symbol of good fortune and blessing as it was when put on the spindle-whorls of Hissarlik, the vases of Greece, or the fibulæ of Etruria.

*The age of the Trojan cities.* --- It may be well to consider for a moment the age of epoch of these prehistoric Trojan cities on the hill of Hissarlik. Professor Virchow was appealed to by Schliemann for his opinion. He says: (2)

Other scholars have been inclined to ascribe the oldest cities of Hissarlik to the Neolithic age, because remarkable weapons and utensils of polished stone are found in them. \* \* \* This conception is unjustified and inadmissible. To the third century A. D. belongs the surface of the fortress hill of Hissarlik, which still lies above the Macedonian wall; and the oldest "cities" --- although not only polished stones but also chipped flakes of chalcedony and obsidian occur in them --- nevertheless fall within the age of metals, for even in the first utensils of copper, gold, and even silver were dug up. No stone people, properly so called, dwelt upon the fortress hill of Hissarlik, so far as it has been uncovered.

Virchow's opinion that none of the cities of Hissarlik were in the stone age may be correct, but the reason he gave is certainly doubtful. He says they come within the age of metals, for, or because, "*utensils of copper, gold, and even silver were dug up among the ruins of the first city.*" That the metals, gold, silver, or copper, were used by aborigines, is no evidence that they were in a metal age, as it has been assigned and understood by prehistoric archaeologists. The great principle upon which the names of the respective prehistoric ages --- stone, bronze, and iron --- were given, was that these materials were used for cutting and similar implements. The use of gold and silver or any metal for ornamental purposes has never been considered by archaeologists as synchronous with a metal age. Indeed, in the United States there are great numbers of aboriginal cutting implements of copper, of which the U. S. National Museum possesses a collection of five or six hundred; yet they were not in sufficient number to, and they did not, supersede the use of stone as the principal materials for cutting implements, and so do not establish a copper age in America. In Paleolithic times bone was largely used as material for utensils and ornaments. Bone was habitually in use for one purpose or another, yet no one ever pretended that this establishes a bone age.



In countries and localities where stone is scarce and shell abundant, cutting implements were, in prehistoric times, made of shell; and chisels or hatchets of shell, corresponding to the polished stone hatchet, were prevalent wherever the conditions were favorable, yet nobody ever called it an age of shell. So, in the ruined cities of Hissarlik, the first five of them abounded in stone implements peculiar to the Neolithic age, while there may have been large numbers of implements and utensils of other materials, yet this did not change it from the polished stone age. In any event, the reason given by Virchow --- i. e., that the use, undisputed, of copper, gold, and silver by the inhabitants of these cities --- is not evidence to change their culture status from that denominated as the polished stone age or period.

Professor Virchow subsequently does sufficient justice to the antiquity of Schliemann's discoveries and says (3) while "it is impossible to assign these strata to the stone age, yet they are indications of what is the oldest known settlement in Asia Minor of a people of prehistoric times of some advance in civilization," and (4) that "no place in Europe is known which could be put in direct connection with any one of the six lower cities of Hissarlik."

Professor Sayce also gives his opinion on the age of these ruins: (5)

The antiquities, therefore, unearthed by Dr. Schliemann at Troy, acquire for us a double interest. They carry us back to the later stone ages of the Aryan race.

### **Africa.**

### **Egypt.**

A consensus of the opinions of antiquarians is that the Swastika had no foothold among the Egyptians. Prof. Max Müller is to this opinion, as is also Count Goblet d'Alviella. (6)

Waring (7) says:

The only sign approaching the fylfot in Egyptian Hieroglyphics that we have met is shown in fig. 3, pl. 41, where it forms one of the hieroglyphs of Isis, but is not very similar to our fylfot.

Mr. Greg says: (8) "In Egypt the fylfot does not occur." Many other authors say the same. Yet many specimens of the Swastika have been found in Egypt (fig. 130 and 136). Professor Goodyear, (9) says:

The earliest dated Swastikas are of the third millennium B. C., and occur on the foreign Cyprian and Carian (!) pottery fragments of the time of the twelfth dynasty (in Egypt), discovered by Mr. Flinders Petrie in 1889. (Kahun, Gurob, and Hawara, pl. 27, Nos. 162 and 173.)

## ENDNOTES:

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1. Genesis xiii, 16; xv, 5.
2. "Ilios," preface, p. xi. Back
3. "Ilios," app. 1, p. 685. Back
4. "Ibid.," app. 6, p. 379. Back
5. "Troja," p. xii. Back
6. "La Migration des Symboles," pp. 51, 52. Back
7. "Ceramic Art in Remote Ages," p. 82. Back
8. *Archæologia*, XLVII, pt. 1, p. 159. Back
9. "Grammar of the Lotus," pl. 30, figs. 2 and 10, p. 356 *H. Mis.* 90, pt. 2 ---53. Back

*Naukratis*. --- Figs. 130, 131, 132, 133, 134 and 135, made after illustrations in Mr. W. Flinders Peterie's *Third Memoir of the Egypt Exploration Fund (Pt. 1)*, found by him in Naukratis, all show unmistakable Swastikas. It should be explained that these are said to be Greek vases which have been imported into Egypt. So that, while found in Egypt and so classed geographically, they are not Egyptian, but Greek.

*Coptos (AchmimPanopolis)*. --- within the past few years great discoveries have been made in Upper Egypt, in Sakkarah, Fayum, and Achmim, the last of which was the ancient city of Panopolis. The inhabitants of Coptos and the surrounding or neighboring cities were Christian Greeks, who migrated from their country during the first centuries of our era and settled in this land of Egypt. Strabo mentions these people and their ability as weavers and embroiderers. Discoveries have been made of their cemeteries, winding sheets, and grave clothes. These clothes have been subjected to analytic investigation, and it is the conclusion of M. Gerspach, the administrator of the national manufactory of the Gobelins tapestry, Paris, (1) that they were woven in the same way as the Gobelins, and that, except being smaller, they did not differ essentially from them. He adds:

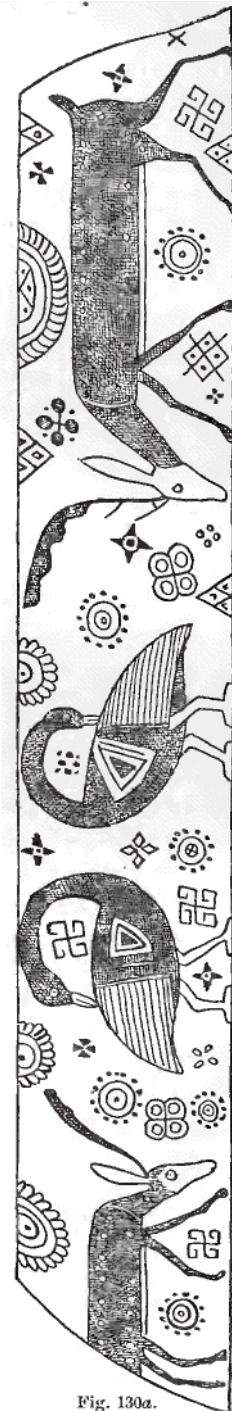


Fig. 130a.  
DETAIL OF VASE SHOWN IN  
THE PRECEDING FIGURE.

These Egyptian tapestries and those of the Gobelins, are the result of work which is identical except in some secondary details, so that I have been able, without difficulty, to reproduce these Coptic tapestries in the Gobelin manufactory.

On one of these Coptic cloths, made of linen, reproduced in "Die Gräber und Textilfunde von Aehmim Panopolis," by R. Forrer, occurs a normal Swastika embroidered or woven, tapestry fashion, with woolen thread (fig. 136). It belongs to the first epoch, which includes portions of the first and second centuries A. D. There were on these cloths an enormous amount of decoration, representing many figures, both natural and geometric.



Fig. 130.

GREEK VASE SHOWING DEER, GOOSE,  
AND SWASTIKAS.

Naukratis, Ancient Egypt. Sixth  
and fifth centuries, B. C.

Petrie, Third Memoir, Egypt Exploration Fund,  
part 1, pl. 4, fig. 3, and Goodyear, "Grammar  
of the Lotus," pl. 63, fig. 2.

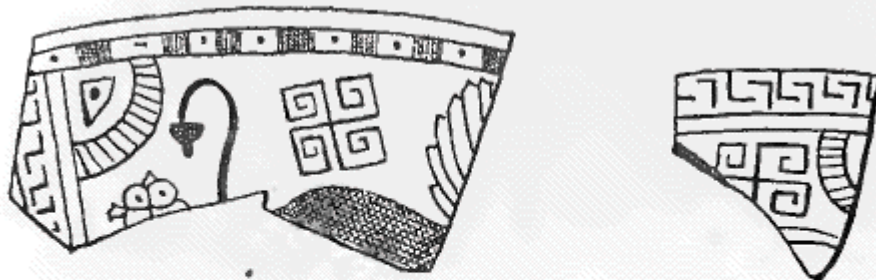


Fig. 131.

POTTERY FRAGMENTS WITH TWO MEANDER SWASTIKAS.

Naukratis, Ancient Egypt.

Petrie, Third Memoir of the Egypt Exploration Fund, part 1, pl. 5, figs. 15, 24.



Fig. 132.

FRAGMENT OF GREEK VASE WITH LION AND THREE MEANDER SWASTIKAS.

Naukratis, Ancient Egypt.

Petrie, *Sixth Memoir of the Egypt Exploration Fund*, part 3, fig. 7, and Goodyear, "*Grammar of the Lotus*," pl. 30, fig. 2.



Fig. 133.

FRAGMENT OF GREEK VASE DECORATED WITH FIGURES OF SACRED ANIMALS AND SWASTIKAS, ASSOCIATED WITH GREEK FRET.

Naukratis, Ancient Egypt.

Petrie, Sixth Memoir of the Egypt Exploration Fund, part 2, pl. 6, fig. 1.

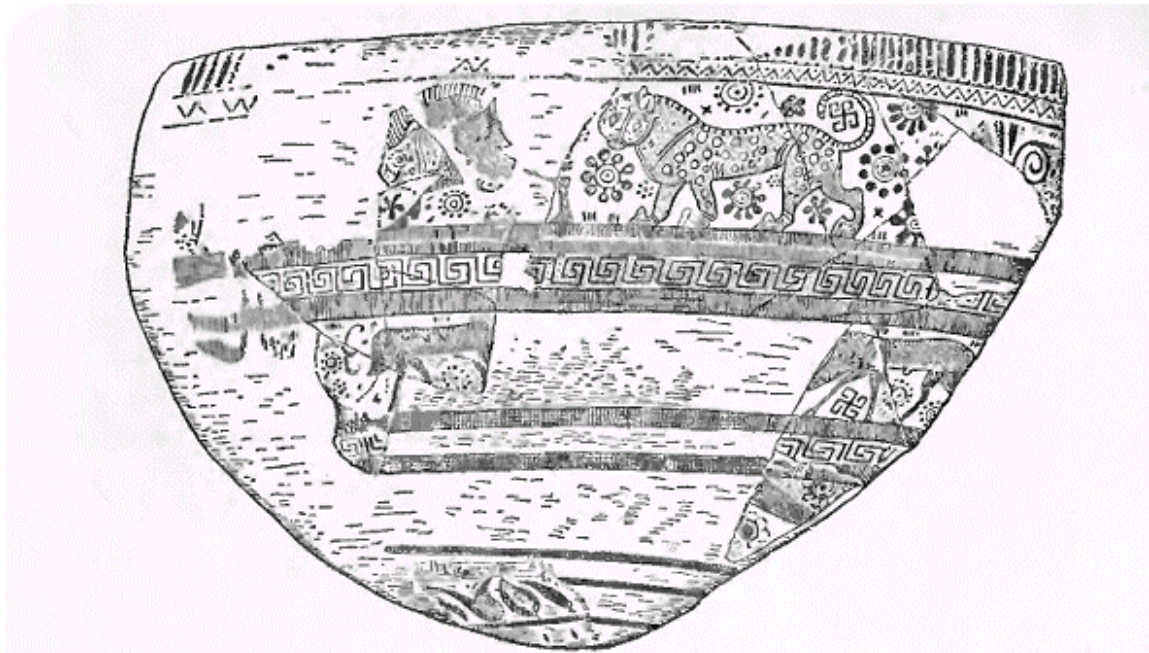


Fig. 134.

FRAGMENT OF GREEK VASE WITH FIGURES OF ANIMALS, TWO MEANDER SWASTIKAS, AND GREEK FRET.

Naukratis, Ancient Egypt.

Petrie, Sixth Memoir of the Egypt Exploration Fund, part 2, pl. 8, fig. 1, and Goodenough, "Grammar of the Lotus," pl. 30, fig. 10.



Fig. 135.

GREEK VASE WITH DEER, AND MEANDER AND FIGURE-8 SWASTIKAS.

Naukratis, Ancient Egypt.

Petrie, Sixth Memoir of the Egypt Exploration Fund, part 2, pl. 5, fig. 1.

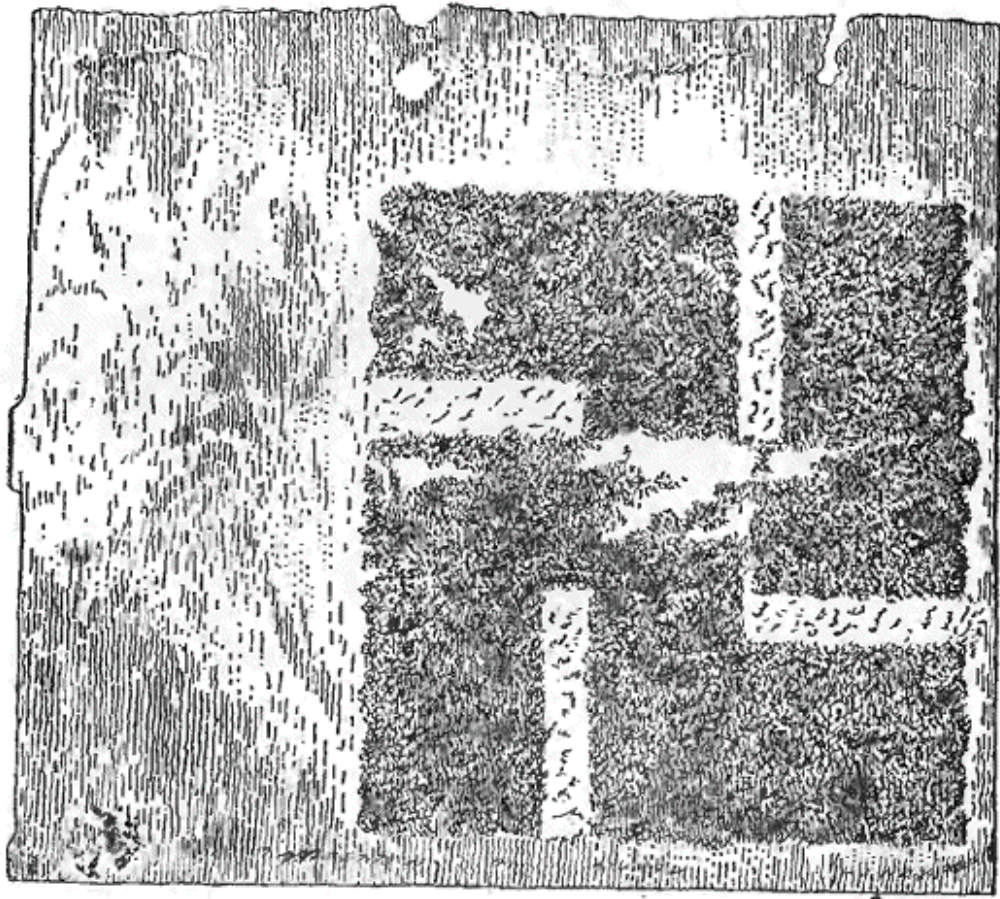


Fig. 136.

GREEK TAPESTRY.

Coptos, Egypt. First and second centuries, A. D.

Ferrer, "Die Gräber- und Textilfunde von Achmin-Panopolis."

**ENDNOTES:**

- 
1. "Les Tapisseries Coptes," see. 4, pp. 5, 6.

Among them was the Swastika variously applied and in different sizes, sometimes inserted in borders, and sometimes adorning the corners of the tunics and togas as a large medallion, as shown in the figure. (1)

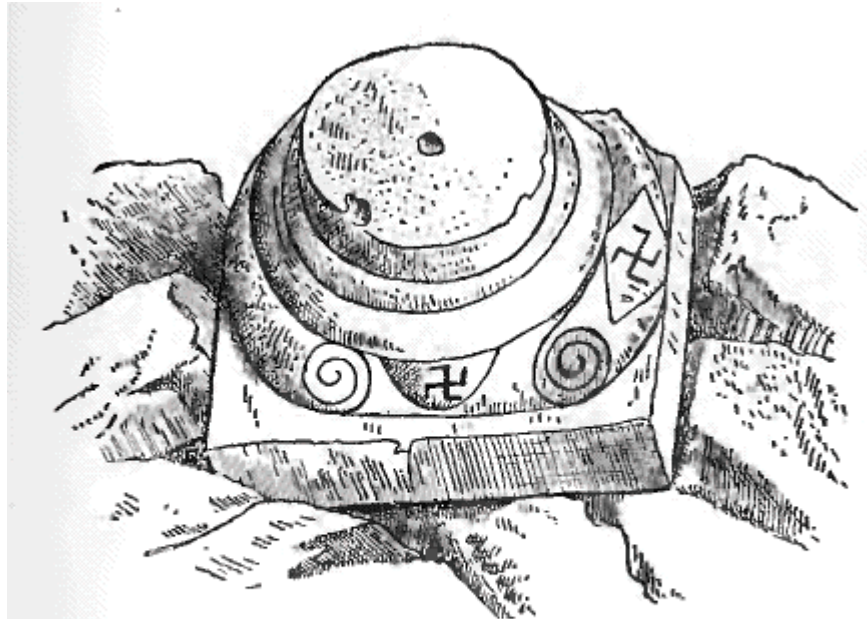


Fig. 137.

TORUS OF COLUMN WITH SWASTIKAS.

Roman ruins, Algeria.

Waring, "Ceramic Art in Remote Ages," pl. 43, fig. 2, quoting from Delamare.



### Algeria.

Waring, in his "Ceramic Art in Remote Ages," discoursing upon the Swastika, which he calls fylfot, shows in pl. 43, fig. 2 (quoting from Delamare), the base of a column from a ruined roman building in Algeria (fig. 137), on the torus of which are engraved two Swastikas, the arms crossing at right angles, all ends bent at right angles to the left. There are other figures (five and six on the same plate) of Swastikas from a roman mosaic pavement in Algeria. Instead of being square, however, or at right angles, as might ordinarily be expected from mosaic, they are ogee. In one of the specimens the ogee ends finish in a point; in the other they finish in a spiral volute turning upon itself. The Swastika has been found on a tombstone in Algeria. (2)

### Ashantee.

Mr. R. B. Mcleod, of Invergordon Castle, Ross-shire, Scotland, reported (3) that, on looking over some curious bronze ingots captured at Coomassee in 1874, during the late Ashantee war, by Captain Eden, in whose possession they were at Inverness, he had found some marked with the Swastika sign (fig. 138). These



Fig. 138.

BRONZE INGOTS BEARING SWASTIKAS.

Coomassee, Ashantee.

specimens were claimed to be aboriginal, but whether the marks were cast or stamped in the ingot is not stated.

## **Classical Occident --- Mediterranean.**

### **Greece and the Islands of Cyprus, Rhodes, Melos, and Thera.**

The Swastika has been discovered in Greece and in the islands of Archipelago on objects of bronze and gold, but the principal vehicle was pottery; and of these the greatest number were the painted vases. It is remarkable that the vases on which the Swastika appears in the largest proportion should be the oldest, those belonging to the Archaic period. Those already shown as having been found at Naukratis, in Egypt, are assigned by Mr. Flinders Petrie to the sixth and fifth centuries B. C., and their presence is accounted for by migrations from Greece.

*The Greek and Egyptian meander not the same as the Swastika.* --- Professor Goodyear says: (4) "There is no proposition in archæology which can be so easily demonstrated as the assertion that the Swastika is originally a fragment of the Egyptian meander, provided Greek geometric vases are called in evidence."

Egyptian meander here means the Greek fret. Despite the ease with which he says it can be demonstrated that the Swastika was originally a fragment of the Egyptian meander, and with all respect for the opinion of so profound a student of classic ornament, doubts must arise as to the existence of the evidence necessary to prove his proposition. Figs. 139, 140, 141 and 142

#### **ENDNOTES:**

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1. Forrer, "Die Gräber- und Textilfunde von Achmim- Panopolis." p. 20.
2. Bull. Soc. Francaise de mumism. et d'archéol., II, pl. 3, p.3. Back
3. "Ilios," p. 353. Back
4. "Grammar of the Lotus," p. 352. Back

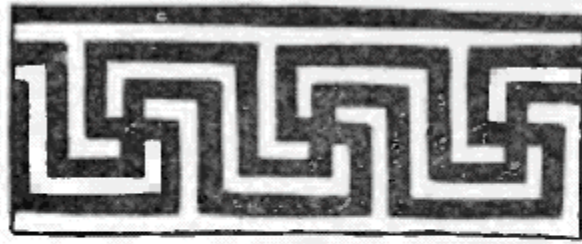


Fig. 139.

VARIATION OF THE GREEK FRET.

Continuous lines crossing each other at right angles forming figures resembling the Swastikas.

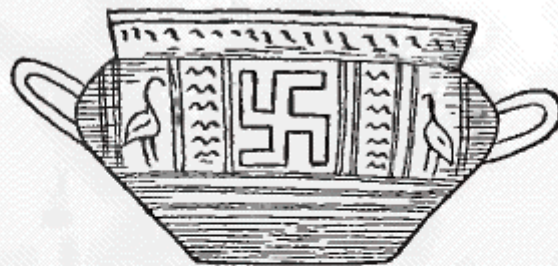


Fig. 140.

GREEK GEOMETRIC VASE IN THE LEYDEN MUSEUM, WITH FIGURES OF GEBSE AND SWASTIKA IN PANEL.<sup>1</sup>

Smerna,

Conze, "Anfänge," etc., Vienna, 1870, and Goolyear, "Grammar of the Lotus," pl. 16, fig. 4.



Fig. 141.

GREEK VASE WITH FIGURES OF  
HORSES, GEOMETRIC ORNAMENTS  
AND SWASTIKAS IN PANELS.

Athens.

Dennis, "Etruria," I, p. cxiii.

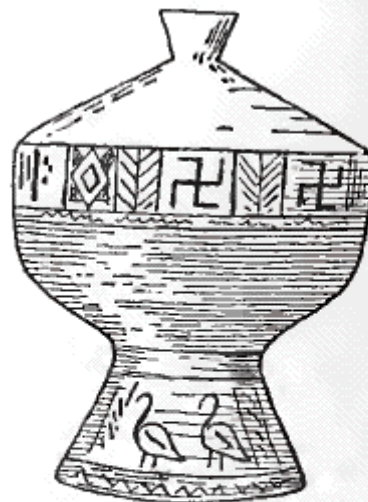
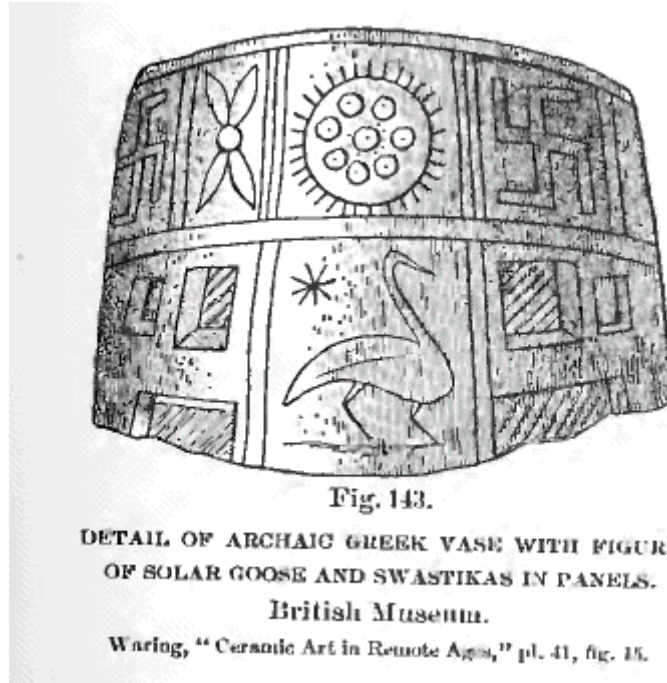


Fig. 142.

