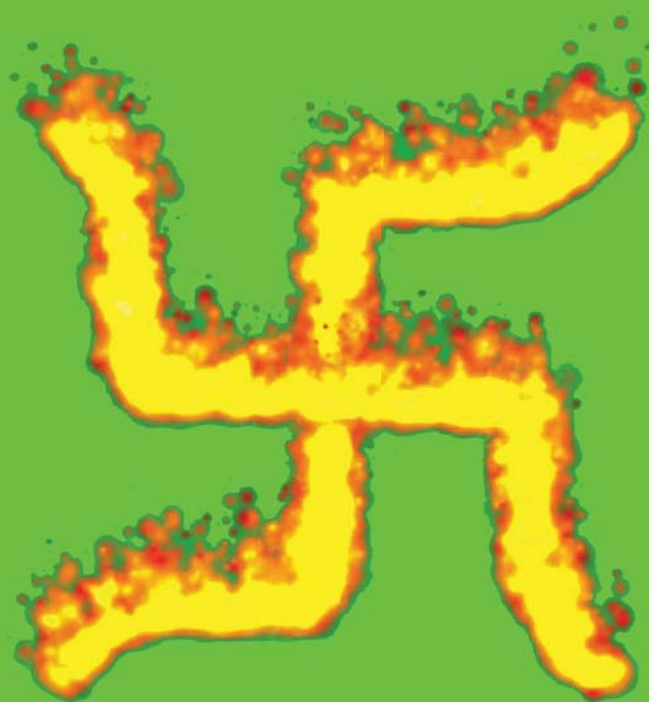


MYSTICISM OF THE FIRECROSS



BAGDASAROV

BERSERKER

BOOKS



In memory of V.V. Berzin

FOREWORD

The first edition of this work was co-authored with Gennady Petrovich Durasov and published under the title "The Rejected Symbol: The Swastika: Its Origins and Place in Christian Tradition" in issues IV-V of the journal +Volshebnaya Gora (Magic Mountain) for 1996. However, it was completed even earlier, in 1993, for a monarchist anthology that never came to fruition. It was important for the compilers of the collection to create a meta-historical framework for explaining the use of the swastika by the family of Emperor Nicholas II, so the work was conceived as material for discussion related to his canonisation. I believe that the goals set, within the limits of our modest capabilities, were achieved. This is evidenced by the reviews that appeared after the publication in Volshebnaya Gora ¹. The necessity and timeliness of the book was repeatedly noted by our colleagues, who, however, complained about the inconsistency between the method of scientific analysis and the theological system of argumentation. Therefore, in the second edition, entitled "The Swastika: A Sacred Symbol" (Moscow: Belye Alvy, 2001–2002), we partially took into account the criticism expressed, but were unable to completely abandon the theological technical considerations.

The fact is that the issues discussed in the book (fortunately or unfortunately) are not so abstract, but reflect underlying trends in ethno-religious consciousness. The fear of the swastika has social and psychological roots, the study of which should not be reduced to empty rhetoric. At the same time, in traditional and religiously oriented communities, the swastika is still perceived as a sacred symbol. Consequently, the reason for the rejection of the swastika is not its current discredit, but the loss of cultural continuity with the past, which began before the Second



world wars. Eliminating this discredit, at least in theory, is the main task of this monograph, which is therefore popular science rather than simply scientific or academic, and the style of presentation

The fact that the swastika symbol still has a powerful organising is proven by the very process of working on this book, which brought together people of very different origins and religious beliefs who would hardly have collaborated with each other under other circumstances.

The new edition is supplemented with materials related to the symbolism of the swastika in the traditional culture of the peoples of Russia and the former USSR (chapter "Peoples of the Swastika"), as well as numerous corrections and insertions. I would like to thank L.E. Bolotin, A.V. Vovchenko, D.V. Vorontsov, I.M. Denisov, Ales Mikus (Belarus), Sh.A. Nurpeisov (Kazakhstan), A. Rachev (Bulgaria), and L.A. Tulcev, who have made a significant contribution to improving the quality of the book. If you have any information about the traditional use of the swastika symbol, please send it to: khraminaΦ@mail.ru. Thank you in advance.



*On the night of 24 to 25 May 1918, the zoo was destroyed: Sattnou
Екатеринбургz. And already in the morning, саобоопаі от службаі и боефоіх
наРябоф, потянулись к бопу Мпат ефа, zbe cobeРжалась а заключении и 8
внеіі пасаб бала Расстрелна Іфарская cease. +Каж-бопу :хотелось поаибатъ
ото послебнее пРисманутге Аазустейиіеіі Семьи... Катбаіи НОчуфстаоаал, что
Звесь что-то пРОІфЗОтфНО, HZfіО-то большое, мрачное и тразичное... Но іто?
Убили?... Іфа, кроаъ звесь бѣла. Не тожет баіто, выпал почти кажбѣй. Н
Зферстау естъ пребел. М перебирап бесчисленное количесіо фетгеіі
бомаишезо обихода... utrmo we бопускал, что зферстао toment и we тето
пРебела ь .*

*Расхр и ѳери узлофоіі котпатаі феРхнезо отажа, служиѳишеіі спалонеіі
зосубарю императору, зосубараіне импеРатРице и наслеб-entry цесареѳичу.
'fem'ipe окна emol kozhnamy resrobily на Возне-senskuи nlotqabъ и Возне-
sensciniі neРeylok. Ozlyабѣіааа razorенное поміесие, оQuаePaі затети стРаіііІŃ
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nacherechen пра-vvlnmii chemaiPe:xkonechniі kpresm с зазнутѳ леѳуіі сторону
копqати и постаѳлената 17/30 Angel 1918 z. — ѳе пРиез-ба их aeličesma а
Мпатѳеаскиі box. Such is the case, только без числа, был наРисоаан на обоях
стеноі на аѳисоте кроаати, пРинаблежаа-шей, ѳибимо, наследнику. Спустуа
edge тРи месуаса а Ату спалъну попабет баіаишій аоспитатело цареаича
Aleksеya Моер МилоаР, которui cѳelat job ynvkālnoу snимкоа,
аоспроизѳобятqих та-инстаеннут аеху кРестного пути царстаеннсi:г
мученикоа... 3*



«ФАШИСТСКИЙ» ЗНАК?

Nowadays, everyone knows the name of this symbol —
•swastika. The Los Angeles Times, reviewing the American
film «Nipolay and Aleksandra», called Aleksandra Feodorovna
•the reigning BrZn-t.tyuoy»•, and the publisher of the diaries
of Tsar Timoti , deliberately turned the swastika
she had drawn upside down so that it would look like a
swastika. It is awkward to react seriously to such antics, but
silence is a sign of agreement.

The taboo on the use of one of humanity's oldest symbols should not be lifted hastily. The populations of Europe and the United States associate the swastika primarily with the Third Reich and the ideology of Nazism. Here is what the Great Soviet Encyclopaedia had to say on this subject in 1944:

"Hitler and the German fascists made the swastika their emblem. Since then, it has been a symbol of barbarism and misanthropy, inextricably linked with fascism." A similar summary is contained in...

.aednee tizpanvie BS0 (vol. 23, p. 31). Although this categorisation is characteristic of

Soviet reference works (in foreign editionsit is usually specified that the swastika is a religious symbol for followers of Hinduism, Sikhism and a number of other religions), the use of swastikas in the USA and Europe is met with a firmly established

opinion that the presence of this symbol is unacceptable.

On the other hand, the five-pointed star, stained with the blood of millions of victims of communism around the world, evokes almost no reaction of rejection. Even in the bloodiest days of the Bolshevik dictatorship, the five-pointed star did not disappear from flags and boulevards. Strange, isn't it?





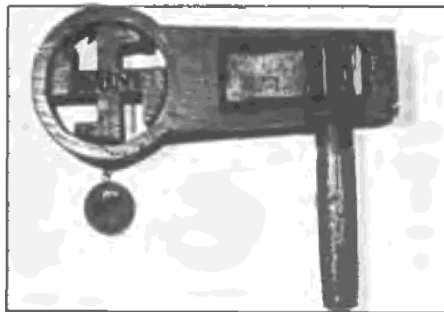
"Dark Matter." According to Konrad Hayden, Adolf Hitler's biographer, the swastika symbol appeared alongside him at his first public appearance in 1921: • *The new red flag...* with a black swastika in a white disc was unfurled for the first time. The effect was so stunning that even Hitler himself was pleasantly surprised. The swastika became one of Hitler's most powerful ideological tools... The unknown meaning of the symbol • - In 1923, at a Nazi congress, the future Führer explained the meaning of the party flag: a white circle on a red background — a symbol of national purity and strength, the black swastika — a call to merciless struggle against communists and Jews.



Значки Национал-социалистической партии Германии. 1933 г.



This is, of course, a very biased interpretation. Suffice it to say that in the Middle Ages, the swastika was never equated with the six-pointed star as a supposedly specific symbol of the Jews. In a miniature to Alfonso Sabemsky's "Hymns of Saint Mary," the swastika is depicted between two six-pointed stars next to a Jewish moneylender. Before World War II, a swastika mosaic adorned the synagogue in Hartford, Connecticut. However, during the war and the Nazi genocide of the Jews, the Nazis achieved their goal: the swastika came to be perceived by Judaism as a symbol of evil. Immediately after the war, it began to be carved on Purim rattles. This device is used to ritually drown out the voice of the cantor in the synagogue whenever he pronounces the name of the villain Haman while reading the Book of Esther.



*Treshtokha with svghpikhoi, yogotovleipaya in the camp of the **Greek** refugees on Spiers in 1947. A German woman is hanging on to her f933 i. (fжWo.n povRtttRnia A.khana). Above the two swastikas, there is an elactmi.*

(<http://www.cursorinfo.co.il>)

ieiskoz





Various versions circulate about the motives behind the use of the swastika by the National Socialists. Recently, it has become fashionable to discuss the occult nature of National Socialism, its dark secret or, even more so, the "Dark Master" (Dark Matter) hidden behind the swastika. By the beginning of the 20th century, the swastika did indeed play an important role in the symbolism of secret societies, one of which Hitler joined in 1918. The question of what drives history — the will of the Creator, evolution, progress, economics, or Dark Matter — belongs to the realm of religious beliefs. In any case, a researcher has no right to ignore the facts. And they do not testify in favour of the "occult" version. The interest of secret societies in the swastika was not the cause of its popularity, but a consequence.

At the end of the 19th century, archaeologists concluded that among the symbols of prosperity and success, the swastika was the most ancient. The National Socialist Party needed an emblem that was, on the one hand, universally known, on the other hand, not tarnished by competitors, and on the third hand, capable of evoking an unambiguously positive reaction and mobilising the people. Hitler and his supporters proceeded from an objective situation in the field of propaganda. The swastika ideally met the above requirements. It was not traditional for Christian Europe, but had (as scientists claimed) Aryan (Pan-European) origins. This, of course, became an additional factor in arousing the racial instinct in Germans.

Love, Life, Luck, Light. It is difficult to imagine, but when the swastika (Hitler, incidentally, avoided the Aryan-Sanskrit Swastika, always calling it Hakenkreuz) appeared on the flag of the National Socialists, this event went unnoticed among other uses of this symbol. Let's go back to the early 1920s, when few people knew about Adolf's existence. Here he is, with his swastika, before the Second World War...

The swastika has long been used in the coats of arms of European aristocrats such as von Tale of Brunswick (*ecartele en equerre de gueules et d'argent*), Chegfrlen (c. 139d) and others. In French, the heraldic swastika is called *croix cramponnée*, *croix pattée* or *croix crochet*. It is drawn inside a square with sides of five cells based on the Greek or St. George's cross, from which curved horns extend. Thus.



us 25 cells of the square figure Croix cramponnée éanimé 17[^]. Frapk-jtucc cites two cases of the symbol's use: on the cross of Angas of Ftilmer Chase and on the coat of arms of Fatia (in the latter case, **the swastika** has a solar meaning, as indicated by the expression In splendour) '7 · The cramponné cross is present on the coat of arms of the Catholic abbey of Lambach (J 869) '(⁸) Norwegian heraldists call the decoration of the cross in the shape of a swastika "gugoppu-agopdée". In John Foul's "Encyclopedia of Signs and Symbols," among the heraldic types of crosses, its swastika-like forms are given:

'frete', intertwined, looped, 'ragule', wavy[^] .



*Method of shchergppnpny gvssstpp u (Croix
craniponnée in z,eral'ike*



*Gyronnyorondee — a type of swamp!
widespread in the Noremsi·oï
teyn.eъдике*



*To rectn huarpone on зербе
патолііеспого абдатеа
Lmbach. 1B69 t.*

After Finland gained independence, the swastika (Haka Risti) became part of the country's official coat of arms as a symbol of the sun's rays. The yellow swastika and the blue cross form the "cross of freedom" in the upper left corner of the presidential flag (1920). Swastikas are painted on the chains of state awards. From 1918 to 1943, the swastika was used by the Finnish armed forces (in particular on tanks and aeroplanes). When the Swedish baron von Roehen presented the Finnish army with its first aircraft, swastikas were placed on its wings as symbols of good luck. The Finnish Air Force flew the Hakaristi on its wings until 1945, even though the country was not an ally of Germany. In t h e 1930s, swastikas





adorned the flags of Estonia and Latvia, and before that, it was chosen by the League's Vilnius Commission as a symbol of peace.

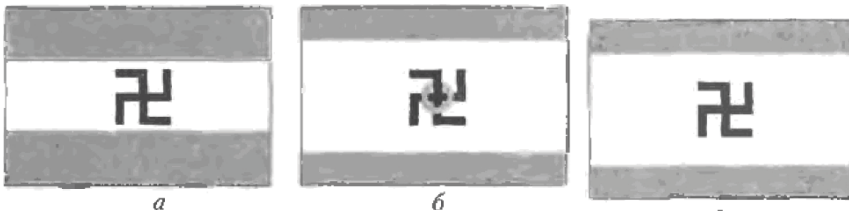
In February 1925, the Ivuyetsi Kuna expelled the Papam-Syikh Zhanlarmov from their meppwmpini, announcing the creation of the independent republic of Tula, on whose flag the swastika* fluttered. Tulae translates as "people," the self-designation of the tribe, and the swastika was their ancient **symbol**. In 19d2, the flag was slightly modified so as not to evoke associations with Germany: the swastika was covered with a poso-

that Germans do not wear nose rings. lece. Subsequently, the swastika of Kuna-

ст. тиреб *phytisnymi*
the swastika returned to its original
Центуальный тиб ип#існш9

variant}' and still is

symbol of the republic's independence (see •Flags of Aspirant Peoples, etc. Cliravochniyui). Currently, Tulu consists of three local districts, including Comarca de San Blas, a.k.a. Kuna \"ala*.



Flags of the Republic of Tu.ga:
1925 zoba ia): 1942 {6}, • contemporary and Tv 1

In 1897, the swastika was used as the emblem of the International Exhibition of Modern **Art**, held in Copenhagen. Thanks to Paul Klee, the swastika became part of the emblem of the state-owned design company "Bajha-yus". Until 1933 (the year the Nazis came to power), the swastika was used as a symbol by the writer *Reichard* Klisching. For him, it represented Strength, Beauty, Originality and Inspiration.





Advertisement with *by Metuparo*
is elegantly designed, reminiscent of Honew,ainie.
IR97 7.

Swastika Ornaments

Swastika Ornaments No. 1 C. (shown in picture)

THE SWASTIKA BOX

6000 LUCK

HISTORY OF SWASTIKA

SWASTIKA ORNAMENTS



and the spread of democracy, the 20th century began with the widespread use of playing cards.



