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India's original contribution to Global systems of

- Music, melody and harmony

“ Returning is the motion of the Tao and going far means returning. The idea is that all developments in nature, those in the physical world as well as those of human situations, show cyclic patterns of coming and going, of expansion and contraction. ”

– Lao Tzu



It is probably true quite generally that in the history of human thinking the most fruitful developments frequently take place at those points where two different lines of thought meet.

– Werner Heisenberg



Preamble

The Department of Higher Education, Ministry of Human Resources Development, Government of India has steered a series of national and regional level workshops, for launching pilot projects, for creating centers of excellence based on a spirit of inter and intra-institutional convergence promoting research, development, innovation (RDI) initiatives. The idea is to pro-activate and augment a 'people-centric' course of India's future growth plans, strategies and development programs based on clusters of projects executed by IITs and other allied institutes.

Addressing the aforesaid course, the Indian Institute of Technology Kharagpur has made a distinctive and forerunning headway for creating and initiating a cluster of projects under the 'Science Heritage Interface' scheme of Government of India. Other IITs and Institutes of national importance have also followed.

The present report is one of many to represent the headway. The report represents the effort to forward the vision of IIT Kharagpur, which will serve both as an umbrella to plan, design and activate a 'people-centric' ground reality for a cluster of projects. The vision is based on the twin foundations of Indo-centric theme and an operational-cum-organizational structure of scientific exploration, at the same time. These projects represent inter and intra-institutional convergence of research, development, innovation (RDI) initiatives. The vision is called 'SANDHI'. 'SANDHI' literally means convergence and confluence. 'SandHI' is also the platform of inter-disciplinary and inter-institutional assimilation. SandHI is the acronym of 'Science-Heritage Initiative'.

Under 'SANDHI', there are four levels of activity: First, a deeper level of philosophical research based on scientific exploration; Secondly, an outward recovery of Indian heritage systems based on the epistemological domain of Indian science and technology driven traditions; thirdly, a re-positioning of traditional community planning and engineering systems based on the Indian ethos; leading to a fourth and demonstrative level, i.e., a pro-active resurrection of traditional knowledge systems of India based on creative economy regeneration and marketing in various corners of reality – concerning the people, their economy, their folk and the all-round livability of the surrounding they belong to.

Tribute

नासतः सत् जायते —
*Existence cannot be produced by
non-existence.*

“

*Non-existence can never be the cause of what exists.
Something cannot come out of nothing. That the law of
causation is omnipotent and knows no time or place when it
did not exist is a doctrine as old as the Aryan race, sung by
its ancient poet-seers, formulated by its philosophers, and
made the corner-stone upon which the Indian man even of
today builds his whole scheme of life.*

*There was an inquisitiveness in the race to start with, which
very soon developed into bold analysis, and though, in the
first attempt, the work turned out might be like the attempts
with shaky hands of the future master-sculptor; it very soon
gave way to strict science, bold attempts, and startling
results. Its boldness made these men search every brick of
their sacrificial altars; scan, cement, and pulverise every
word of their scriptures; arrange, re-arrange, doubt, deny,
or explain the ceremonies.*

”

Swami Vivekananda
HISTORICAL EVOLUTION OF INDIA



Vedic Swastika portrayed as a Seal in the Indus Valley Civilization (2700 BCE)