GREEK VASE WITH SWASTIKAS  
IN PANELS.

Coeze, "Anfänge," etc., and Goodyear,  
"Grammar of the Lotus," pl. 60,  
fig. 13.



Professor Goodyear, and possibly others, ascribe the origin of the Swastika to the Greek fret; but this is doubtful and surely has not been proved. It is difficult, if not impossible, to procure direct evidence on the proposition. Comparisons may be made between the two signs; but this is secondary or indirect evidence, and depends largely on argument. No man is so poor in expedients that he may not argue. Goldsmith's schoolmaster "e'en tho' vanquished, he could argue still." The Greek fret, once established, might easily be doubled or crossed in some of its members, thus forming a figure similar to the Swastika (fig. 139), which would serve as an ornament, but is without any of the characteristics of the Swastika as a symbol. The crossed lines in the Greek fret seem to have been altogether fortuitous. They gave it no symbolic character. It was simply a variation of the fret, and at best was rarely used, and like it, was employed only for ornament and not with any signification --- not a sign of benediction, blessing, or good luck, as was the Swastika. The foundation principle of the Greek fret, so far as we can see its use, is its adaptability to form an extended ornamental band, consisting of doubled, bent, and sometimes crossed or interlaced lines, always

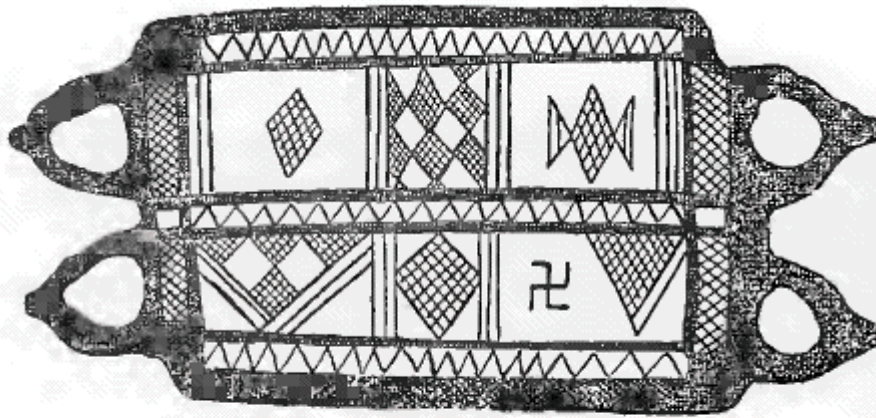


Fig. 144.

CYPRIAN POTTERY PLAQUE WITH SWASTIKA IN PANEL.

Metropolitan Museum of Art, New York City.

Cesola, "Cyprus, its Ancient Cities, Tombs, and Temples," pl. 47, fig. 40.

continuous and never ending, and running between two parallel border lines. Two interlacing lines can be used, crossing each other at certain places, both making continuous meanders and together forming the ornamental band (fig. 139). In the Greek fret the two lines meandered between the two borders back and forth, up and down, but always forming a continuous line. This seems to be the foundation principle of the Greek fret. In all this requirement or foundation principle the Swastika fails.

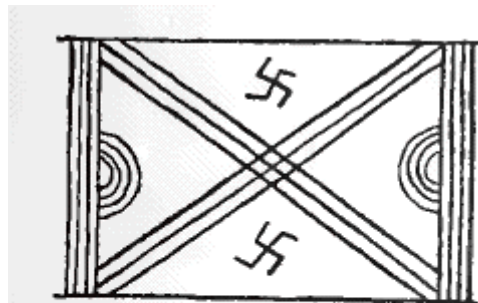


Fig. 145.

DETAIL OF CYPRIAN VASE WITH  
SWASTIKAS IN TRIANGLES.

Goodyear, "Grammar of the Lotus," pl. I, fig. 11.

A row or band of Swastikas can not be made by continuous lines; each one is and must be separated from its fellows. The Swastika has four arms, each made by a single line which comes to an end in each quarter. This is more imperative with the meander Swastika than with the normal. If the lines be doubled on each other to be carried along to form another Swastika adjoining, in the attempt to make a band, it will be found impossible. The four lines from each of the four arms can be projected, but each will be in a different direction, and no band can be made. It is somewhat difficult to describe this, and possibly not of great need. An Attempt to carry out the project of making a band of Swastikas, to be

connected with each other, or to make them travel in any given direction with continuous lines, will be found impossible. Professor Goodyear attempts to show how this is done by his figure on page 96, in connection with pl. 10, fig. 9, also figs. 173 and 174 (pp. 353 and 354). These figures are given in this paper and are, respectively, Nos. 21, 25, 26, and 27. Exception is taken to the pretended line of evolution in these figures: (1) There is nothing to show any actual relationship between them. There is no evidence that they agreed either in locality or time, or that there was any unity of thought or design in

figs. 146, 147, 148, 149, 150

#### ENDNOTES:

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1. Goodyear, "Grammar of the Lotus," pl. 61, fig. 1.

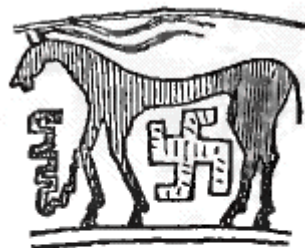


Fig. 146.

DETAIL OF ATTIC VASE  
WITH FIGURE OF ANTE-  
LOPE(?) AND SWASTIKA.

British Museum.

Bohlaus, Jahrbuch, 1885, p. 50,  
and Goodyear, "Grammar of  
the Lotus," pl. 37, fig. 9.



Fig. 147.

CYPRIAN VASE WITH SWASTIKAS.

Conradi, "Cyprus, its Ancient Cities, Tombs, and Temples," appendix by  
Murray, p. 404, fig. 15.



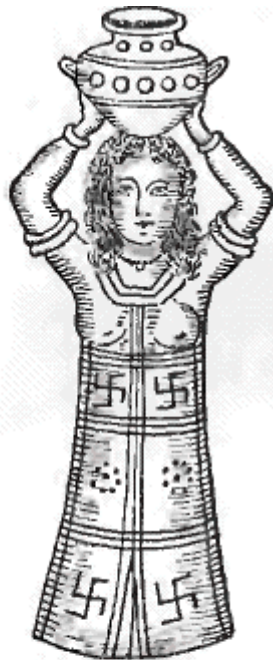


Fig. 148.

TERRA COTTA FIGURINE  
WITH SWASTIKAS IN  
PANELS.

Cesnola, "Cyprus, its Ancient  
Cities, Tombs, and Temples,"  
p. 300, and Obnefeld-Richter,  
Bull. Soc. d'Anthrop.,  
Paris, 1888, p. 681.



Fig. 149.

TERRA COTTA VASE WITH SWAS-  
TIKA AND FIGURE OF HORSE.<sup>1</sup>



Fig. 150.

BRONZE FIBULA WITH SWASTIKA AND  
REPRESENTATIONS OF A GOOSE AND  
A FISH.

Beotia, Greece.

De Mortillet, "Musée Préhistorique," fig. 1266.

the minds of their respective artists. [2] Single specimens are no evidence of custom. This is a principle of the common law which has still a good foundation, and was as applicable in those days as it is now.

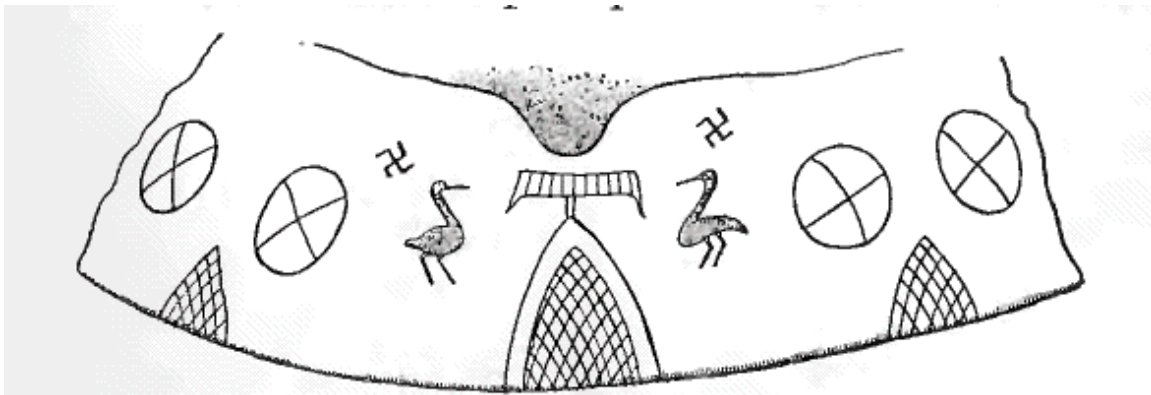


Fig. 151.

DETAIL OF GREEK VASE WITH SWASTIKAS AND FIGURES OF BIRDS.

Waring, "Ceramic Art in Remote Ages," pl. 53, fig. 21, and Goodyear, "Grammar of the Lotus," pl. 46, fig. 5.

The transition from the spiral of the Greek fret and from the Greek fret to the Swastika can be shown only by the existence of the custom or habit of the artist to make them both in the same or adjoining epochs of time, and this is not proved by showing a single specimen. [3]



Fig. 152.

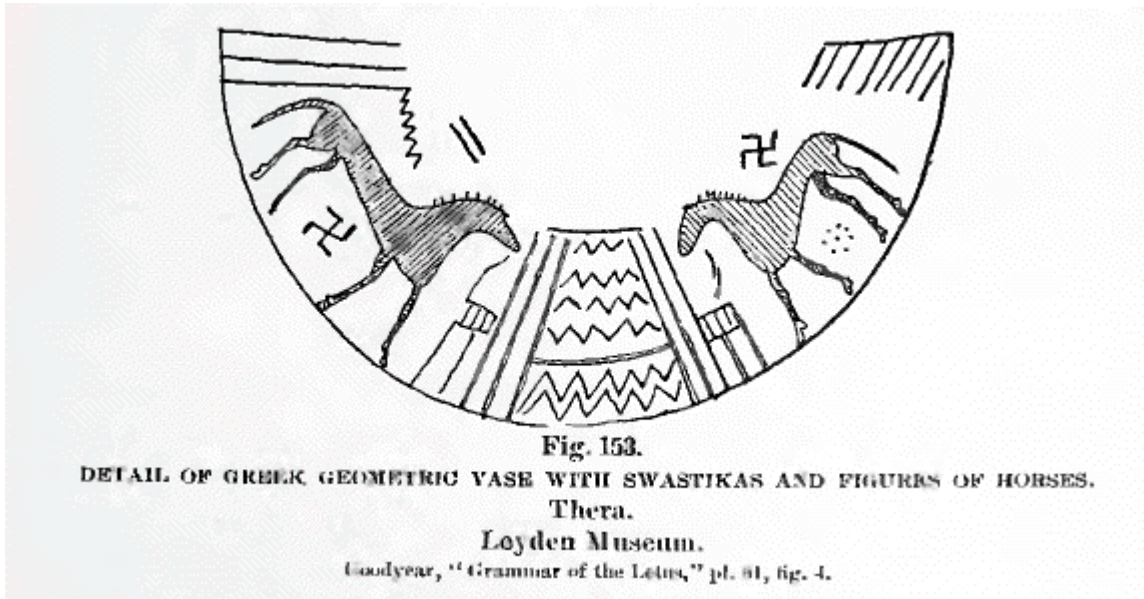
DETAIL OF CYPRIAN VASE.

Sunhawk, lotus, solar disk, and Swastikas.

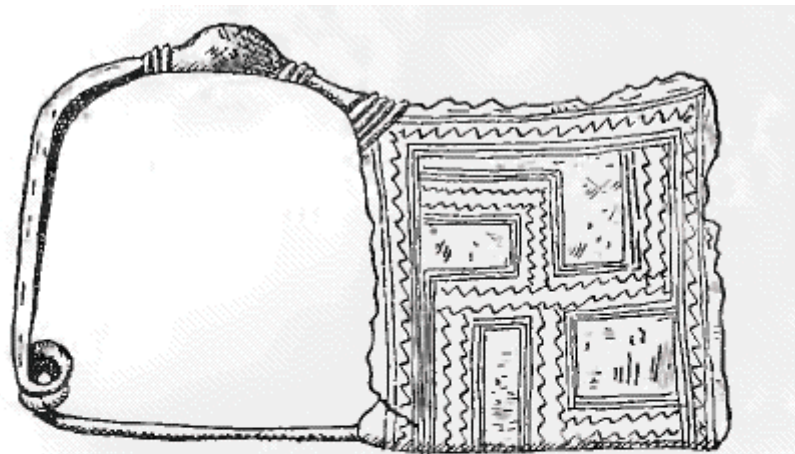
Bohlau, Jahrbuch, 1866, pl. 8; Reinsch Revue Archéologique, 1855, II, p. 360; Perrot and Chipiez, "History of Art in Phœnicia and Cyprus," II; Goodyear, "Grammar of the Lotus," pl. 45, fig. 3.

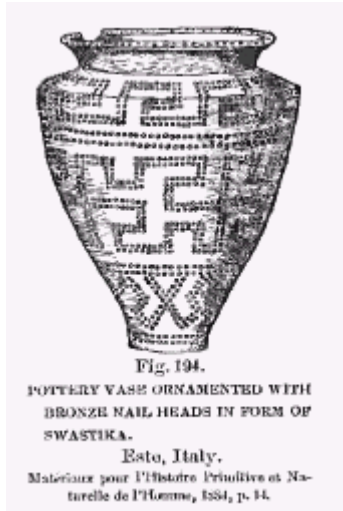
If a greater number of specimens were produced, the chain of evidence would still be

incomplete, for the meander of the Greek fret will, as has just been said, be found impossible of transition into the meander Swastika.



It (the Swastika) does not extend itself into a band, but if spread at all, it spreads in each of the four directions (figs. 21 and 25). the transition will be found much easier from the Greek meander fret to the normal Swastika and from that to the meander Swastika than to proceed in the opposite direction. Anyone who doubts this has but to try to make the Swastika in a continuous or extended band or line (fig. 26), similar to the Greek fret.





Figs. 133 and 134, from Naukratis, afford palpable evidence of the different origin of the Swastika and the Greek fret. Evidently Grecian vases, though found in Egypt, these specimens bear side by side examples of the fret and the Swastika used contemporaneously, and both of them complete and perfect. If one had been parent of the other, they would have belonged to different generations and would not have appeared simultaneous use is in [fig. 194](#), which represents an Etruscan vase (1) ornamented with bronze nail heads in the form of Swastikas, but associated with it is the design of the Greek fret, showing them to be of contemporaneous use, and therefore not as Professor Goodyear believes, an evolution of one from the other.

[Figs 155, 156 and 157](#)

#### ENDNOTES:

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1. Matériaux pour l'Histoire Primitive et Naturelle de l'Homme, XVIII, p. 14.

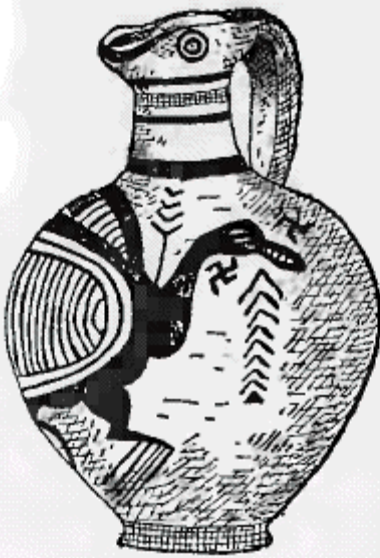


Fig. 155.

GREEK VASE, OINOCHOË, WITH  
TWO PAINTED SWASTIKAS.

De Mortillet, "Musée Préhistorique,"  
fig. 1344.

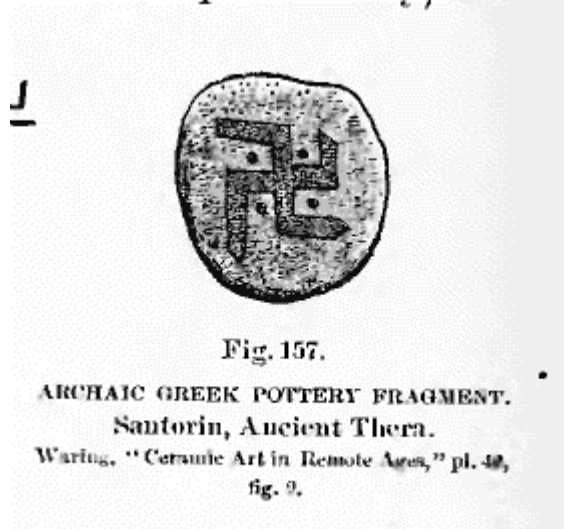
$\frac{1}{4}$  natural size.



Fig. 156.

CYPRIAN VASE WITH SWASTIKAS AND FIGURE  
OF ANIMAL.(1)

Cesnola, "Cyprus, its Ancient Cities, Tombs, and Temples,"  
pl. 45, fig. 36.



The specimen is in the Museum at Este, Italy.



The Greek fret has been in common use in all ages and all countries adopting the Grecian civilization. Equally in all ages and countries has appeared the crossed lines which have been employed by every architect and decorator, most or many of whom had no knowledge of the Swastika, either as an ornament or as a symbol. (1)

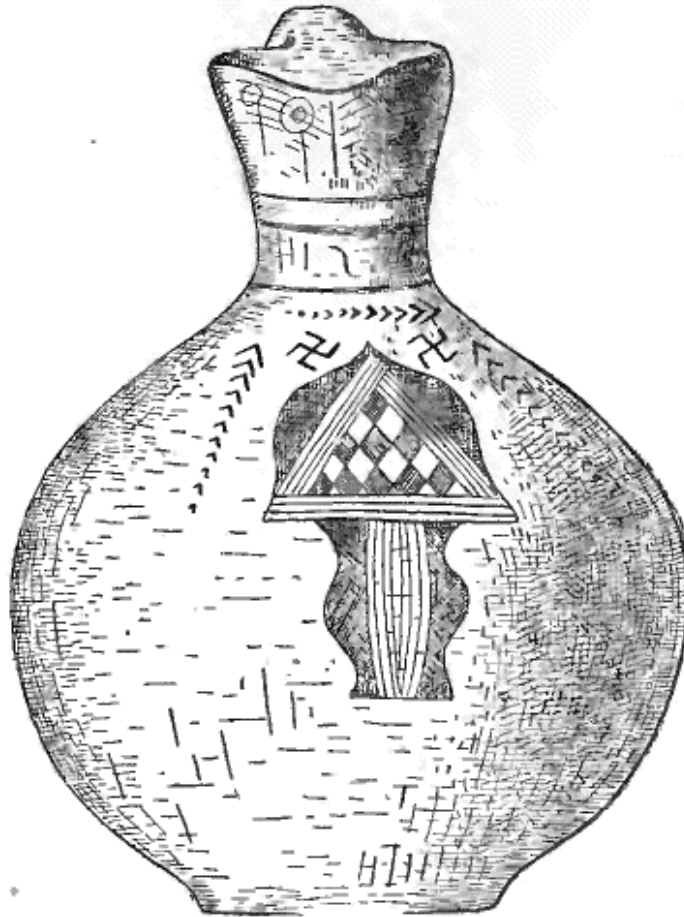


Fig. 159.

CYPRIAN VASE WITH TWO SWASTIKAS.

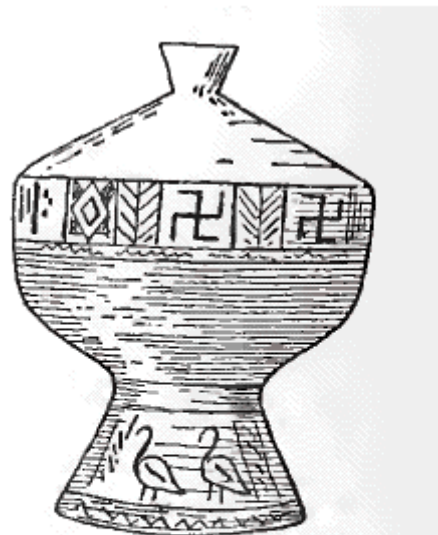
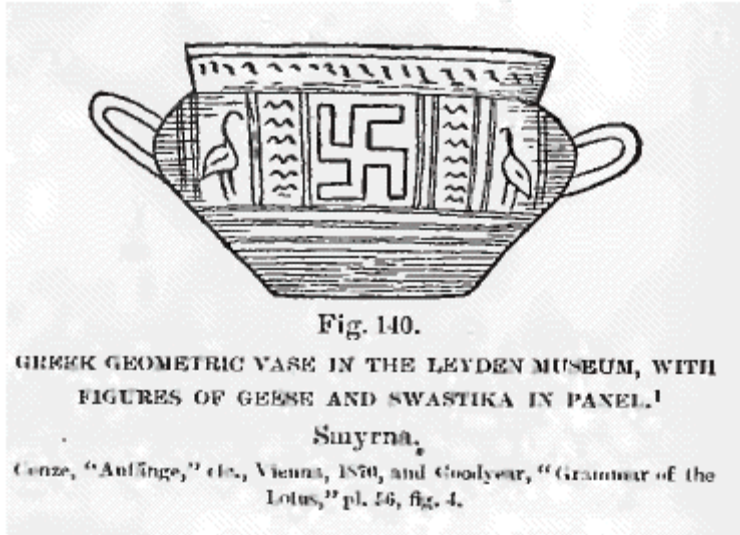
Cesnola Collection, Metropolitan Museum of Art, New York City.

Goodyear, "Grammar of the Lotus," fig. 151.



*Swastika in panels.* --- Professor Goodyear, in another place, (2) argues in a manner which tacitly admits the foregoing proposition, where, in his endeavor to establish the true home of the Swastika to be in the Greek geometric style, he says we should seek it where it appears in "the largest dimension" and in "the most prominent way." In verification of this declaration, he says that in this style the Swastika systematically appears in panels exclusively assigned to it. But he gives only two illustrations of the Swastika in panels. These have been copied, and are shown in [figs. 140](#) and [142](#), from Dennis's "Etruria," from Waring's "Ceramic Art," and from Cesnola an Obnefalsch-richter.





It might be too much to say that these are the only Swastikas in Greece appearing in panels, but it is certain that the great majority of them do not thus appear. Therefore, Professor Goodyear's theory is not sustained, for no one will pretend that four specimens found in panels will form a rule for the great number which did not thus appear. This argument of Professor Goodyear is destructive of his other proposition that the Swastika sign originated by evolution from the meander or Greek fret, for we have seen that the latter was always used in a band and never in panels.

Fig. 161 and 162

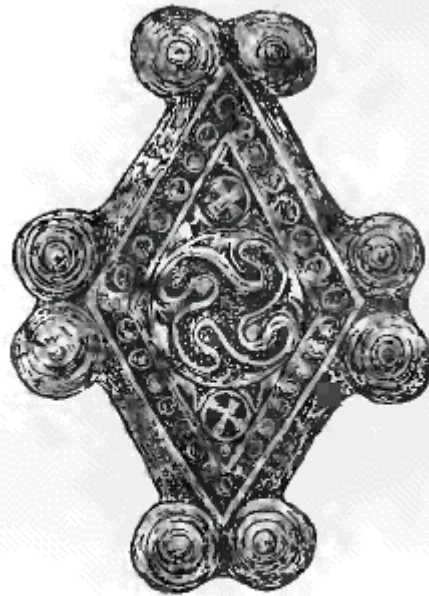


Fig. 161.