Покерные фишки начала XX в.



The design was created by the Playing Card Company. 1930s



*Катерина и пакоуа с братами
us svssinw*



Patient L.P. Tozhtoi. 1910 z.

*Saaspiiki uhuashayup odeplo
i pris Innnoe from Zhweryka?)*

traliiaam **The swastika remained** the swastika[^]. The swastika was often printed by E. Phillips and other manufacturers of postcards in the United States and Great Britain in the 1900s and 1910s, promoting it

The swastika, consisting of four Ls: Light, Love, Life, and Luck. Before the confrontation with Hitler's Germany, the swastika was often embroidered by housewives in the United States and Canada. It was included in catalogues of the most commonly used ornaments (for example, Hansen Type Foundry catalog). The symbol was used on jewellery (a Victorian brooch from 1911), playing cards from the U.S. Playing Card Company (Лінцінна-ти, Огпйо) and **buttons**.

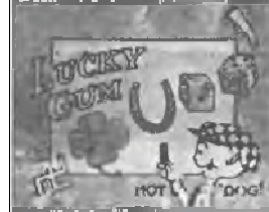
Lucky Viak exploited the production of tobacco products and rubber gaskets for canned food*. It was placed on food packaging and fruit containers, in particular,



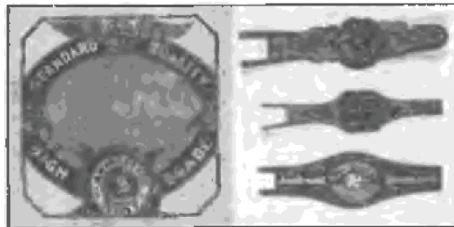
*Айна тиенозо ервод Iarls. 6efz.
(<pyoz.ueutuJ. Kopenzagen.
Fosho N. Nes.pieuovoy*



*«Счастливы»
кармашек. 1925 г.*



Вкладыш от жевательной резинки



*Свастика на табачных изделиях
1930-х гг. США*



*Отпукып/кр with mzobdzhekel
Dvori,a .hours in Aiove.
Around 1930 z*



*Topgovyfi yar.byk nl production kvlifer
nvygkoy fuupovoy company. 1930s.*

California (American Biscuit Company, US Can-Franco)°. On the wrappers of chewing gum, the swastika symbolised a prize (a paper cup, a hot dog). In 1925, the famous Coca-Cola company released a "lucky" pocket watch in the shape of a swastika with the inscription: "Buy Coca-Cola in bottles for 5 cents." On 4 April 2003, Yakov Kerayayer told the Associated Press that the Robowaru robot toy figures, which the Hong Kong branch of Coca-Cola used in its advertising campaign, were a symbol. "I represent...



mass extermination of six million Jews. However, Ker-Maier noted that the Nazi swastika (it is placed at an angle of 45°, see below) could have appeared here as a result of an error, since the upright swastika is widespread in Asian countries.

Until the mid-1950s, the swastika was applied to the bottom of Carlsberg beer bottles, and the swastika still adorns the Elephant Gate in Copenhagen. In a café on East 7th Street in New York City, tables with mosaics in the form of swastikas have been preserved.

The swastika with a lily in the centre **was depicted** on the badges of gratitude of the Boy Scouts *until* 1940. The founder of the Scout movement, Robert Baden-Powell, explained that it depicts a schematic map of Atlantis with four rivers flowing from a single centre. For the Scouts, the swastika was a distinctive symbol. Whatever its origin may be...

Depie, Baden-Powell wrote, "Swas-Tika now represents the Commonwealth among Scouts around the world."



Снагнечур badges. 1930 e z.

*Мозаичный стол из
Café on East 7th Street.
Нью-Йорк Сити*



«Значок благодар-

1921.

From World War I until 1939, the orange swastika was worn on the shoulder insignia of the 45th Infantry Division of the United States Army. Its four arms corresponded to the states from which the soldiers were recruited (Arizona, Colorado, New Mexico, and Utah). The swastika served as the emblem of at least three sports clubs (Nalrier, J 9) 6 g. — the Edmonton women's hockey team). It was used in the costumes of circus performers (an attraction with a lion from Barnum's circus) ^(a) . From 1914 to 1918, the Girl's Club published a monthly magazine called «Svastisha» . When the girls were successful





but fulfilled their duties to the club. They were rewarded with a diamond swastika pendant. The motto was: "Every girl wants her own swastika." There is a surviving photograph of Jacqueline Bouvier, the future wife of American President Kennedy, standing in an Indian dress with a swastika.



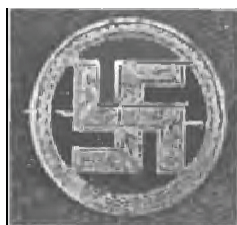
*Svedikha pa tevuo-
of the 45th Infantry
(satisfied
period*

*Women's hockey team
Edmonton (Canada). 1915 z.*

*Attraction
u. Iunytнжy*

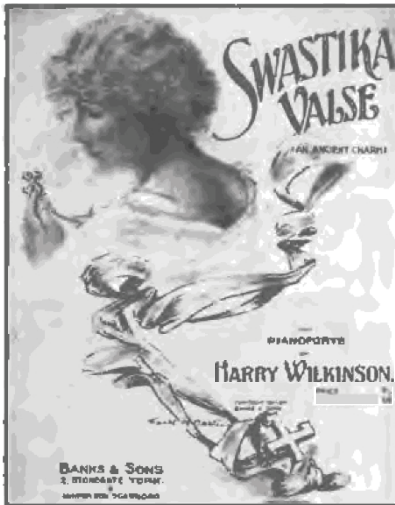


*Murnapa numbers To the cube Lrsytueh Tlir Sk'astiby+, published by Curtis
Publ. Coniy. Philadelphia. 1915-1916.*



*Victor Ansha threw a brooch in the form of a 19 f I z.
-Chitseea" side p oboropi*





*Obzoha va. Iъsa
rCaactи«a+.
Music by Fayru
Wilkinson. 1912 z.*



*Depue {bud his
wife, the president's
D. Kennedy) and his wife
son cancnunu. 1930 e z.*

ndale (California) when a small group of anti-fascist fanatics attempted to force the city authorities to replace 99 (!) public pillars installed between 1924 and 1926. Reason: the pedestals are encircled by an ornament consisting of 17 swastikas. The local historical society had to prove with documents that the pillars, purchased at the time from the Union Metal Company of Cleveland (Ohio), had no connection to the Nazis and therefore could not offend anyone's feelings. The swastika design was based on both classical art and local Navajo traditions, for whom the swastika has long been a symbol of good luck. In addition to Gletsdale, similar monuments were erected in other parts of the county in the 1920s (see the city council report at [p and 1](#))).

Swastikas adorned metal metal shop windows (in Amos-Aishzepe-se)^, and still adorn a number of public buildings

*Conton, Ohio, 19 '4 —
1926 гг. Глендейл,
Калифорния*

*Фонарные столбы,
изготавливавшиеся
Union Metal Company*





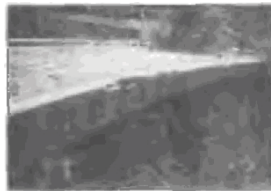
*Mepulli "eg" ie
staircase span a
Las-Aidmeles+*



*Svastiiipo
oriamenpiation ns
ceiling in Teamye
Utiqueua. Vinti—*



*forvvnbiu floor not Anc nnz-
cmpum. Vpn'uver in*



*Mocin Laguna Brkfpe
IDma). 1905 z-*



*Premny bud tierikansoz (shmant
Hotel Gsvastika. 1929.*

public and private buildings in Las Vegas, Winnipeg, and other cities in the United States and Canada. Swastikas are scattered throughout the mosaic floor on Hastings Street in Vancouver. In 1955, the US Department of Land and Water Conservation built the Laguna Bridge (Yuma), decorated with reliefs of rectangular swastikas. In 1929, the Swastika Hotel was built with a corresponding sign on the roof in Ratón (New Mexico). Although the symbolism was designed by local American communities, during the war the hotel was renamed the Yucca Hotel.

In 1910, the Rocky Mountain & Pacific Railway Company made the swastika the centrepiece of its route logo. The use of the swastika on electrical equipment was quite widespread.

. The Swedish electrical equipment manufacturer SSEA (now known as ABB, ASE,⁴



*Миланское отделение ASEA (шведской фирмы по
выпуску электрооборудования)*



Brow'n Bov'e) until the Second World War had a swastika on its logo*. According to information from Sirje P. Põldko (Estonian National Museum), the swastika is still used on immovable parts to designate power stations.

A controversial word, a rejected symbol. Let us now return to the Soviet Union of the perestroika era. The author, who devoted considerable attention to the swastika and constantly justifying himself, is forced to admit that it was used long before the Germanic Perixa by practically all the peoples of the world. At that time, foreign literature devoted to the origin, use and symbolic meaning of the swastika numbered dozens of monographs and hundreds of special articles¹. Soviet authors shyly avoided discussing this topic.

In scientific publications (archaeological, ethnographic, art historical), the swastika is not referred to by its name, but is veiledly described as a "cross with curved ends" or "a sign of good luck." In the systematised tables of the publication of the Academy of Sciences of the USSR, the image of the swastika is blurred.



Obiu ie ga.wux ran'nkh, ttssreni'nm.i iiyxro iozicheskoy nauke g'aspshk na nlun'atto'm ccx:ybe, na'y'nnom v Sa'aype. Tsitiruyetsya 3000 s. do n.e. eir.. Staitliclie Museen zu Berlin far. In the post-war years, the publications of this npchayunikzi iJgnyuuzi.tvnpy svasinvya, as ripae yu, oniryicmayem. See, for example, the back cover of the book by A. Ch. Mogai, Archaeology and Sovereignty (1963). Saaspika s'ev consciously poyzatetia, ne.ch soe'azhezh". tozhvoe aigchapnenig bad with khuanospii oyuzuža (bJ



In art albums, they try to avoid * ®*
. you, » ieBO- w. • n•m

The RSFSR prepared an album entitled Russian Folk Art in the Collection of the State **Russian Museum**. On one page of the "excerpt" (an illustration of a large size, folded like an accordion), there was a hanging from Olonets, on which, among the ornamental motifs, the letters SV&STN were visible. When making test prints at a printing house in the GDR, German workers traced the swastikas on the print and raised the same question. The f r i g h t e n e d publishing house had no choice but to replace the illustrations. As a result, бФ<

There were no more "arrests with bent ends" on published works of folk art.

For the first time in many decades, a sufficient variety of Russian folk embroidery containing swastika symbols was presented by G.P. Durasov and his colleagues in the album "Expressive Motifs in Russian Folk Embroidery" (1990)*. It is also worth mentioning the brochure by S.V. Zharnikov, Ritual Functions of Northern Russian Women's Folk Costumes (1991). It was only in the mid-1990s that the study of the swastika gained significant freedom. However, at the same time, persecution for attempts to use it in the socio-political sphere became more severe.

On 26 May 1999, the Moscow City Duma adopted a law "On Administrative Responsibility for the Production, Distribution and Denigration of National Symbols on the Territory of Moscow." On 14 October of the same year, a similar law was passed by the Moscow Regional Duma, and on 29 March 2000, by the Legislative Assembly of St. Petersburg. It is not difficult to guess that these resolutions are primarily directed against the swastika (in Moscow legislation, this is stated in black and white). The basis for them is provided by Article 6 of the Federal Law "On the Perpetuation of the Victory of the Soviet People in the Great Patriotic War of 1941-1945":

"In the Russian Federation, the use of Nazi symbols in any form is prohibited as offensive to the multi-ethnic people and the memory of the victims of the Great Patriotic War." The vagueness of the wording of the Federal Law ("in any form") now allows the Moscow authorities to bring administrative charges on the most absurd grounds. If we take this literally , then it is necessary to ban all films about the Second World War, since they contain





swastikas (on German uniforms, flags, military equipment, etc.). It would also be necessary to hold all filmmakers accountable for using Nazi symbols in any form. The more distant the tragedy of World War II becomes, the more fierce and uncompromising the attitude of certain circles towards the swastika becomes. This is very irrational and therefore alarming.



Creative taboo: knowledge CC. Oi. 1936 z.

It would be possible to understand the laws if they were accompanied by a list of specific emblems used by the Nazis. But Russian lawmakers are not interested in such "annoying details." They are working on new bills that would ban the use of the swastika in any form. It turns out that formally rejected Nazism dictates to all other citizens which symbols to use and which not to use. Why not ban the crescent moon, since it has long been used by Muslim terrorists? Or the red and black colours (anarchists, radical communists)? ...It seems that a positive example here could be the European Union, which in February 2005 imposed a ban on the use of the swastika, but has consistently tightened criminal liability for propaganda of racial hatred.

Омсм/пле'ние f. **This is a fatalistic/fatalistic act of will. Under the category of "Nazi" symbols**, one can place the swastika standing on its edge at a 45° angle, with its arms pointing



mp on the right side. This is the exact symbol that was on the national flag of Nazi Germany from 1933 to 1943, as well as on the emblems of the country's civil and military services. It is also advisable to refer to it not as a "swastika" but as a Hakenkreuz, as the Nazis themselves did. The most authoritative reference books consistently distinguish between the Hakenkreuz ("Nazi swastika") and traditional types of swastikas in Asia and America, which are positioned at an angle of 90°. This is probably news to anti-fascists, but not everyone who uses the swastika today is happy to be called a Nazi.

The main symbol of fascism is the fasces (from the Latin fascis, bundle), which Benito Mussolini borrowed from ancient Rome. The fasces were bundles of rods tied with a leather strap, with a lictor's axe inserted inside. These bundles of rods (used by servants of high magistrates and certain priests) were carried in front of the state lictors. They symbolised the right to punish.

The most characteristic feature of the lictors was their authority: they had the right to arrest anyone who obstructed the magistrate's passage.
in 45"

yuiia, the axe — kazyu. In Rome, the axe was removed, since the entire institution for death sentences was the people. When Mussolini founded his Italian Nationalist Movement

In 1919, its banner was a tricolour with a Torinese toporik, symbolising the unity of war veterans. The organisation was named "Fasci di Combattimento" and laid the foundation for the creation of the Fascist Party in 1922. It should be noted that fascias are a common decorative element of the classical style, in which many buildings of the 18th and early 19th centuries (including in St. Petersburg and Moscow) were built, so their use in the context of this style is not "fascist". In addition, fascias with a tolorikagi ll fringed cap became a symbol of the Veyakoy fraHu 3ChOM j 9€VOlyushim f7Ya9 year.

The list of Nazi symbols includes the specific emblems of the SS, the Gestapo, and other organisations that operated under the auspices of





Third Reich. But elements, composition—more specifically, these themes (runes, oak leaves STYLA, VONKI, ETC.) t HE, POLZHNTd bİITf 383- be resolved on their own. A good aid support here was list list of specific emblems of nationalism in the past and its us chedniks today.

However, even compiling such a list does not solve the problem. A radical solution would be to completely ban the swastika, especially in areas densely populated by the "oppressed" population, where racist organisations are active. The ban fruit is sweet, and neo-Nazism would be eliminated lion's share of its dubious charm, ecnti would have the swastika reappear on patterns, product labels, industrial goods, transport, institutions

, churches, etc. Not as a hint of extremism, but as a decorative element, a trademark, a state or religious symbol. It is time to think about what society is fighting against: extremism or the swastika?