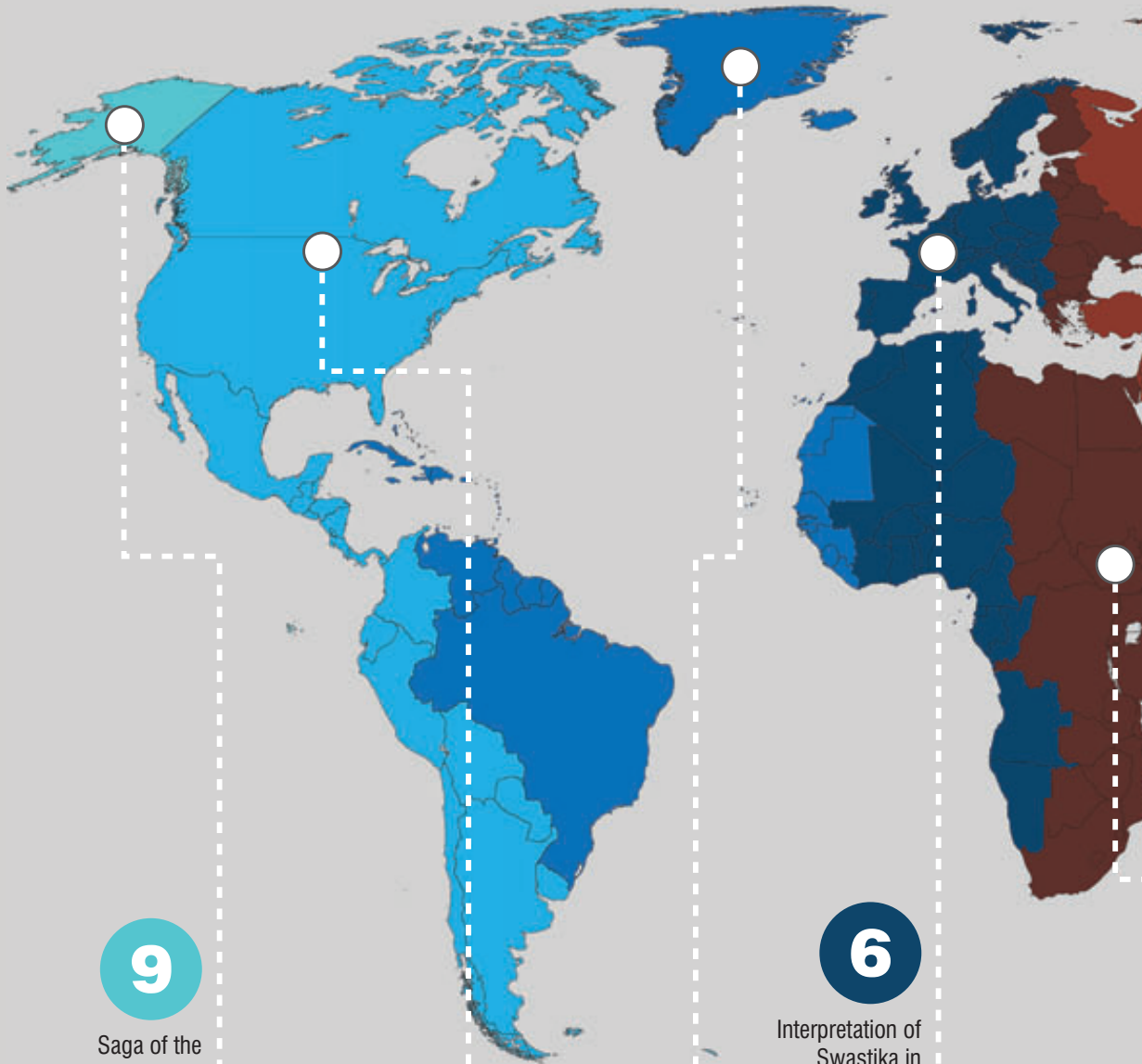
In 1856, General Alexander Cunningham, later Director General of the Archaeological Survey of north western India, left for the Indus valley to coordinate and reorganize the expansion of the Indian railways due to inexplicable revelation of artefacts, relics and potteries extracted by villagers from a vast area in the river valley. Soon two teams led by John Hubert Marshall and an Indian archaeologist Rakhaldas Bandyopadhyay and the other by Robert Mortimer Wheeler paved the ways and means to rewrite the story of Indian civilization by a few thousand years predating Plato, the Budhha and the Christ. Surpassing Mohenjodaro and other lost cities, the discoveries of Mergarh I and II today have pushed back the Indus valley chronology to 8000 BCE. More are expected to emerge in the near future.

One pattern evident among the many thousand seals of the ancient Indus valley was the archetyp depiction of Cosmic and natural order – the Swastika. Recurring also in the Vedic literature, the presence of this ideogram amidst the Indus valley has raised significant questions of positioning the Vedic lore, at least as a legacy of understanding and deep knowledge system prior to the Indus valley. The book is a humble tribute to these four souls and many others who fostered the great discovery.



The Modern Architects of Indian History and Archaeology

Rakhaldas Bandyopadhyay; Alexander Cunningham; John Marshall; and Robert Mortimer Wheeler



