

***THOMAS
WILSON***



***THE SWASTIKA,
THE EARLIEST
KNOWN
SYMBOL,
AND ITS
MIGRATION***

***THOMAS
WILSON***



***THE SWASTIKA,
THE EARLIEST
KNOWN
SYMBOL,
AND ITS
MIGRATION***

Thomas Wilson

The Swastika, the Earliest Known Symbol, and Its Migration

**With Observations on the Migration of Certain
Industries in Prehistoric Times**

EAN 8596547026488

DigiCat, 2022

Contact: DigiCat@okpublishing.info



TABLE OF CONTENTS

PREFACE.

I.— Definitions, Description, and Origin.

II.— Dispersion of the Swastika.

III.— Forms Allied to the Swastika.

IV.— The Cross Among the American Indians.

V.— Significance of the Swastika.

VI.— The Migration of Symbols.

VII.— Prehistoric Objects associated with the Swastika, found in both Hemispheres, and believed to have passed by Migration.

VIII.— Similar Prehistoric Arts, Industries, and Implements in Europe and America as Evidence of the Migration of Culture.

CONCLUSION.

BIBLIOGRAPHY OF THE SWASTIKA.

LIST OF ILLUSTRATIONS.

PREFACE.

Table of Contents

An English gentleman, versed in prehistoric archæology, 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 Encyclopædic Dictionary, the Encyclopædia Britannica, Johnson's Universal Cyclopædia, the People's Cyclopædia, nor Smith's Dictionary of Greek and Roman Antiquities, his Greek and Roman Biography and Mythology, or his Classical Dictionary. I also searched, with the same results, Mollett's Dictionary of Art and Archæology, 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 Encyclopædia 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 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 discoverers; 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.

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.

Table of Contents

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.[\[1\]](#)



Fig. 1.
LATIN CROSS
(*Crux
immissa*).

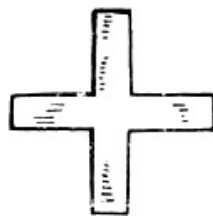


Fig. 2.
GREEK
CROSS.

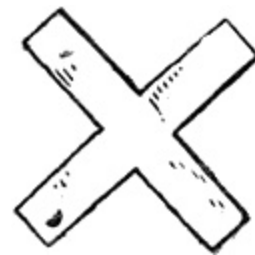


Fig. 3.
ST. ANDREW'S
CROSS
(*Crux
decussata*).

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, *Crux 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, *Crux decussata*, (fig. 3) is the same as the Greek cross, but turned to stand on two legs.

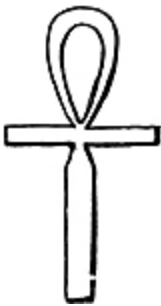


Fig. 4.
EGYPTIAN CROSS.
(*Crux ansata*).
The Key of Life.

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 its 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 their 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.

Another variety of the cross appeared about the second century, composed of a union of the St. Andrew's cross and the letter P (fig. 6), being the first two letters of the Greek word ΧΡΙΣΤΟΣ (Christus). 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 projecting arms, was frequently of compound forms as Y, on which the convicted person was fastened by the feet and hung head downward. Another form \sqcap , whereon he was fastened by one foot and one hand at each upper corner; still another form \top , whereon his body was suspended on the central upright with his arms outstretched upon the cross beams.

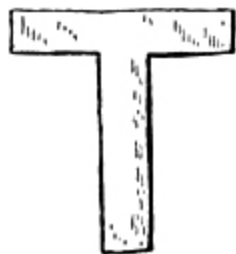


Fig. 5.
TAU CROSS,
THOR'S HAMMER,



Fig. 6.
MONOGRAM OF
CHRIST.

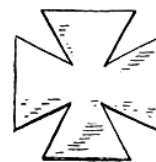


Fig. 7.
MALTESE
CROSS.