Svastophobia. The consequences of barbaric attitudes towards the swastika are proving to be very unfortunate for the contemporary culture of the Russian peoples. It is a well-known fact that during World War II, employees of the Kargopol Regional Museum destroyed a number of unique embroideries containing the swastika ornamental motif because of their fear of being accused of sympathising with Hitler's propaganda. To this day, most museums (especially peripheral ones) do not include artworks featuring swastikas in their permanent exhibitions. Thus, due to the fault of public and state institutions that support "swastika phobia," a centuries-old cultural tradition is being suppressed.

The prejudiced attitude towards the swastika has a negative impact on its use in traditional spheres. Embroiderers in the North (not only Russian) still used swastika patterns in the 1990s, but already referred to it as a "German symbol" (A.I. Cheremnaya from the Pinezhsk District of Arkhangelsk Oblast). Old Believers-Spasov-



¥I¥RE t.IIIHt. OL HOLRIR

Fpgnn — emb.t.cha
Великой французской
революции 1789 г.



A.N. Pugina (c. 1918–1990) from Saratov used the swastika in her letters to denote the "army of the Antichrist," along with a five-pointed star, the abbreviation US, and the word "preston." In Putin's writings, **the swastika** referred, in particular, to the AustriRspuye (Belokrinitskaya) Church. This is, of course, a special case; most Old Believers continue to regard the swastika as a positive symbol. The creation of symbols by Pyriniofi originated in state propaganda in the 1940s-1970s, which attached the swastika to the "image of the enemy".

Until recently, the swastika was included in Microsoft's Bookshelf Symbol 7 font, where it had migrated from a Japanese font set. However, in February 200d, it was removed from the Microsoft Office package. Moreover, the company offered users special tools to remove the symbols.

An unspoken ban has been imposed on the use of this symbol in the production of consumer goods (fabrics, ceramics, metal and wooden products, etc.). This is despite the fact that, according to designers, the swastika is one of the most common variants of the cross and an intensively used decorative element. The unidirectional movement of the blades, which corresponds to the swastika in mechanics, is characteristic of a huge number of rotating aggregates. Industrial designer Henry Dreyfuss warns: "The fact that fanatics have placed the swastika on their battle flag is a northern excuse to ignore the historical significance of this symbol." No doubt out of fear of impending bans, the **13th**-century architect Villard d'Honnecourt insistently used



the swastika — a symbol for studying symmetry and movement in two dimensions



He repeated the swastika pattern, demonstrating the regularity of symmetry in the system of proportions linked to human movement.

In 1997, the National Association of Manufacturers and Exporters of Spanish Furniture (ANIE) launched a competition to design an original leg for a chair. One of its most titled members, Alessandro Medini, a great designer, decided to use the swastika in his work, and only in a symbolic way: "...I decided to make the leg a "structural element" by transferring a symbol that is as powerful as it is dramatic, which I enclosed in the volume of the p-tsaipuo with iqyu-nieya," he admitted. "This symbol is a symbol of horror and death, a sign immersed in the void of oblivion under the pressure of millions of 'veto' losses and Ili," notes the design magazine Salon interior. "Executed in life-affirming shades of grey, yellow and green, it even looks friendly, but the silhouette, recognisable in the centre, stops the eye: The swastika! It can't be! But they say, everything passes, and everything will be fine. *vozmi byt i mn prDйdei?"*".

Apparently, not soon — in the catalogue of typical compositions for Russian batik, published for English-speaking readers, the swastika appears only once, although in reality this motif is much more popular.

The most comfortable sleeping position for a person resembles a swastika, which is why it has been given this name. In this position, a person lies on their stomach, one arm stretched above their head, and one leg bent at the knee. This allows the body to relax, which is necessary for recharging its energy. Although most races are depicted as sleeping in the same position, swastika



KR& DOVOLNY{NTS{RB AL-
practitioners. Probably. ax-
tnfaistskiy appeal «People, be
careful!s pacpoc-transled and on bed
positions. The fact that «svastka
«is so rare...s, — this is still

ONE MORE REASON

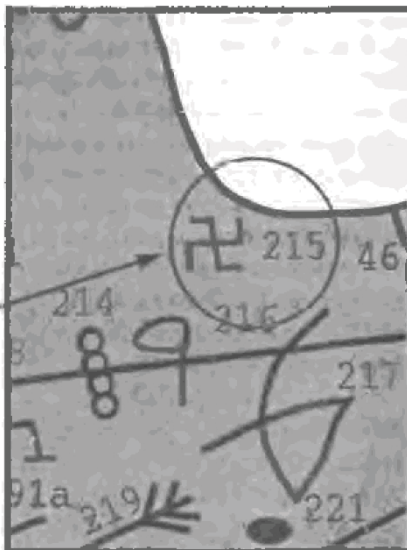
that the poses we choose for sleep
are not determined solely by physical
comfort

*Поза «свастики» во сне — самая
лучшая и самая редкая...*



Glory to God, social passions are not yet strong enough to radically change **human** nature. If we look at the natural "hair whirls" on the head (tvortices pilorum) from a "calm point," we will see a swastika-like pattern twisted clockwise. Similar phenomena are commonly found in the animal and plant worlds (cf. the distribution of fibres in the cross-section of a pineapple).

worlds (cf. the distribution of fibres in the cross-section of a pineapple).



The Huantanipe sign of svastika and no. •i sto on the hand



With her hand, she brings wealth (her hands are relief-like, her fingers are straight, her skin is soft and delicate). The deeper the mark on the hand, the more its owner is freed from material attachments, and the formation of a swastika on the fingers reflects an increase in asceticism in character.

Knowing nothing about the swastika (and not suspecting it of being criminal), children often draw it: "it appears on its own in the hand of a little artist who has never seen it before, when, wanting to express something fast and swift... the child transforms a simple circle into a swastika." Unfortunately, the "friendship" with the swastika is just as

telling him about the terrible "misanthropy" of this symbol. But what should be considered misanthropy: a healthy interest in the laws of the universe, history, religion, or the fears of a war generation? Social psychologists T.N. Samsonov and N.V. Karpova note an alarming phenomenon: from the age of 9, Russian children develop a fear of symbols, which intensifies until the age of 12. The researchers cannot explain this circumstance. Most likely, it is associated with disappointment in the adequate explanation of symbols that children expect from adults. Children instinctively feel that they know more than their parents or teachers can tell them. And when they encounter unanswered questions, their trust in adults drops sharply. Not wanting to get into conflict, children subconsciously avoid the subject until they start to show signs of adolescence.

A sad case of "swastophobia" is the regular (since 1993) felling of trees in the state-owned forest near Zerkov (10 miles north of Beresov). Planted in 1938 by a local entrepreneur, the trees formed a yellow swastika on the needles among the evergreen pines every autumn. The swastika, made up of 57 trees covering an area of 360 m², could only be seen from the air. After the reunification of Germany, the question of cutting down the swastika was raised in 1992, and the first trees were cut down in 1995. According to the Associated Press and Reuters, by 2000, 25 of the 57 larch trees had been cut down, but the authorities and the public are concerned that the symbol may still be visible. The situation is indeed complicated: young shoots are sprouting from the burnt roots... Pity is aroused, first of all, by people whose "repentance" has turned into psychosis.





*5'chaszn .nispiaenits a
fouzha saastiki, posa
in 193B, about the river...*

*Of course, the installation
of the swastika is mainly*

**шистов с 1995 г. Зерников,
Германия**

*prohibited, which, according to
current legislation, makes it
dangerous to display the swastika
even on aircraft.*

Пауль Клее.

1920 г.

Of course, the PAOBNA installation is mainly non-political, which, thanks to current legislation, makes it dangerous to display a swastika even on aircraft from the Second World War. Article 86 of the German Criminal Code (STGB) prohibits all forms of flags, symbols, parts of uniforms, slogans and forms of greeting used in National Socialist organisations.

The level at which journalists discuss the swastika **is characterised** by Stephen Hiller's book *Swastika: A Symbol Beyond Redemption* (2000). In the chapter on the history of the swastika, Hiller relies primarily on the work of his compatriot from 189d, ignoring more than a century of subsequent research. This does not prevent reviewers, some of whom are professors at renowned US universities, from giving his book high marks. Citing images of archaeological monuments of the Koban culture, Cypriot vases, and Pitresian altars, Hiller consistently states "date **unknown**," **although in** modern scientific literature these monuments have been given a fairly definite temporal reference. At the same time, the author meticulously dates all Nazi and anti-Semitic posters. The reader is left with the impression of legendaryness



the Nazi past of the swastika. From Russian material on the swastika, the art director of The New York Times only selected the PHE emblem and the 1991 Aigisemi leaflets. However, this is a consistent trend in foreign swastika studies. Ethnographic and archaeological images of the swastika on the territory of the USSR — Russia

ИНОСТРАННЫМ И ЧЕЖИМ МАЛО ЗНАКОМЫ.

The boundaries of **swastika phobia**. **Outside** Germany, where the swastika design is not associated with Nazi symbolism, it continues to be used (although not as widely as before the war) as

Logo and trademark: Sčastika seyes in the National Cooperative Soil Survey U.S.A., Sivastika Enterprises in India, etc. Egvnm nme-nem is often used to refer to tourist trips to countries in South-East Asia. The swastika appeared in chp.chp.in (see Chapter III) on 9 December 2000 on the reverse side of the 1000 rupee commemorative coin. on 9 December 2000 on the reverse of a commemorative 1000 rupee coin dedicated to the 50th anniversary of the Central Bank of Sri Lanka.

For 60 years, The Red Sxvastika Charity Foundation has been operating in Singapore with many subsidiary institutions, including schools.



a



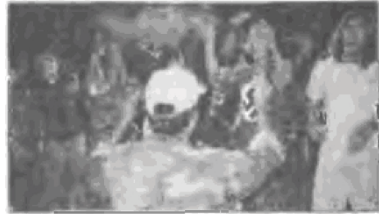
b

M. I am pleased to share this information with our readers: a commemorative coin.
in JHO0 pynuti, aapushchnp<gja to 50-. Izinu0 III yu-LpnkniigkokoZo Tsgnshsh-inozo
bank in December 2 p>da. R.vers: 6) ft4ko.'Un dJ CHOii Svpgtipiki•
a Cunzanype

In religion, the swastika emblem is mainly associated with Buddhism, just as 4 (cross) is associated with Christianity, C• (according to the moon) — for Islam, 9 (six-pointed star) — for Judaism, fi (AYM sign) — for Hinduism, etc. However, its meaning now

The swastika is no less prominent in Hinduism and Bon, and on the official flag of the Jain religion, it replaced the emblem in 975.





Концерт молодежной рок-группы в Таиланде на реке Ча-ам. Здесь нет ни «фашистов», ни «антифашистов». За ношение свастики к суду привлечь не станут. Все весело. Фото из тайландской прессы

Loka-Akasa" (see III g.a. for more details). In March 1998, under pressure from the local Jain community (led by Prakash Modi, who filed a complaint with the Ontario Press Council), the Canadian newspaper Toronto Stars was forced to admit that it had misrepresented the religion.to the Ontario Press Council), the Canadian newspaper Toronto Stars was forced to admit that it had offended the religious feelings of believers by incorrectly using the swastika in an anti-Semitic cartoon. The newspaper undertook to accompany the image of the Nazi swastika with an appropriate caption in future.



a



б



TI measures taken in recent days: a) «ф»az daotilrkoft /eɪtirmɪt from 1978 z.; б) modernised anipshmstpskne klyvatiu, zde svaspka используется как символ нацизма



One central swastika surrounded by four peripheral swastikas and four taiji symbols (yin-yang symbols) is the emblem of the "wheel of life" in the Chinese religious movement Falun Dafa (see Chapter II)^.

Despite ideological pressure, which began in the 1970s, the swastika continues to be used in zgiiio—

Pentagonal America.



СВАСТИКА СНАРУЖИ

awmeirnashshpvy.O tnosvspshoystvpukrhi,

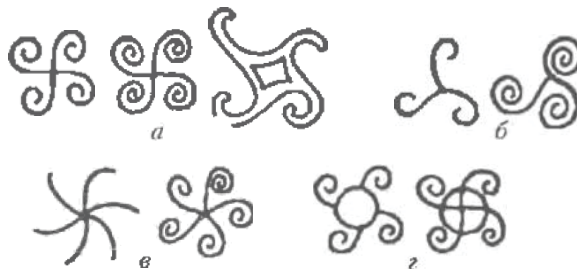
whose rays are bent at a right angle in one direction

• . Considering the swastika only as a variation of the cross excludes a whole range of symbols that are essentially swastika-like. Apxeo-

логи, этнологи, искусствоведы на практике вынуждены constantly deviate from the definition given above, if the meaning of the symbol is made clear in the context of the visual text. The definition of a swastika as a cross clearly does not apply to 3-, 5-, 6- and 7-armed

swan-shaped swastikas, which, together with the "classical" 4-pointed swastika, often represent and express the same idea of rotation.

What is the essence of the swastika as a geometricsymbol? • approach it from the side of symmetry. In the theory of symmetry, the swastika



Varieties of swastikas: spi

the visible свастиче /' svaspīčes'nie currency

according to To. aasu Uzhsopu: with four r kavalt.i m petraskelion fu7;

с тремя рукавами (б); с 5 и 6 рукавами (в); с рукавами, отходящими from the armour L1 and from the circle Lr}





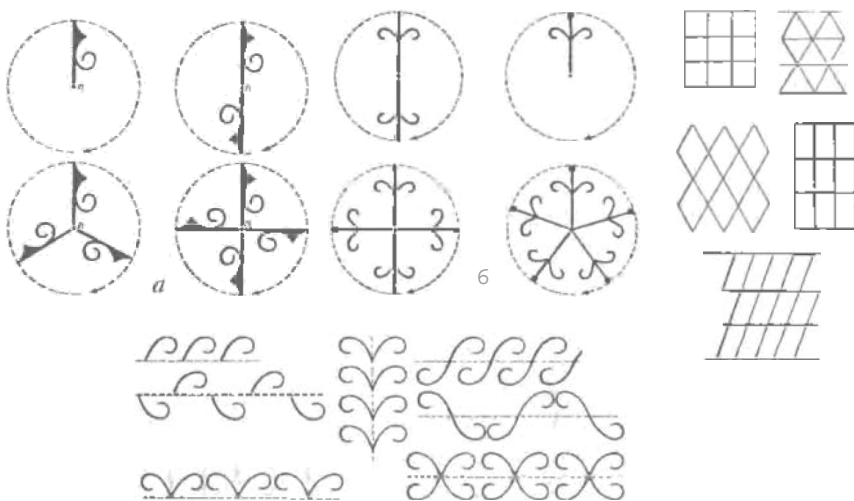
It is related to polar planes, or more precisely, to single-sided $\text{QOHIIIch } \text{I}^{\circ}\text{O3}\text{€Tkas}$. Figures of the second class have the so-called *o-benny nioukoG*, i.e. points that do not have equivalents in the figure itself. Since the symmetrical figure is obtained by movements, which in geometry are called *npeobpasoeanzirzi*, a *special* property remains unique and invariant with respect to all transformations

f• wi•=. Unlike other classes of symmetrical figures — Sh-dura ii grids ii and even rosettes, Fladak>ici erkzznaya ploschnost>,

CVCTIIKd O IJdд GT :TIIШЬ OДHИ I I 6 I П PЭIIЗH€KOM CИMMCT (2ИИ HОCОЮЮПНОЙ axis (represented by a *special tpoika*). The figures rotate around the latter. The swastika is formed by rotating its equal *elements* (arms, hooks, etc.) around an axis that is perpendicular to the plane of rotation. When rotating at ZF° , the equal element can coincide with the axis on the plane from one to an infinite number of times. The number of coincidences in a full rotation is called

*nopadk. •t axis**. For example, in a swastika with two ends (voliot) on along axis 2, with four — 4, etc.