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Saga of the Pacific

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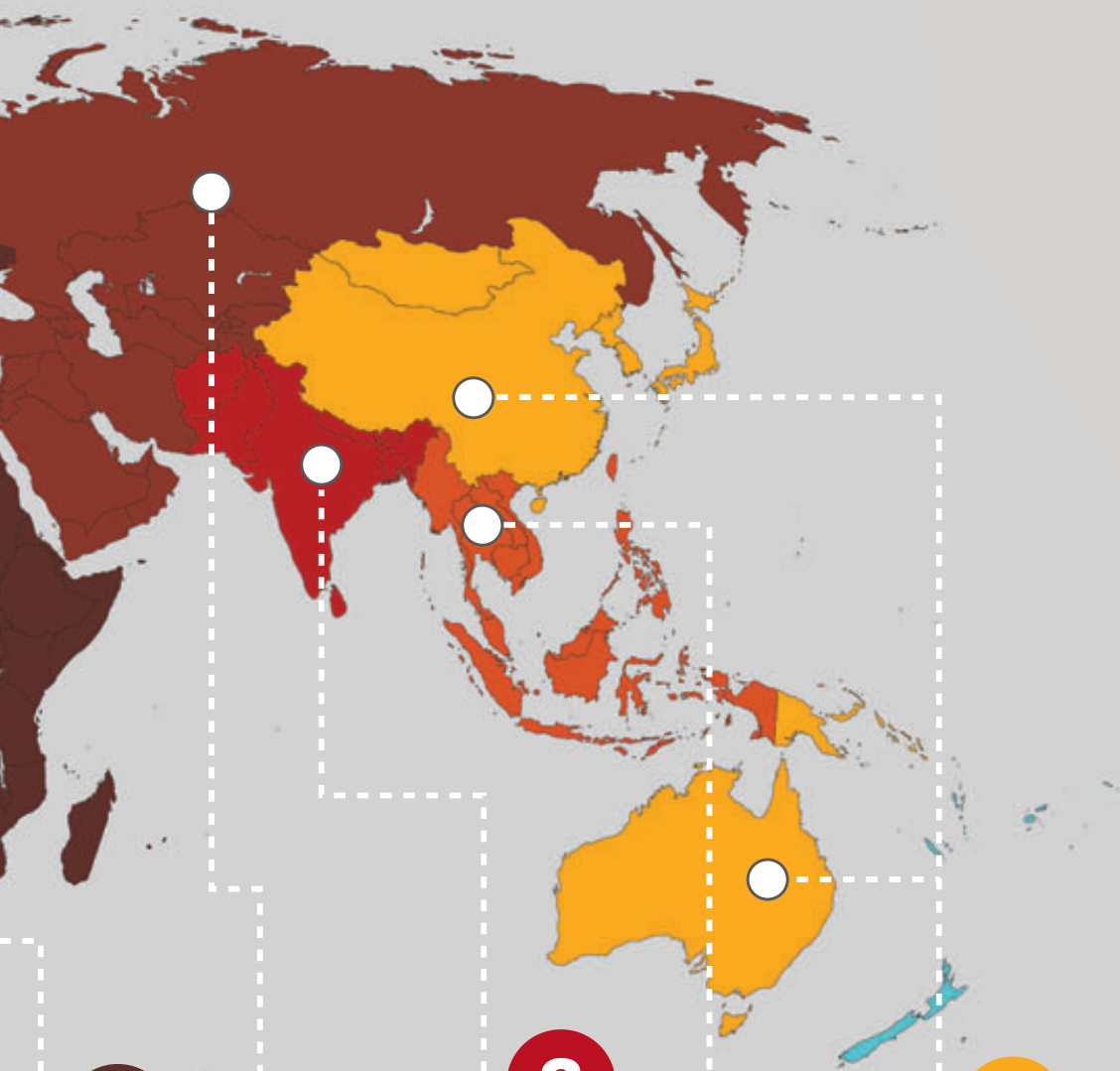
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Decoding an Enigma: Swastika in the Indian Subcontinent

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Swastika : A Universal Symbol of Evidences from Southeast Asia

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Diversity of an Ideogram : A case of Swastika in the Eastern World

Exploring the pattern and ideogram of Swastika

A Synopsis

Polynesia



The Polynesians migrated from India and Southeast Asia some two or three thousand years ago, and spread to all the islands of the Pacific through the great triangle that stretches from Hawaii, New Zealand to Easter Island. The four armed sacred symbol has embraced the life of Polynesians since aeons. The Maori tribes of New Zealand and Easter Islands are highly respected and considered as holy people who perform occult tattoo designs representing Swastika forms till present times. The Swastika model in rotational stylization represents the four corners of the earth and sometimes the 'nga hau e wha' – meaning 'four winds'. A typical Maori symbol features the essence of Vedic mandala bordered by an eight pointed star and the Swastika symbol at its centre. The Polynesian mattang is a compass that follows the basic principles of Swastika. The sailors used the devise to locate astral positions, cloud formations and flights of birds to navigate over large expanses of Open Ocean.

Indonesia



Indonesia has long been the extended South-east Asian civilization of India, culturally and spiritually, where the temple of Borobudur and Prambanan are represented as the cosmic form of Mandala both as the representation of Buddhism and Hinduism respectively. In a wider sense Swastika is the representation of the wheel symbolism i.e. 'the wheel of the sun', the Mandala concept in Hinduism and the *Dharmachakra Pravartana* concept of Buddhism. And in this regard the Mandala form of Borobudur and Prambanan symbolize the four quadrilateral directions along with the circle of life where one has to complete the whole circumambulation of the temple in order to attain Nirvana. The ritualistic meaning of Swastika in form of cardinal earth chakras is used in the world purification Centre of Bali, where the Rainbow Serpent and the Plumed Serpent meet to form a zigzag pattern of Swastika. In Bali the sacred sites like Gunung Agung, Gunung Batur, Gunung Batakau, and Gunung Ingas mountains are considered as the World Purification Centers. Today Swastika pervades their cultural milieu by being depicted on the outer walls of houses, gravestones and even in many commercial objects in Southeast Asian countries.