WOODEN BUTTON, CLASP, OR FIBULA  
COVERED WITH PLATES OF GOLD.

Ogee Swastika, tetraskelion in  
center.

Schliemann, "Myceana," fig. 385.



Fig. 162.

DETAIL OF GREEK VASE WITH FIGURE OF GOOSE, HONEYSUCKLE  
(ANTHEMION), AND SPIRAL SWASTIKA.

Thera.

"Monumenti Lusitani," 1855, p. 2, and Goodyear, "Grammar of the Lotus," pl. 46, fig. 7.

## ENDNOTES:

1. Athenic vases painted by Andokides, about 525 B. C., represent the dress of the goddess, ornamented with Swastika and *Croix swasticale*. Am. Journ. Archæol., January - March, 1896, IX, No. 1, figs. 9, 11.
2. "Grammar of the Lotus," pp. 348, 353.

Although the Swastika and the Greek fret have a certain similarity of appearance in that they consist of straight lines bent at right angles, and this continued many times, yet the similarity is more apparent than real; for an analysis of the motifs of both show them to have been essentially different in their use, and so in their foundation and origin.



Fig. 163.

DETAIL OF GREEK VASE.

Sphinx with spiral scrolls, and two meander Swastikas (right).

Meios.

Böhlau, Jahrbuch, 1881, XI, and Goodyear, "Grammar of the Lotus," pl. 34, fig. 8.

*Swastikas with four arms, crossing at right angles, with ends bent to the right.* --- The author has called this the normal Swastika. He has been at some trouble to gather such Swastikas from Greek vases as was possible, and has divided them according to forms and peculiarities. The first group (figs. 140, 143, 147, 148, and 150) shows the normal Swastika with four arms, all bent at right angles and to the right. In the aforesaid division no distinction has been made between specimens from different parts of Greece and the

islands of the Grecian Archipelago, and these, with such specimens as have been found in Smyrna, have for this purpose all been treated as Greek.



Fig. 164.

DETAIL OF GREEK VASE.

Ibex, scroll, and meander Swastika (right).

Melos.

Behlau, *Jahrbuch*, 1887, xii, p. 121, and Goodyear, "Grammar of the Lotus," pl. 39, fig. 7.

*Swastikas with four arms crossing at right angles, ends bent to the left.* --- [Figs. 141, 142, 144, 149, 151, 153, 154, 156, and 157](#) represent the normal Swastika with four arms, all bending at right angles, but to the left. The vases on which they have been found are not described as to color or form. It would be difficult to do so correctly; besides, these descriptions are not important in our study of the Swastika. [Fig. 155](#) represents a vase or pitcher (oinochoë, Greek --- οἶνος, wine, and χέω, to pour) with painted Swastika, ends turned to the left. It is in the Museum of St. Germain, and is figured by M. De Mortillet in "Musée Préhistorique." [Fig. 156](#) represents a Cyprian vase from Ormidia, in the New York Museum. It is described by Cesnola (1) and by Perrot and Chipiez. (2) [Fig. 157](#) is taken from a fragment or archaic Greek pottery found in Santorin (Ancient Thera), an island in the [Figs. 165, 166 and 167](#).

#### ENDNOTES:

1. "Cyprus its Ancient Cities, Tombs, and Temples," pl. 45, fig. 36.
2. "History of Art in Phenicia and Cyprus," II, p. 302, fig. 239.



Fig. 165.

DETAIL OF A GREEK VASE IN THE BRITISH MUSEUM.

Ram, meander Swastika (left), circles, dots, and crosses.

Salzmann, "Necropole de Camire," 61, and Goodyear, "Grammar of the Lotus," pl. 28, fig. 7.

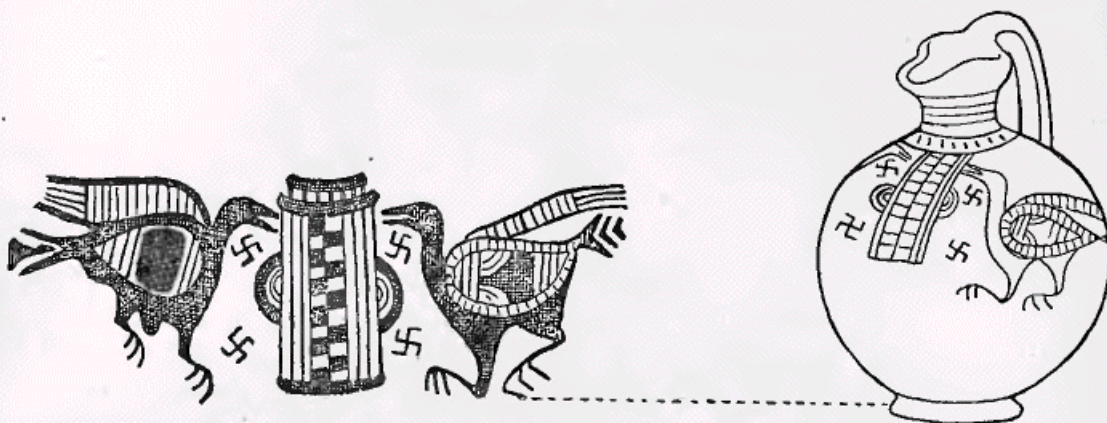


Fig. 166.

CYPRIAN VASE WITH SWASTIKAS AND FIGURES OF BIRDS.

Perrot and Chipiez, "History of Art in Phenicia and Cyprus," II, p. 201, fig. 327; Goodyear, "Grammar of the Lotus," pl. 48, figs. 6, 12; Cosmola, "Cyprus, Its Ancient Cities, Tombs, and Temples," Appendix by Murray, p. 412, pl. 44, fig. 24.



Greek Archipelago. This island was first inhabited by the Phenicians, afterwards by the Greeks, a colony of whom founded Cyrene in Africa. This specimen is cited by Rochette and figured by Waring. (1)



Fig. 168.

CYPRIAN VASE WITH BOSSES, LOTUS BUDS, AND DIFFERENT SWASTIKAS.

Cesnola Collection, Metropolitan Museum of Art, New York City.

Goodyear, "Grammar of the Lotus," pl. 48, fig. 16.

*Swastika with four arms, crossing at other than right angles, the ends ogee and to the left.* --- Figs. 158, 159, and 160 show Swastikas with four arms crossing at other than right angles, many of them ogee, but turned to the left. Fig. 161 is a representation of a wooden button or clasp, much resembling the later gold brooch of Sweden, classified by Montelius (p. 867), covered with plates of gold, from Sepulcher IV, Mycenæ (Schleimann, Mycenæ, fig. 385, p. 259). The ornament in

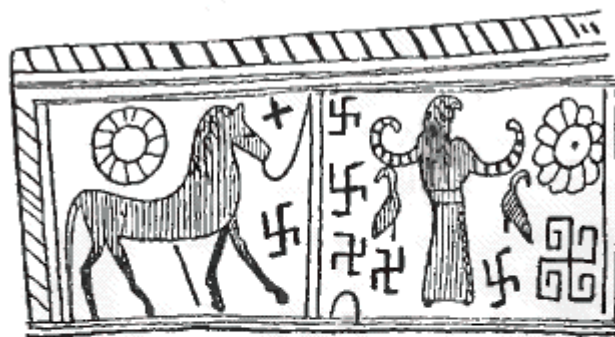


Fig. 169.

DETAIL OF EARLY AEOLIAN VASE.

Figure of horse, solar diagram, Artemis with geese, and Swastikas (normal and meander, right and left).

Goodyear, "Grammar of the Lotus," pl. 61, fig. 12.

its center is one of the ogee Swastikas with four arms (tetraskelion) curved to the left. It shows a dot in each of the four angles of the cross similar to the Suavastika of Max Müller and the *Croix swasticale* of Zmigrodzki, which Burnouf attributed to the four nails which fastened the cross *Arani* (the female principle), while the *Pramantha* (the male), produced, by rotation, the holy fire from the sacred cross. An almost exact reproduction of this Swastika will be found on the shield of the Pima Indians of New Mexico (fig. 258).

He also reports (2) that Swastikas (turned both ways) may be seen in the Royal Museum at Berlin incised on a balustrade relief of the hall which surrounded the temple of Athene at Pergamos. Fig. 162 represents a spiral Swastika with four arms crossing at right angles, the ends all turned to the left and each one forming a spiral.



Fig. 170.

DETAIL OF RHODIAN VASE.

Figures of geese, circles and dots, and Swastikas (right and left).

British Museum.

Waring, "Cersuic Art in Remote Ages," pl. 27, fig. 2.

Waring (3) figures and describes a Grecian oinochoë from Camirus, Rhodes, dating, as he says from 700 to 500 B. C., on which is a band of decoration similar to fig. 130. It is about 10 inches high, of cream color, with ornamentation of dark brown. Two ibexes follow each other with an ogee spiral Swastika between the forelegs of one.

*Meander pattern, with ends bent to right and left.* --- Figs. 163, 164, and 165 show the Swastika in meander pattern. Fig. 163 shows two Swastikas, the arms of both bent to the right, one six, the other nine times. The Swastika shown in fig. 164 is bent to the right, one six, the other nine times. The Swastika shown in fig. 164 is bent to the right eight times. That shown in fig. 165 bends to the left eight times.





Fig. 171.

DETAIL OF RHODIAN VASE.

Geese, lotus circles, and two Swastikas (right and left).

Goodyear, "Grammar of the Lotus," p. 271, fig. 145.

*Swastika of different kinds on the same object.* --- The next group (figs. 167, 168, 169, 170, 171, 172, 173, 174, 175 and 176) is of importance in that it represents objects which, bearing the normal Swastika, also show on the same object other styles of Swastika, those turned to the left at right angles, those at other than right angles, and those which are spiral or meander. The presence on a single object of different forms of Swastika is considered as evidence of their chronologic identity and their consequent relation to each other, showing them to be all the same sign --- that is, they were all Swastikas, whether the arms were bent to the right or to the left, ogee or in curves, at right angles or at other than right angles, in spirals in the the London, Paris, and New York museums, and in other collections. (See figs. 149, 159.) Fig. 174 shows an Attic painted vase (*Lebes*) of the Archaic period, from Athens. It is a pale yellowish ground, probably the natural color, with figures in maroon. It belongs to the British Museum.

#### ENDNOTES:

1. "Ceramic Art in Remote Ages," pl. 42, fig. 2.
2. "Troja," p. 123.
3. "Ceramic Art in Remote Ages," frontispiece, fig. 3, and p. 115. H. Mis. 90, pt. 2---54



Fig. 172.

GREEK VASE OF TYPICAL RHODIAN STYLE.

Ibex, lotus, geese, and six Swastikas (normal, meander, and ogee, all left).

Goodyear, "Grammar of the Lotus," p. 251, pl. 39.<sup>1</sup>

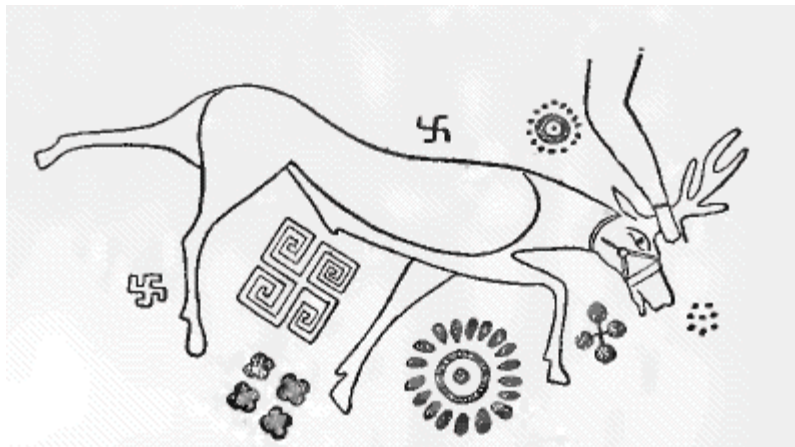


Fig. 173.

DETAIL OF GREEK VASE.

Deer, solar diagrams, and three Swastikas (single, double, and meander, right).

Melos.

Conze, "Meliosche Thongefässe," and Oudryer, "Grammar of the Lotus,"  
pl. 60, fig. 8.



Fig. 174.

ARCHAIC GREEK VASE WITH FIVE SWASTIKAS OF FOUR DIFFERENT FORMS.

Athens.

Birch, "History of Ancient Pottery," quoted by Waring in "Ceramic Art in Remote Ages," pl. 41, fig. 15; Dennis, "The Cities and Cemeteries of Etruria," t, p. 91.



Fig. 175.

DETAIL OF ARCHAIC AEOLIAN VASE.

Serpents, crosses, and Swastikas (normal, right, left, and meander).

Goodyear, "Grammar of the Lotus," pl. 93, fig. 3.



Fig. 176.

ATTIC VASE FOR PERFUME, WITH CROIX SWASTICALE AND TWO FORMS OF SWASTIKAS.

Ohnefalsch-Richter, Bull. Soc. d'Anthrop., Paris, 1888, p. 673, fig. 4.

It bears on the front side five Swastikas, all of different styles; three turn to the right, two to the left. The main arms cross at right angles, but the ends of four are bent at right angles, while one is curved (ogee). Three have the ends bent (at right angles) four times, making a meander form, while two make only one bent. They seem not to be placed with any reference to each other, or to any other object, and are scattered over the field as chance or luck might determined. A specimen of Swastika interesting to prehistoric archæologists is that on a vase from Cyprus (Musée St. Germain, No. 21557), on which is represented an arrowhead, stemmed, barbed, and suspended by its points between the Swastika. (1)

Dr. Max Ohnefalsch-Richter presented a paper before the Société d'Anthropologie in Paris, December 6, 1888, reported in the Bulletin of that year (pp. 668-681). it was entitled "La Croix gammée et la Croix contournée en Chypre." (The *Croix gammée* is the Swastika, while the *Croix cantonnée* is the cross with dots, the *Croix swasticale* of Zmigrodzki.) In this paper the author describes his finding the Swastika during his excavations into prehistoric Cyprus. On the first page of his paper the following statement appears:

The Swastika comes from India as an ornament in form of a cone (*conique*) of metal, gold, silver, or bronze gilt, worn on the ears (see G. Perrot: "Histoire de l'Art," III, p. 562 et fig. 384), and nose-rings (see S. Reinach: "Chronique d'Orient," 3e série, t. IV, 1886). I was the first to make known the nose-ring worn by the goddess Aphrodite-Astarte, even at Cyprus. In the Indies the women still wear these ornaments in their nostrils and ears. The fellahin of Egypt also wear similar jewelry; but as Egyptian art gives us no example of the usage of these ornaments in antiquity, it is only from the Indies that the Phenicians could have borrowed them. The nose-ring is unknown in the antiquity of all countries which surrounded the island of Cyprus.

The first pages of his memoir are employed in demonstrating that

### ENDNOTES:

1. Matériaux pour l'Histoire Primitive et Naturelle de l'Homme, 1881, XVI, p. 146

the specimens of the Swastika found in Cyprus, the most of which are set forth in this paper (figs. 177, 178, 179, 180, 181 and 182), show a Phenician influence; and according to his theory demonstrate their migration or importation. He does not specify the evidence on which he bases his assertion of Phenician influence in Cyprus, except in one or two particulars. Speaking of the specimen shown in fig. 177 of the present paper, he says:

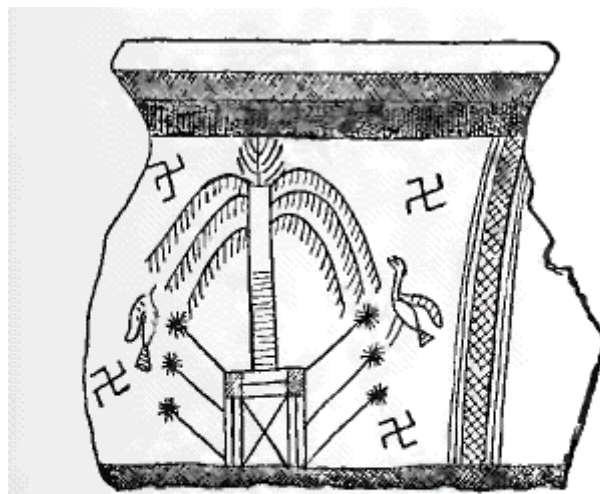


Fig. 177.

DETAIL OF CYPRIAN VASE.

Swastikas with palm tree, sacred to Apollo.

Citium, Cyprus.

Ohnefalsch-Richter, Boll. Soc. d'Anthrop., Paris, 1888, p.

613, fig. 3.

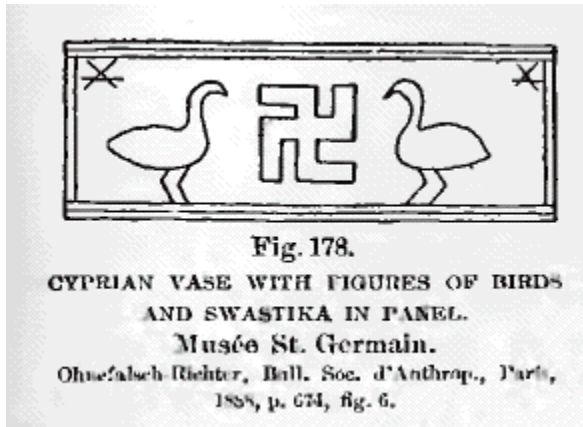
It represents the sacred palm under which Apollo, the god of light, was born.

\* \* \* At Cyprus the palm did not appear only with the Phenicians; it was not known prior to that time (p.674).

The design shown in fig. 178 he describes as representing two birds in the attitude of adoration before a Swastika, all being figured on a Greek cup of the style Dipylon. (1)

Dr. Ohnefalsch-richter adds:

On the vases of Dipylon the Swastikas are generally transformed into other ornaments, mostly meanders. But this is not the rule in Cyprus. The Swastika disappeared from there as it came, in its sacred form, with the Phenician influence, with the Phenician inscriptions on the vases, with the concentric circles without central points or tangents.



He says (2) that the Swastika as well as the "Croix cantonnée" (with points or dots), while possibly not always the equivalent of the solar disk, zigzag lightning, or the double hatchet, yet are employed together and are given the same signification, and are frequently replace each other. It is his opinion (3) that the Swastika in Cyprus had nearly always a signification more or less religious,

although it may have been used as an ornament to fill empty spaces. His interpretation of the Swastika in Cyprus is that it will signify *tour à tour* the storm, the lightning, the sun, the light, the seasons --- sometimes one, sometimes another of these significations --- and that its form lends itself easily (*facilement*) to the solar disk, to the fire wheel, and to the sun chariot. In support of this, he cites a figure (fig. 179) taken from Cesnola, (4) in which the wheels of the chariot are decorated with four Swastikas displayed in each of the four quarters.



The chief personage on the car he identifies as the god of war and also the god of light, which he identifies him with Helios. The other personage is Herakles-Meequars, the right hand of Apollo, both of them heroes of the sun.

The supreme goddess of the Isle of Cyprus was Aphrodite-Astarte, (5) whose presence with a preponderating Phœnician influence can be traced back to the period of the age of iron, her images bearing signs of the Swastika, being, according to Dr. Ohnefalsch-Richter, found in Cyprus. In [fig. 180](#) the statue of this goddess is shown, which he says was found by himself in 1884 at Curium. It bears four Swastikas, two on the shoulders and two on the forearms. [Fig. 181](#) represents a centaur found by him at the same time, on the right arm of which is a Swastika painted in black, as in the foregoing statue.

## ENDNOTES:

1. G. Hirshcfield, "Vasi archaici Ateniesi," *Annali dell' Istituto di corrispondenza archæologica*, 1872, Tav. d'Ag. K. 6, 52.
2. *Bull. Soc. d'Anthrop.*, Paris, 1888, pp. 674-675.
3. *Ibid.*, p. 675.
4. "Salaminia," p. 240, fig. 226.
5. Aphrodite == Phenician Ashtoreth, Astarte == Babylonian Ishtar.

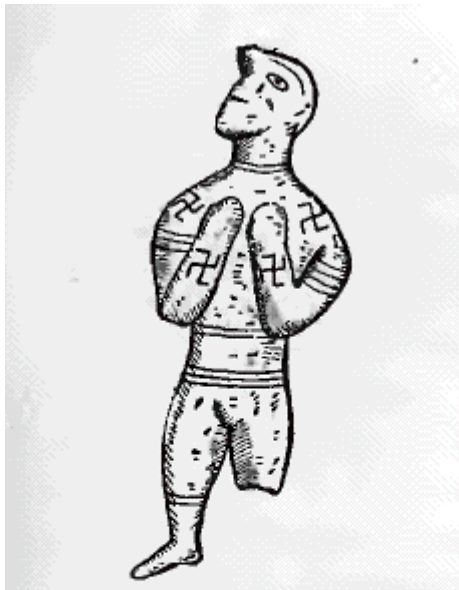


Fig. 180.  
TERRA-COTTA STATUE OF THE  
GODDESS APHRODITE-ASTARTE  
WITH FOUR SWASTIKAS. (3)  
Curium, Cyprus.  
*Olmefalsch-Richter, Bull. Soc. d' Anthrop.*,  
Paris, 1888, p. 676, fig. 8.



Fig. 181.  
CYPRIAN CENTAUR WITH ONE  
SWASTIKA.  
*Cesnola, "Salaminia," p. 213, fig. 230;*  
*Olmefalsch-Richter, Bull. Soc. d'An-*  
*throp., Paris, 1888, p. 676, fig. 9.*



We have found, in the course of this paper, many statues of human figures bearing the mark of the Swastika on some portion of their garments. M. Ohnefalsch-Richter, on page 677, gives the following explanation thereof:



Fig. 182.

GREEK STATUE OF APH-  
RODITE-ARIADNE.

Six Swastikas (four  
right and two left).

Polistis Chrysokon.

Ohnefalsch-Richter, Bull. Soc.  
d'Anthrop., Paris, 1888, p.  
677, fig. 10.

It appears to me that the priests and priestesses, also the boys who performed the services in the sacred places, were in the habit of burning or tattooing Swastikas upon their arms. \* \* \* In 1885, among the votive offerings found in one of the sacred places dedicated to Aphrodite-Astoret, near Idalium, was a stone statuette tattooed or painted in red color upon his naked arm.

And, says Richter, when, later on, the custom of tattooing had disappeared, they placed the Swastika on the sacerdotal garments. He was found in a Greek tomb in 1885, near Polistis Chrysokon, two statuettes representing female dancers in the service of Aphrodite-Ariadne, one of which (fig. 182) bore six or more Swastikas. In other cases, says he (p.678), the *Croix cantonnée* (the *Croix swastical* of Zmigrodzki) replaced the Swastika on the garments, and he cites the statue of Hercules strangling the lion in the presence of Athena, whose robe is ornamented with the *Croix cantonnée*. He repeats that the two signs of the cross represent the idea of light, sun, sacrifice, rain, storm, and the seasons.