Starting from the central point, the rays of the swastika can not only bend at any angle, but also smoothly curve, even branch out in a zigzag pattern.



Types of ornamentation according to ru.metiptiu (according to S.V. Ivanov): a) swastika rosettes with axial or papillary symmetry I, 2, 3 and 4 orders, • 6) poset'k with plane symmetry:

61 with borders> z) en yuchertrya seigok





symbols from the meaning inherent in the symbol and the purpose of the thing on which it is imprinted. Sometimes it is difficult to draw a line between the swastika itself and the so-called solar symbols.

However, this can be done by comparing the swastika with the leading solar symbol — a star belonging to the symmetrical (and not just polar) plane. The equal elements of the star are symmetrical relative to themselves (they have their own axis), while the elements of the swastika are symmetrical only relative to each other as part of the whole rosette. Even if the axis of rotation disappears from the star and it collapses as a whole, the symmetry will still be preserved in its separate equal elements.

. But if the swastika disappears, its parts lose all semblance of symmetry (within the rosette, of course).

If, on the one hand, the star limits the swastika, then on the other hand, the spiral does. The spiral is not a symmetrical figure. It is formed by the movement of a curve from the centre, but its centre is not the axis of rotation of symmetry. The spiral has no equal elements.

moments (otherwise it turns into a swastika, retaining only the spiral shape), coinciding with each other relative to a particular point, since it never completes a full 360° turn.

The main attention in iuiure is paid to the swastika as a rosette. Although it is necessary to draw on the swastika (for example, the swastika meander), if necessary (for example, the swastika-meander ornament, see Chapter III).

The origin of the swastika. Discussions about the origin of the swastika have been ongoing since the middle of the last century. This was primarily influenced by the development of archaeology, when the swastika was discovered on all known materials, and the diversity of its variations *did not prevent* the existence of similar variations, far apart from each other in geographical space and on the time scale. The Middle and Near East, Central, Northern and Southern Europe, Central Asia and the Far East, both Americas, Polynesia, Africa... — the swastika is a planetary symbol. Unlike other similar symbols, which could have arisen independently of each other in different parts of the world and in different eras, the swastika came to be regarded as the first symbol consciously transmitted.

*Yes, I will not be *satisfied* until I find out *the truth*.






We follow the chain of tradition from person to person, from tribe to tribe, from generation to generation.




























The earliest finds of its classical (four-limbed) type date back to the 4th millennium BC, and the most recent ones continue to exist in the everyday life of many peoples of the East. The name "swastika" was introduced no later than 1852. Before that, it was called Fylfot, tetraskelion (four-legged), triskelion (three-legged), звѣчшяпческѣи *арестом* іѣя зпмчпдиоиоч (as it represented a combination of four Greek letters Γ, <gamma>+). Information about the swastika as a Christian symbol and a variant of the cross was published by the Jesuit scholar Abbé M. Martigny in his Dictionary of Christian Antiquities (1865). Abbot Martigny summarised the earlier works of Jean-Félix de Rossi and other specialists in the field of Christian antiquities (mainly the catacombs of Rome and Naples).

According to Catholic historian Fr. Augustini Antonii Georgii, the swastika encountered in Tibet symbolised God, crucified for the sake of humanity. More balanced opinions on the swastika are contained in the monograph *The Sign of the Cross Before Christianity* (1866) by Gabrnel de Morty¹, and a detailed explanation of its religious meaning is presented by Zmilei Burnuf (1872)*. One of the first to devote a special study to the swastika was Ludwig Müller (1877), director of the Numismatic Museum in Copenhagen, who saw in it the emblem of eternal circular motion². See also L. Miller's earlier work "Ring-shaped, cross-shaped and winged symbols in the religions of the peoples of the world".

Subsequent works by E. Thomas (1880)³, L. de Milieu (1882)⁴, H. Gaidoe (188d)⁵, G. Dk-mutye (188S)⁶, Robert Fittips Greg (1885)⁷ and Count Goblet d'Alviella (18891)" cemented ancient Indian written and material monuments, which have survived to this day, as the main source for interpreting the swastika symbol. Based on these, most scholars considered the use of the swastika in the cultures of ancient Europe, the New World, and above all, the peoples of Asia. See also the works of E. Rikert, Percy-Gardener, M. Man, and J. Morgan from this period. By the time Thomas Wilson's work "The Swastika: The Earliest Known Symbol and Its Migration" was published, the number of publications on the subject had reached 104. T. Wilson's fundamental monograph was presented in 1894 as a report to the National Museum of the United States. During this period, only the religious meaning of the swastika was studied.



As curator of the Museum's Department of Prehistoric Anthropology, UNL-son attempted to identify the most convincing theories and compile them into a coherent picture. However, diversity proved to be inevitable. Being one of 385  crosses, known by their names

and                           



The combination of concepts is expressed by the Sanskrit word *prailakshina*, manifested through the masculine principle, represented by the god Ganesha. *Suavastika* also represents the sun, but the underground or night sun, a passive state, winter, darkness, death, and obscurity; it corresponds to the Sanskrit *prasavya*, the feminine principle, and the goddess Kazi. In the annual solar cycle, the left-facing swastika is a symbol of the summer solstice, from which the decline of daylight begins, and the right-facing swastika is a symbol of winter, from which daylight gains strength.

There is considerable uncertainty between the designation and **meaning** of the right- and left-sided swastika even within India, not to mention other regions of the planet. Therefore, one should not transfer the opposition between



the **two** types of symbols in the sphere of spirituality. It is precisely this

is the mistake made by *suastika* and *zeost*—

occult authors, 6es yc-
those who speak of "destructive" and "beneficial"
non-directions of the swastika. Evil brings yaio-
by that which M. Müller calls *suavastika*, and

W • '•** ••
"o oAo* io

dFro — *suastika*. It is characteristic that, having accepted the hypothesis of a fundamental difference between the two types of swastika (which has already been questioned by Daniel G. Brinton and T. Wilson), the author confuses the right and left directions. He calls McCollough's *suavastika* a "swastika," and *suastika* a " " or "

Most researchers (the first of whom was R.F. Greg), however, doubt that right- and left-sided types of swastikas should be distinguished in different ways. San•«The word *svastika* is the only one used in all cases to denote this symbol, as René Guénon pointed out, while the term *sp-uastika*, which is sometimes used to denote one of these forms in order to distinguish it from the other (and the latter in this case would be the elongated swastika)⁷ is in fact only an adjective derived from *swastika* and denoting that which relates to this symbol or its meanings. The main traditions of humanity (Hinduism, Buddhism, Christianity, Islam, etc.) contain both right- and left-sided swastikas, which are not distinguished on a scale of "good and evil," but as two sides of a single process. Thus, destruction is not evil in the dualistic interpretation of Eastern metaphysics, but only the reverse side of creation, etc.





Druoy npa IO (which is no longer in the public domain, but in the private domain)MICHesкой среде) is a complete irony of the difference between the desire for power and the vision of justice, because of which it loses
cv cMbleft ttf•ЮОРО]ЭНДа TQ&tf{M{HONHbIX KOMHOЗrE(HЙ.

В /ʔaLtHOЙ работе Выделено qтза оснОВHbŹ Вноа cMztBOJa — C IçОП-цами, zarnутьIi•IH P]ЭОТНВ СОЛнца, справа nalevo, sneva apravo, po solnuy. The first is called the rotating (III-•HTTgjCTT;f•МИТ6ЛbHOЙ or collecting), The second is called rotating (centrifugal or centripetal).



Pa:niovidnoscmu svasmu: tsemrabeumuan Lrazvorachuyushchaya lfvJ
и центробежная «свертывающаяся») l6l ппмузолѣвж cc
Meady nisyа — eoлюяе fв)

The interpretation of the swastika is unclear. граф робле n'Альвь-ела и друг е дохазя.юі родственность дрхатаничэсКх р тря.зов Ин-фин, сои]ЭОВОЖЦHЮи;HКСR K]ЭTFOBbIMH, BQauTdТельнымн пвн кенняММ

£тСТНРiKDB, C £n8.3OPHЧнымii обрянанН Кельтов. liny stskini xyult stal (1)
zhlccmatriyvatseya bolshPíHCTBOM speualtistov as the basis for
irreпрешашii с мвола. Спехгр гипотез, впрочем, и по сей день оста-
9ТСЯ шiiTIOшш•t. ÍOлар&IDT, WTO CBacTúKžt ЗтО: TCic }/tltAg øO,Ilä NJ.B. Waring),
water. and divine breath (R.P. Greg), plamfi HLI BOZGO]EdHHe (Emile Buшrouf), lightning
(W. Schwartz), female gender (George Birdwood), co-existence of two genders CI.
Hoffman), monorail cpenueишдийci«oro языка пали (Gal Cunningham), united e 4-x
i«acст ИНДНН (Fred. Pincott),
«aprounavt» or ocminor (cf. rpech. kok gOVV, MHOIOHOИfi; CFR. Frederic Houssage),
flying cranes (Karl von dler Steinen), the original deity of the Indo-Europeans (M. de
Zmigrodzki) and, finally, closely related to Flushing, — the sun in I«pyrovo,
£tВиженНи (Max Muller, Ludwig Muller, Rxcy Gardner, Edw.B. Thomas, Henri
Gaidoz, Goblet d'Alviella)". В сTrepennHH dit 3 счев(1) (•) I ющее
объяснение возихали
whole schools. The letter zti o yum, which means that the cross reflects co6ofi .iyHy,
ro-
is associated with the constellations of the Great Bear, CTQdHbl CBCT8, BCCHflOTb,
the gods — Mevsa, Baal, the fire of Innu (among them — rНи, ИH,Q-
ve, BHШq » paHeшy),





Most interpretations can be divided into two halves: some specialists pay attention to the swastika itself and the meaning associated with it (they see it as a sign of the changing seasons and agriculture), while others concentrate on the centre, seeing in it the primordial pin (Dr. Collin March was one of the first to suggest that the swastika signifies rotation around the celestial axis). These points of view complement each other.

Ettie Eishl Buriuuf noted that the swastika resembles the instrument *arani**, which is mentioned in the Vedas. *Arani* is used to light the sacred fire of Agni $\text{pe}(\text{1}) \text{ } \text{ед}$ жертвенником и consists of two beams placed crosswise. The ends were fastened with four nails. At the point where the beams crossed, a depression was made in the ground and a third beam in the shape of a pramantha was placed there vertically. By turning the latter, friction was produced, causing the fire to flare up. F. N. Yevlev mentions a device consisting of a rope twisted from hemp and sheep's wool, wrapped around the upper end of a wooden rod. With the help of this rope, the d'kro is lit. The base, where the hole is located, is also cross-shaped, with the outer ends of the slats, bent at a right angle, fastened with four bronze nails so that they cannot deviate in either direction. Geulzun

believed that the swastika made of sticks symbolised the female principle. and the vertical one is male. Their friction illustrated the myth of the birth of oiuya. This theory sparked a lively debate. It was discovered that the devices used to obtain sacred fire were not functionally related to the swastika, and therefore their shape symbolised not fire itself, but a certain principle from which it arises (see Chapter III below).

Nevertheless, the connection between the swastika and the fire necessary for Brahmanic rituals significantly advanced the study of the symbol in the 19th century. Many Vedic epithets for sacred fire are similar to the swastika in sound and meaning: svane — nimble, agile; svanika — beautiful; svarvid — bringing light; svavas — bringing good help; sva9va — beautiful like a horse, etc.". Confirmation of this theory was also found in the fact that the gammatial cross was the main symbol on the urns containing

* Ar (Sanskrit) — to set in motion; cf. Greek $\beta\rho\beta\rho\iota\omega\iota\omega$ (lalt, prila-



Remains of bodies in the crematorium. Swastikas are depicted on the burial mounds of the Etruscans in Kyozyt (Poggio Renzo), Cera, and others. On a magnificent vase from Montesquido, where ashes were kept. From vuleptuero, the Greek word for "body" (see Oivsnrigienve d), it signifies the connection of the physical body with the four elements, whose origins and meanings are found in the centre

ТВВІЛПАСЬ СВЕСТІБІП І НІ МОРІФІЛЬНИХ ІЇЇНИК
of the Slavic tribe of the Frakians"•.



Svositika is not apipichnoe ne pike o a iioegraba. Iъpo ch kulipe:
<t) Etruscan eibrvia from Cera. du uspie — cheapdrovav kay.chp, pa god te
— Bvutuvetnaya svatpika. 530 JOJ #r. bo n.e. f•vm. zhuzeg Bic la Dnu.ivya;
6) Ioei ishta urna ple chei i;Bpkvqev. II — ¥' tv. BC. Fr.temiorivecknii 'iyeu.
Bapin (Bulgaria)

Many consider the swastika to be a symbol of fertility. Johan, Prince of Lüneburg (Lünestein), psalmist, preacher, in 1941: "The swastika, which since ancient times has so often been associated with women...

LIPINOU... MUST mean SYMBOL OF POWER Yav*. DOKnZdTg.rlbCTBOpj TOMu, in his opinion, the presence of enaka on female zitset ur-nah nz Tron (ca. 3000 BC) >i on objects of female odnho-da — spindles, distaffs, other weaving accessories"°.

There have also been attempts at astronomical interpretation. One of the first belonged to anthropologist Zelig Magdalene Nattol (1857–1933), a renowned author in North American archaeology.

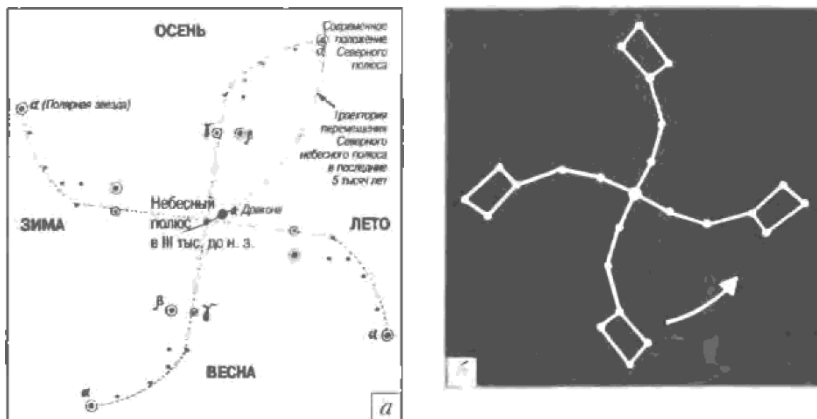




In 18%, Z.M. Nattol visited Rossnk and Oyla was accepted by the Imperial Moscow Archaeological Society. He put forward a theory based primarily on ideas that naturally arose in the minds of ancient people. Lpchansk, contemplating the annual revolution of the Great Bear around the immovable Pole Star and focusing on its four equidistant positions, will, according to Nattop, unconsciously create the shape of a swastika in his mind.

This was illustrated by her own experiment: "In a moment of mental contemplation, I perceived a four-dimensional image of an entire constellation, standing out with a glowing light from the dense darkness It resembled a symmetrical spiral of gigantic proportions... I stared out of the window at that night sky with a growing awareness of the profound and powerful impact that the natural, long-term observation of the circumpolar and near-polar constellations could have had on primitive man ⁽²³⁾.

There are several versions of this in archaeoastronomy. It is considered to be the seasonal position of the constellation Ursa Minor (Ursa Minor) relative to the celestial pole in the 4th millennium BC, as well as the daily rotation of Ursa Major around the North Star. qño Celestial Pole in the 4th millennium BC, as well as the daily rotation of Ursa Minor around the Polar Star (part of which is not accessible to daytime observers).