China



In China one finds the earliest depiction of Swastika representing the path of a comet. The discovery in the Mawangdui Excavation of the Western Han province reveals a nobleman's tomb (150-200 BCE) where the Swastika has been interpreted as a comet. As per Carl Sagan's theory, the comet Atlas has a shape like Swastika and relates to the astrological (*Jyotish*) interpretations of appearing in spring (implying good harvest), summer (suggesting drought), autumn (suggesting flood) and winter (implying small battles). In China, the form of quadrilateral or the triskelion serves ritualistic use on the funeral urns of the Banpo (7th century BCE) and Majiayao (3rd century BCE) Neolithic sites. The Swastika also represents the religious symbolisms of Guiyidao and Falun Gong. The epigraphic form of Swastika can be seen in Chinese scripts in varied forms such as character (pinyin: wàn), Unicode encodings like U+534D 卍 (left-facing) and U+5350 卐 (right-facing). The sacred symbol is also mentioned in the Sutras like Flower Garland Sutra (*Avatamsaka* or the sutra of interpenetration [*Tungata*] of two triangles) and Lotus Flower Sutra (*Sadharmapundarika*) of the Mahayana form of Buddhism.

The Himalayan Civilization: India and Tibet



The etymology (nirukta) of the word Swastika rests in the meaning 'well being' in Sanskrit language. The Vedic hymns have repeatedly used 'swasti' to denote blessing, benediction, success, fortune and the like. Stability or completeness is the very essence of Swastika. The epigraphic form in Vedic hymns and the graphic form in Indus Valley seals are the earliest recorded swastikas in India. The epic of Ramayana mentions the symbol embossed in the boat that ferried Lord Rama while the Mahabharata describes the *Chakra-Vyuha* or the Swastika maze as the perfect arrangement of artillery in the war field of Kurukshetra. Swastika, the prominent Jaina symbol continued as a central theme in the aniconic and the iconic phases of Buddhism and coinages of ancient India. Most rituals (*kalpa*), astrological and astronomical observations (*jyotish*) initiates in the auspices of the sacred symbol. Hence, we find the occurrence of the symbol to denote perfect balance and fulfilment ranging from the subtle metaphysical and spiritual domains to the more tangible grounds of rituals, trade and warfare.

Tibet, a near neighbor of India shows a strong affinity for the sacred symbol. Yungdrung, the Tibetan name for Swastika is a quintessential symbol of the Bon religious faith. The counter-clockwise Swastika guides the direction for circumambulation paths around holy mountains, shrines and turning of the prayer wheels. The Buddhist Chos tradition and Bon religion, both take the worldview of the reverse motion of Swastika as it represents the counter-clockwise movement of the astral bodies. The Swastika, the *Nandyavarta* (a Swastika like labyrinth form) and Sauwastika are the first, third and fourth sacred signs on the Buddha footprint which are used to develop architectural designs based on cosmic plan.

Mesopotamia



The Swastika appears only very rarely in the archaeology of ancient Mesopotamia. It is found mostly on prehistoric pottery, of which the Samarra bowl is the oldest known example, and on a number of early seal impressions. However, with time the direct imprint of the quadrangular ideogram disappears from the record for the remainder of the Near Eastern Bronze Age.

The Samarra culture is a Chalcolithic archaeological culture of 5500–4800 BCE, overlapping partially with Hassuna and early Ubaid. On the whole, the Ubaid period (ca. 6500 to 3800 BCE) is a prehistoric period of Mesopotamia and it is perhaps the source of its first consolidation, the Sumerians, who were non-Semitic speakers and bore a language that was closer to the overall Sumero-Akkadian tree of language syntax bearing a large resemblance with Elam (Persia) and Dravidian India. The cross-cultural availability of seals between ancient Sumer (Kish) and Indus Valley validate enough relationship with the story of Sumerians trading with a distant land of Meluha (perhaps synergic with Malay Hills/ Malabar/ Western Ghats of India).

However, the quadrangular tradition re-surfaced in later Mesopotamian art and subsequent Biblical tradition in form of the Garden of Eden (bearing some distant association with the pagan demi-God Adonis). From the Garden of Pasargadae to later gardens evident in the Near eastern and Semitic traditions, the ideogram of the Cross and the Chahar (four square) Bagh (Garden or the word of God) reigned till the day the Humayun's Tomb and Taj mahal were recreated by Mongols (Mughals) in India.

Abyssinia- Alexandria- Atlas Mountains



The stretch from the south of the Iberian Peninsula separated by the Strait of Gibraltar to the ancient Carthage, the Phoenician colony grew along the northern Africa bordered by the Atlas Mountains almost 1000 years prior to Christianity. The etymology of the Carthaginian deity *Tanit* goes back to the Phoenician city states of Tyre, Sidon, Gebal on the eastern shores of the Mediterranean. The origin can be further tracked down to ancient India. The Rig Vedas and later the Mahabharata mention the Panch (Phoenicians) as the leading sea-faring tribes of the East. *Tanit*, meaning 'serpent lady' is the mother goddess of fertility. Carved in stones, the symbol is very similar to the Swastika, particularly the ones used in the Eastern parts of India. The *Tanit* appears as a trapezium closed by a horizontal line at the top and surmounted in the middle by a circle. The trapezium is sometimes replaced by an isosceles triangle. The divine symbol is interpreted as the symbol of supreme feminine creative principle corresponding to the '*shakti yantram*' in India. The *Tanit* also resembles the *ankh* (sacred eye) held by the Egyptian deity Isis, the goddess of fertility, life, cosmic magic and good fortune similar in many respects to Shakti in India. The symbol of *Tanit* (akin to *Tantu* in Sanskrit meaning loom, weaving and tapestry) bears the array/matrix/matrix of creation, the intermediary *Ankh* of Egypt and finally the symbol of woman today.