### Europe.

### Bronze Age.

Prehistoric archæologists claim that bronze was introduced into Europe in prehistoric times from the extreme Orient. The tin mines of the peninsula of Burma and Siam, with their extension into China on the north, Malacca and the islands of the archipelago on the south, are known to have been worked in extremely ancient times and are believed to have furnished the tin for the first making of bronze. The latter many not be susceptible of proof, but everything is consistent therewith. After it became known that copper and tin would make bronze, the discovery of tin would be greatly extended, and in the course of time the tin mines of Spain, Britain, and Germany might be opened. A hundred and more prehistoric bronze foundries have been discovered in western Europe and tens of thousands of prehistoric bronze implements. If bronze came originally from the extreme Orient, and the Swastika belonged there also, and as

objects of bronze belonging to prehistoric times and showing connection with the Orient, like the tintinnabulum (fig. 29) have been found in the Swiss lake dwellings of prehistoric times, it is a firm inference that the Swastika mark found on the same objects came also from the Orient. This inference is strengthened by the manufacture and continuous use of the Swastika on both bronze and pottery, until it practically covered, and is to be found over, all Europe wherever the culture of bronze prevailed. Nearly all varieties of the Swastika came into use during the Bronze age. The objects on which it was placed may have been different in different localities, and so also another variety of form may have prevailed in a given locality; but, subject to these exceptions, the Swastika came into general use throughout the countries wherein the Bronze Age prevailed. As we have seen, on the hill of Hissarlik the Swastika is found principally on the spindle-whorl; in Greece and Cyprus, on the pottery vases; in Germany, on the ceintures of bronze; in Scandinavia, on weapons and on toilet and dress ornaments. In Scotland and Ireland it was mostly on sculptured stones, which are many times themselves ancient Celtic crosses. In England, France, and Etruria, the Swastika appears on small bronze ornaments, principally fibulæ. Different forms of the Swastika, i.e., those to the right, left, square, ogee, curved, spiral and meander, triskelion and tetraskelion, have been found on the same object, thereby showing their inter-relationship. No distinction is apparent between the arms bent to the right or the left. This difference, noted by Prof. Max Müller, seems to fail altogether.

Greg says: (1)

About 500 to 600 B. C., the fylfot, (Swastika) curiously enough begins to disappear as a favorite device of early Greek art, and is rarely, if ever, seen on the regular Etruscan vase.

This indicates that the period of the use of the Swastika during the Bronze Age in Europe lay back of the period of its disappearance in the time of early Greek art, and that it was of higher antiquity than would otherwise be suspected.

Dr. Max Ohnefalsch-Richter says: (2)

The Swastika makes absolute default in Cyprus during all the age of bronze and in all its separate divisions according as the vases were decorated with intaglio or relief, or were painted.

*Etruria and Italy.* --- The Etruscans were a prehistoric people. The country was occupied during the two ages of stone, Paleolithic and Neolithic, and during the Bronze Age. The Etruscans were probably the descendants of the Bronze Age people. The longest continued geographical discussion the world has heard was as to *who were* the Etruscans, and *whence* or *by what* route did they come to their country? It was opened by Herodotus and Dionysius Halicarnassus in the fourth century B.C.; while Dr. Brinton and the late President Welling have made the latest contributions thereto. The culture of the Etruscans

## ENDNOTES:

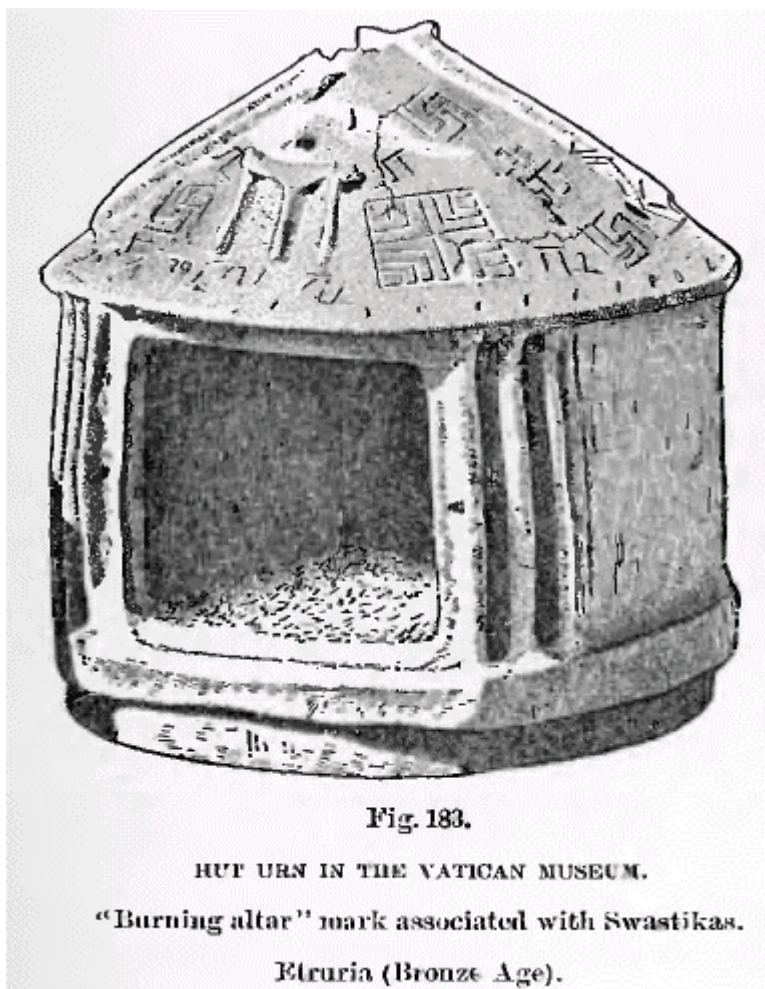
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1. Archæologia, XLVIII, pt. 2, p. 305.
2. Bull. Soc. d'Anthrop., Paris, 1888, p. 679. Back

was somewhat similar to that of the Bronze Age peoples, and many of the implements had great resemblance, but with sufficient divergence to mark the difference between them. There were different stages of culture among the Etruscans, as can be easily and certainly determined from the tombs, modes of burial, pottery, etc.

The Swastika appears to have been employed in all these epochs or stages. It was undoubtedly used during the Bronze Age, and in Italy it continued throughout the Etruscan and into the Roman and Christian periods.

While it may be doubtful if any specimen of Swastika can be identified as having belonged to the Neolithic Age in Europe, there can be no doubt that it was in common use during the Bronze Age. Professor Goodyear gives it as his opinion, and in this he may be correct, that the earliest specimens of Swastika of which identification can be made are on the hut urns of central Italy. These have been considered as belonging definitely to the Bronze Age in that country. Fig. 183 is a representation of one of those hut urns. It shows upon its roof several specimens of Swastika, as will be apparent from examination. There are other figures, incised and in relief. One of them is the celebrated "burning altar" mark of Dr. Schliemann.



This specimen was found in the Via Appia near Rome, and is exhibited in the Vatican Museum. Similar specimens have been found in other parts of Etruria. The author saw in the Municipal Museum at Corneto many of them, which had been excavated from the neighboring cemetery of the prehistoric city of Corneto-Tarquini. They are pottery, but made as if to represent rude huts of skin, stretched on cross poles, in general appearance not unlike the cane and rush conical cabins used to this day by the peasants around Rome. They belonged to the Bronze Age, and antedated the Etruscan civilization. This was demonstrated by the finds at Corneto-Tarquini. Tombs to the number of about 300, containing them, were found, mostly in 1880-81, at a lower level than, and were superseded by, the Etruscan tombs. They contained the weapons, tools, and ornaments peculiar to the Bronze Age --- swords, hatchets, pins, fibulæ, bronze and pottery vases, etc., the characteristics of which were different from Etruscan objects of similar purpose, so they could be satisfactorily identified and segregated. The hut urns were receptacles for the ashes of the cremated dead, which, undisturbed, are to be seen in the museum. The vases forming part of this grave furniture bore the swastika mark; three have two Swastikas, one three, one four, and another no less than eight.

Dennis figures a hut urn from Alba Longa, (1) and another from the Alban Mount. (2) He says (note 1):

These remarkable urns were first found in 1817 on Montecuccio, near Marino, and at Monte Crescenzo, near the Lago de Castello, beneath a stratum of *peperino* (tufa) 18 inches thick. They were embedded in a yellowish volcanic ash and rested on a lower and earlier stratum of *peperino*. (3)

Curiously enough, the three or four pronged mark, called "burning altar" by Dr. Schliemann, is on both hut urns in Dennis' "Cities and Cemeteries of Etruria." Dr. Schliemann argues strongly in favor of the relationship between Swastika and the "burning altar" sign, but assigns no other reason than the similarity of the marks on the two objects. He appears unable, in "Ilios," to cite any instance of the Swastika being found on the hut urns in connection with the "burning altar" sign, but he mentions the Swastika five times repeated on one of the hut urns in the Etruscan collection in the museum of the Vatican at Rome. (4) The photograph of the hut urn from the Vatican (fig. 183) supplies the missing link in Schliemann's evidence. The roof of the hut urn bears the "burning altar" mark (if it be a burning altar, as claimed), which is in high relief (as it is in the Dennis specimens), and was wrought in the clay by the molder when the hut was made. Such of the other portions of the roof as are in sight show sundry incised lines which, being deciphered, are found to be Swastikas or parts of them. The parallelogram in the front contains a cross and has the appearance of a labyrinth, but it is not. The other signs or marks, however, represent Swastikas, either in whole or in part. This specimen completes the proof cited by Schliemann, and associates the Swastika with the "burning altar" sign in the Etruscan country, as well as on the hill of Hissarlik and in other localities.

Dennis supposes the earliest Etruscan vases, called by many different names, to date from the twelfth century B. C. to 540 B. C., (5) the latter being the epoch of Theodoros of Samos, whose improvements marked an epoch in the culture of the country. He says:

These vases were adorned with annular bands, zigzag, waves, meanders, concentric circles, hatched lines, Swastikas, and other geometric patterns.

## ENDNOTES:

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1. "cities and Cemeteries of Etruria," I, p.69.
2. Ibid., II, p. 457.
3. Annali dell' Instituto, Rome, 1871, pp. 239-279; Bulletino Instituto, Rome, 1871, pp. 34-52; Pigorini and Sir John Lubbock, "Notes on Hut Urns and other objects from Marino," London, 1869; virchow, "Die Huttenuruen von Marino," Berlin, 1883.
4. "Troja," p. 122.
5. "Cities and Cemeteries of Etruria," I, p. lxxxix.

A fragment of Archaic Greek pottery is reported by Rochette from the necropolis of Cumæ, in the campagna of Italy, and is shown in fig. 184. Rochette reports it as an example of a very early period, believed by him to have been

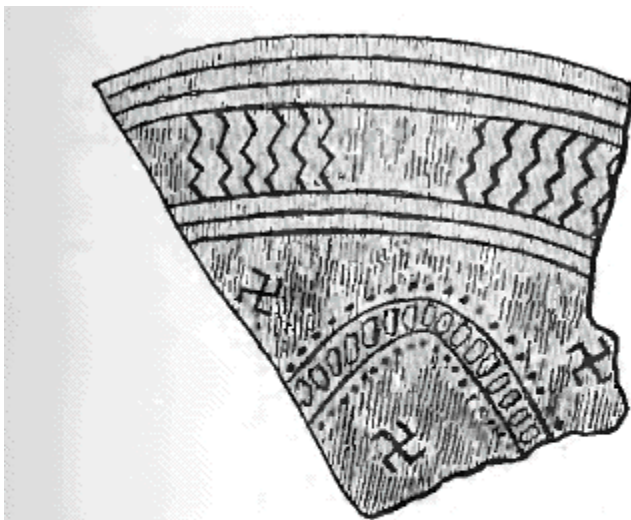


Fig. 184.  
FRAGMENT OF ARCHAIC GREEK POTTERY WITH  
THREE SWASTIKAS.  
Cuma, Italy.  
Waring, "Ceramic Art in Remote Ages," pl. 42, fig. 1.

Phenician. When we consider the rarity of Phenician pottery in Italy compared with the great amount of Greek pottery found there, and that the Phenicians are not known to have employed the Swastika, this, combined with the difficulty of determining the place of origin of such a fragment, renders it more likely to have been Greek than Phenician. A reason apparently moving Rochette to this decision was the zigzag ornamentation, which he translated to be a Phenician sign of water; but this pattern was used many times and in many places without having any such meaning, and is no proof of his proposition.

Figs. 185 and 186 represent the one-handed cinerary urns peculiar to the Bronze Age in Italy. They are believed to have been contemporaneous with or immediately succeeding the hut urns just shown. The

cinerary urn shown in fig. 185 was found at Marino, near Albano, in the same locality and under the same condition as the hut urns.



Fig. 185.

CINERARY URN WITH SWASTIKAS IN PANELS.

San Marino, near Albano, Italy.

Vatican Museum.

The original is in the Vatican Museum and was figured by Pigorini in "Arcæologia," 1869. Fig. 186 shows a one-handed urn of pottery with Swastika (left) in intaglio, placed in a band of incised squares around the body of the vessel below the shoulder. A small though good example of Etruscan work is shown in the gold fibula (fig. 187). It is ornamented on the outside with the fine gold filigree work peculiar to the best Etruscan art. On the inside are two Swastikas. It is in the Vatican Museum of Etruscan antiquities. Fig. 188 represents another specimen of Etruscan gold filigree work with a circle and Swastika. It is a "bulla," an ornament said to indicate the rank of the wearer among the Etruscan people. It is decorated with a circle and Swastika inside. The figure is taken from "L'Art pour Tous," and is reproduced by Waring.

An ornamental Swastika (fig. 189) is found on a silver bowl from Cervetri (Cære), Etruria. It is furnished by Grifi, and reproduced by Waring. This specimen is to be remarked as having a small outward flourish from the extreme end of each arm, somewhat similar to that made by the Jains (fig. 33), or on the "Tablet of honor" of Chinese porcelain (fig. 31). Fig. 190 shows an Etruscan bronze fibula with

two Swastikas and two Maltese crosses in the pin shield. It is in the Museum of Copenhagen, and is taken from the report of the Congrès Internationale d'Anthropologie et d'Archæologie Préhistorique, Copenhagen, 1875, page 486. This specimen, by its rays or crotchets around the junction of the pin with the shield, furnishes the basis of the argument by Goblet d'Alviella (1) that the Swastika was evolved from the circle and was a symbol of the sun or sun-god. (See p. 785.)

Bologna was the site of the roman city Bononia, and is supposed to have been that of Etruscan Felsina. It's Etruscan cemetery is extensive. Different names have been given to the excavations, sometimes from the owner of the land and at other times from the names of excavators. The first cemetery opened was called Villanova. The culture was different from that of the other parts of Etruria. By some it is believed to be older, by others younger, than the rest of Etruria.

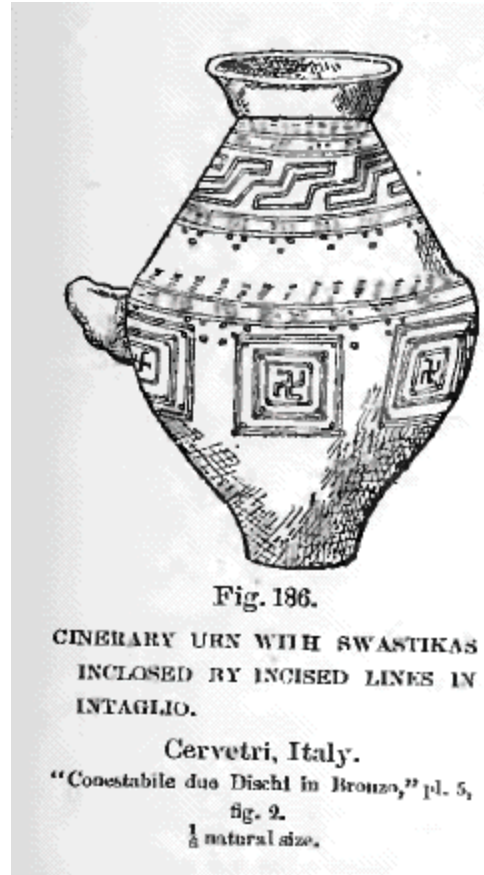


Fig. 186.

CINERARY URN WITH SWASTIKAS  
INCLOSED BY INCISED LINES IN  
INTAGLIO.

Cervetri, Italy.

"Conestabile duo Dischi in Bronzo," pl. 5,  
fig. 2.  
 $\frac{1}{2}$  natural size.

## ENDNOTES:

1. "La Migration des Symboles," p. 67.



Fig. 187.

GOLD FIBULA WITH SWASTIKAS (LEFT).

Etruscan Museum, Vatican.

Catalogue of the Etruscan Museum, part 1, pl. 2, fig. 6.

$\frac{1}{2}$  natural size.

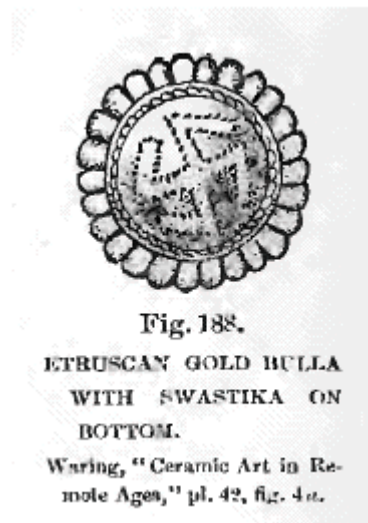
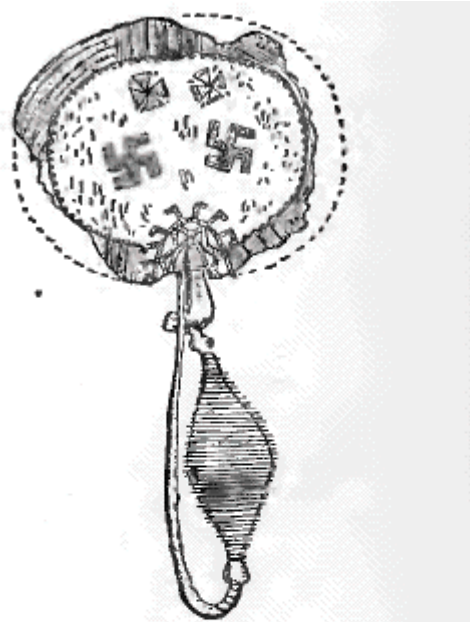


Fig. 188.

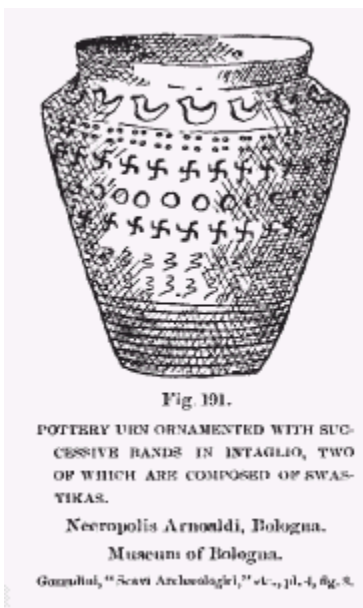
ETRUSCAN GOLD BULLA  
WITH SWASTIKA ON  
BOTTOM.

Waring, "Ceramic Art in Re-  
mote Ages," pl. 42, fig. 4c.





**Fig. 190**  
 Bronze Fibula with Two  
 Swastikas and Supposed  
 Rays of Sun.  
 Etruria  
 Copenhagen Museum  
 Goblet d'Alviella, fig. 19a, Demertillet,  
 "Musée Préhistorique," fig. 1263  
 1/2 natural size



The Swastika is found throughout the entire Villanova epoch. Fig. 191 shows a pottery vase from the excavation Arnoaldi. It is peculiar in shape and decoration, but is typical of that epoch. The decoration was by stamps in the clay (intaglio) of a given subject repeated in the narrow bands around the body of the vase. Two of these bands were of small Swastikas with the ends all turned to the right. Fig. 192 shows a fragment of pottery from the Felsina necropolis, Bologna, ornamented with a row of Swastikas stamped into the clay in a manner peculiar to the locality.

Fig. 193 shows the end view of one of the bobbins from Bologna, Italy, in the possessions of Count Gozzadini by whom it was collected. The decoration on the end, as

shown by the figure, is the Swastika. The main arms are made up of three parallel lines, which intersect each other at right angles, and which all turn to the right at right angles. The lines are not incised, as is usual, but, like much of the decoration belonging to this culture, are made by little points consecutively placed, so as to give the appearance of a continuous line.

Swastikas turning both ways are on one or both extremities of many terra-cotta cylinders found in the terramare at Coazze, province of Verona, deposited in the National (Kircheriano) Museum at Rome. (See figs. 380 and 381 for similar bobbins. [Transcribers note: These illustrations were not included in the text.]

The museum at Este, Italy, contains an elegant pottery vase of large dimensions, represented in fig. 194, the decoration of which is the Greek fret around then neck and the Swastika around the body, done with small nail heads or similar disks inserted in the clay in the forms indicated. This association of the Swastika and the Greek fret on the same object is satisfactory evidence of their contemporaneous existence, and is thus far evidence that he one was not derived form the other, especially as the authorities who claim this derivation are at variance as to which was parent and which, child. (See [fig. 133.](#))

A Swastika of the curious half-spiral form turned to the left, such as has been found in Scandinavia and also among the Pueblo Indians of the United States, as in the museum at Este.

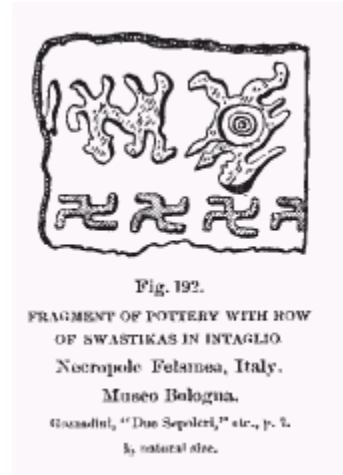


Fig. 192.  
FRAGMENT OF POTTERY WITH ROW  
OF SWASTIKAS IN INTAGLIO  
Necropole Feltrina, Italy.  
Museo Bologna.  
Graziosi, "Due Sepolcri," etc., p. 2.  
h, natural size.



Fig. 193.  
SWASTIKA SIGN ON CLAY  
BOBBIN.  
Type Villanova, Bologna.  
De Mefflet, "Musée Préhistorique," fig. 129.

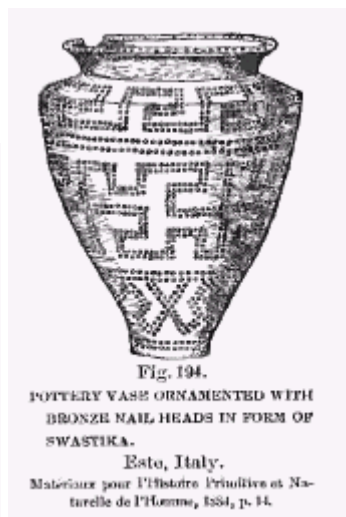


Fig. 194.  
POTTERY VASE ORNAMENTED WITH  
BRONZE NAIL HEADS IN FORM OF  
SWASTIKA.  
Este, Italy.  
Matériaux pour l'histoire Primitive et Naturelle de l'Homme, t. 84, p. 14.

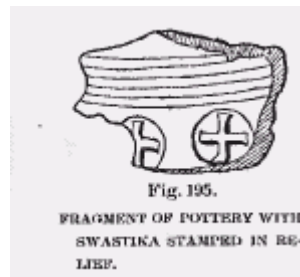
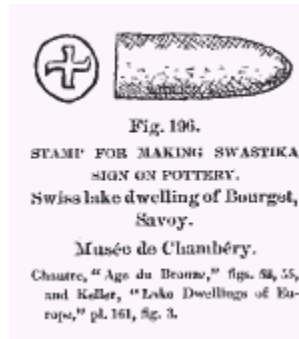


Fig. 195.  
FRAGMENT OF POTTERY WITH  
SWASTIKA STAMPED IN RELIEF.

When in the early centuries of the Christian era the Huns made their irruption into Europe, they apparently possessed a knowledge of the Swastika. They settled in certain

town of northern Italy, drove off the inhabitants, and occupied the territory for themselves. On the death of Attila and the repulse of the Huns and their general return to their native country, many small tribes remained and gradually became assimilated with the population. They have remained in northern Italy under the title of Longobards. In this Longobardian civilization or barbarism, whichever we may call it, and in their style of architecture and ornament, the Swastika found a prominent place, and is spoken of as Langobardian.