The following are the main characteristics: a) seasonal and annual constellation Ам.юв *IzBee0iuja опіоосгпч-явно ffeдрсно во.тога в f I" шыгсче-:tgishn bo n.z.; б) рynioвоe v;ішqenno Afn.ioii Mrdсебш{6f around



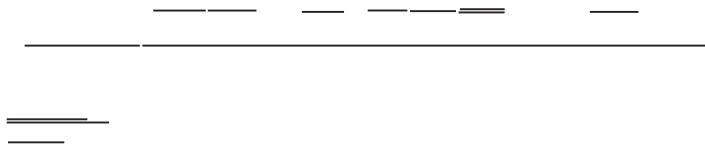
Despite its appeal, this interpretation remains unconvincing due to the lack of a clear connection between the shape of the swastika and its supposed symbolic meaning. *Researchers* are usually interested in the uniqueness of each individual image. They tend to ignore, in favour of far-reaching generalisations, the small and **large** differences not **only** between similar types of symbols, but also between distant variations.

It is obvious that the **solar disc is unlikely to have been embodied** in the **angular** swastika, and the direct connection between the latter and, for example, the elephant-headed god (Ganesha) or the union of the two sexes is even more doubtful. This, incidentally, can be attributed to the theory of Stefen-Bobrinsky, which was popular among Russian archaeologists before the revolution.

10.12. In 1896, the renowned ethnographer A.A. Bobrinsky read his report "A New Theory of the Origin of the Swastika in Connection with the Motifs of Caucasian Carpets" for the first time at a meeting (chaired by S.F. Platonov) of the Russian branch of the Imperial Archaeological Society. Based on the theory put forward by German scientist Karl von Steinon, who considered the prototype of the swastika to be rudimentary images of a flying stork on ancient pottery, the count sought to confirm it with examples from the carpets of Kavuaaa, where swastikas were accompanied by unadorned, though schematically linear, depictions of birds with long necks and long legs.

The analysis of the combination of a geometric symbol (in this case, a swastika) with an animal symbol (birds) is always valuable, as it allows us to understand the context in which they are both used, but symbols that stand side by side are practically never identical. This is the first indication that they have different meanings, even though they are symbolic components of the same motif (ornament). Gode d'Alvella was well aware of this law when he suggested that the swastika, the Egyptian cross (crux ansata) and the winged disc originally meant the same thing and therefore could not be combined. He divided the ancient world into two eons of symbolism, with the swastika prevailing in all Aryan cultures except Persia, and the crux ansata and winged disc never replacing each other. As will be shown below, at the level of animal symbolism, the swastika could be replaced not only by a bird, but also by a horse and certain other animals.





2 1 4 4 3 3 4

*Scheme of the spread of the word in archaeological research
according to Goblet d'Alpujar*

The understanding that emerges when actively applying the symbol is lost when researchers rely exclusively on archaeological finds without connecting them to existing cultural traditions. Contemporary scholars are increasingly convinced that the true meaning of the symbol can only be understood by studying its use in the context of living human society, where this symbol has been present since ancient times in rituals and everyday life. With this in mind, most foreign authors

PODOLZHBT OYQBITSBTYSAYA K MNDMYSKIM NBODNYM O BIČBYAM.

In ЙЙ&HTИ- BF8@. Among фОПЫТОК TdKOFO {hQ, Q t BbL, ttefIH- is the astro-ethnographic hypothesis of Americans Stanley A. and Ruth S. Fried, published by them in a series of beautifully illustrated articles.

S. and R. Frtsdy lived for a long time in northern Indian villages, where the swastika is in everyday use, especially in rituals marking the beginning of something, such as birth and marriage. Researchers say: "The priest performs rituals in which the symbolic figure of the swastika is drawn with coloured powders on the ground and serves as an altar in a fire-lighting ceremony. In ceremonies of birth, marriage, and holidays, women often paint swastikas on clay dishes, earthenware, and walls. When the main attribute of the holiday is removed after its completion, women draw a swastika in the place where it was.





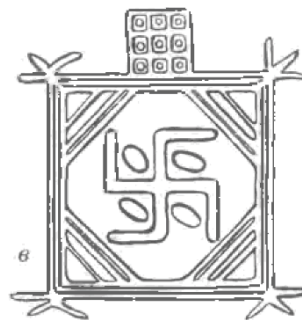
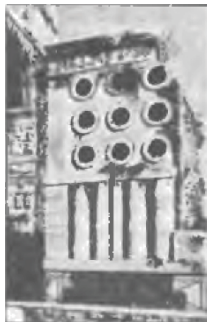
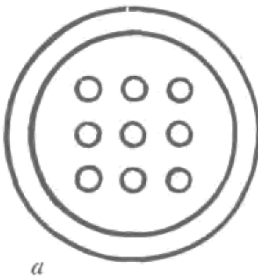
it was located so that evil spirits could not penetrate there. We noticed swastikas in such rituals, but never paid any particular attention to them until they became widespread. The peasants told us that they draw swastikas because it is a sign of good luck, but we were unable to obtain any further information.

Oh, you know, we are attending a ceremony known as "barat lepa" (barat lepa), a meeting of the bride and groom, one of a series of rituals that make up a wedding. At "dapnta lepa," the bride is welcomed by the groom's family. Once again, as a familiar face, I didn't expect to see anything new, but here we were in for a big surprise. A large lacquered tray containing sacred garments and symbols was prepared for the ceremony; on it lay a dull

.zoia, decorated with a swastika made of turmeric. At each of the nine points, which, when joined together, formed its shape, there were

.zov ti endings of the branches), дѣиmи poured rice onto them.

Let's take a fresh look at what has already been discussed many times. Like the majority of people who write about this topic, we have decided to take a closer look at its branches. The protruding horns and curved branches direct our attention to nine points located in a 3 x 3 square — the skeleton of the swastika. This changed focus led us to a new interpretation of its symbolic meaning.



2Tomsposicheskie zhchul't svopiki p 9 mo tyk: at uaspozhenie zopoi: yuca
на блюде в брачном ритуале barat lena индуизма. Изначальный символ,
в процессе ритуала превращаемый жрецом в сакральную модель вселенной;
б) 9 круглых отверстий на гробнице Эгерисака в Риме. 2-я пол. I в. до н.э.;
in 1 bo syupa fvnzu) and •yu.gav (въfi7OЖf°нHOP itz 9 quadrants, — at the top)



In it, there are supernatural beings known as "rpaxa" (grzha). These are planets that can be seen with the naked eye (Mercury, Venus, Mars, Jupiter, Saturn, Solnis and Luna (all seven are called Fzhevs), the points of the rising and setting of the Moon, pre-established in the wind of depts, preceding Go.znue and jchpraivai-iščih zptmenitya. (These are the points where, when the Moon is in the same plane as the Sun and the Earth, a eclipse can occur.) Astronomical pndvism defines "graha" as planets; because, like the demons in "graha", they are called planetary entities.

In the Pundist "samskaras" (samskaras, orthodox rituals), "rpaxa" is represented by nine squares arranged in a square, located T[YUMYA YAD fiIII, PO T{III In tt8ИБ3ОМ. Each square represents a separate entity of some kind, and in the simplified version, it is filled with a certain number of dots. The centre of the square is the sun, the creator, around which the other deities are arranged, which together with the sun represent the whole universe. The **subsequent** change in these "rpaxa" is the transformation of the cosmos, which is expressed in the lines that are drawn along the edges of a 3 x 3 square. Thus, .z>ИТТП signifies the existence of Fgov. specialities not represented in the izo-firazhenti "graha".

In the context of the Vedic-Brahmanic ceremony, where the nine planetary deities are clearly distinguished, the connection between the swastika and the planetary deities becomes obvious. The symbol of the swastika is contained in the nine points that represent the planetary deities; .ъвзiш is a dramatic path connecting the points, making them more visible. The swastika is also drawn faster than a square with sides of 3 x 3, and it is illuminated above this point.

Svahtiku >ior.eH tif' ПО.3ъ: call for replacement' n vadrataм i.7II ,zru-ritM signs of planetary Fgov, starting with sto.9ъ given time, that its original gmmsl took place. At the first level, the swastika represents the uncreated Fzhets; at the second, more g.t-коьт, or gl;ibnom, level — the creation of the universe itself...

The connection between the swastika and planetary deities is often seen in images associated with fire rituals. We photographed one such altar, consisting of two swastikas, a large one and a small one (made up of 9 squares). The presence of "rpaxa" in this case was quite justified: the ritual of the stranger—

.zag ralti zashchiti' talchika u his family from the harmful influence of the unfavourable position of the stars.





In another article, "Rituals of the Past in Shaitat Harap," the same authors conclude: •The nine points used to obtain the swastika shape are the nine "rpnxa," which in turn represent the totality of beings and the cosmos. The central point denotes "bindu," the place from which the world began to be created. The curved branches of the sign show that supernatural knowledge is beyond the realm of human logic.

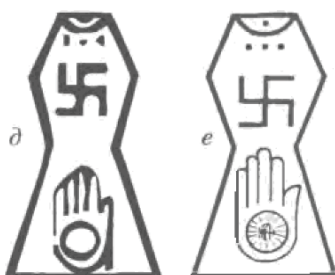
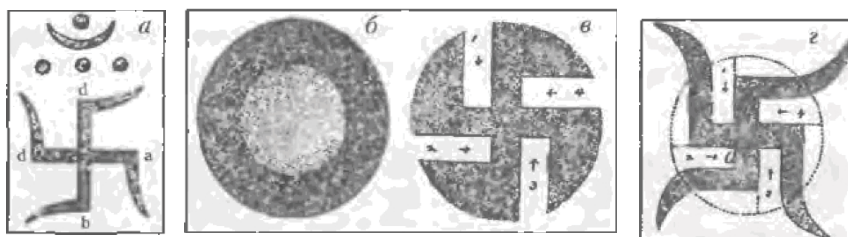
Swastika in Jainism. In Jain mythology, the unfolding swastika is considered the sign of the seventh Jina (Tirthankara) Suparshva. The 24 tirthankaras, or "teachers," the founders of the Jain faith, are incarnated once for every half-turn of the wheel of time. Their emblems do not feature the sun, but, according to E. Thomas, since the eighth tirthankara has the sign of the crescent moon, the previous one (whose sign is the swastika) corresponds to the sun, and the sun is associated with the swastika.

Among the lucky symbols in the swastika, the first place rightfully belongs to the swastika. It is drawn on the shaved foreheads of girls on their wedding day in Gujarat. A red circle with a swastika in the centre marks the place of the household altar. Places of worship to rural gods often bear the mark of the swastika. In the Meerut district (during British rule in India), it was customary to build a crude model of a swastika out of straw and clay in the village of Bhumiya Lo. The swastika often appears in folklore and folk theatre. Merchants paint it on their doors to bring good luck. It is an essential attribute of magic, especially female magic. The hair on the heads of Jain women is often braided with ribbons in the shape of a swastika.

According to the explanations of Vintchand R. Gashii to Thomas Wilson, the horizontal and vertical axes of the cross, which represents the traditional Jain swastika, correspond to spirit and matter. Three dots are usually drawn above the swastika, a crescent moon and a dot inside the crescent moon. The four branches symbolise the duality of souls through the four possible states of being. Zen: from "protoplasma" (as V.R. Gandvi delicately called it) to plant and animal life on earth. The unity of man and the heavenly state (exit to other dimensions). To achieve liberation (siddhanta, siddhnshila), one must acquire three treasures: correct faith (samyak darshan), correct knowledge (samyak jnan) and correct behaviour



(samyak charitra) — three points. The highest point (siddha) symbolises the liberation of the soul, the highest state of consciousness.



Svastika in detail: a) full view of the swastika with explanations

V.R. Tandu: Eternal life • ppop. 1ao. hour ia); uatpiptna and zheotiyu ionu (d), chepoecheskaya zhivota (d)i 6) l—t ciimbия терпел сеасяиуки.

Pritzoysñv rima yuzi krri, uif'unčpiščagya

г) 3-я стадия черчения свастики;

д-е) современные символы джайнской дхармы

The swastika or swastika is always and everywhere used to invoke the blessing of divine forces. To draw the ritual pattern, you need a handful of rice, groats, flour, caxapa, soya, or other edible substance, which is sprinkled onto a round space approximately 7.5 cm in diameter and 2.3 cm deep. The lines are drawn with a finger towards the centre: 1) from the top left; 2) from the left to the right; 3) from the bottom up;

4) from the right to the left. After that, the "horns" are drawn, and dots are applied to the semicircles.

In S. Pelmanabha's later interpretation, the swastika is included in the devapuja ritual. The symbol corresponds to the four possible states of samsara, from which one must be liberated. In order to avoid new births, one must correctly follow the Jain sangha, which has four pillars corresponding to the division of followers of Jainism into sadhus, sadhvis, shraks and shravikas. According to another interpretation, the swastika corresponds to the four qualities inherent in the soul, which are realised by kevalin: infinite knowledge (anant jnan), infinite perception (anant darshan), infinite bliss (anant sukha) and infinite energy, which is the opposite of Yirya (anant virya).



There are more specific, detailed schemes for depicting the Jain swastika. According to Alaid Shah, his mother places four dots between the branches of the swastika and five dots under the symbol. The five dots can mean the Five Advanced Souls (tpnrameshtfs), the Five Great Vows (mahavratas), or the five important things in the life of a tirthankara.

Swastika in Sha ui Dafu. The new Falun Gong (fəh-luhn goong) has been known since 1992. Its emblem includes one central swastika and four peripheral swastikas and four taiji. As the founder of the movement, Li Hongzhi, points out, "This is a miniature representation of the Falun.

itself in miniature." Followers of the religion emphasise the moment of rotation of the Falun symbol, in which both the central and minor swastikas rotate. Since Falun Gong combines the metaphysics of Buddhism and Taoism, the swastika is interpreted as a symbol of the former, and the taijitu (also part of the emblem) as a symbol of the latter.

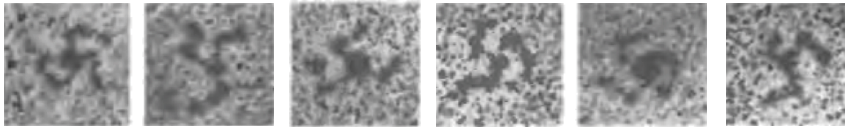
When the falun rotates clockwise, it corresponds to the absorption of universal energy; when it rotates counterclockwise, it corresponds to its release. Rotation inward (clockwise) symbolises self-preservation, while rotation outward (counterclockwise) symbolises the salvation of others. The background against which the swastika is perceived by spiritual vision varies depending on the circumstances, but the outline of the swastika remains unchanged.

Falun Gong followers believe that the swastika signifies a metaphysical status according to the Buddhist hierarchy: its protod-retavets has attained the level of Buddha; Bodhisattvas and Arhats do not have a swastika. However, it is possessed by the Great Bodhisattvas. Buddhas who have transcended the level of Zhulait have only one swastika. For those above the level of Zhulait, the number of swastikas increases in proportion to their superiority: two, three, four, five, etc., to the point that the entire body of such beings is covered with this symbol. When there is no more room for swastikas, they are placed on the palms, on the feet, on the pads of the feet.

The swastika in nature. The archetype of the swastika is reproduced on all floors of the building. This is confirmed by observations of cell migration and cell adhesion, during which microstructures in the form of swastikas were recorded. We are talking about cell adhesion molecules. (Adhesion, one of the first processes of development



, means the sticking together, adhesion of cells to each other, without which an embryo cannot form.) Adhesion molecules (abbreviated as AM) form structures, each branch of which represents a protein chain. A photograph of MAC taken with an electron microscope clearly shows three- and four-pointed swastikas.