The Celtic (Chaldean) - Caledonian Culture



The proto Celtic phase in Europe perhaps dates back to around 1800 BCE or before synchronizing with the Etruscans. The typical Celtic features first recorded in the Hallstatt culture (c. 800-480 BCE) in the late Bronze Age gradually spread across Central Europe, Britain and Galicia. The prevalence of triskelion or triskele- the three spirals, represents balance and harmony in the flow of life and seasonal cycles. Often thought to be of Celtic origin, the symbol was in fact, carved at least 2000 years before the first Celts resided in Ireland. The western scholars have identified triskeles as swastikas in continuous motion signaling uninterrupted generation, continuity and recurrence of life. The Icelandic sagas attest the symbols on the blessing hammer of Thor, the God of Thunder. The Vikings of Scandinavia regularly used the Swastika as a sacred omen and as a pagan symbol of sun worship. In the Baltic region the Perkons or the Perkuna is a manifestation of Swastika

Iberian Basque Peninsula



associated with the Thunder God. In Greece, both triskelion and Swastika are encountered from the early Mycenaean vessels (1600 BCE), the vases and coins of 8th to 6th century BCE to the classical images of the head of Medusa. The Italian 'Camunian rose' of 7th -6th century BCE is a model of four sided winding Swastika bearing nine cup marks. The Vedic-Celtic association goes further than the similarities between triskele and Swastika. The etymological, linguistic and mythological semblances indicate a deep-rooted legacy of the the triple (triangular creative) foundation of the Swastika traceable from Celtic imagery to the nave of the *Dhamma* Wheel.

The Iberian Peninsula includes the countries of Spain, Portugal, Andorra and the United Kingdom outpost of Gibraltar. The cosmology grafted in the 6000 BCE old astronomical observatory of Almendres Cromlech is an early Neolithic (Basque) site that reveals the impression of concentric circles, spirals and cup marks – the essential elements of the traditional Swastika symbol. The important derivative is the Basque '*Lauburu*' (akin to Latin *labarum* or Cretan Axe/ Libra or Torque balance) covering also the Celtic Galicians and the Austurians. The Swastika as a powerful cosmological and astral symbol has been evidenced in the petroglyphs of Galicia and the hill forts of Portugal along a temporal continuum from the Iron age (c. 8th century BCE) until the Roman times (c. 1st century BCE). The sacred motif has been significantly used in the ritualistic activities as in the votive stellas, gravestones and funerary urns. The regular application of Swastika as an apotropaic symbol denoting the power to avert evil influences or bad luck features in the artefacts of daily usages like the wheel (*Lauburu*), rosettes; defensive weapons of swords, shields, belt buckles; and in architectural designs such as door hinges and motifs on the walls of public baths.

The Americas



The North American Indian cultures settled during the glacial period when the Eurasian corridor of Bering Strait was an active corridor of migration. The Mississippi Mound Builders, the Navajo and the Hopi tribes of Ohio, Arizona, Utah and New Mexico had an intimate association with the Swastika formation in all facets of life. Navajo cosmology was a four directional awareness that perpetuated all aspects of the Vedic *Kalachakra* as symbolized by the Swastika –the guardian of the cardinal directions. The Mississippi Mound culture revered the animistic stylization of the sacred symbol as the division of order between the Underworld, the Earth and the Heaven. The metaphysical worldview had firmly shaped the human ways of life as observed in the imprints of Swastika motif on the ritualistic artefacts in burial sites, Navajo sand paintings, ceremonial rattles and woven garments.

The Meso-American culture broadly comprising the Olmecs, Mayans and the Aztecs, as old as 7000 BCE, flourished in the Gulf of Mexico and southward across the Isthmus of Tehuantepec. In the Aztec mythology, the Supreme Being sits in the middle of cosmic canoe representing the Milky Way. With His outstretched arms the creator produces a greater cross that can be related to cardinal axes of Solar System Zodiac (SZ) and the crosses in his arms represent the axes of Tropical Zodiac (TZ), thus representing the primordial Swastika. The idea of great celestial conjunction, represented through the symbol of 'Galactic Butterfly' reflects the esoteric idea of cosmogony, which also presents the 'Mesoamerican' analogue of the ancient Swastika. The Swastika frequently appears with the mythical serpent Kukulcan/Quetzalcoatl of the Mayan calendar and as sacred spiral tattoos on human head and artefacts. The underlying continuity of a Cosmic Cyclic pattern from the Mongoloid-Tatar Kalachakra to the movements of the Galactic Butterfly via the Mayan quadrantile is a powerful evidence of the pre-historic migration across Kamchatka peninsula.