It is needless to multiply citations of the Swastika in Roman and Christian times. It would appear as though the sign had descended from the Etruscans and Samnites along the coast and had continued in use during Roman times. Schliemann says (1) that it is found frequently in the wall paintings at Pompeii; even more than a hundred times in a house in the recently excavated street of Vesuvius. It may have contested with the Latin cross for the honor of being the Christian cross, for we know that the St. Andrew's cross in connection with the Greek letter P (figs. 6) did so, and for a long time stood as the monogram of Christ and was the Labarum of Constantine. All three of these are on the

base of the Archbishop's chair in the cathedral at Milau. (2)

*Swiss lake dwellings.* --- Figs. 195 and 196 are interesting as giving an insight into the method of making the sign of the Swastika. Fig. 195 shows a fragment of pottery bearing a stamped intaglio Swastika (right), while fig. 196, represents the stamp, also in pottery, with which the imprint was made. They are figured by Keller, (3) and are described on page 339, and by Chantre. (4) They were found in the Swiss lake dwelling of Bourget (Savoy) by the Duc de Chaulnes, and are credited to his Museum of Chambéry.

## ENDNOTES:

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1. "Ilios," p. 352.
  2. There are bronze hatchets from Italy, with Swastikas in intaglio and in relief, in Musée St. Germain. De Mortillet, "Musée Préhistorique," figs. 1153, 1154.
  3. "Lake Dwellings," pl. 161, figs. 3, 4.
  4. "Age du Bronze," pt. 2, figs. 53-55, p. 195.

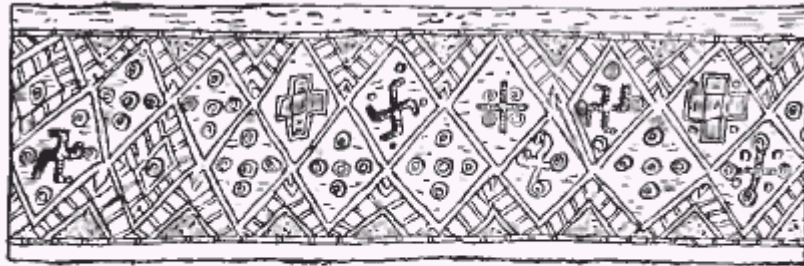


Fig. 197.

FRAGMENT OF CEINTURE FROM A TUMULUS IN ALSACE.  
Thin bronze repoussé with Swastikas of various kinds.  
Bronze Age, Halstattien epoch.  
De Mortillet, "Musée Préhistorique," fig. 1265.

Germany and Austria. Fig. 197 represents a fragment of a ceinture of thin bronze of the Halstattien epoch of the Bronze Age from a tumulus in Alsace. It is made after the style common to that period the work is repoussé and the design is laid off by diagonal lines which divide the field into lozenges, wherein the Swastika is represented in various forms, some turned square to the right, others to the left, while one is in spiral and is turned to the left. Other forms of the cross also appear with dots in or about the corners, which Burnouf associates with the myth of Agni and fire making, and which Zmigrodzki calls the *Croix swasticale*. This specimen is in the collection Nessel at Haguenau. Another ceinture was found at the same place and is displayed with it. It bears representations of the cross of different forms, one of which might be a Swastika with

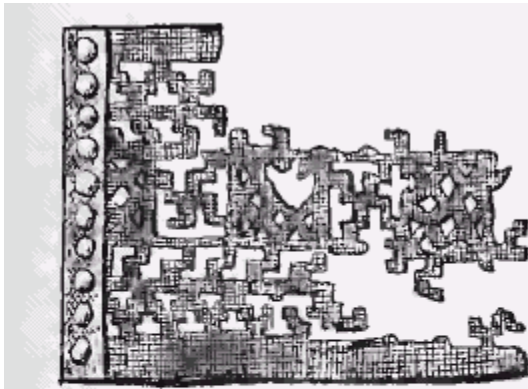


Fig. 198.

FRAGMENT OF A CEINTURE FROM THE TUMULUS OF METZSTETTEN, WÜRTEMBERG.  
Thin bronze open work with intricate Swastikas.  
Halstattien epoch.  
De Mortillet, "Musée Préhistorique," fig. 1267, and  
Chantre, "Le Caucase," II, p. 50, fig. 25.

dotted cross lines, with the arms turned spirally to the left. Fig. 198 represents another fragment of a bronze ceinture from the same country and belonging to the same epoch. It is from the tumulus of Metzstetten, Würtemberg, and is in the Museum of Stuttgart. It is not repoussé, but is cut in open-work of intricate pattern in which the Swastika is the principal motif. A bronze fibula (fig. 199) is in the museum at Mayence, the body of which has the form of the normal Swastika. The arms are turned to the right and the lower one is broken off. The hinge for the pin was attached at one side or arm of the Swastika and the retaining clasp for the point at the other. Fig. 200 with a large Swastika, the arms being indicated by three parallel lines, after the same manner as the Swastika on the clay

bobbin from Bologna (fig. 193). It is reported by Lisch and Schröter, though the locality

is not given. It is figured by Waring. The form, appearance, and decoration are of the type Villanova, thus identifying it with northern Italy.

The Swastika sign is on one of the three pottery vases found on Bishop's Island, near Königswalde, on the right bank of the Oder, and on a vase from Reichersdorf, near Guben; (1) on a vase in the county of Lipto, Hungary, (2) and on pottery from the Cavern of Barathey, Hungary. (3) Fig. 201 represents a spearhead of iron from Brandenburg, North Germany. It bears the mark of the Swastika with the ends turned to the left, all being at right angles, the ends ornamented with three dots recalling Zmigrodzki's *Croix swasticale* (figs. 12 and 13). By the side of this Swastika is a triskelion, or three-armed ogee sign, with its ends also decorated with the same three dots.

What relation there is between all these marks or signs and others similar to them, but separated by great distances of both time and space, it would be mere speculation to divine.

M. E. Chantre reports his investigations in certain Hastattieu cemeteries in Italy and Austria.

(4) At San Margarethen, on the road between Rudolfswerth and Kronau, Bavaria, he encountered a group of tumuli. Many objects of the "bel age du bronze" were found; among others, a bronze pin (fig. 202) with a short stem, but large square, flat head, was found, with a normal Swastika engraved with small dots, pointillé, such as has been seen in Italy, Austria, and Armenia.

*Belgium.* --- The museum of Namur, Belgium, possesses a small object of bone, both points of which have been broken; its use is somewhat indeterminable, but it is believe by the curator of that museum and others to have been an arrowhead or spearhead.



Fig. 199.  
BRONZE FIBULA,  
THE BODY OF  
WHICH FORMS  
A SWASTIKA.  
Museum of May-  
ence.  
De Mortillet, "Musée  
Préhistorique," fig.  
1266.

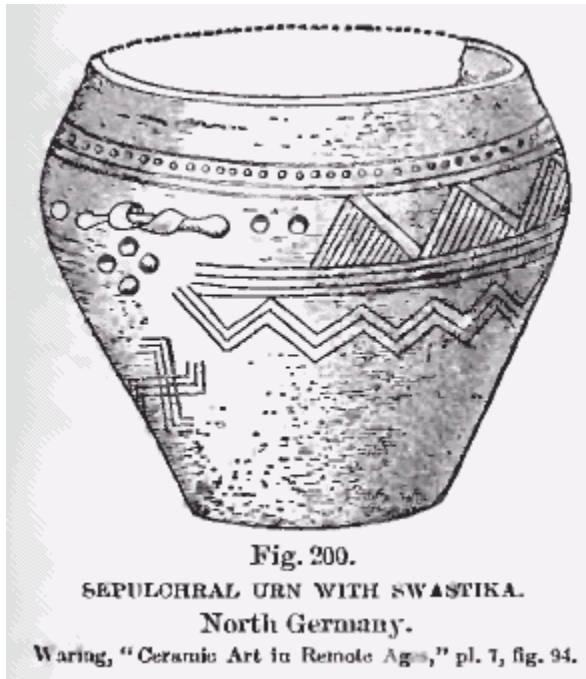


Fig. 200.  
SEPULCHRAL URN WITH SWASTIKA.  
North Germany.  
Waring, "Ceramic Art in Remote Ages," pl. 7, fig. 94.

## ENDNOTES:

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1. Zeitschrift für Ethnographie, Berlin, 1871 and 1876.
2. Coll. Majlath Bela: Hampel "Antiquités Préhistoriques de al Hongrie;" Erztergom, 1877, pl. 20, No. 3.
3. Hampel, "Catalogue de l'Exposition des Musées des Provinces,; Budapest. 1876, p. 17; Schliemann, "Ilios," p. 352.
4. Matériaux pour l'Histoire Primitive et Naturelle de l'Homme, 1884, pp. 14,120.

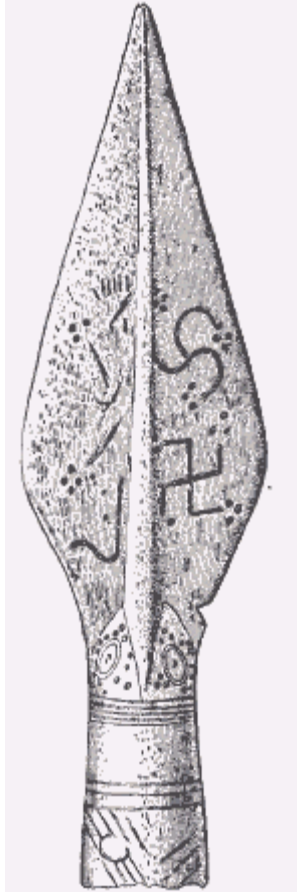


Fig. 201.  
SPEARHEAD WITH SWASTIKA (GROEN  
SWASTICAE) AND TRISKELION,  
Brandenburg, Germany.  
Waring, "Ceramic Art in Remote Ages," p. 44, fig. 51, and "Vierteljahr," 1, fig. 334.

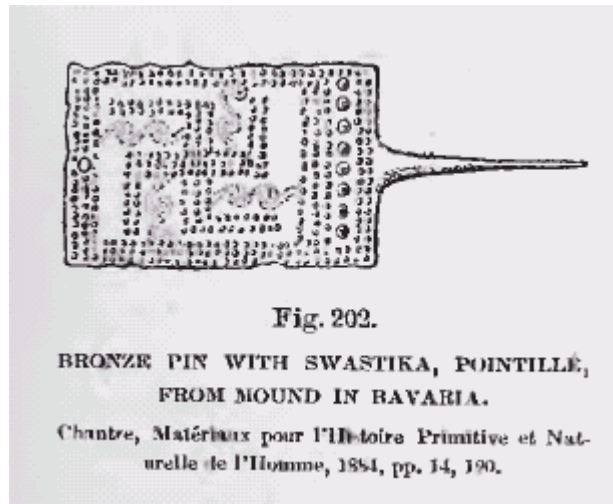
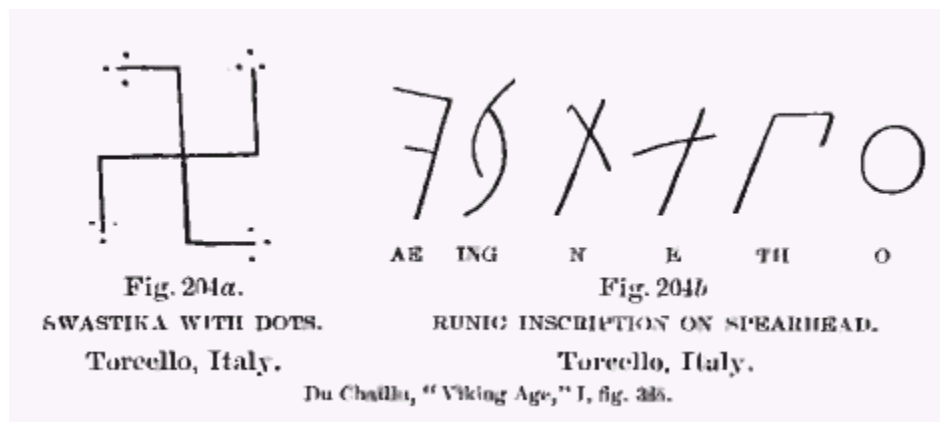
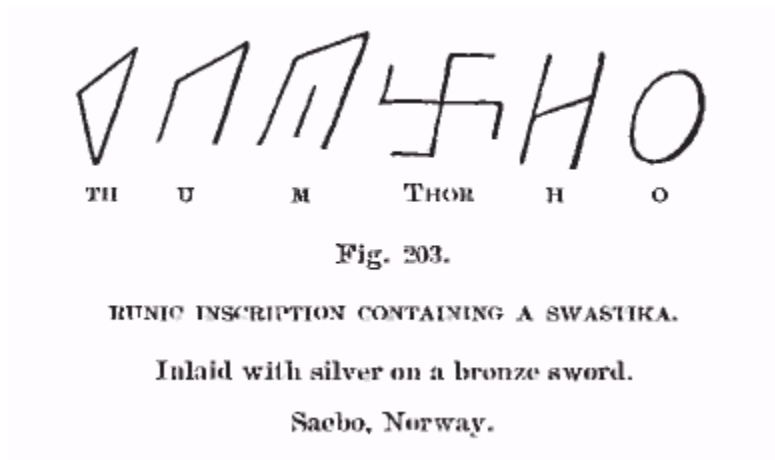


Fig. 202.  
BRONZE PIN WITH SWASTIKA, POINTILLÉ,  
FROM MOUND IN BAVARIA.  
Chantre, *Matériaux pour l'Histoire Primitive et Nat-  
urelle de l'Homme*, 1864, pp. 14, 190.

In form it belongs to Class A of stemmed implements, is lozenge-shaped, without shoulder or barb.

It is a little more than two inches long, five-eighths of an inch wide, is flat and thin. On one side it bears two oblique of St. Andrew's crosses scratched in the bone; on the other, a figure resembling the Swastika. It is not the normal Swastika, but a variation therefrom. It is a cross about three-eighths of an inch square. The main stem lines cross each other at right angles; the ends of each of these arms are joined by two incised lines, which gives it the appearance of two turns to the right, but the junction is not well made, for the lines of the cross extend in every case slightly farther than the bent end. The variation from the



normal Swastika consists of the variation produced by this second line. This object was lately found by M. Dupont, of Brussels, in the prehistoric cavern of Sinsin, near Namur. Most, or many, of these caverns belong to Paleolithic times, and one, the Grotte de Spy, has furnished the most celebrated specimens of the skeletons of Paleolithic man. But the cavern of Sinsin was determined, from the objects found therein, to belong to the Bronze age.

*Scandinavia.* --- The evidences of prehistoric culture have great resemblance

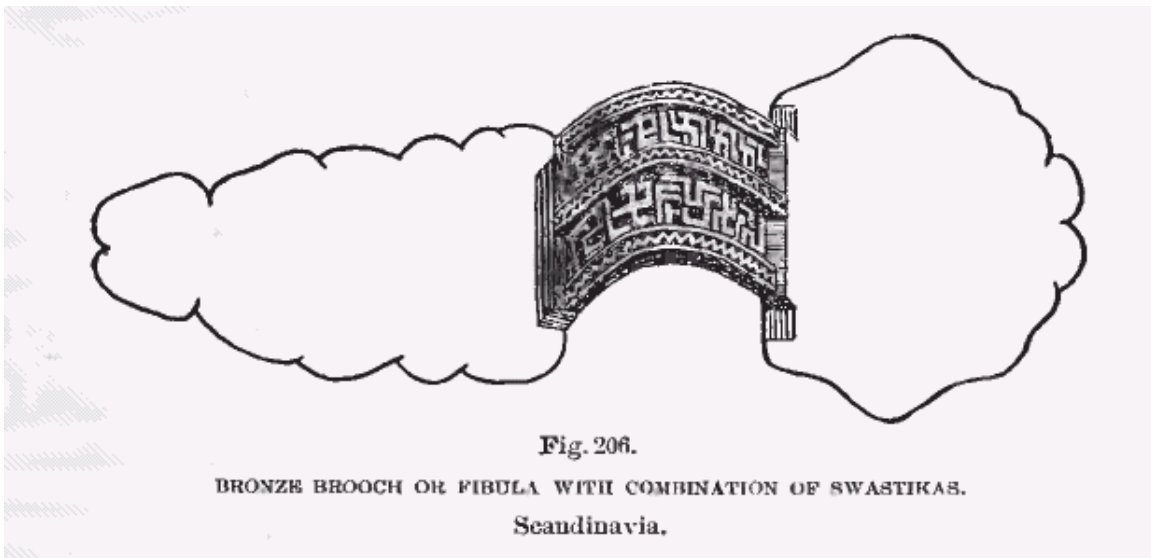
throughout Denmark, Sweden, and Norway; so it is believed that during the prehistoric ages their peoples had the same culture, and the countries have been classed together as Scandinavia.



A bronze sword is reported by Mr. George Stephens (1) as having been found at Sæbo, Norway, with runes and a Swastika inlaid with silver. This specimen (fig. 203) was the subject of discussion before the International Congress of Anthropology and Prehistoric Archæology (2), at Budapest, 1876. Its runes were translated by Stephens and being read from right to left. "OH THURMUTH," or "owns me Thurmuth." But on the

same page he gives another sign for Thu and renders as Odin or (W)oden. In the discussion before the congress it seems to have been agreed that the sign stood for "blessing," "good luck," or some beneficent charm or benediction. A spearhead has been for years displayed in the museum at Torcello, near Venice, Italy, with a Swastika sign (fig. 204a) prominent as an engraved sign. (3) Associated with it, but not a part of it, was an inscription (fig. 204b), which has always been attributed to the Etruscans. Mr. I. Undset, an archæologist in the museum of Christiana,

made an extended visit through Italy, in 1883, and on seeing this spearhead recognized the inscription as runic and belonging to Scandinavia. The arms of the Swastika turned to the left, and the ends were finished with three dots of the same style as those described employed in the *Croix swasticale* (fig. 12). Figs. 205 and 206 represent articles of dress or toilet, and bear the Swastika.



The first shows a redding comb, the Swastika on which turns to the right. It was probably of bone or horn, as are those of modern times. Fig. 206 shows a brooch, the interior decoration of which is a combination of Swastikas more or less interlaced. It is of bronze and was used as a dress ornament. Fig. 207 shows a large brooch, the bodies and bar of which are almost covered with the tetraskelion style of Swastika. There are six of the four armed Swastika, four of which turn to the left and two to the right. Another is triskelion, the arms of which turn to the right. In Scandinavia more than in other countries the Swastika took the form of a rectangular body with arms projecting from each corner and bending in a spiral form, sometimes to the right, sometimes to the left.

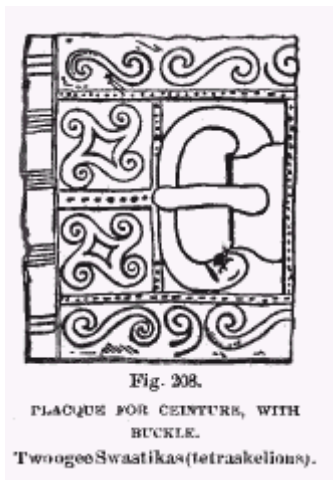
#### ENDNOTES:

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1. "Old Northern Runic Monuments," pt. 3, p. 407.
2. Proceeding of the Eighth Session, I, pp. 457-460. [Back](#)
3. Du Chaillu, "Viking Age," I, fig. 335. H. Mis. 90, pt. 2 ---- 55 [Back](#)



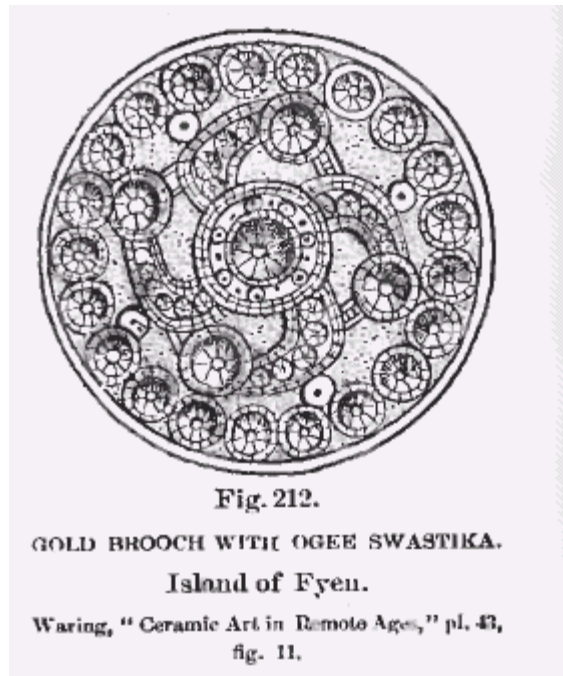
These are found more frequently on fibulæ or brooches and on swords and



scabbards. In fig. 208 is shown a plaque for a ceinture or belt, with a buckle to receive the thong. It contains two ogee Swastikas (tetraskelions). In this and fig. 207 the border and accessory decoration consist largely of ogee curves, which, here represented separate, would, if placed together as a cross, form the same style of Swastika as those mentioned.

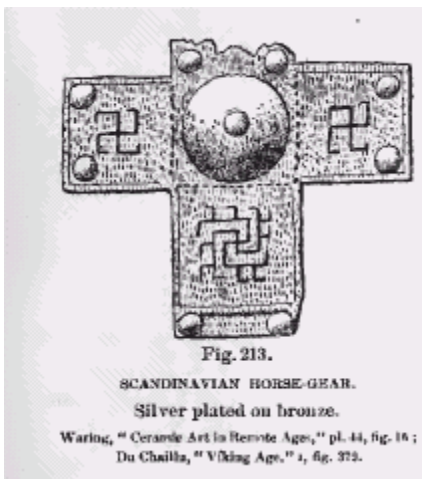


Figs. 209 and 210 show sword scabbards, with Swastikas turned both ways. Fig. 211 shows two triskelions. Fig. 212 represents a gold brooch from a grave at Fyen, reported by Worsaae and figured by Waring. (1) The brooch with ogee Swastika bears internal evidence of Scandinavian workmanship. There are other Swastikas of the same general form and style in distant localities, and this specimen serves to emphasize the extent of possible communication between distant peoples in prehistoric times. Fig. 213 represents a piece of horse-gear of bronze, silver plated and ornamented with Swastikas. Two of these are normal, the ends bent at right angles to the left, while the other is fancifully made, the only specimen yet found of that pattern. (2) It is not seen that these fanciful additions serve any purpose other than decoration. They do not appear to have changed the symbolic meaning of the Swastika. Fig. 214 represents a sword scabbard belonging to the Vimose find, with a normal Swastika.



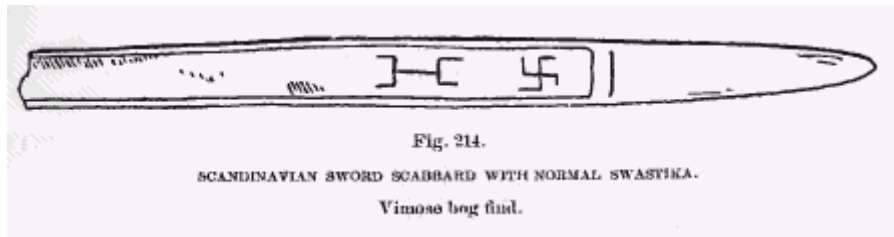
Ludwig Müller reproduces a Swastika cross from a runic stone in Sweden. In an ancient church in Denmark, the baptismal font is decorated with Swastikas, showing its use in early Christian times. (See p. 878 for continuation of Swastika on Scandinavian or Danish gold bracteates.)

Mr. Paul du Chaillu, in his "Viking Age," mentions many specimens of Scandinavian and Norse antiquities bearing Swastika marks of diverse styles: Bronze vessels (vol. 1, p. 100, note 1); iron spear point with runes and Swastika inlaid with silver, discovered in a tumulus with burnt bones, Mucheburg, [fig. 336](#); another of the same, Volhynia, Russia, [fig. 337](#); pottery vessel containing burnt bones, pointed iron knife, bronze needle, and melted glass beads, Bornholm, [fig. 210](#); iron spearhead, Vimose bog find, (p. 207); border of finely woven silk cloth with gold and silver threads, from a mound (vol. 2, p. 289, [fig. 1150](#)).