The structure of the MAC in the cell membrane.

(approx. 440 GФ). *Kleipki obuaayupi ochdriyon, sjetilia.yag.chezbu itself in the form of a gagspik. Regulatory cuznal tya, upuav zhuyut oksiuissei ch.igpov, poka peevestny*

The tact, npouecc expressivity MAK (creation of a microcosm), visible to the human eye in the form of a swastika, repeats the form of the model of the universe (macrocosm) — «paxa», preserved since time immemorial in ii h'listskaya rituality.

Our galaxy, the Milky Way, has the same structure. In the 1920s, it was established that not only the solar system, but the entire universe is expanding. The angular velocity of rotation is proportional to the distance from the centre. This difference is explained by F.



а) Классификация галактик по Хаббл. Эллиптические галактики показаны «с ребра», а линзовидные, спиральные и спиральные с перемычкой — в положении пласмя; б) спиральная галактика типа Sc M51 в созвездии Гонимы Псов



play a role in the formation of the spiral structure of the Milky Way and other spiral galaxies. Since there are quite a large number of galaxies with clearly visible spiral arms, we can conclude that the spiral structure is a long-lived phenomenon that must resist changes associated with differential rotation. Initially, it was believed that the shape of spiral galaxies differs greatly from axisymmetric, but now it is clear that the distribution of mass in them is characterised by significantly less asymmetry than the distribution of "yarihty".

In 1940, F. Gause published a work entitled "Symmetry in Living Organisms," which lists swastika-shaped microorganisms. One of the ancient animals with a swastika-shaped body is Tybrachidium.



The swastika constantly attracts **the attention** astronomers and geophysicists because it " . convenient for modelling processes. , processes occurring with celestial bodies. Thus, the combination of the so-called "solar wind" flows "solar wind" forms a structure resembling a propeller in its equatorial space. The number of sectors-blades in such a propeller is divided into even numbers: 2, 4, 6, 8. Pvrlichei polarity of ignipy polerl and leo,р-shee uaom*oe a little wind" alternates in them. <Since **ковидным** " ,оо the Sun rotates around its axis, then they bend, acquiring a

spiral shape (similar to a rotating fountain)... At a considerable distance from the Sun, these jets bend even more (to rectangular shapes), due to shock waves arising from the interaction of particles trapped in their own magnetic fields. As a result, the boundary between the sectors forms a structure resembling a swastika.

The change of "blades" of the solar "swastika" indirectly affects the established rhythms of the planets, including Earth. Once a week, the planets perceive the "impact" of the next "blade". Prof. V.N. Zakhotny has revealed a connection between the pulsation of blood flow, the micro-pulsation of the geomagnetic field, and the fluctuations of the parameters of the "solar wind" in the range of 0.1–1 Hz. It is quite possible...





However, this rhythm is limited to a 7-day week and a 28-day month. It is clear that during the period of development of the Yuchiechnaya system, the boundaries of the sectors changed repeatedly: at first, there was a gradual straightening of the boundaries of the sectors (from the swastika to the propeller). changed repeatedly: at first, there was a gradual straightening of the sector boundaries (from a swastika to a cross), and then their twisting and bending in the other direction. Undoubtedly, such changes led to a significant catastrophe.

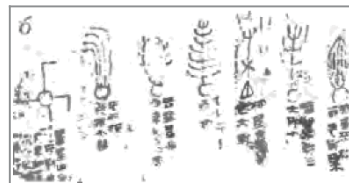
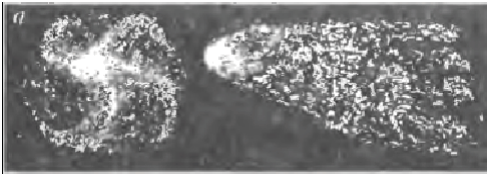
In 1965, Franco Grnjan presented an experiment on induction learning, the graphical representation of which can be seen in



*d-symmetrical dispute mylkt
magnetic fields around the
Sun (projection onto
P.70ГРОИШБ D иШБf
Земли)*

like a spiral: a gaping swastika with 36 socks—vntki¹ ^.

The catastrophic event that unfolded in the region of Egiokh is likely connected with the depiction of a comet in the Kigai Atlas from the time of Dzhasiti Khan (3rd–2nd century BC). The atlas, printed on parchment, was discovered in the 3rd century in Mum'augdui (now Clзaугsa). The most striking image is that of a comet with a long tail (dl-xing). Comet 170кпзвна is depicted in the centre of a swastika with a small circle in the middle. The four ends of the swastika, like those of F. Whipple and B. Kobris, could mean the period of observation of the comet, which appeared in each of the four seasons. This resembles the comet Encke, which has an orbit with a period of 3.3 years and an axis of inclination that is slightly tilted towards the Earth. As noted by Li Kobris, the myths about Garuda may be related to ancient observations of comets⁽²⁾.



Commentary: t kometa: type стüprbu p a position plümv,

б) схе chatistic izo8 yтение nometi e-tto method axis re a »asheniya.

Knipaiigkniji chntpce ko.afein. Pocrticъ tio iglku. mo.ha of the Khan dynasty.

III

WAYS OF SWASTIKA



mtiyanvnye **svayegnk** (**nevnenskaya iitulturv**). The catalogue of archaeological monuments with swastikas is quite extensive. It should be started from ancient times (Palaeolithic). Based on the theory of symmetry, the swastika is considered not only as a bipolar rosette, but also as other symmetrical figures — a border and a segmented ornament. The symbol of the swastika is derived from a rose-shaped ornament that first appeared in the Upper Paleolithic period and was then adopted by virtually all peoples of the world.

Having studied the **Koshenkov** culture, V.A. Gorodtsov, thanks to the rhombus-and-meander pattern, identified a separate region in Eastern Europe during the Magdalenian period (25th–20th millennium BC).

i—ia bracelet made of mammoth bone, found at a site in Mezin (Chernogovivina), the decorative pattern consists of a cluster of meanders**, which are separated in two places by a wave-like zigzag pattern^°. Starting from one swastika cluster, the waves seem to flow into the next. The symbolic meaning contained in the engraved ornament was interpreted quite primitively: In both the early and late Palaeolithic periods, large bones, such as those of taiga animals, were used to cut meat. Afterwards, marks remained on them, nasikti... In the late Palaeolithic period, the ornamentation became more complex: hieroglyphs on

* The archives of writer A.N. Strzhev contain letters from V.A. Gotuyatuv.

His grateful students thanked him in a separate tone, which he conveyed to the professor. .zap professor. The cover of the volume is decorated with a table with an enamel swastika. See "About the book" below.





The bones began to be laid not only parallel to each other, but also at an angle to each other. But then how did the entire meander, whose meaning is clearly not accidental, come about? Here, as usual, we refer to the means of production. The meander, characteristic of ancient Greek pottery, was adopted by ancient Greek potters from weavers, who in turn copied the pattern from threads obtained from the manufacture of clothing. But the Mevin hunters lived in the Upper Palaeolithic and, as the same authors believe, were not yet familiar with weaving... The standard answer is: Meander v neznljev most likely appeared as a result of the complication of patterns, often balanced on bone objects. That is, again, "coincidence": simply pesa.cii nasa, potoy s.puchayno polv, read the geometric pattern, then decided to reproduce it in large quantities, and did so in such a way that it (+unintentionally!) spread throughout the entire map.

Feeling the weakness of this argument, paleontologist B.C. Bibkova put forward a "bold" hypothesis, according to which the Romanesque ornament imitates the natural shape of the bone. It is unlikely that V.I. Bittbizkova herself came to this conclusion by chance. Once she

Цепочка из свастик, опоясываю-

культур. Серебряная табличка, которая была прикреплена к курсу лекций В.А. Городцова, переплетенных студентами и подаренных профессору. Архив

A.N. Stfshvp

Svasipika-lobi >intp on
Хронологическая классификация
Крит. 431—550 гг. до
Эра. [Период] Эпоха. | Пира

5

ойская.
альная.
Камень

Эпохическая. | Комплексная

орудий.

Охотничьи орудия.

Искусственный

Самостоятельный

Бронзовая.

Бронзовые орудия.

Железная

Железные орудия





examined the mammoth tusk and noticed that the dentine plates formed something like a honeycomb in cross-section. Pourquoi pas? Mammoths, as the scientific evidence assures us, were a favourite delicacy of early Homo sapiens, and were associated with the idea of prosperity. So, in short: either meat or bones, i.e. in fact, meat again, because it is the "primary good." All this was still acceptable if we consider people Meinsko4 cultural animals, they, as evidenced by other remnants of their activity, were not intelligent beings, but their culture possessed an undeniable aesthetic appeal even in the eyes of our contemporaries. A.A. Formozov also links the emergence of "expressive examples" of art with this. After all, the bracelet is an item of jewellery that speaks not only of intelligence, but also of a complex system of beliefs and representations.

We are not inclined to share V.I. Bidikov's opinion for another reason. Let us turn to the proverbial "similarity" between the ronbikov dektina (0.5-0.8 mm thick) and the rhombic-androgene mesh. This "**similarity**" is very conditional. While enlarged photographs of dentine show a chaotic accumulation of rhombuses, squares and broken lines, the ornamentation reveals a clear system. The lines have a specific directionality. Two types of mesh are distinguished on the bracelet: clusters of meanders forming swastikas and zigzag-like waves. The meanders, condensed into swastikas, generate "movement," while the zigzags merely convey it.

Even if Palaeolithic hunters really did associate some kind of symbolism with the deity, In order to depict it, they must have *been* able to draw zigzags, waves, meanders, and strict ornamental patterns, using their knowledge of proportionality and symmetry.

The third reason for our disagreement with V.I. Bidikova is the "rule of combination" in the analysis of ancient symbols, which was mentioned in Chapter II in connection with the hypothesis of Shtainen-Bobinsky. The items bearing the "mammoth" (according to Bibikova) pattern are themselves made of mammoth, so they did not need to be marked with symbolic symbols.

Although this hypothesis is sometimes controversial, it has become clear that Homo sapiens of the Upper Palaeolithic could not have *subsisted* on nuts alone, but

!! M SOLO IN HOUSEHOLDS (Kbg TTO TO THIS DAY tjl{y
P(Yu iSHOAnt SO SLOldStl, IYASO KOTC'Qbl X HeCisf₂to6HO for humans).





The problem that causes specialists to reach an impasse when determining the origin of ornamentation lies not in a lack of data, but in the inadequacy of their methodology. Having accepted the thesis of **human** evolution, it is difficult to explain the motives and causes of this evolution based on animal instincts and mechanical associative connections. Attempts to use psychoanalysis, operating with categories of the unconscious and subconscious, are also futile. Approaching the phenomenon of Homo sapiens from the perspective of the subconscious, one can reach an impasse, trying to find rationality in an area that does not reach that level. It is easier to solve the problem of the origin of symbols (and, perhaps, Reason) if we consider them as the result of the synergy of humans with a higher type of consciousness. This synergy gives rise to reason, and the ability to abstract (without which symbol creation is impossible) is its part. Symbols express the limits of human intelligence and the laws of a higher order that are incomprehensible to it (sometimes temporarily, sometimes fundamentally).

This is precisely how the basic traditions of the peoples of the world answer the question about the origin of symbols. If we translate this answer into the language of philosophy, we are talking about the elevation of self-awareness on the human side and the will directed from the source of all reason. At the root of the origin of symbols lies exclusivity, which awakens signs of the sacred in people's consciousness. This explains the fact that symbolism is passed down through tradition. By multiplying the number of symbols, people recognised the action of higher forces in ever new areas of existence; perceived objects were combined into a universal system with the help of symbols.

Digression 2. The origin of symbols. Most traditions agree that symbolic language is not a human invention, but was revealed to prophets and forefathers by divine powers, and was renewed and changed in accordance with events in the spiritual life of people. In the Vivalian and Slavic chronicles, as well as in ancient Russian palaiias, there is a legend according to which the structure of the world was revealed through symbols to the antediluvian forefather Sif. This universal metaphor in Orthodoxy is called "grammar" (γρᾱμμα, letters) from the Greek γρᾱμμα, "character" ^(S) ⁽⁵⁾ If Adam is credited with the beginning of oral tradition, then Sif is named as the first to "put words together and distinguish between heaven and earth."



After Adam's fall in the person of his son Seth, humanity regains God's favour. That is why the chronograph calls Seth "the original language of Adam." In some ways, Seth even surpasses his father. If the first man named animals, his son named the planets and stars: "In order to teach everyone, Seth was given intelligence from God. Admiring his piety, the people of that time began to call Sif himself "god"... Therefore, the descendants of Sif and Enos are called "sons of God."

The flood of Grapiotu Snfa unas.pedova.z son Arfax,ia and grandson Sima Kainan: 'this pillar was found in the Siirvon mountain, and on it is written, **+the law** of Evez•. written by Pototyshi Snfa•°. From Kaianan, the law passed to his grandson Ever, who, having avoided participation in the construction of the Tower of Babel, symbolically preserved the language and knowledge of cosmic laws. According to another version, attributed to Socrates (15th century), the heir to the Sufi script was Noah's fourth son, who was born after the flood. From Ever, the Jews descended. Yes. The chronograph mentions the "glorious" Zoroaster as a "**star gazer**" (i.e., "one who looks at the stars"),

"an expert **in the laws** of the **stars**" and other scholars, who are considered to be righteous men of antiquity, "**Hellenistic** philosophers," who are revered in Orthodoxy.

How to relate to this and similar traditions, one should prn—
:інать, that he is typologically close to the theory of the evolution of human consciousness, because he recognises not the lower, but the higher nature of man, which is capable of opening up to new forms of diversity. Evolution requires a level higher than the previous one, and biological instinct alone is not enough for this.

Agreeing with the assumption of V.N. Bgibitkov and B.A. Rybakov about the idea of "generalised good" {288, p. 179}, laid down in the jumbo-drovoy ornament, one can insist that the essence of hunting lies not in the meat or claws themselves, but, at least, in the hunters' luck, which was independent of their own efforts and contributed to the success of the hunt. Luck was unquestionably included in the concept of the common good, but it did not lead to satiety.

The true blessing of life lies not in self-sufficiency, but in the essence of life itself, in the primal feeling of existence. The first 07ого -зндъш ьлзПнСКО—КоСтенКовскоіт culture was, of course, associated with шжІгі/те.ѵ че•зивсі•а. ді шх вопрпнііѵтаіющійся as



Статуэтка беременной женщины («венера»).
Бивень мамонта. Костенки I на р. Дон.
Верхний палеолит. XVI – XI тыс. до н.э.
Авдеевская культура

a miracle, rather than with the mockery of the monstrous. This is confirmed by numerous statuettes of pregnant women, for example, "**Venus**" from the settlement of Kostenkovskaya I). Later, in the Neolithic period, the female principle became more prominent, and even earlier, the emergence of human life in a woman was represented as a sacred mystery associated with unknown forces and laws.



Researchers of the swastika-meander ornament note the consistency of this difficult-to-understand motif, its undoubted connection with the sphere of the unknown.

The ornamental pattern on the metal bracelet reflects ancient ideas about the distribution of divine power in the world and its impulsive, wave-like manifestation (alternating between simpler, sparse patterns and more complex, dense ones).human perception of the distribution of divine power in the world, its impulsive and wave-like manifestation (alternating simpler sparse zigzags with denser lines and increasing complexity in the meanders).

We remember that the swastika-meander orientation is found on numerous stamps-pointers measuring 3-6 cm. However, none of these stamps were preserved, but the colouring of the kerankn, which was covered with a pattern by hand, was preserved. They applied ritual tattoos to themselves. Even a primitive set of notches on a stamp could create a variety of protograshchsky patterns on the body. Later, in the Eneolithic period, the RomFmeandrov ornament covered the figures of Venus. B.A. Rybakov calls it sacred.