“ The world's rotation seen from one or other of the poles ”

R. Guenon

Penguin Dictionary of Symbols

The celestial positions of the Seven Sages (Ursa Majoris or the Great Bear) are eternally revolving with an objective of establishing complete truth, consciousness and beatitude around the highest and fixed heaven - “*Tad Vishnu param padam*” (Polaris or The Dhruvapadam) [Rig Veda: 10.82.1-2; *Srimad Bhagabatam*: 5.22.17].



The revolution (dynamics) around the highest fixed point (statics) has been conceived in four cardinal quadrants meaning - a) the involution of the universal manifest of the Vast (the macrocosm) from That infinite backdrop; b) the further evolution and extension (path of *Tantra*) of the individual consciousness within it (the microcosm) which is *Aristonemy* ; c) the return of the individual to that vast (the path of *Yoga*), which is *Indra*; and d) the re-establishment, fostering (*Pusha*) and complete resurrection of the Individual as The Lord of the Vast (*Vrihaspati*) and beyond to That infinite for generating the next cycle or *Kalpa*.

Thus the Soul becomes triple founded - individual, universal and the Absolute transcendental.

The idea takes the form of the four seasons - autumn, winter, spring and summer. The universal pattern as coded in the Vedic mantras and decoded as realisation (*dharana*) by the *Mantradrasta* or the *Rishis* is Swastika.

ॐ भद्रं कर्णेभिः शृणुयाम देवाः ॥ भद्रं पश्येमाक्षभिर्यजत्राः ॥
स्थिरैरङ्गैस्सुहृवांसस्तनूभिः ॥ व्यज्रेम देवहितं यदायुः ॥
स्वस्ति न इन्द्रो वृद्धश्रवाः ॥ स्वस्ति नः पूषा विश्ववेदाः ॥
स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः ॥ स्वस्ति नो बृहस्पतिर्दधातु ॥
ॐ शान्तिः शान्तिः शान्तिः ॥

The Rig Veda: 1.89.6

Both the Ukraine_mezine Swastika and Indus Valley Swastika perhaps have had originated from the aforesaid celestial pattern of Vedic epistemology.



Figure 1: Four armed Buddhist Vajra and Greek Cross Fleury

2 In the Rig Veda 4.53.3-4, Swastika is evident in the quadrantile anthropic form, where the power of the Sun becomes the power of the seer, with arms extending eastbound, westbound, northbound and southbound, embracing the four cardinals and all space. It is analogous to the universal body of the Christ, another sacred document composed a few thousand years later. A near description is evident in the Rig Veda 2.28.2 and 6.71.1. The quadrantile space has been made evident in the ancient Persian literature emulating the cross-like Garden of the Eden called the Chahar bagh (say, the Taj Mahal – see Figure 2).

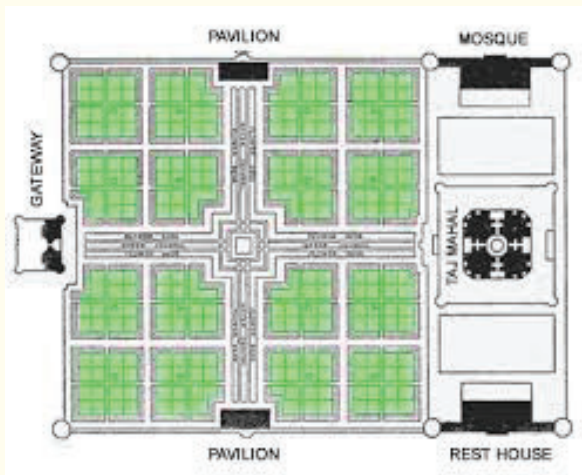


Figure 2: Four armed Chahar-Bagh, a tradition from Persian Architecture to later Islamic forms (Taj)

3 The power of the Sun is *Savita* (*Savitri*) in the Vedic Cosmogony. Its all-embracing cardinal manifestation is evident in the syllable '*Savita Sarbatati*', which means the divine rays of the Sun (*Savita*) which is both a Creatrix (Left hand or the ramification of Tantra) and a Reconciler (Right hand or path of Yoga). '*Savita Sarbatati*' is all embracing cardinal, a pervasive space realized by the Seer (*Rishi*) and