*Scotland and Ireland.* --- Specimens of the Swastika have been found on the Ogam stones in Scotland and Ireland (p. 797). In the churchyard of AGLISH, county Kerry, Ireland, stand two stones bearing Ogam inscriptions. At the top of one is an ancient Celtic cross enclosed in a circle similar to [figs. 7](#); immediately under it are two Swastika marks of four arms crossing at right angles, each arm bent to the right also a at right angles. On two corners of the stone are inscriptions of the usual Ogam characters. The translation may be given, but seems to be unimportant and without apparent bearing upon this question. They are somewhat obliterated and their reading difficult. So far as made out they are as follows: Maqimaqa and Apiloggo.

In Scotland, the Newton stone, in the grounds of the Newton House, bears an Ogam inscription, the meaning of which has no bearing upon the subject.



**ENDNOTES:**

1. "Ceramic Art in Remote Ages," pl. 43, fig. 11; "Viking Age," II, fig. 1311; Englehardt, "L'Ancien Age de Fer," fig. 28.
2. Du Chaillu, "Viking Age," I, fig. 379.

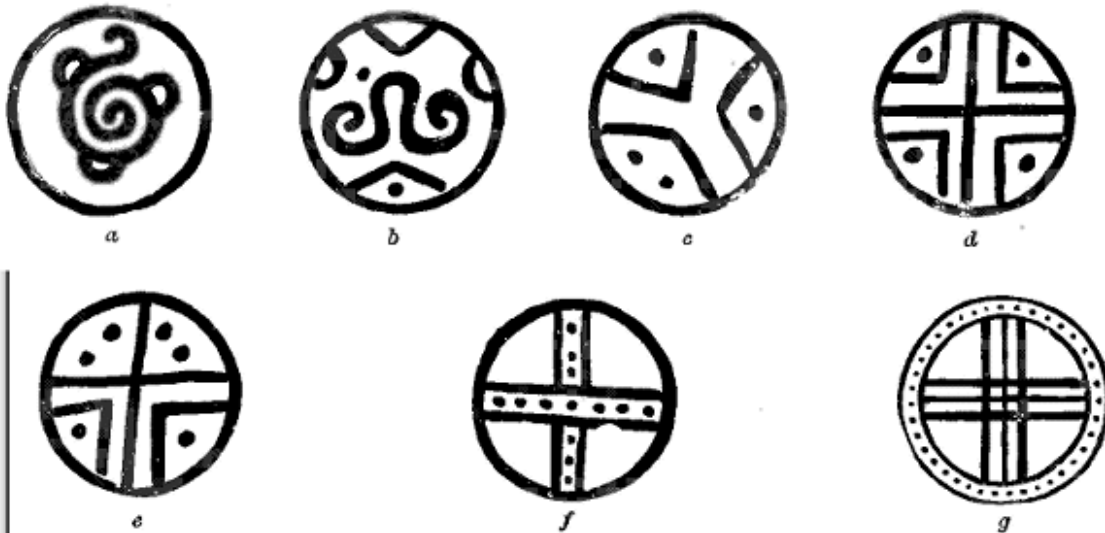


Fig. 336.

SERIES SHOWING STAGES IN THE SIMPLIFICATION OF ANIMAL CHARACTERS, BEGINNING WITH THE ALLIGATOR AND ENDING WITH THE GREEK CROSS.

Chiriqui.

Sixth Annual Report of the Bureau of Ethnology, fig. 278.



Fig. 337.  
TERRA-COTTA COLOR STAMPS WITH DESIGNS SIMILAR TO THE SWASTIKA.  
Mexico.  
Cat. Nos. 99124, 99121, 7885, 99115, 99118, 99122, U. S. N. M.

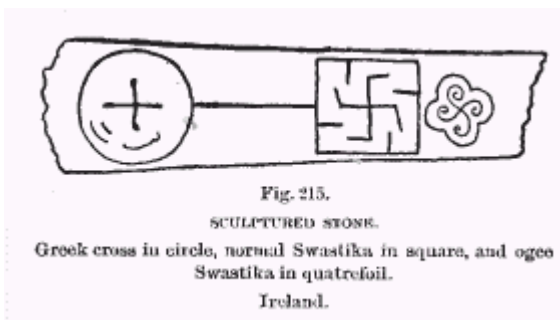


Fig. 215.  
SCULPTURED STONE.  
Greek cross in circle, normal Swastika in square, and ogee Swastika in quatrefoil.  
Ireland.

But on the upper part of one of its faces appears an inscription, boldly and deeply incised, of forty-four characters arranged horizontally in six lines. These are of so remarkable a type as to have puzzled every philologist and paleographer who has attempted their decipherment. The late Alexander Thomson, esq., of Banchory, Scotland, circulated a photograph and description of this monument among antiquarians with a request for their

decipherment of it. Various readings have been given by the learned gentlemen, who have reported it to be Hebrew, Phenician, Greek, Latin, Aryan, Irish, and Anglo-Saxon respectively. Brash (1) gives his opinion that the inscription is in debased Roman letters of a type frequently found in ancient inscriptions, its peculiarities being much influenced by the hardness of the stone at the time of cutting and the subsequent weather wear of ages. The interest of this monument to us is that the third character in the fourth line is a Swastika. It is indifferently made, the lines do not cross at right angles, two of the ends are curved, and the two others bent at a wider than right angle. There are four characters in the line closely following each other. (See. p. 797.)

The Logic stone, in Aberdeenshire, Scotland, bearing Ogam characters, contains a figure or mark reported by George M. Atkinson as a Swastika. (2)

On the Celtic crosses of Scotland certain marks appear which are elsewhere found associated with Swastika, and consequently have some relation therewith. The "Annam Stone: bears the mark of a Swastika (left) within three concentric circles, around the outside of which is a circle of dots. (3)

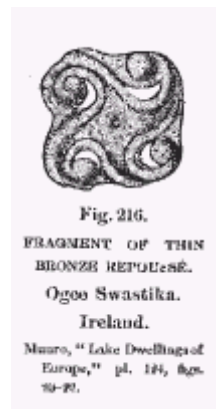
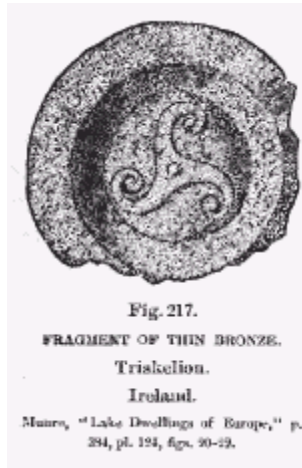


Fig. 216.  
FRAGMENT OF THIN BRONZE REPOUSSE.  
Ogee Swastika.  
Ireland.  
Mauro, "Lake Dwellings of Europe," pl. 144, figs. 70-72.

Ludwig Müller reports the Swastika in Scotland and Ireland on Christian tombs, associated with Latin crosses. (4)

A sculptured stone in Ireland (fig. 215) shows on the face three varieties of the



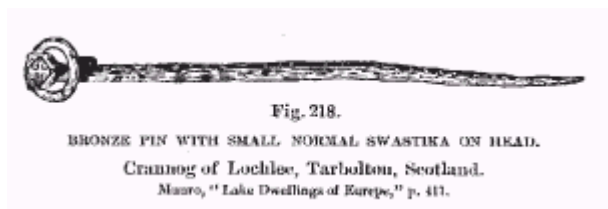
cross, a Greek cross in a circle, a Swastika with square ends turned to the right, within a rectangle, and a ogee (tetraskelion) turned to the right, enclosed in a quatrefoil. (5)

An Irish bowl showed a Swastika thus . Dr. R. Munro (6) reports from the Crannog of Lesnacroghera country, Antrim, Ireland, two pieces or disks of thin bronze, repoussés (fig. 216), bearing the sign of the Swastika and having the four arms of the spirals turned to the left. The similarity of this figure with those shown on the shields of the Pima Indians of New Mexico and Arizona (figs. 257 and 258) is to be remarked. Fig. 217 shows a triskelion of symmetric spirals turned to the right. In the crannog of Lochlee, near Tarbolton, a bronze pin was found (fig. 218), the head of which was enclosed in a ring. On one side of the head was engraved a Greek Cross, on the other was a normal Swastika turned to the right. The same Crannog furnished a piece of ash wood five inches square, which had been preserved, as were all the other objects, by the peat, on which was carved a triskelion (fig. 219) after the form and style of those on the Missouri mound pottery.

### Gallo Roman Period.

*France.* --- The employment of the Swastika in France did not cease with the Bronze or Iron ages, but continued into the occupation of Gaul by the Romans.

Fig. 220 represents a stone altar erected in the south of France among the Pyrenees about the time of the advent of the Romans. It has a Swastika engraved on its pedestal. The upper arm has been carried beyond the body of the sign, whether by intention is not apparent.



## ENDNOTES:

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1. "Ogam Inscribed Monuments," p. 359, pl. xlix.
2. Ibid., p. 358, pl. xlvi. Back
3. Greg, *Archæologia*, XLVIII, pt. 2, pl. 19, fig. 27. Back
4. "La Migration des Symboles," p. 49. Back
5. Zmigrodzki "Zur Geschichte der Suastika," taf. 6, fig. 248. Back
6. "Lake Dwellings of Europe,": p. 384, pl. 124, figs. 20-22. Back



Fig. 221 represents a pottery bottle with another specimen of Swastika belonging to the same (Gallo-Roman) epoch, but coming from the extreme north of Gaul, the neighborhood of Rouen. It is to be remarked that the ends of this Swastika give the outward curve or flourish similar to that noticed by Dr. Schliemann on the spindle-whorl of Troy, and is yet employed in making the Jain Swastika (fig. 33).



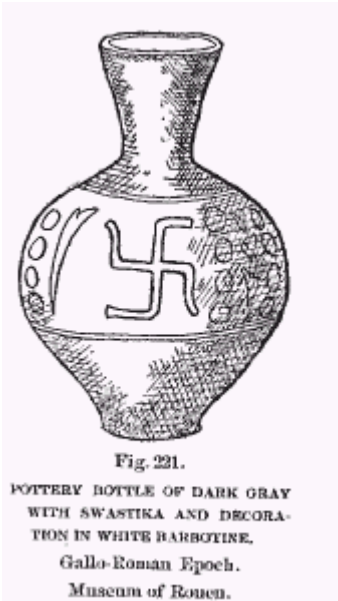


Fig. 221.  
 POTTERY BOTTLE OF DARK GRAY  
 WITH SWASTIKA AND DECORA-  
 TION IN WHITE HARBOTINE.  
 Gallo-Roman Epoch.  
 Museum of Rouen.

M. Alexander Bertrand (1) speaks of the discovery at Valaux, in the department of Bouches-du-Rhône, of the headless statue of a crouching or squatting guard which has a row of Swastikas across his breast, while beneath is a range of crosses, Greek or Latin. The newest examples of the Swastika belonging to this epoch have been found at Estinnes, Hainaut, and at Anthée, Namur, Belgium, on pieces of Roman tile; also on a tombstone in the Roman or Belgo-Roman cemetery of Juslensville near Peponster. (2) This is a Pagan tomb, as evidenced by the inscriptions commenced "D. M." (*Diis Manibus*). (3)

### Anglo-Saxon Period.

*Britain.* --- Greg reports (4) a silver disk 1 1/2 inches in diameter, with a triskelion made by punched dots, in the same style as the pin heads from Armenia (figs. 35 and 36).

This was from grave 95 in an Anglo-Saxon cemetery at Sleafors, England, excavated by George W. Thomas and sold at Boston; bought by A. W. Franks and given to the British Museum. Grave 143 had a large cruciform fibula of bronze, partly gilt, similar to those from Scandinavia, with a Swastika on the central ornament thus . The slight curve or flourish on the outer end of the bent arm of this specimen resembles the Jain Swastika (fig. 33), though this bends to the left, while the Jain Swastikas bend to the right. Fig. 222 shows an Anglo-Saxon bronze gilt fibula with a peculiar form of Swastika leaving a square with dot and circle in its center. It was found in Long Wittenham, Berkshire, was reported in *Archæologia*, (5) and is figured by Waring. (6) A figure having great similarity to this, even in its peculiarities and called a Swastika, was found on a shell in Toco Mound, Tennessee (fig. 238). Fig. 223 represents an Anglo-Saxon urn from Shropham, Norfolk. Its decorations consist of isolated figured like crosses, etc., arranged in horizontal bands around the vessel, and separated by moldings. The lower row consists of Swastikas of small size stamped into the clay and arranged in isolated squares. There are twenty Swastikas in the band; though they all turn to the right, they are not repetitions. They were made by hand and not with the stamp. They are white on a blackish ground. The original, which is in the British Museum, is cited by Kemble and figured by Waring. (7)

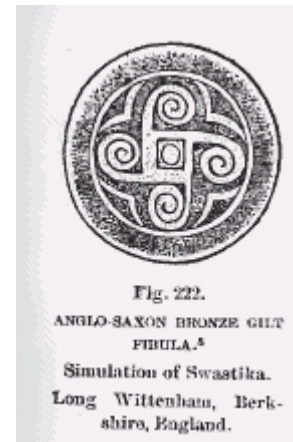


Fig. 222.  
 ANGLO-SAXON BRONZE GILT  
 FIBULA.<sup>5</sup>  
 Simulation of Swastika.  
 Long Wittenham, Berk-  
 shire, England.

## The Swastika on Ancient Coins.

There has been much ink and imagination used, most of which has been wasted, in the discussion of this branch of this subject. The opinion has been

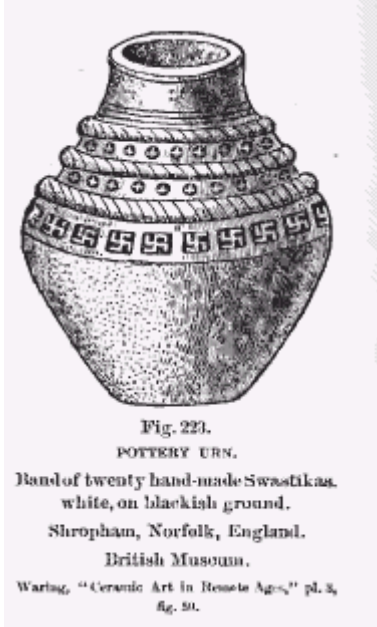


Fig. 223.

POTTERY URN.

Band of twenty hand-made Swastikas,  
white, on blackish ground.

Shropham, Norfolk, England.

British Museum.

Waring, "Ceramic Art in Remote Ages," pl. 3,  
fig. 50.

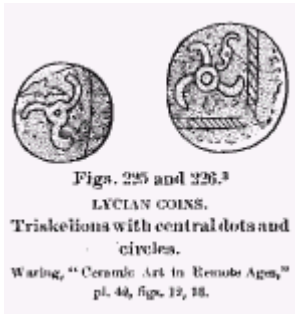
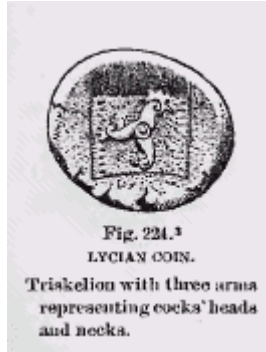
expressed by many persons that the triskelion which formed the armorial emblem of the island of Sicily, and also on the Isle of Man, is but an evolution from or modification of the Swastika. In the judgment of the author this is based rather upon the similarity of the designs than upon any likeness in their origin and history. The acceptance by modern writers of this theory as a fact is only justified from its long continued repetition.

*Triskelion, Lycia.* --- The triskelion on ancient coins first appears on the coins of Lycia, in Asia Minor, about B. C. 480. It was adopted for Sicily by Agathocles, B. C. 317 and 307. The coins of Lycia were first three cocks' heads and necks joined together equidistant in the center

of the field, as shown in fig. 224, while figs. 225 and 226 bear a center dot and circle. This forms a hub and axle. Out of this hub spring three arms or rays, practically equidistant, the outer ends being bent to the left. They increase in size as they progress outward and are largest at the outer ends.

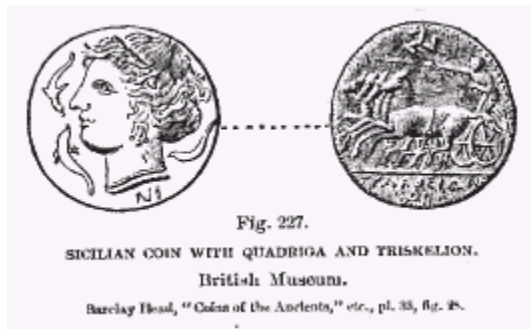
## ENDNOTES:

1. L'Autel de Saintes et les triades gauloises," Revue Archæol., 1880, XXXIX, p. 343.
2. Institut Archæologique Liégeois, X, 1870, p. 106, pl. 13. Back
3. "La Migration des Symboles,": p. 47, fig. 13. Back
4. Archæologia, I., pt. 2, p. 406, pl. 23, fig. 7. Back
5. Archæologia, XXXI. Back
6. "Ceramic Art in Remote Ages," pl. 43, fig. 10. Back
7. Ibid., pl. 3, fig. 50. Back



In [fig. 226](#) there is a mint mark or counter mark of the same design as the triskelion, except that it has but two arms or rays (diskelion).

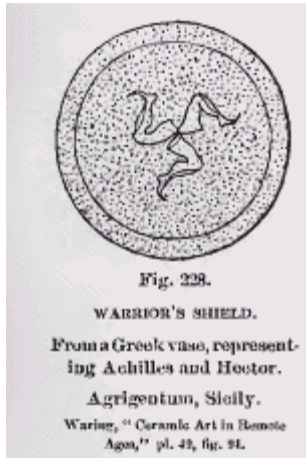
Perrot and Chipiez, (1) speaking of Lycia, say:



The device of many of her coins is the "triskelis" or so called "triquetra" (literally, three-cornered, triangular), a name derived from three serpents' heads, which usually figure in the field, much after the fashion of those supporting the famous tripod at Delphi, (2) consecrated by the Greeks to Apollo after the battle of Plataea. The number of heads is not constant, some coins having as many as four, "tetraskelis," whole others have but two,

"diskelis." (3)

The Greeks connected the symbol with the cult of Apollo, which they represented as very popular and of hoary antiquity in Lycia. The three-rayed design appears to have gained the victory over the others, and came into common use. It is found on Assyrian coins, and also as a countermark on coins of Alexander, B. C. 333 to 323. A comparison of these designs with the Swastika will, it is believed, show their dissimilarity, and the non-existence of relationship. In the Lycian designs, whether with two, three, or four rays, there is a central hub out of which the spokes spring. In the center of the hub is the small circle and dot which might represent the axle on which the machine revolved. In fact, the Lycian design is a fir representation of the modern screw propeller, and gives the idea of a whirling motion.



Compare these peculiarities with the Swastika. The Swastika is almost always square, is always a cross at right angles or near it, and whatever may become of the ends or arms of the cross, whether they be left straight, bent at right angles, or in a curve, it still gives the idea of a cross. There is no center except such as is made by the crossing of the two arms. There is not, as in these triskelions, a central hub. There is no dot or point around which the design or machine could be made to revolve, as in these Lycian triskelions; nothing of the central boss, cup, or nave, which forms what the Germans call the "Rad-Krueze," a wheel cross, as distinguished from the square cross.

In this regard Greg says:

If R. Brown's lunar and Semitic or Asiatic origin of the Triquetra, however, should be established, then the entire argument of the triquetra being derived from the fylfot, or vice versa, falls to the ground. \* \* \* That the device arose out of the triskele and triquetra I do not think can be proved. It is clear there was a far older and more widely spread symbol than the triskele, as well as a one purely Aryan one.

Waring, explaining the tetraskelion (four-armed), declares it to have preceded the triskelion (three-armed), and he explains its meaning, (4) citing Sir Charles Fellows, as being a harpago, a grappling iron, a canting sign for Harpagus, who conquered Lycia for Cyrus, circa, 564 B. C.

This, with the statement of Perrot and Chipiez (p. 872 of this paper), is a step in explanation of the adoption of the triskelion, and together they suggest strongly that it had no relation on the Lycian coins to the Swastika. At the date of the appearance of the triskelion on the Lycian coins the Swastika was well known throughout the Trojan peninsula and the Ægean Sea, and the difference between them was so well recognized that one could not possibly have been mistaken for the other.

*Triskelion, Sicily.* --- Now we pass to the consideration of the triskelion of Sicily. Fig. 227 represents a coin of Sicily. On the obverse the head of Persephone, on the reverse the quadriga, and above, the triskelion. Other specimens of the same kind, bearing the same triskelion, are seen in Barclay Head's work on the "Coinage of Syracuse." And his "Guide to the Ancient Coins in the British Museum." They belong to the early part of the reign of Agathocles, B. C. 317 to 310. In these specimens the triskelion is quite small; but as the coins belong to the period of the finest engraving and die-sinking of Greece, the representation, however minute, is capable of decipherment. Fig. 228 is taken from the shield of a warrior on a Greek vase representing Achilles and Hector, in which the armorial emblem of Sicily, the triskelion, occupies the entire field, (5) and represents plainly that it is three human legs, conjoined at the thigh, bent sharply at the knee, with the foot and toes turned out. Some of these have been represented covered with mail armor and the foot and leg booted and spurred.

It is evident that these are human legs, and so were not taken from the screw propeller of Lycia, while they have no possible relation to the crossed arms of the Swastika, and all this despite their similarity of appearance. This is rendered clearer by Waring, (6) where the amorial emblem on a warrior's shield is a single human leg, bent in the same manner, instead of three. Apropos of Swastikas on warrior's shields, reference is made to [figs. 257](#) and [258](#), which represent two shields of Pima Indians, New Mexico, both of which have been in battle and both have the four-armed Swastika or tetraskelion. There is not in the Swastika, nor was there ever, any central part, any hub, any axis, any revolution. It is asserted that originally the triskelion of Sicily, possibly of Lycia, was a symbol of the sun, morning, midday, and afternoon, respectively. But this was purely theoretical and without other foundation than the imagination of man, and it accordingly gave way in due course. Pliny denies this theory and attributes the origin of the triskelion of Sicily to the triangular form of the island, ancient Trinacria, which consisted of three large capes equidistant from each other, pointing in their respective directions, the names of which were Pelorus, Pachynus, and Lilybæum. This statement, dating to so early a period, accounting for the triskelion emblem of Sicily, is much more reasonable and ought to receive greater credit than that of its devolution from the Swastika, which theory is of later date and has none of these corroborations in its favor. We should not forget in this argument that the Swastika in its normal form had been for a long time known in Greece and in the islands and countries about Sicily.

Among hundreds of patterns of the Swastika belonging to both hemispheres and to all ages, none of them have sought to represent anything else than just what they appear to be, plain marks or lines. There is no likeness between the plain lines of the Swastika and the bent form of the human leg, with the foot turned outward, incased in chain armor and armed with spurs.

Whenever or however the triskelion occurred, by whom it was invented, what it represented, how it comes to have been perpetuated, is all lost in antiquity and may never be known; but there does not seem to be any reason for believing it to have been an evolution from the Swastika.

Triskelion, Isle of Man, Isle of Man. - The triskelion of Sicily is also the armorial emblem of the Isle of Man, and the same contention has been made for it, i. e., that it was a modification of the Swastika. But its migration direct from Sicily to the isle of Man can be traced through the pages of history, and Mr. John Newton, (1) citing the Manx Note Book for January, 1886, has given this history at length, of which the following is a résumé:

Prior to the thirteenth century the Isle of Man was under dominion of the Norse Vikings, and its armorial emblems were theirs; usually a ship under full sail. Two charters of Harold, King of Man (1245, 1246 in the Cotton MSS.), bear seals with this device. Twenty years later, after the conquest of the island by, and its cession to, Alexander III of Scotland, A. D. 1266, the Norse emblems disappeared entirely, and are replaced by the symbol of the three legs covered with chain armor and without spurs. "It appears then," says Newton, "almost certain, though we possess no literary document recording the fact, that to Alexander III of Scotland is due the introduction of the 'Tre Cassyn' as the distinguishing arms of the Isle of Man." He then explains how this probably came about: Frederick II (A. D. 1197-1250), the Norman King of Sicily, married Isabella, the daughter of Henry III of England.