Between the place where it first appeared and contemporary ethnography, which provides countless examples of this pattern in fabrics, embroidery and weaving, From the Eneolithic culture of Trn-Polya, the swastika symbol was inherited by the Proto-Slavic **Titnyatsko-Komvrovsko culture** and the **Indo-Iranian** (Argyrisk) cultures of **Vbutevskaya**, **Srubny** and **Atsdro-Novsky**. The only archaeological period where there are no finds of this ornament is the Middle Ages.

- It is necessary to distinguish the regional tattoos from the ancient ones.





a) *Peamu ipiitaade »tjal d-chia naiesenia »itpualnaya tattoo. Mezinskaya settlement. Upper Palaeolithic. XXIII — X VII centuries BC.*
 61 Neolithic pea seeds used to apply a decorative ornament (B.4. Rabakhov)

The return to the rhombus-and-meander pattern in the Neolithic period can be explained precisely by the uninterrupted custom of ritual tattooing.

The connection between ritual tattooing and the swastika was noted by Max Onefalsh-Richter at the end of the 19th century. He compared the position of the hands on the Cypriot statuette of Aphrodite (found near **Idalium**) with the archaic female custom of having swastikas on the shoulders and wrists. In this case, the woman's self-expression

chest is directly referred to as svahastasunstiëd-slani t Balaram, 73.16)^. As will be shown in Chapter VII, swastikas on runes »i opleizakh of the Russian ritual costume

were worn until the middle of the 20th century.

To gain a deeper understanding of the meaning of the grotogvasticheskie segki, it is necessary to pay attention to the following. In the upper Paleolithic, it is applied to stamps, pocy-decorated, but not on the figurines themselves.

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nper. Hatching can be found in the area of the hair and vulva (Les-Pyugskaya Venus, found in Franishn), but not with any particular emphasis. The only precursors to protoswastika ornamentation on the Venus figurines are stamps, some of which resemble the simplified figures of the Tmezhskaya figurine according to I.G. Shovkoplyas. In the Eneolithic period, along with stamps, ornamentation similar to that found in Mezhyhnsk already covered detailed female statuettes.

This leads to the conclusion that there was not one, but at least two sets of symbolic representations. One of them is associated with the protoswastika ornament, the other with the female principle.

The birth principle is symbolically perceived masoz as sacred. However, the necessity

to cover the female body with an ornamental net indicates the inadequacy of the body alone to attract fertility. The female body (and possibly the male body, if it was a question of consecrating a marriage) had to be additionally sacralised. This function was performed by by the protoswastika ornament. The tattooed body was supposed to attract blessings, which were largely associated with childbirth, but nevertheless, as in the case of

tea nasiie) did not merge with it completely. This allows us to raise the question of whether the world of ideas of paleo-optical man was much richer than previously thought. He understood that the source of good was not in animal creativity or even in the exotic beginning, but in that great mystery that stands at the edge of existence, *on* the brink of existence. Of course, ancient men could not fail to notice the difference in their own behaviour that accompanied the call of nature, and ancient women period of pregnancy and childbirth. This change in condition was hardly a purely physiological explanation at that time, but was rather attributed to the divine, more specifically *to the gods*. From the beginning, since there is every reason to believe that religion was born at that time, the remnants of which have survived to this day in the form of so-called shamanism, since the Spirit occupies a central place there.



Ba..ikp neolishich
*in *sar<ijane* with yo.vbo-*
meandrovich ornament.



The birth of the swastika (polar hypothesis). In the Palaeolithic era, the swastika did not stand out from the rhombic grid, as if merging with the symbolic space and structuring it around itself. Where and why did the swastika become a separate symbol?

For a long time, the origin of the swastika was associated with the Indo-Europeans (Aryans). Individual symbols, swastika-like borders and grids appear on artefacts from the Neolithic period in Western Europe (**Tisza and Trypillian cultures**). The swastika is recognised as an important indicator of the pre-European population. It dates back to ancient times, when the forefathers of the European tribes lived together, it already had a sacred meaning for them, according to A. von Frigken. — With this meaning, it appears among the Vindhya people in their original homeland, in the northern part of the peninsula, which was later completely occupied by the Isthii. Carried away by the Arvitza, as they left their homeland and went south and east, this sign, probably **representing** their well-known religious ideas, continued to be depicted by them.

The common homeland of the Aryans and Iranians—Vaeyya... The question of the ancestral homeland of the Indo-Europeans remains a matter of debate. Attempts have been made to resolve it from archaeological, anthropological, linguistic, and finally, geological and paleogeographical perspectives. The collapse of the Aryan community is most often placed between the third the middle of the 2nd millennium BC, and its southward expansion between the 1st quarter and the middle of the 2nd millennium BC. A detailed map has been created showing the migration of Indo-Europeans to the territory of Iran from the Volga region and the Caucasus, and from the north-west to Central Asia and further to Afghanistan and India. However, it is still uncertain whether the Volga region, the Caucasus, the Black Sea region and the southern Urals, where archaeological remains of Indo-Europeans have been found, are the homeland of the Indo-Europeans described in the Vedas and the Avesta. Nirana-Vaeeia has a number of features that indicate its location in even more northern latitudes of Eurasia.

For more than a century, scholars have been unable to accept or refute the arguments put forward by the Indian Brahmin and European historian Bocho Gangadhara Tishchak (4856 t920), "who provided conclusive evidence that ancient monuments

The Shantnagar area, where the ancient rites of St. II R. Frunwsh are preserved, is located in the north of Glipostan.

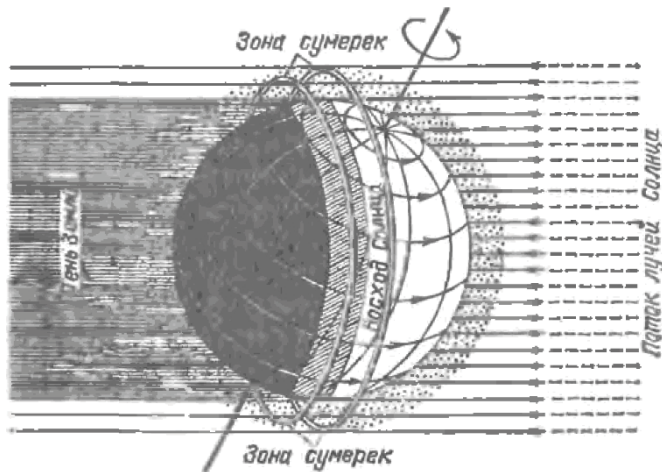




The sacred Vedas, the basis of Aryan culture, were not created in 2400 BC (as is commonly believed), but 4500 years before Christ. This further pushes back the collapse of the Aryan civilization from 2000-1500 BC to a much earlier date. B.G. Tishaka's arguments are based on a philological analysis of the text of the Vedas and commentaries on them. The conclusion is straightforward: the picture of the sky depicted in the Vedas could only have been created by people living in the polar regions of the globe ⁽⁷⁾.

In palaeogeography, toponymy, hydronymy, and other fields, there are indications that the territory corresponding to the descriptions of Afrana-Vaeyi was located in the European North.

facts indicating that the territory corresponding to the descriptions of Afrana-Vaeyi was located in the European North, including the territory beyond the Arctic Circle and north of the Scythians. This is probably where the Aryans' worldview originated, and (as the oldest written sources preserved by their descendants in Iran and *India* indicate) it was closely linked to observations of the Arctic sky. The movement of the Sun and stars around the polar circle had an exceptional influence on the mythology of the inhabitants of this region.



Смена дня и ночи на Земле как следствие ее вращения вокруг своей оси

Based on the theory of symmetry, it is quite logical to assume that the leading role of monopsilar rosettes, which include the swastika, could have been established where the conditions were most favourable for it — closer to the pole, — after all, in ancient times, symbols were not merely decorative, but always embodied



concrete knowledge that was vital to people. The movement of the celestial axis, the Sun, Moon and stars approaching and receding from it, probably gave rise to two types of swastika: centripetal and centrifugal. But most importantly, during their stay in their ancestral homeland, a separate interpretation of the swastika became firmly established, as did other rosettes reflecting different aspects of life under the "roof of the mupa". The most prominent specialist on ornamentation of the Soviet period, S.V. Ivanov, notes that ornamental figures often transition from one category of symmetry (see t1 gl.) to another: <...part

A net, se cheka, can be understood as a separate, independent pattern distinguished from the net, he writes, confirming this with examples from the ornamentation of the peoples of Siberia. This process probably took place with the Upper Palaeolithic swastika-meander ornament during the period when some people inhabited the Arctic. The swastika, which had previously existed in the Mezin grid system, became an independent symbol of the movement of the Sun and stars.

Based on geochronological data, it can be assumed that migration beyond the Arctic Circle occurred only during the nearby warming period that occurred in this region between 14.6 and 8 thousand years BC. It was then, during the Mesolithic era, that the ancestors of the Aryans migrated to the Arctic from more southern regions for some reason, separating themselves from the rest of humanity for thousands of years. During this period, a proto-European language and, perhaps, the beginnings of writing were developed, as Hermann Virth tried to prove.

But what caused this 'removal'? After all, it was precisely then that external conditions on the mainland became much more favourable. Approximately 4–13.5 thousand years ago, global warming began, glaciers receded, and virgin forests, meadows and lakes became teeming with life. Existence no longer required the coordinated efforts of a large community, as it had during the Upper Palaeolithic, at the height of the ice age. Small groups of people could support themselves by hunting, fishing, and gathering. It is natural that this period saw a clear decrease in the number of finds of labour tools and objects of primitive art. A similar phenomenon can be observed in the **modern** era: the "unimaginable ease of being" relaxes and takes away creative energy, while difficulties (not excessive, of course) force us to "focus our attention" and optimise our modus vivendi.



Since time immemorial, spiritual practices have included self-denial (breath control, fasting, abstinence from sex, prayer, meditation, etc.). The animalistic "logic" of asceticism is the regulation of one's vital functions. Vomiting, refusal of food, extreme cold, and other practices are examples of this.

.medicinal plants and nutrition only during periods of illness, etc. If we do not consider Mesolithic people exclusively from the point of view of their physiological needs, but also take into account their spiritual life, it becomes obvious that a change in the environment..

SNSTOM CAUSED Kpi3HC IIQO24f•HGD MHQOBOO8Q•HHA CI BbTt KdKIII{IIX If3 HCtO
religious beliefs, rituals, and magical practices.

From the point of view of the most conservative representatives of human society, the crisis looked, rather, like degradation, and those who easily adapted to the new conditions were considered apostates from the yc-мев. At the same time, the zealots of the old ways could not help but notice the new trends, but the value of the old ways (and, most importantly, the mental states that they supported) was too high for them to simply exchange it for what they considered to be a haphazard existence in conditions of material poverty. Perhaps some of them even felt something similar to the religious sense of *permanence* of later eras.

The difference in their way of life inevitably led to division and confrontation. Therefore, it is not surprising that some groups of people who sought to lead a more "disciplined" existence could gradually distance themselves from their "disorganised" relatives behind the retreating ice reach the northern tip of the continent and settle there. This migration, unlike the spontaneous dispersal of those who remained, was carried out as much as possible by groups led by certain leaders who had not so much military (as in the later period) They were left with exceptional impressions, at least two of which were the presence of the ocean and the mystery of the starry sky. These natural factors influenced not only the formation of the religious consciousness of the Aryans, their social

дЛЬН Ю ПСИХ ОЛОГНЮ, НО И С ЖИЧП ОЙЪЕКТИВНЫМ СТЪГІ ЛОМ ИЗ НН
intellectual growth. the discovery of cosmic laws. Memories of life on the primordial earth, apart from the Vedas and the Avesta, have been preserved in the ancient Greek myth about the Titans who lived on the Blessed Shores; the same source is the news from the Orthodox chronicles about





Adam's **"settlement"** opposite the lost Paradise and his ascetic endeavours together with Eve.

The resettlement of some Mesolithic hunters to the subpolar region completely changed the situation, creating a unique centre where spiritual life flourished and changes were taking place, heralding the Neolithic, such as the agricultural and technological revolutions. The development of humanity was the result of conscious

BOLNAYA EVOLUTSIA, INHILTHHJE'OBdHHOii IN NESKOLKHM)ELIGIOSHO-TeKHO-

logical centres. Thus, it is hardly worth associating the emergence of agriculture with the Aryans who lived in the north, since the climatic conditions in Iran-Vaie were not as favourable for this as in the more southern regions. At a certain stage, the exchange of experience between representatives of different civilisations should not be ruled out. However, there is no doubt that it is most convenient to understand the cyclical connection between celestial phenomena, the changing seasons, and other processes in the atmosphere in the areas of the planet's natural observatory — the Arctic. A decisive breakthrough in astronomical knowledge could have occurred there sooner than anywhere else. Geometry and mathematics developed synchronously. The calendar and economic year had a surprisingly clear integrity, which was reflected in the myths that formed the backbone of the Vedas.

From the spring equinox, when the Sun had just begun to rise...

.zo ii-za Arctic horizon, it was impossible to lift it; it rose higher and higher until it reached the point of the summer solstice. This is vividly described in the Rngveda: "Co.mce unhitched his chariot in the middle of the sky" (X: IZ8,Z). Having spun around as if around an invisible axis, the sun began to slowly descend below the horizon, gradually reducing the radius of its arc, and finally disappeared behind the distant land after the autumn equinox. During the 400-day polar night in Iran-Vaie, absolute darkness reigned.

Out of the horror that the Sun would disappear forever and the delight at its first appearance, a new religion arose, in which worship was no longer a mere ritual, but a light-bearing principle that saved the human race from death and darkness. The solar cult in its most ancient form is embodied in the myth of Idre, who defeated the dragon Bpirpu. This is also the origin of the ten avatars-saviours associated with the ten bright moons of the Arctic Circle. The horizontal rotation of the celestial sphere is a specific feature of the Pole, which was expressed in Ritveda through the symbols of the wheel and the wheel.





Thus, it is said that he holds the earth and the sky separately, like two wheels of a cart are held by its axle (X: 89.4). Earlier in the same verse, it is said that Indra turns in en (⟨space⟩, ⟨radiance⟩, ⟨zvtdig⟩ ⟨like the wheels of a cart⟩".

Geological data suggest that Indo-European settlements may have approached the North Pole much further than the modern coastline allows. Subsequently, the ocean level rose, leaving only the archipelagos of Novaya Zemlya and Spitsbergen on the surface.

Finally, in northern latitudes, four cardinal points of the sun's path across the sky were identified: two solstices and two equinoxes, corresponding to the four cardinal points and four seasons, which can be perceived as the four times of day on a global scale. Observation of the Sun's movement between the cardinal points of the sky led to the emergence of the swastika symbol from the protosymmetric grid. The rotation of the equal elements of the swastika corresponded to the movement of the sun around a fixed point — the pole. The spring-summer Sun symbolised the centripetal force, slowing down the rotation around the pole of the swastika, and the autumn-winter Sun symbolised the centrifugal force, increasing the rotation and turning towards the outer periphery.

The dramatic path of the Sun from pitch darkness on the periphery to the summer solstice is also captured in the symbol lpdvnpn-ntn. The famous labyrinths found in the Arctic Circle date back to the most ancient solar cult. The swastika and the labyrinth reflect different aspects of the same phenomenon — the movement of the Sun and stars around a special point of symmetry in the celestial sphere, the North Pole.