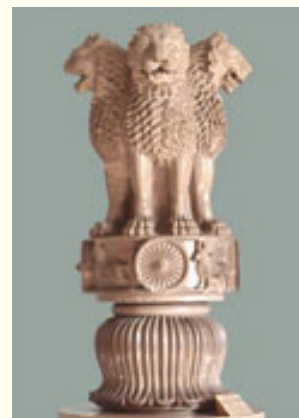
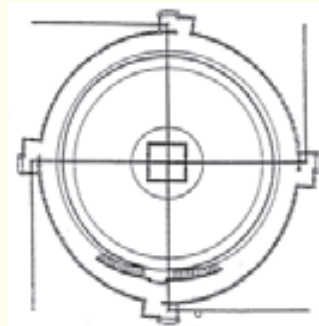
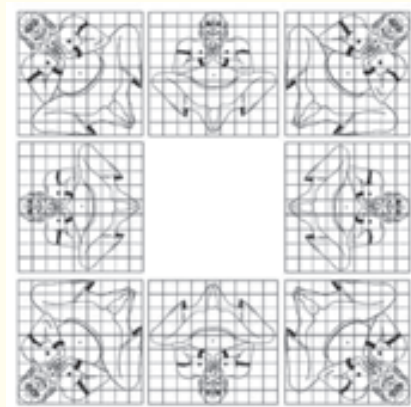


Figure 3: Swastika in Mandala; in the footprints of the Sanchi Stupa and the Ashokan Pillar

manifested as a Seer-realization (*Dharana*). The pattern brings forth the highest dynamism between spiritual harmony and physical space, which is *Swasti* evident in the explanation by R. Guenon in Penguin Dictionary of Symbols. The references are evident in the Rig Veda 3.54.11, 1.94.15; 6.15.18 and 6.56.6; and 9.96.4. A powerful rendition of the idea is also evident in the *Dasam Mandala* of the Rig Veda: 10.36.14. In here the four cardinal directions i.e., *Issan*, *Vayu or Maruti*, *Nairit* and *Agni* are all evident. It constitutes the framework of the *Vastu Purusha Mandala*, the Buddhist Stupa Footprint and the Ashokan Pillar (see Figure 3). Circulation around a wheel, formation of the apsidal (a crescent network) of either a Buddhist Chaitya Hall or a Christian basilica representing peace and cosmic harmony. What is the underlying tie? It is Swastika.

- 4 Seer Lush (Rig Veda 10.35.all) describes the cyclic movement of the all benign Agni which he terms *Swastagni*. The whole sutra portrays the movement of the Sun (*Aditya*) holding the wheel of

Cosmic causation and law, which is *dhamma* portraying what is right and what is auspicious for all humanity. Sage *Vasistha*, a representative guardian sage from the array of the celestial seven sages, presents the recurrence of cosmic sustainability (Rig Veda: 7.97-101). That is the Aryan way and that has shaped the course of cultures around the world (see Figure 4).



Figure 4: The Aryan Ideogram recurs everywhere: Phoenician seal; Sumerian pottery; Indus Valley

Contemporary relevance

The present book has arrived at a single symbol that alone can trace the very antiquity of Indian history, its Vedas and the age of the Aryan Sages mentioned in the oldest of all texts. It has been able to trace a common pattern to link and network the ribbon of world

civilizations, much of which the world owes to India. It also forwards a scientific basis that cross-cuts the latest of scientific concepts like Sustainability and Life Cycle renewals in contemporary evolutionary, environmental and the ecological sciences.

Today a large pool of faculty, scholars and summer interns of 2016 has converged to answer these aforesaid dimensions exploring a recovery of one Symbol – 'The Swastika'. A team of 50 interns from various IITs, NITs, CEPT (Ahmedabad), SPA (Bhopal and Delhi), Jadavpur University, Kolkata and many others have joined the Science and Heritage Initiative (SandHI), IIT Kharagpur to research and display the answers through an Exhibition in the Indian Council for Cultural Relations, Kolkata on July 8 – 10, 2016. The present book is a sustained testimony to the effort.

When Gautama the Buddha had come to Varanasi, by re-establishing the 'the Wheel of Cosmic Causation', he brought forward the lost Swastika, one of the most ancient symbols of the world. The architectonic footprint of the Sanchi Stupa is the testimony (see Figure 3). From the iconography of ancient Varanasi, to the spiral formations and cyclic patterns of the modern City of Auroville offered by the first generation followers of Sri Aurobindo and Mira Alfassa, IIT Scholars today are tracing the codes and patterns of DNA and even Chromosomes, underlying all – life, evolution, and sustainability (see Figure 5)



Figure 5: From re-turning the Wheel of law in Sarnath, Varanasi to the layout of Auroville, Pondicherry

Swastika or at times, Svastika, can be seen everywhere. Nicolas Léonard Sadi Carnot, a French Scientist in 1890s traced the ancient order and disorder (entropy) in his second Law of Thermodynamics. Known as the Carnot's

Cycle today, inspiring all contemporary generations of scientists and engineers around the world working on everything from Heat Engines to Flywheels as Large renewable Energy systems, the four stage pattern of the Swastika is evident in the four stage energy system. Every branch of Swastika is a force and it is equal and opposite of the other one exactly opposite to it. In the language of science it is called a Torque, which is also an ancient Indo-European and Celtic pattern of embroidery and Jewelry (see Figure 6).