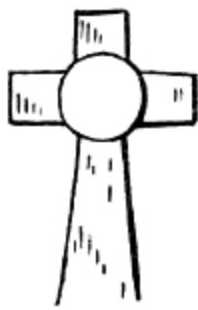
OR ST. ANTHONY'S
CROSS.

Labarum of
Constantine.

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

Fig. 8 (a and b) 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 side.

Higgins, in his "Anacalypsis," a rare and costly work, almost an encyclopedia of knowledge,[2] says, concerning the origin of the cross, that the official name of the governor of Tibet, Lama, comes from the ancient Tibetan word for the cross. The original spelling was L-a-m-h. This is cited with approval in Davenport's "Aphrodisiacs" (p. 13).



a



b

Fig. 8. CELTIC CROSSES.



Fig. 9.
NORMAL
SWASTIKA.

Fig. 10.
SUAVASTIKA.

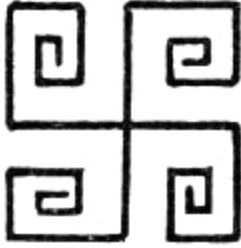


Fig. 11.
SWASTIKA.
Meander.

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. 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](#)), 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](#)).

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](#)).

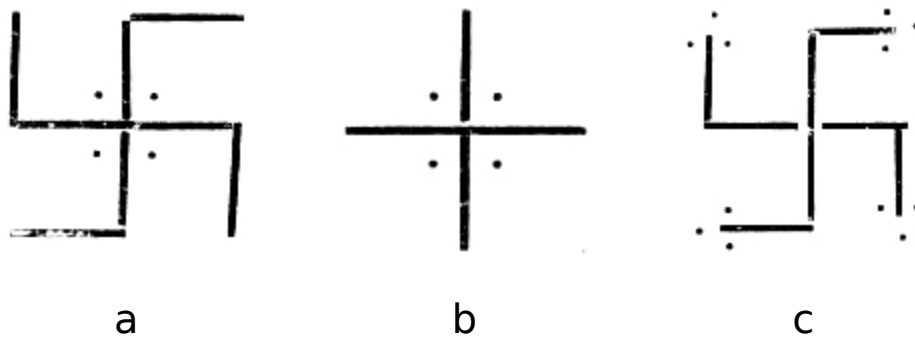


Fig. 12.
CROIX SWASTICALE (ZMIGRODZKI).

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 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.



Fig. 13a.
OGEE AND SPIRAL SWASTIKAS.
Tetraskelion (four-armed).

Fig. 13b.
SPIRAL AND VOLUTE.
Triskelion (three-armed).



Fig. 13c.
SPIRAL AND VOLUTE.
(Five or many armed.)



Fig. 13d.
OGEE SWASTIKA, WITH
CIRCLE.

PECULIAR FORMS OF SWASTIKA.

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 (*sacramentelle*) 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 Greek εὖ), “good,” and *asti*, “being,” “good being,” with the suffix *ka* (Greek κα, 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 suvidas*, prosperity.

Asti, third person, singular, indicative present of the verb *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 *svasti*, 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 εὖεστώ. The derivation *Svasti-ka* is of later date, and it always means an auspicious sign, such as are found most frequently among Buddhists and Jainas.

M. Eugene Burnouf^[3] 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 or 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.^[4]

George Waring, in his work entitled “Ceramic 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.

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 is so named by Count Goblet d'Alviella in his late work, "La Migration des Symboles." It was also called *Croix cramponnée*, *Croix pattée*, *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.[5] Waring, in his elaborate work, "Ceramic Art in Remote Ages,"[6] says:

The  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 Miölner or Mjolner, 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,[7] hence standing for Horus and other gods.[8] Similar symbolic meanings have been given to these crosses in ancient classic countries of the Orient.[9]

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

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 religious 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 were 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.[10]"

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 *vulgus 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.

Very little is known of Indian art before the third century B. C., the period when the Buddhist sovereigns began their public buildings.[11]

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 Pânani, 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 Pânani 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 *datra-karna*, i. e., "having the ear marked with the sign of a sickle."

D'Alviella[12] 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 *a* in its grammar.