1. Athenæum, No. 3385, September 10, 1892, p. 353.

A quarrel between the King of Sicily and the Pope led the latter to offer the crown to Henry III of England, who accepted it for his son Edmund (the Hunchback), who thereupon took the title of King of Sicily and quartered the Sicilian arms with the Royal arms of England. The negotiations between Henry and the Pope progressed for several years (1255 to 1259), when Henry, finding that he could no longer make it an excuse for raising money, allowed it to pass into the limbo of forgotten objects.

Alexander III of Scotland had married Margaret, the youngest daughter of Henry III, and thus was brother-in-law to Edmund as well as to Frederick. In 1256, and while these negotiations between Henry and the Pope concerning Sicily were in progress, Alexander visited, at London, his royal father-in-law, and was received with great honors. About that time Haco, the Norse king of the Isle of Man, was defeated by Alexander III of Scotland, and killed, soon after which event (1266) the Isle of Man was ceded to the latter. The Norse coat of arms disappeared from the escutcheon of the Isle of Man, and, being replaced by the three legs of Sicily, Mr. Newton inquires:

What more likely than that the King (Alexander III), when he struck the Norwegian flag, should replace it by one bearing the picturesque and striking device of Sicily, an island having so many points of resemblance with that of Man, and over which his sister ruled as Queen and her brother had been appointed as King?

However little we may know concerning the method of transfer of the coat of arms from Sicily to the Isle of Man, we are not left at all in doubt as to the fact of its accomplishment; and the triskelion of Sicily became then and has been ever since, and is now, the armorial emblem of the Isle of Man.

The Duke of Athol, the last proprietary of the Isle of Man, and who, in 1765, sold his rights to the Crown of England, still bears the arms of Man as the fifth quartering, "The three human legs in armor, conjoined at the upper part of the thigh and flexed in triangle, proper garnished," being a perpetuation of the triskelion or triquetrum of Sicily. (1)

1. Debrett's "Complete Peerage of the United Kingdom of Great Britain and Ireland."

The arms of the Isle of Man afford an excellent illustration of the migration of symbols as maintained in the work of Count Goblet d'Alviella; but the attempt made by others to show it to be an evolution from the migration of the Swastika is a failure.

Punch marks on Corinthian coins mistaken for Swastikas. - But is the Swastika really found on ancient coins? The use of precious metals as money dates to an unknown time in antiquity. Gold was used in early Bible times (1500 B. C.) among nearly every people as money, but it was by weight as a talent, and not as minted coin. The coinage of money began about 700 B. C. in Lydia. Lydia was a province on the western side of the peninsula of Asia Minor looking out toward Greece,

## ENDNOTES:

1. "History of Art in Phrygia, Lydia, Caria, and Lycia," p. 391.
2. An unique cast of this tripod is in the U. S. National Museum, Department of Oriental Antiquities.
3. The number of heads may have been regulated by the size of the coins in question, probably answering to different values.
4. "Ceramic Art in Remote Ages," p. 85.
5. "Ceramic Art in Remote Ages," pl. 13, fig. 24.
6. Ibid, pl. 13, fig. 21.

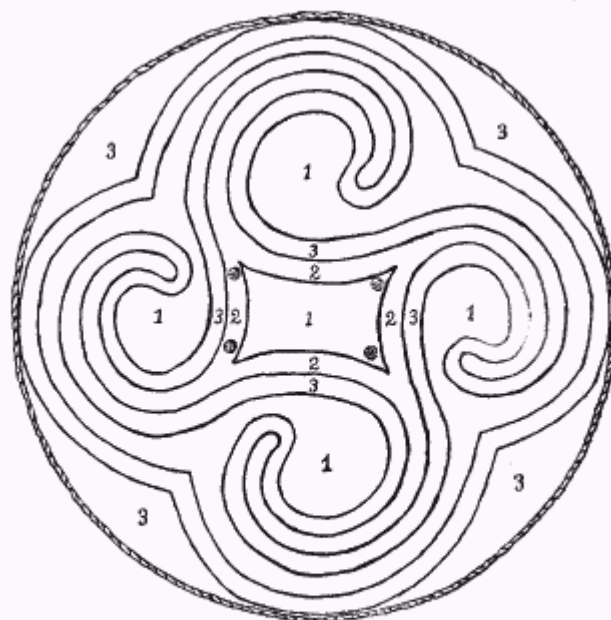
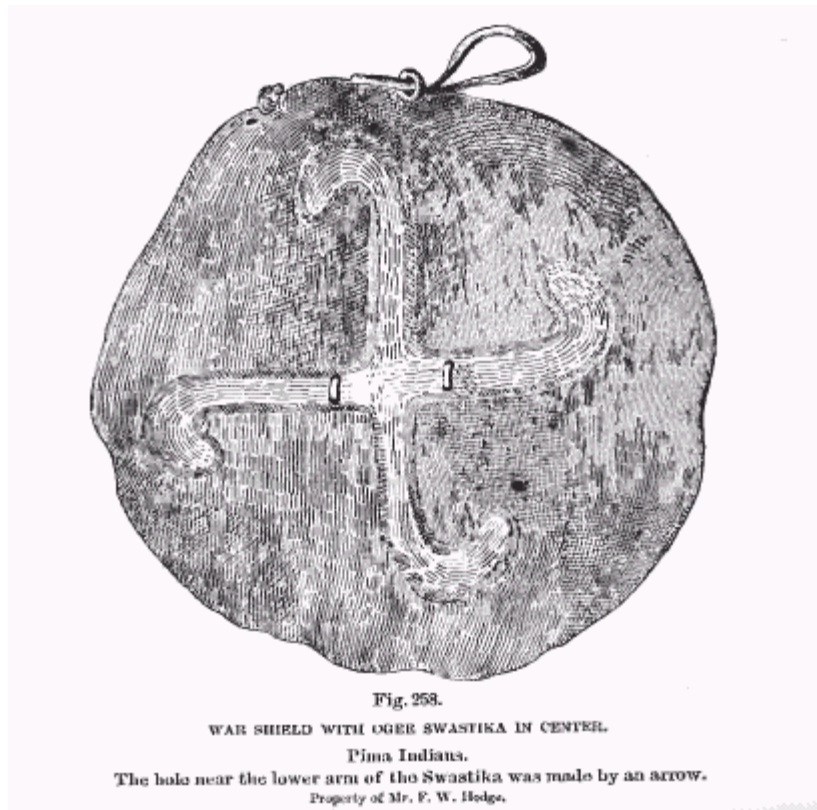


Fig. 257.

WAR SHIELD USED BY THE PIMA INDIANS.

Ogee Swastika (tetraskelion) in three colors: (1) blue, (2) red, (3) white.  
Cat. No. 21823, U. S. N. M.

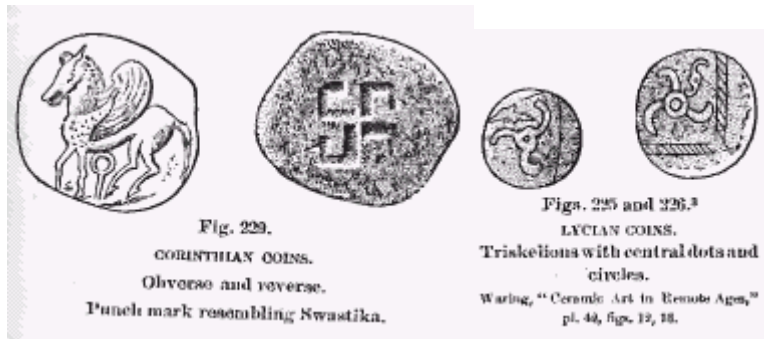


while Lycia, its neighbor, was a province on the southern side looking toward the island of Rhodes. The Lydians began coinage by stamping with a punch each ingot or nugget of gold or silver, or a mixture of them called "Electrum." In the beginning these ingots were marked upon but one side, the reverse showing plainly the fiber of the anvil on which the ingot was laid when struck with the punch. But in a short time, it may have been two hundred years this system was changed so as to use a die which would be reproduced on the coin when it was struck with a punch. The lion, bull, boar, dolphin, and many other figures were employed as designs for these dies. Athens used an owl; Corinth, pegasus; Metapontine, a sheaf of wheat; Naples, a human-headed bull. The head and, occasionally, the entire form of the gods were employed. During almost the entire first period of nigh three hundred years the punch was used, and the punch marks show on the reverse side of the coins. These punch marks were as various as the dies for the obverse of the coins, but most of them took a variety of the square as it would present the greatest surface of resistance to the punch. Even the triskelion of the Lycian coins is within an indented square (figs. 225 and 226).



A series of these punch marks is given for demonstration on [pl. 9](#). A favorite design was a square punch with a cross of two arms passing through the center, dividing the field into four quarters. Most of the punch marks on the coins of that period were of this kind. These punch marks and the method and machinery with which they were made are described in standard numismatic works. (1)

It is believed by the author that the assertions as to the presence of the Swastika on these ancient coins is based upon an erroneous interpretation of these punch marks. Fig. 229 shows the obverse and reverse of a coin from Corinth. It is belonged to the first half of the sixth century B. C.

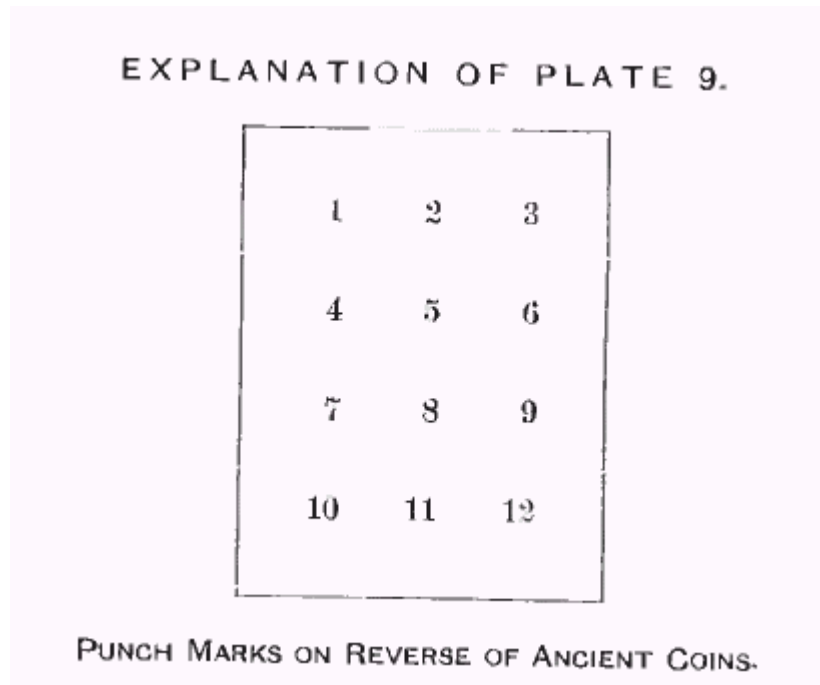


The obverse represents a Pegasus, standing, while the reverse is a punch mark, said to have been a Swastika; but, examining closely, we will find there is no Swastika in this punch mark. The arms of the normal Swastika consist of straight lines crossing each other. In this case they do not cross. The design consists of four gammas, and each gamma is separated from its fellows, all forming together very nearly the same design as hundreds of other punch marks of the same period. If each outer arm of this mark is made slightly longer, the Swastika form disappears and the entire design resolves itself into the square habitually employed for that purpose.

**ENDNOTES:**

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1. Snowden, "Mint Manual of Coins of all Nations," Introduction, pp. ix-xiv; Ackerman, "Roman Coins," pl. 14. <http://www.northvegr.org/lore/swastika/> - top1



**Fig. 1. Coin of Lydia.** Electrum. Oblong sinking between two squares. Babylonian stater. the earliest known coinage. Circa 700 B. C.

**Fig. 2. Phenician Half Stater.** Electrum. Incuse square with cruciform ornament.

**Fig. 3. Silver Coin of Teos.** Incuse square. Circa 554 B. C.

**Fig. 4. Silver Coin of Acanthus.** Incuse square.

**Fig. 5. silver Coin of Mende.** Incuse triangles.

**Fig. 6. Silver Coin of Terone.** Incuse square.

**Fig. 7. Coin of Bisaltæ. (1)** Incuse square. Octadrachm.

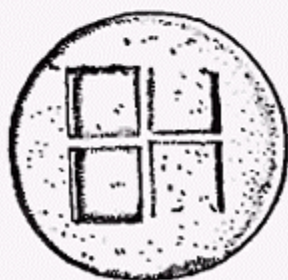
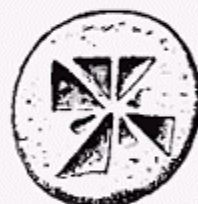
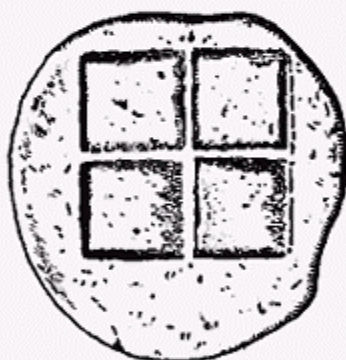
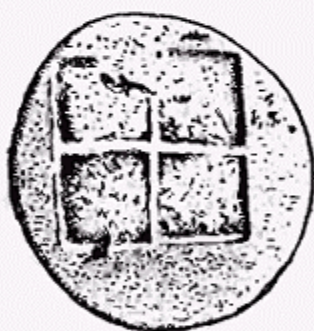
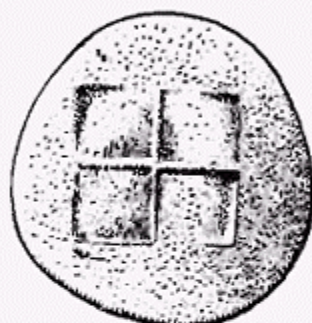
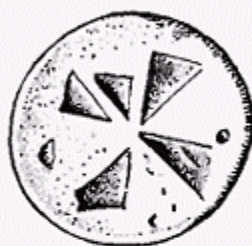
**Fig. 8. Coin of Orresch. (1)** Incuse square. Octadrachm.

**Fig. 9. Corinthian Silver Coin.** Incuse square divided into eight triangular compartments. The earliest coin of Corinth, dating B. C. 625 to 585.

**Fig. 10. Silver Coin of Abdera.** Incuse square.

**Fig. 11. Silver Coin of Byzantium.** Incuse square, granulated.

**Fig. 12. Silver Coin of Thrasos (Thrace).** Incuse square.

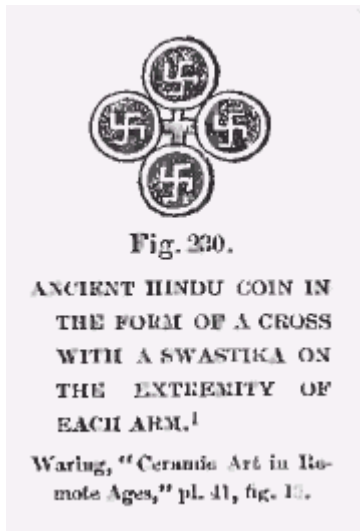


PUNCH MARKS ON REVERSE OF ANCIENT COINS.

## ENDNOTES:

1. The Bisaltæ and Orrescii were Thracian tribes who dwelt in the valleys of the Strymon and the Angites, to the north of the Pangæan Range.

<http://www.northvegr.org/lore/swastika/> - top1

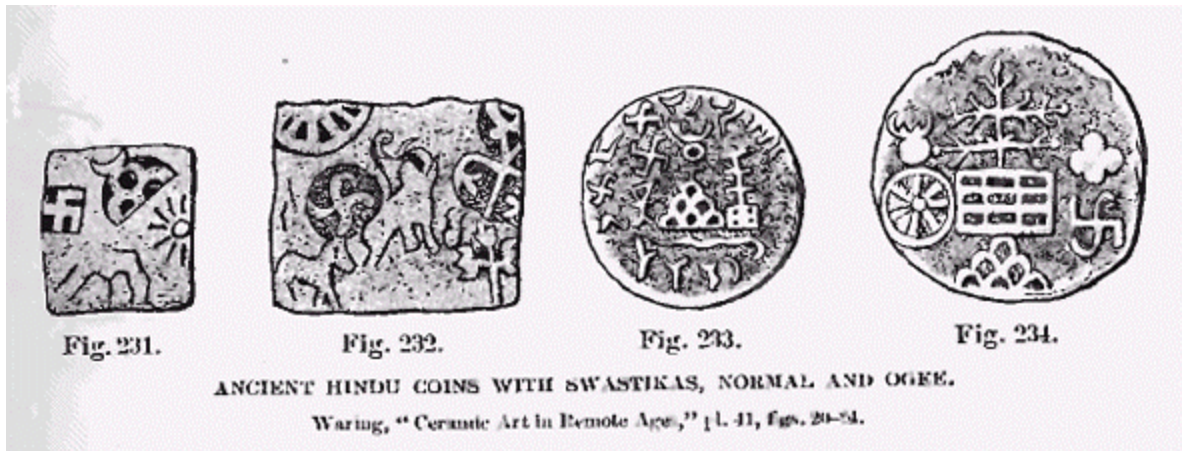


If the punch mark on this Corinthian coin be a Swastika, it depends upon the failure to make the extreme end of the bent arm an eighth of an inch longer. This is too fine a point to be relied upon. If this punch mark had these arms lengthened an eighth of an inch, it would confessedly become a square.

*Swastika on ancient Hindu coins.* --- It is not to be inferred from this opposition that the Swastika never appeared on ancient coins. It did appear, but seems to have been of a later date and to have belonged farther east among the Hindus. Fig. 230 shows an ancient (Hindu?) coin reported by Waring, who cites Cunningham as authority for its having been found at Ujain. The design consists of a cross with independent circles on the outer end of each of the four arms, the circles being large enough to intersect each other. The field of each of these circles bears

a Swastika of normal form. Other coins are cited of the same style, with small center dots and concentric circles instead of the Swastika. What meaning the Swastika has here, beyond the possible one of being a lucky penny, is not suggested.

Other ancient Hindu coins bearing the Swastika (figs. 231-234) are attributed to Cunningham by Waring. (1) These are said by Waring to be Buddhist coins found at Behat near Scharaupur. Mr. E. Thomas, in his article on the "Earliest Indian Coinage," (2) ascribes them to the reign of Krananda, a Buddhist Indian king contemporary with or prior to Alexander, about 330 B. C.



The coins of Krananda, (3) contemporary of Alexander the Great, (4) bear the Swastika mark, associated with the principal Buddhist marks, the trisula, the stupa, sacred tree, sacred cone, etc. Waring says (5) that according to Prinsep's "Engravings of Hindu Coins," the Swastika seems to disappear from them about 200 B. C., nor is it found on the

#### ENDNOTES:

1. "Ceramic Art in Remote Ages," pl. 41, figs. 20-23.  
<http://www.northvegr.org/lore/swastika/> - top1
2. Numismatic Chron. (new series), IV.
3. "La Migration des Symboles," figs. 17, 123.
4. Edward thomse, Journ. Royal Asiatic Soc. (new series), I, p. 475.
5. "Ceramic Art in Remote Ages," p. 83.

Indo-Bactrian, the Indo-Sassanian, or the later Hindu or subsequent Mohammedan, and he gives in a note the approximate dates of these dynasties: Early native Buddhist monarchs from about 500 B. C. to the conquest of Alexander, about 330 B. C.; the Indo-Parthian or Scythic from about 126 B. C.; the second Hindu dynasty from about 56 B. C.; the Indo-Sassanian from A. D. 200 to 636, and subsequent to that the Indo-mohammedan form the eleventh to the the close of the thirteenth century; the Afghan dynasty to the eighteenth century, when it was destroyed by Nadir Shah. (See. p. 772)

*Swastika on coins in Mesembria and Gaza.* --- Mr. Perey Gardner, in his article, "Ares as a Sun-god," (1) finds the Swastika on a coin of Mesembria in Thrace. He explains that "mesembria is simply the Greek word for noon, midday (*μεσημβρια*)." The coins of this city bear the inscription *MEΣ* ☸, which Greg (2) believes refers by a kind of pun to the name of the city, and so to noon, or the sun or solar light. The answer to this is the same given throughout this paper, that it may be true, but there is no evidence in support of it. Max Müller (3) argues that this specimen is decisive of the meaning of the sign Swastika. Both these gentlemen place great stress upon the position which the Swastika held in the field relative to other objects, and so determine it to have represented the sun or sunlight; but all this seems *non sequitur*. A coin from



Fig. 235.  
ANCIENT COIN WITH  
SWASTIKA.  
Gaza, Palestine.  
Waring, "Ceramic Art in  
Remote Ages," pl. 42, fig. 6.



Fig. 236.  
GOLD BRACTEATE WITH JAIN  
SWASTIKA.  
Denmark.  
Waring, "Ceramic Art in Remote  
Ages," pl. 1, fig. 9.

Gaza, Palestine, ancient, but date not given, is attributed to R. Rochette, and by him to Munter (fig. 235). The Swastika sign is not perfect only two arms of the cross being turned, and not all four.

*Swastika on Danish gold bracteates.* --- Fig. 236 represents a Danish gold bracteate with a portrait head, two serpents, and a Swastika with the outer ends finished with a curve or flourish similar to that of the Jains (fig. 33).

There are other bracteates with the Swastika mark, which belong to the Scandinavian countries. (4) Some of them bear signs referring to Christian civilization, such as raising hands in prayer; and from a determination of the dates afforded by the coins and other objects the Swastika can be identified as having continued into the Christian era.

The coinage of the ancient world is not a prolific field for the discovery of the Swastika. Other specimens may be found than those here given. This search is not intended to be exhaustive. Their negative

information is however, valuable. It shows, first, that some of the early stamps or designs on coins which have been claimed as Swastikas were naught but the usual punch marks; second, it shows a limited use of the Swastika on the coinage and that it came to an end in very early times. Numismatics afford great aid to archæology from the facility and certainty with which it fixes dates.

Using the dates furnished by the coinage of antiquity, it is gravely to be questioned whether the prolific use of the Swastika in Asia Minor (of which we have such notable examples on specimens of pottery from the hill of Hissarlik, in Greece) did not terminate before coinage began, or before 480 B. C., when the period of finer engraving began, and it became the custom to employ on coins the figures of gods, or tutelary deities, and of sacred animals. Thus the use of the Swastika became relegated to objects of commoner use, or those having greater relation to superstition and folklore wherein the possible value of the Swastika as an amulet or sign with power to bring good luck could be better employed; or, as suggested by Mr. Greg, that the great gods which, according to him, had the Swastika for a symbol, fell into disrepute and it became changed to represent something else.

United States of America

Pre-Columbian Times.

*Fains Island and Toco Mounds, Tennessee.* --- That the Swastika found its way to the Western Hemisphere in prehistoric times can not be doubted. A specimen (fig. 237) was taken by Dr. Edwards Palmer in the year 1881 from an ancient mound opened by him on Fains Island, 3 miles from Bainbridge, Jefferson County, Tenn. It is figured and described in the Third Annual Report of the Bureau of Ethnology, (5) as follows:

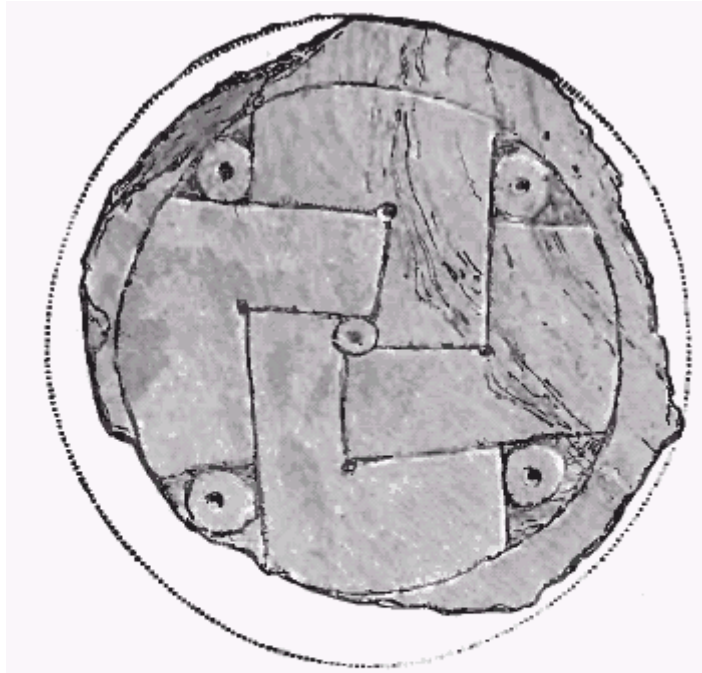


Fig. 237.