In natural sciences, the patterns recur through the iteration of potential and kinetic energies or Conductance-Inductance in a 4 stage Mechanical Mass-Spring system or a L-C circuit in Electro-Magnetism (see Figure 7). The ancient Vedic wisdom has continuously resurfaced through the pages of modern science and currently in the books of applied science and mathematics.

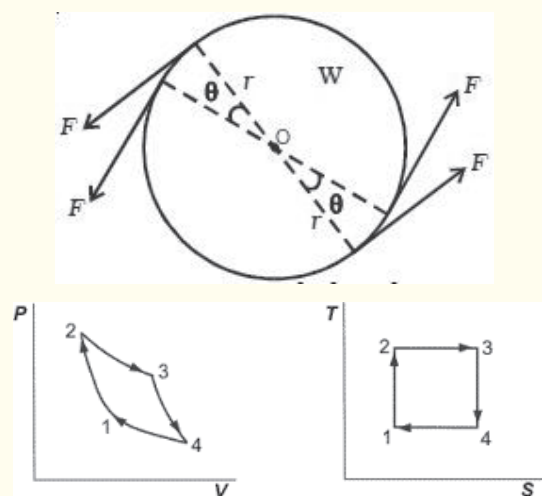


Figure 6: From the Mechanical system of Torques to the 4 stage Carnot's Cycle in Thermodynamics;

The present book has showcased the global advent of Swastika, from the seals and images of the Mayans to that of the Aztecs in ancient America; from the Indus Valley Swastika seals portraying the oldest Vedic

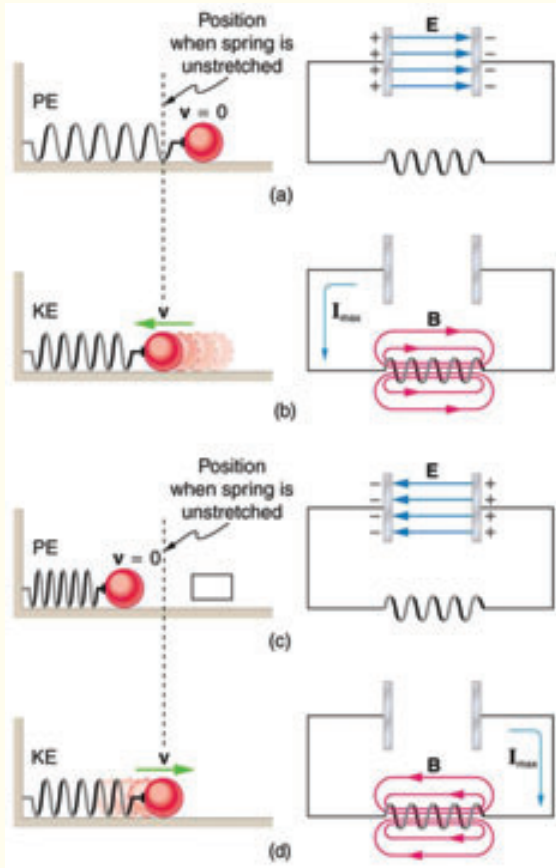


Figure 7: The 1 (origin) + 4 staged (flow) cyclic iterations in an Electro-Magnetic system (LC Circuit) and a Mass-Spring Mechanical system (Potential and Kinetic Energy iterations)

genre of cosmic order and renewals to the patterns of Science today. Swastika portrays changes in both the small and the large, what we may call the microcosm and the macrocosm. It constitutes the binary idea that had reached the Mediterranean world influencing great minds like Plato and Pythagoras and even antique Greece and Italy, a few thousand years prior to the image of the Christ on the Cross.

The book has portrayed a journey of the Swastika from the East to the West, from the Asia Pacific to the Atlantic, bringing forth an oldest recurring pattern that had even inspired Schopenhauer, Friedrich Nietzsche and their ideal progeny, Adolf Hitler. Hitler particularly

promoted an inverted agenda of anti-Semitic exploitation using the Swastika symbol evident in ancient Europe. Hitler created the story of a Super Teutonic race on a falsified Aryan Invasion Myth that led to seven years of terror, havoc and extermination known as the horrors of the Second World War. The 1935-42 German aggression represented something that is exactly opposite to what Swastika truly is. Accordingly, the aggressions in civilized Europe sharply contrasts the sublime and ethereal depictions of the Swastika embedded in the *Srutis* of India and a galaxy of a thousand aspirations of composers from various ages, known as the Vedic seers. Having discovered the supple, the sublime, the higher and the humane, Swastika brings us back to their magnanimity; to their wide open doorsteps unto the universal; and closer to the waves of their chanting - '*Satyam Ritam Brihat*':

– *Satyam* is the Sooth of the Seers and the Sayers of the Word; *ritam* is the rhythm of that Sooth or the realized truth; and *Brihat* is the delightful breadth, the expanse which sustains the interconnected flow of immortal life! The flow is the very soul of Swastika!