Max Müller continues his explanation:[13]


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, supposing Krananda to be the same king 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 *Suavastika*, or that with the arms turned to the left [see fig. 10]; the third, the *Nandyâvarta* [see fig. 14], is a mere development of the *Svastika*. Among the Jainas the *Svastika* was the sign of their seventh Jina, Supârsva (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 Râmâyana (ed. Gorresio, II, p. 318) that Bharata selects a ship marked with the sign of the Svastika. Varâhamihira in the Brihat-samhitâ (Mod. Sæc., VI, p. Ch.) mentions certain buildings called Svastika and Nandyâvarta (53.34, seq.), but

their outline does not correspond very exactly with the form of the signs. Some Sthûpas, 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 (Bâlarâm, 75.16), *svahastas-vastika-stani*, and likewise with reference to persons sitting crosslegged.

Dr. Max Ohnefalsch-Richter[14] speaking of the Swastika position, either of crossed legs or arms, among the Hindus, [15] suggests 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 Swastikas being brought into prominent view, possibly gave the name to the position as being a representative of the sign.

Max Müller continues:[16]

Quite another question is, why the sign  should have had an auspicious meaning, and why in Sanskrit it should have been called Svastika. The similarity between the group of letters *sv* 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 *Suavastika*, 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.[17] Therefore the normal Swastika would seem to be that with the ends bent to the right. Burnouf says the word Suavastika 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,[18] under the title Sôvastikaya, gives it as his opinion that there is no difference between it and the Swastika. Colonel Low[19] mentions the word Sawattheke, which, according to Burnouf[20] is only a variation of the Pali word Sotthika or Suvatthika, the Pali translation of the Sanskrit Swastika. Burnouf translates it as Svastikaya.

M. Eugene Burnouf[21] speaks of a third sign of the footprint of Çakya, called Nandâvartaya, a good augury, the 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 or 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.

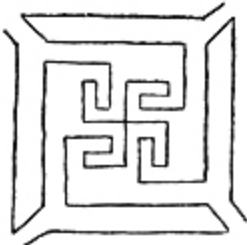


Fig. 14.
NANDÂVARTAYA,
A THIRD SIGN OF
THE FOOTPRINT

OF BUDDHA.

Burnouf, "Lotus de la Bonne Loi," Paris, 1852, p. 696.

Colonel Sykes[22] 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 ☸ 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,[23] and continued until the introduction of orthodox Buddhism in the ninth century A. D.[24]

Klaproth[25] calls attention to the frequent mention by Fa-hian, of the Tao-sse, sectaries of the mystic cross ☸ (Sanskrit 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.[26] Mr. James Burgess[27] mentions the Tirthankaras or Jainas as being sectarians of the Mystic Cross, the Swastika.

The Cyclopædia 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 su "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 sect has preserved its existence in different localities and under different names, Thirthankara, Tor, Musteg, Pon, the last name meaning purity, under which a remnant are still in the farthest parts of the most eastern province of Tibet.

General Cunningham[28] 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[29] proceeds to demolish these statements of a sect named Swastika as pure inventions, 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.”

Mr. 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 suggests 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.](#))

Zmigrodzki, commenting on the frequency of the Swastika on the objects found by Dr. Schliemann at Hissarlik, gives it as his opinion^[30] 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 god 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:^[31]




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 sacred fire churn 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:[32]

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,[33] 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 Y and adds: “They exhibit forms of those olden and widely spread pagan symbols of Deity and sanctity, eternal life and blessing.”

Professor Sayce says:[34]

The Cyprian vase figured in Di Cesnola’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 leaden 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  or  (ne), which has the form  in the inscription of Golgi, and also with the Hittite

卐 or 卐 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 themselves "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 Ornament," under the title "Fylfot," says that in Tibet the Swastika was used as a representation of God crucified for the human race, citing as his authority F. Augustini Antonii Georgii.^[35] He remarks:

From these 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 descend 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.^[36] (See [p. 802.](#))