SHELL GORGET WITH ENGRAVED SWASTIKA, CIRCLES,  
AND DOTS.

Fains Island, Tennessee.

Cat. No. 82098 U. S. N. M.

A shell ornament, on the convex surface of which a very curious ornamental design has been engraved. The design, enclosed by a circle, represents a cross such as would be formed by two rectangular tablets or slips slit longitudinally and interlaced at right angles to each other. The lines are neatly and deeply incised. The edge of the ornament has been broken away nearly all around.

The incised lines of this design (fig. 237) represent the Swastika turned to the left (though the description does not recognize it as such). It has small circles with dots in the center, a style of work that may become of peculiar value on further investigation, but not to be confounded with the dots or points in what M. Zmigrodzki calls the *Croix swasticale*. The mound from which this specimen came, and the objects associated with it, show its antiquity and its manufacture by the aborigines untainted by contact with the whites. The mound is on the

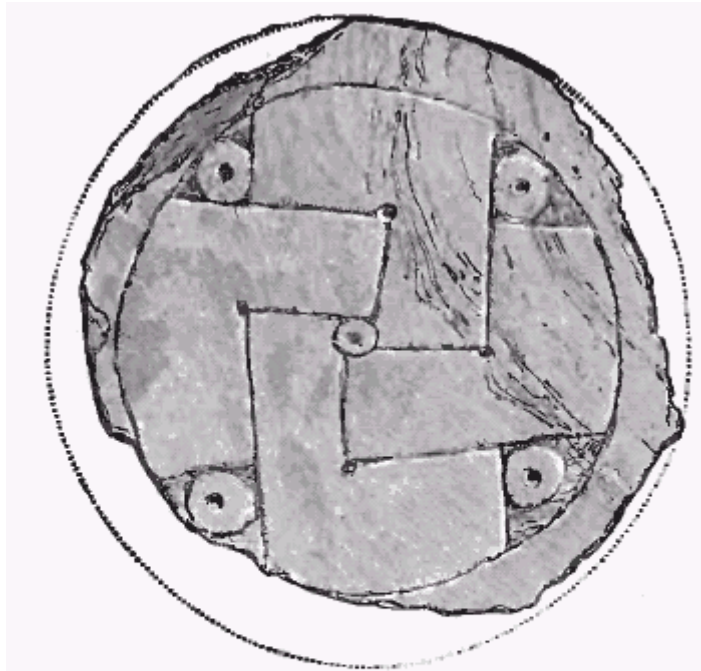


## ENDNOTES:

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1. "Numismatic Chron.," pt. I, 1880. See p. 788 of this paper.  
<http://www.northvegr.org/lore/swastika/> - top1
2. Archæologia, XVIII, pt. II, 1885, p. 306. [Back](#)
3. Athenæum, August 20, 1892. [Back](#)
4. "Viking Age," II, figs. 1307, 1309. [Back](#)
5. Page 436, fig. 140. [Back](#)

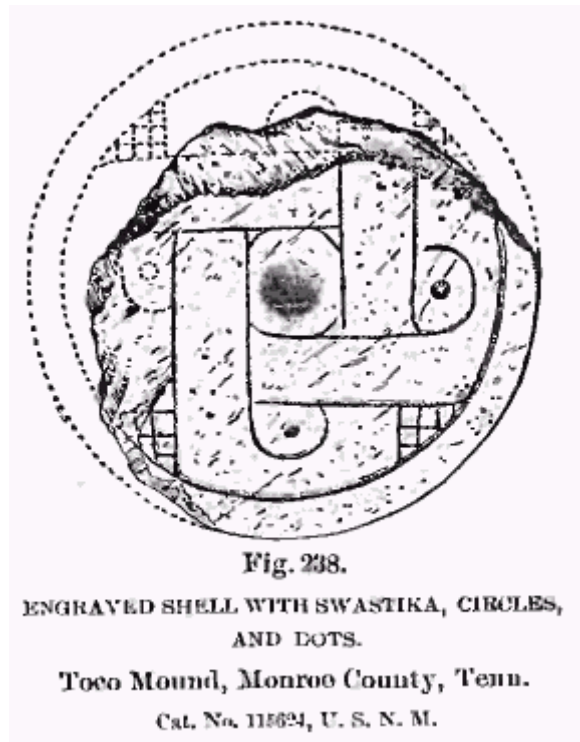
east end of Fains Island. It was 10 feet in height and about 100 feet in circumference at the base. In the bed of clay 4 feet beneath the surface were found the remains of 32 human skeletons; of these, only 17 skulls could be preserved. There had been no regularity in placing the bodies.



**Fig. 237.**  
**SHELL GORGET WITH ENGRAVED SWASTIKA, CIRCLES,**  
**AND DOTS.**  
**Fains Island, Tennessee.**  
Cat. No. 82098 U. S. N. M.

The peculiar form of this Swastika is duplicated by a Runic Swastika in Sweden, cited by Ludwig Müller and by Count d'Alviella. (1)

The following objects were found in the mound on Fains Island associated with the Swastika shell (fig. 237) and described, and many of them figured: (2) A gorget of the same *Fulgur* shell with an engraved spider (figure 278); a pottery vase with a figure of a frog; three rude axes from four to seven inches in length, of diorite and quartzite; a pierced tablet of slate; a disk of translucent quartz 1 3/4 inches in diameter and three-quarters of an inch in thickness; a mass of pottery, much of it in fragments, and a number of bone implements, including needles and paddle-shaped objects. The shell objects (in addition to the disks and gorgets mentioned) were pins made from the columellæ of *Fulgur* (*Busycon percersum?*) of the usual form and about four inches in length.



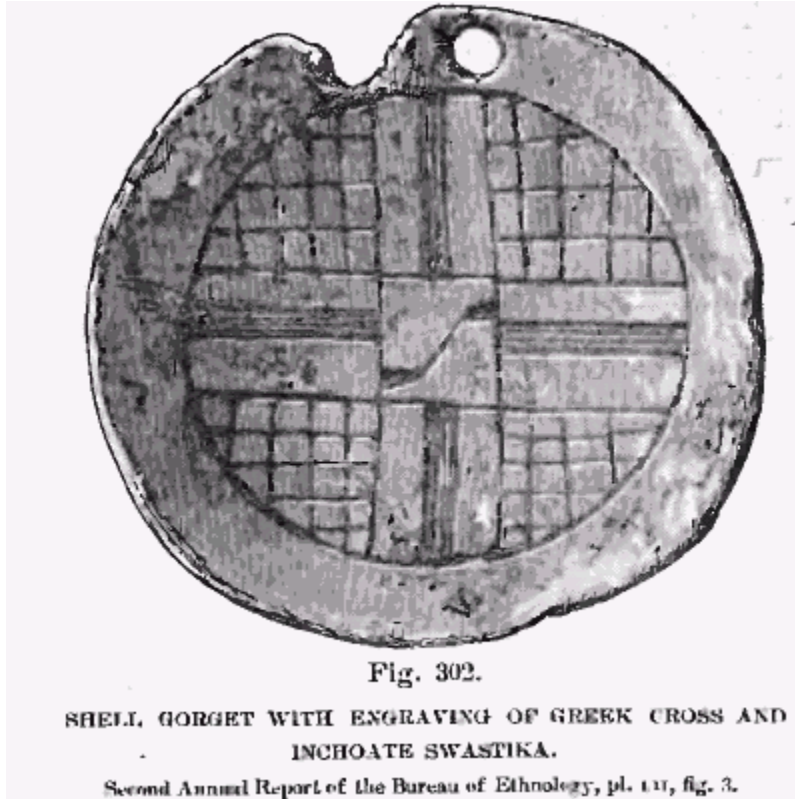
There were also found shell beads, cylindrical in form, an inch in length and upward of an inch in diameter, with other beads of various sizes and shapes made from marine shells, and natural specimens of *Io spinosa*, *Unio probatus*.

The specimen represented in fig. 238 is a small shell from the Big Toco mound, Monroe County, Tenn., found by Mr. Emmert with skeleton No. 49 and is fig. 262, Twelfth Annual Report of the Bureau of Ethnology, 1890-91, page 383, although it is not described. This is a circular disk of *Fulgur* shell, much damaged around the edge, 1 1/2 inches in diameter, on which has been engraved a Swastika.

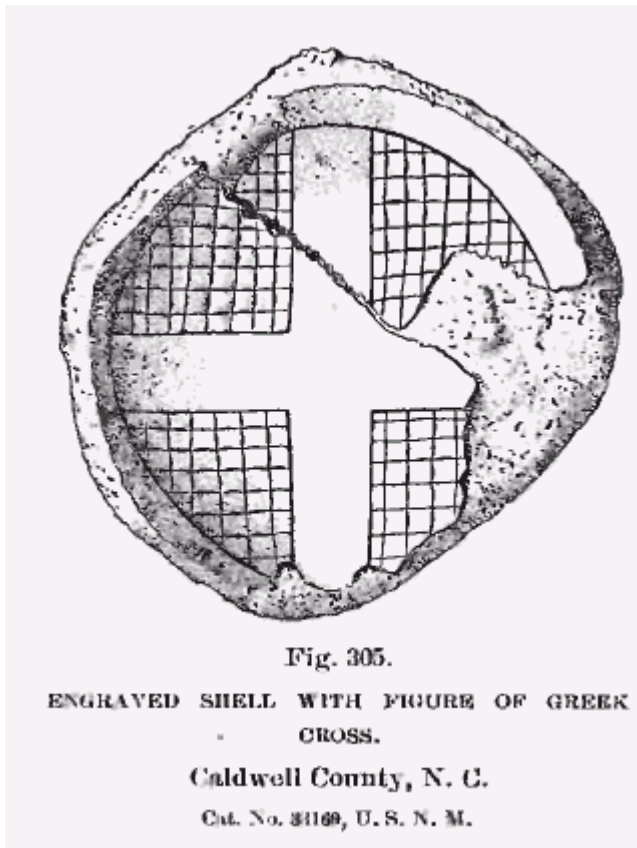
## ENDNOTES:

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1. Proc. royal Danis Acad. Sci., 5th ser., III, p. 94, fig. a; "La Migration des Symboles," p. 50, fig. 16 <http://www.northvegr.org/lore/swastika/> - top1
2. Third Ann. Rep. Bureau of Ethnology, 1881-82, p. 464 et seq., figs. 139-141.

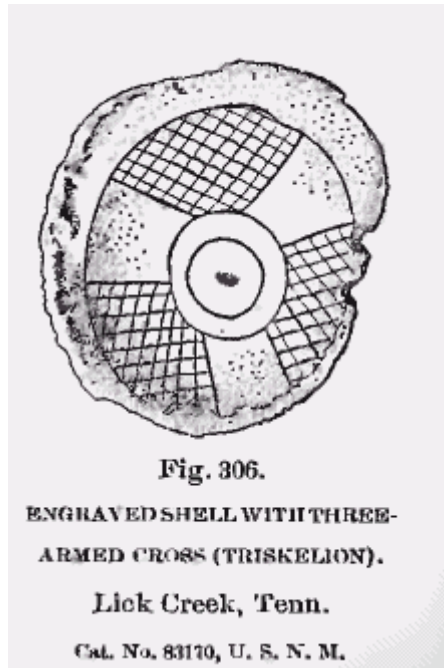


It has a small circle and a dot in the center, around which circle the arms of the Swastika are interlaced. There are also circles and central dots at each turn of the four arms. The hatch work in the arc identifies this work with that of other crosses and a triskelion from the same general locality --- figs. 302, 305, and 306, the former being part of the same find by Mr. Emmert.



[Fig. 222](#), a bronze gilt fibula from Berkshire, England, bears a Swastika of the same style as [fig. 238](#) from Tennessee. The circles and central dots of [fig. 238](#) have a similarity to Peruvian ornamentation. The form and style, the broad arms, the circles and central dots, the lines of engravings, show such similarity of form and work as mark this specimen as a congener of the Swastika from Fains Island ([fig. 237](#)). The other objects found in the mound associated with this Swastika will be described farther on.

There can be no doubt of these figures being the genuine Swastika, and that they were of aboriginal workmanship. Their discovery immediately suggests investigation as to evidences of communication with the Eastern Hemisphere, and naturally the first question would be, Are there any evidences of Buddhism in the Western Hemisphere?



When I found, a few days ago, the two before-described representations of Swastikas, it was my belief that no reliable trace of Buddha or the Buddhist religion had ever been found among the aboriginal or prehistoric Americans. This statement was made, as almost all other statements concerning prehistoric man should be, with reserve, and subject to future discoveries, but without idea that a discovery of evidence on the subject was so near. In searching the U. S. National Museum for the objects described in the Second Annual Report of the Bureau of Ethnology under the title of "Art in shell among the Ancient Americans," the writer discovered a neglected specimen of a mutilated and damaged shell (pl. 10), marked as shown on the back, found by Mr. Emmert, an employé of the Buereau of Ethnology, in the year 1882. Its original field number was 267, Professor Thomas's 6542, the Museum number 115562, and it was found in the Big Toco mound, Monroe County, Tenn. It is not figured nor mentioned in any of the Bureau reports. It is greatly to be regretted that this shell is so mutilated. In its present condition on one can say positively what it is, whether a statue of Buddha or not; but to all appearances it represents one of the Buddhhist divinities. Its material, similar to the hundred others found in the neighborhood, shows it to have been indigenou, yet parts of its style are different from other aboriginal North American images. Attention is called to the slim waist, and the winged arms, the crossed legs, the long feet, breadth of toes, the many dots and circles shown over the body, with triple lines of garters or anklets. All these show a different dress from the ancient North American. The girdle about the waist, and the triangular dress which, with its decorations and arrangement of dots and circles, cover the lower part of the body, are to be remarked. While there are several specimens of aboriginal art from this part of the country which bear these peculiarities of costume's, positions, appearance, and manner of work, showing them to have been in use among a portion of the people, yet they are not part of the usual art products. There is a manifest difference between this and the ordinary statue of the Indian or the mound builder of that neighborhood or epoch.

It is not claimed that this shell proves the migration of Buddhism from Asia, nor its presence among North American Indians. "One swallow does not make a summer." But this figure, taken in connection with the Swastika, presents a set of circumstances corresponding with that possibility which goes a long distance in forming circumstantial evidence in its favor.

M. Gustave d'Eichthal wrote a series of essays in the *Revue Archæologique*, 1864-656, in which he collated the evidence and favored the theory of Buddhist influence in ancient America. Other writers have taken the same or similar views and have attributed all manner of foreign influence, like the Lost Tribes of Israel, etc., to the North American Indian, (1) but all these theories have properly had but slight influence in turning public opinion in their direction. Mr. V. R. Gandhi, in a recent letter to the author, says of this specimen (pl. 10):

While the Swastika technically means the cross with the arms bent to the right, later on it came to signify anything which had the form of a cross; for instance, the posture in which a person sits with his legs crossed is called the Swastika posture; also when a person keeps his arms crosswise over his chest, or a woman covers her breast with her arms crossed, that particular attitude is called the Swastika attitude, which has no connection, however, with the symbolic meaning of the Swastika with four arms. The figure [pl. 10], a photograph of which you gave me the other day, has the same Swastika posture. In matters of concentration and meditation. Swastika posture is oftentimes prescribed, which is also called Sukhasana, meaning a posture of ease and comfort. In higher forms of concentration, the posture is changed from Sukhasana to Padmasana, the posture which is generally found in Jain and Buddhist images. The band around the waist, which goes from the navel lower on till it reaches the back part, has a peculiar significance in the Jain philosophy. The Shvetamber division of the Jain community have always this kind of band in their images. The object is twofold: The first is that the generative parts ought not to be visible; the second is that this band is considered a symbol of perfect chastity.

There can be no doubt of the authenticity of these objects, nor any suspicion against their having been found as stated in the labels attached. They are in the Museum collection, as are other specimens. They come unheralded and with their peculiar character unknown. They were obtained by excavations made by a competent and reliable investigator who had been engaged in mound exploration, a regular employé of the Bureau of Ethnology; under the direction of Prof. Cyrus Thomas during several years, and always of good reputation and unblemished integrity. They come with other objects, labeled in the same way and forming one of a series of numbers among thousands. Its resemblance of Buddhist statues was apparently undiscovered or unrecognized, at least unmentioned, by all those having charge of it, and in its mutilated condition it was laid away among a score of other specimens of insufficient value to justify notice or publication, and is now brought to light through accident, no one having charge of it recognizing it as being different from any other of the half hundred engraved shells theretofore described. The excavation of Toco mound is described by Professor Thomas in the Twelfth Annual Report of the Bureau of Ethnology, pages 379-384.

We can now be governed only by a record as to the objects associated with this shell (pl. 10), which shows it to have been found with skeleton No. 8, in Big Toco mound, Monroe County, Tenn., while the Swastika of figure 238 was found with skeleton No. 49, Toco mound contained fifty-two skeletons, or, rather it contained buried objects reported as from that many skeletons. Those reported as with skeleton No. 8 were, in addition to this gorgot: One polished as with skeleton No. 8 were, in addition to this gorgot: One plashed stone hatchet, one stone pipe, and one bowl with scalloped rim. Toco mound seems to have been exceedingly rich, having furnished 198 objects of considerable importance. Association of discovered objects is one of the important means of furnishing evidence in prehistoric archæology. It is deemed of sufficient importance in the present case to note objects from Toco mound associated with the Buddha statue. They are given in list form, segregated by skeletons:

Skeleton No.

- 4. Two polished stone hatchets, one discoidal stone.*
- 5. One polished stone hatchet.*
- 7. Two large seashells.*
- 8. One stone pipe, one polished stone hatchet, one ornamented shell gorget (the Buddha statue, pl. 10) one ornamented bowl, with scalloped rim.*
- 9. Two polished stone hatchets.*
- 12. A lot of small shell beads.*
- 13. Four bone implements (one ornamented), one stone pipe, two shell gorgets (one ornamented), one bear tooth.*
- 17. One polished stone hatchet.*
- 18. Two polished stone hatchets, one stone pipe, one boat-shaped bowl (ornamented), one shell gorget (ornamented), one shell mask, one shell pin, one shell gorget, one bear tooth, lot of shell beads.*
- 22. Two polished stone chisels, one stone disk.*
- 24. One polished stone hatchet.*
- 26. Two polished stone hatchets, one waterworn stone, two hammer stones.*
- 27. One polished stone hatchet.*
- 28. Two polished stone hatchets, one ornamented bowl.*
- 31. One polished stone hatchet, one polished stone chisel.*
- 33. Two polished stone hatchets, one two-eared pot, one small shell gorget, three shell pins, fragments of pottery.*
- 34. Three polished stone hatchets.*
- 36. One discoidal stone.*

#### **ENDNOTES:**

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1. This theory was first announced by Antonio de Montezinos and published by MANASSER ben ISRAEL in Amsterdam, 1636. In Leser Library, Phil., and Cohen Library, Balto. Catalogued by Dr. Cyrus Adler. First English Ed. by Moses Wall, London: 1651, republished by Dr. Crossmann, Am. JEWS Annual 1889, p. 83.

<http://www.northvegr.org/lore/swastika/> - top1



Fig. 228.

WARRIOR'S SHIELD.

From a Greek vase, representing Achilles and Hector.

Agrigentum, Sicily.

Waring, "Ceramic Art in Remote Ages," pl. 41, fig. 91.



Fig. 229.

CORINTHIAN COINS.

Obverse and reverse.

Punch mark resembling Swastika.



Fig. 230.

ANCIENT HINDU COIN IN THE FORM OF A CROSS WITH A SWASTIKA ON THE EXTREMITY OF EACH ARM.<sup>1</sup>

Waring, "Ceramic Art in Remote Ages," pl. 41, fig. 10.



Fig. 231.



Fig. 232.



Fig. 233.



Fig. 234.

ANCIENT HINDU COINS WITH SWASTIKAS, NORMAL AND OGEE.

Waring, "Ceramic Art in Remote Ages," pl. 41, figs. 20-24.





Fig. 235.

ANCIENT COIN WITH  
SWASTIKA.

Gaza, Palestine.

Waring, "Ceramic Art in  
Remote Ages," pl. 42, fig. 6.



Fig. 236.

GOLD BRACTEATE WITH JAIN  
SWASTIKA.

Denmark.

Waring, "Ceramic Art in Remote  
Ages," pl. 1, fig. 9.

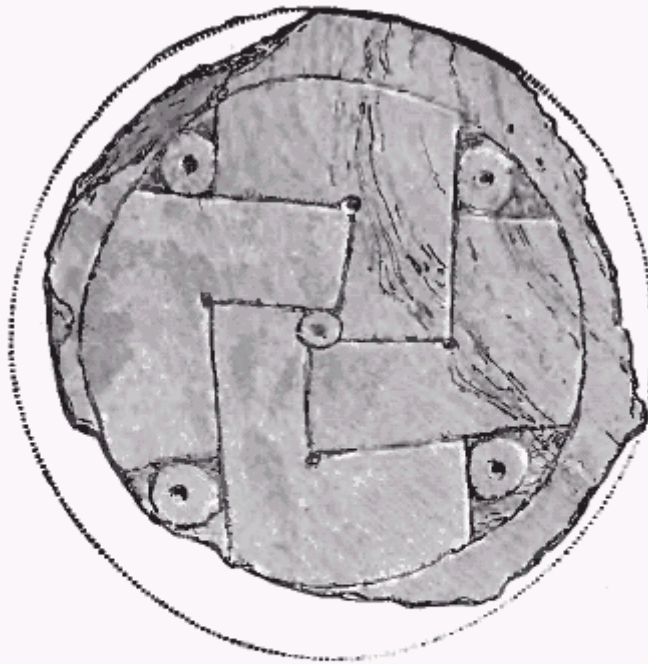


Fig. 237.

SHELL GORGET WITH ENGRAVED SWASTIKA, CIRCLES,  
AND DOTS.

Fains Island, Tennessee.

Cat. No. 62098 U. S. N. M.

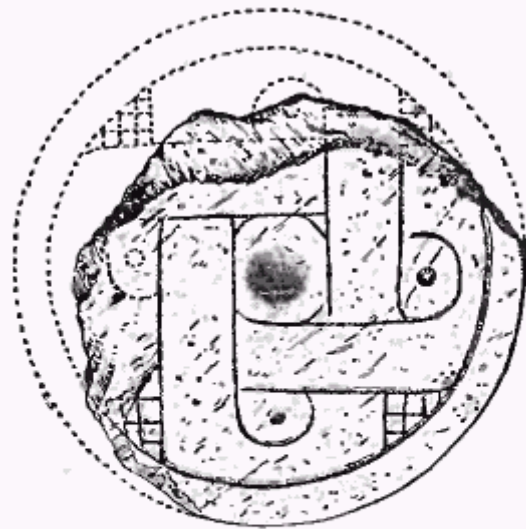


Fig. 238.

ENGRAVED SHELL WITH SWASTIKA, CIRCLES,  
AND DOTS.

Toco Mound, Monroe County, Tenn.

Cat. No. 115624, U. S. N. M.

**End Part 1**