Although the polar theory of the origin of the swastika and other monopolar rosettes seems to be the most convincing, it requires further confirmation by data from mythology, archaeology, palaeoclimatology, geology and other fields of human knowledge. Be that as it may, there is currently no other explanation for why, in the Neolithic period, after a Mesolithic hiatus in symbolism, the separate symbol of the swastika appeared.

The emergence of the swastika (Neolithic). After the deterioration of living conditions in the polar zone (approximately between 8000 and 5500 BC), a gradual exodus to the north and northeast began.





In the question of their further settlement, two tendencies are usually observed. Some researchers try to ignore or marginalise data confirming the Arctic origin, shifting it further south. Others do not take into account the multi-stage nature, dynamics and heterogeneity of the assimilation of the polar peoples with the population of Eurasia. The movement of indigenous tribes could have occurred not only from north to south, but also in the opposite direction. Cultural influence is not necessarily associated with mass migration, but could well have existed through emissaries, who, as educators, could have learned something from other peoples.

The first separate images of the swastika were found on clay seals in the cultural areas of the agricultural civilisations of Anatolia and Mesopotamia in the 7th–5th millennia BC. The latter clearly continue the Upper Paleolithic tradition (seals from layer IV in Çatalhöyük, 6000–5800 BC). According to B. Brents, they were used to mark seeds and family crests, but he does not explain why these particular symbols were chosen for this purpose. Another type of swastika image is circular compositions consisting of figures of people and animals on pottery from Samarra (north-eastern Mesopotamia) and Hasila-ra (south-western Anatolia). In the centre of a bowl from the 6th millennium BC, there are six figures with spreading wings, surrounded by six scorpions crawling in the same direction. In the centre of the second bowl, dating from approximately the 5th millennium BC, a central rectangular swastika is surrounded by two circles of fish and long-tailed birds.



Глиняные печати и печати



6) rlog IV. Up to 5800 BC.



1—Ancient round protuberances, decorated with a spiral swastika, were discovered in Hassuna (Northern Mesopotamia) and date back to the 1st millennium BC. In the Rigveda, spinning is associated with the creation of the universe, the earth, and the origin of man. The swastika spun on spindles signified not only the axial movement of the spindle in spinning (which is obvious), but also pointed to its higher prototype — the movement of the universe around the Axis of the World. The technique of spinning, as well as the accompanying sign of axial movement, **remained the same** for thousands of years, and spinning wheels were scattered throughout the earthly realm. The Trojan settlements on Gnsadzi-



*Its location is
yaie •vyunzoaiqvts•
and scorpions no uawe
VI metc before n. o. i Samau-rya
LSevgro—Bocmochneya
Mesoioipami")*

In the early days, G. Shlman collected dozens of specimens with the same swastika symbol (see below). Similar-shaped prehistoric artefacts have been found in North and South America, on which there is an equal-armed cross with side projections resembling an unfinished swastika.

Memorials of Neolithic cultures in Mesopotamia are analysed in detail in foreign literature, dedicated to symbolism

СВастІ4КІ, РОЕТОМ ГСІ)ЖЗ,4УО

more interesting to turn to the swastikas of the Neolithic period, discovered on the territory of Russia — the USSR, which are less studied.

The largest organisation in Eastern Europe, which advocates the use of the swastika in *public*, is located in

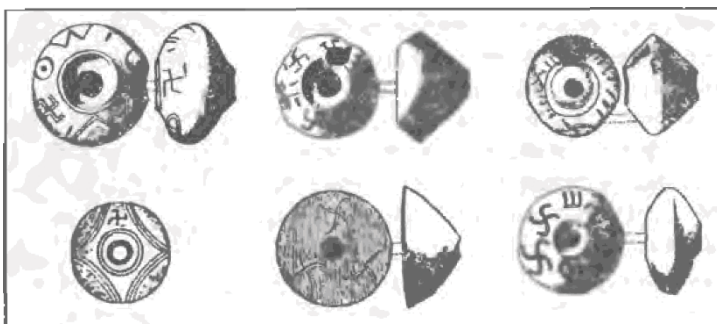


*„историческое значение. пруг
in with collecting swastika
noy, the most famous in Orviesho
(Италия)*



*Веретено и пряслице (кольцо от веретена)
конца XIX в.*





Пряслица со свастикой, найденные Г. Шлиманом в Гиссарлыке

The political culture of Trnopolya-Kukuten (6th–3rd millennium BC). It originates from p.chechen <linear-band ceramics>.

As a single cultural complex, Tripoli was first conceived by Russian archaeologist V.V. Khvostov. Since then, it has been Hundreds of excavations have been conducted, but to date, this ancient civilization, which spread across the territories of Russia, the USSR (Moldova, Right Bank Ukraine), Romania, Poland, and Hungary, remains largely unknown to us today. The Trypillian civilisation existed for three thousand years and left behind not only the enchanting monuments of its art, but also the legacy of a harmonious existence of a developed human society in its natural environment.

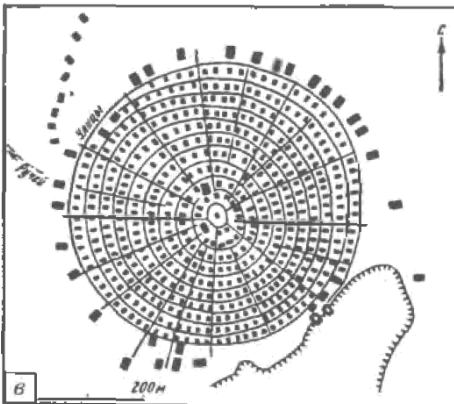
In the history of early Europe, the Trypillian culture was what the Renaissance was to the Middle Ages. It was here that the creative potential and complexity of the worldview of the pre-European farmers of that era manifested itself most clearly," writes B.A.

Rybakov. However, the word "primitive" means something different to a professional historian than it does to **someone** unfamiliar with specialised terminology. It should be explained here that the "primitive" Trypillians were a highly technological (for that time). The distinctive features of the Trypillians are associated with the Mediterranean, with signs of influence from the steppe cultures of Eastern Europe. They used hot clay and welded it. For the current firing of ceramics, they used pottery kilns with two tiers, located in special workshops. They had a division of labour and professions. Already at an early stage (5250–4250 BC), Trypillia



They had a reliable seed stock. The "primitive" people grew wheat, barley, millet, legumes, and even engaged in viticulture, grafting **and selecting** fruit trees.

They lived in small settlements, especially in the late period, in Eneolithic cities with a population of up to 20-24 thousand inhabitants. The buildings could have several floors, with a balcony above the entrance. This is why their reconstruction, where the second floor is accessed not by a staircase, but by a wooden ladder, looks like



Трипільська культура зорова with цокля—
нї танцюючої and незаступоу—ну
ш участком а центуе:

a) ДобуєоВтїа, Зїїїншїї

фУк н g). Area: 250 hectares;

б) Флаубанетское, S'.chanitsina

У инь). ф.а. 300 за;

а) Репента. Серагара А/олбра vnya
f.mezhbureyoe Pruvsh u Dnestual. 3730
— 3000 BC.

the oldest on the Eurasian continent, where a strict municipal layout is observed, with houses arranged in concentric circles, intersected by streets and radii.

A clear, straight swastika painted in black and white on a red background on the bottom of a pottery vessel from the Oboz site near the village of Koipovtsy (between Seret and Stryi, last quarter of the 5th century – 2nd half of the 4th century BC). IV century BC). FrumZ•shpkin I t Mozlavskoe Prikarpatie, 4300-3750 BC) to Lagushengi (Rutynia, 4230-3210 BC). I will discuss the symbols that appear on the top of the tripods, as they are practical and will be discussed. However, given the importance of the tripod symbols, it is worth paying attention to them... The number of swastika symbols then increases significantly. When viewed from above, many Tripolye vessels become 4-pointed and double swastikas: a vessel from Trajan-Yalul Vney (Mollavskoe Prikarpatie; first half of early Trypillia, 5250–4250 BC) — a four-pointed zoomorphic swastika; vessel from Brmen IV (between the Prut and Dniester rivers; late period, 3750–3000 BC) — 4-pointed swastika, etc.





*Svasipiga in Trypoli. -a-6)
svasipigi on the bottoms of vessels
from the Obas site in the village of
Aotpilovtsi {zhzhurechye Cepeina
and Cmpona, the latter*

*n.z.), Fr.chuktika I {Mol'as—noe
Prknpryute, r—n slityanvyas with
Sireipom Bzhstrmtsom and
Moldozh, 4500 -3750 l. before
n. e.) and Droeteuni {Rumtianiv,*

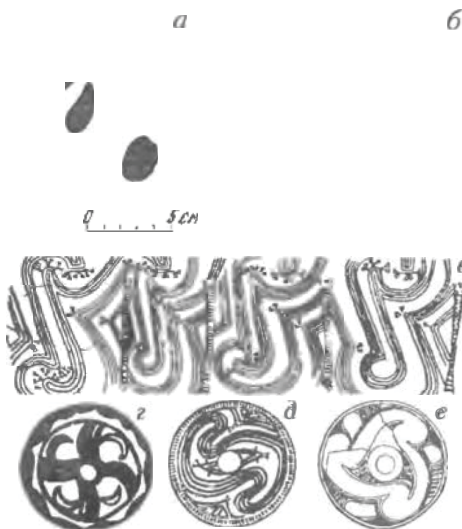
4250—3250 л. до н.э.);

*c) J-night swastikas, aiba when
looking at cocybo ceepxy:
kerachipa us Trajan-Jule Buen
LMolbaacuoe Mrikarpine, - l
half*

ranuezo Tuipol R, 5250 -

*when viewed from above, Orns
Chentan-Nei border sees KPC
swastika t6); vessel ua Bran-*

*Sen I i zhdure'tye Mpyrna and Tsneestra, late period, 3756 —ZyFl. bo n.e.) Iz}; d-e/
swastika-like symbols on early Tripai vessels (view from above). - Reka an Northern
Moldova, 4756— JOФ я. до н.о) t6); Tap-newmu III Moldavian Iuigrpppie. 4500 —
3750 i. до н.э.1 iel*



In the Neolithic era, the swastika acquired a spiral shape, often merging with the image of a snake or other stylised animals. Spiral swastikas can be seen on vessels found in Rogozhany (Northern Moldova; first half of the early period, 4700–4000 BC), Tirpiz III (Cholodivska Prykarpattia; second half of the early period, **4500–3750 BC**), etc. The famous "Trnpol spiral" , composed of snake-like coils, runs around the body of almost all ceramic vessels of the culture. This ornament originated in the era of ribbon-band pottery.

It is assumed that the serpentine lines — snakes — were associated with water falling from the sky, the importance of which for agriculture cannot be overestimated. The image of two snakes touching heads, facing in opposite directions, is also quite common.

In fact, the ornamentation should be interpreted as follows: the symbols that appear as astzfetyrtkizfii ftij-
)'ravpi (see II g.1.), but in:ltotavrt Itlr sl'ira—levidnyii svastichazfi.





razuyitsni spiral volute (i.e. double-ended spiral swastika). Two curled spirals adorned the figures of Trypillian "Venus". The "snake" volute symbolised female breasts, and Trypillian vessels often had the shape of milk jugs, surrounded by spirals of four breasts. Milk, which nourishes life, and water, which gives life to plants, had a magical connection in the minds of the Trypillians. Their emotional states were largely determined by a psychological state of "tense passivity" (a term coined by B.A. Rybakov), when a person who had done everything in his power waited for nature to take its course, praying to the higher power and hoping for a favourable outcome.

The Neolithic people perceived the higher power as Velioi Bogtiish (unless we assume that they came up with the idea of a supreme deity, which is unlikely). As Marija Gimbutas, a renowned researcher of the Neolithic period in Eastern Europe, writes, "Although the Sumerians are commonly regarded as the inventors **of writing**, writing appeared in Eastern Central Europe two thousand years earlier than anywhere else. Unlike the Sumerian script, the writing systems of the ancient Europeans were not invented for economic, legislative or administrative purposes. Instead, they developed from the long-term use of graphic symbols arising from the context of the finely crafted worship of the Goddess. The inscriptions appear only on objects of worship, indicating that these signs should be read like sacred hieroglyphs.

In the same context, ritual tattooing continued to exist in an uninterrupted manner, as evidenced by the preservation of stamps. A swastika-meatrod ornament was added a swirl-like ornament. However, the question of the use of iggamps requires further research. B.A. Rybakov believes that they were still used to tattoo women's bodies (still necessarily naked), just like the ornamented 'Venus' figures. Although he notes that Even then, the transition of the rhombic pattern from *fabric* had already begun, cementing this archaic design for several millennia (see "An Neolithic statuette in a sarafan, covered with a swastika meander"). Here, as they say, it's a matter of taste: some people like our women, some like them dressed up...

To be fair, it should be noted that the scope of application of itam-pintader gioge bug is much broader. Thus, applied





The tradition of stamping patterns onto fabric remained part of Russian traditional costume until the mid-20th century. This technique often had ritualistic origins. Thus, in some regions of Russia, a bright, colourful sarafan was put on a deceased wealthy woman, and a "printed sarafan" was put on a poor woman, the pattern of which was printed with special stamps. The printed pattern was supposed to compensate for the lack of jewellery. The fact that the tripods were placed on the body itself seems to be a coincidence: it is unlikely that the clay "Venuses" duplicated the living — traditional rituals avoid direct repetition and straightforward imitation. However, swastika-meander and swastika-spiral patterns could be used in a variety of contexts, not only for marking liquids. The purpose of the later swastika pintaders of the 5th-4th centuries BC, found in the Caucasian Albantia (see below), which stamped sacred bread, is unclear. It can be assumed that they played a similar role among the Trypillians (and possibly also in Çatalhöyük and Hastilar), especially since bread baking was equated with a sacred ritual among them, and ritual bread was required in large quantities. However, wherever and however seals with swastika ornamentation were used, one thing is certain: they continued to convey the *same* general idea of Good as in the Upper Palaeolithic.

Here are a few more examples of the use of the swastika by Neolithic cultures, found on the territory of the USSR.

In 1973, at the Kubek-Sor site (Northern Caspian region), an expedition led by A.N. Melentyeva discovered pottery shards with a border of centrifugal four-pointed swastikas with rounded corners and dotted outlines; The technique of execution is incised and engraved. The find dates back to the 1st half of the 4th millennium BC and belongs to **the so-called Seroglavospoy culture**, widespread in the Caspian region from the lower reaches of the Ural River to the Kumo-Nangarhar basin. If we consider the border as a transition from a grid to a separate symbol, then this find is a transitional link between the Neolithic swastika-meander ornamentation and the swastikas of Trypillia. The Geroglau culture belongs to the Dnieper region. This tribe is associated with the spread of domestic animals, ceramic production and other agricultural products of the Neolithic culture in the south of Eastern Europe. A *comb*-like ornament in the form of a zigzag pattern often appears on Neolithic pottery from the Volga region.





already at the beginning of the
eoecna kypura). The
Kube-Sor site in
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piy). VI V — I
it' m g, do n.e.



Sa.chushkhi iio g l'nik.
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II тыс. до н.э.

4th millennium BC: Sauz II, Kyun II, Starobur-Tyukovo, Lebeduno II, Imerka I, Podlesioe IV, Zhukovka VI, etc. Some researchers attribute the creators of Neolithic comb ceramics of the **Volga-Kama forest region** to the Proto-Finns (A.H. Khalikov), while others attribute them to the Proto-Balts (Q.A. Krainov)⁽²⁾. The same weave is characteristic of **ceramics from** the Tomsk-Chuyuyan-Siyug region (Samusyufi, 2nd half of the 3rd millennium — early 2nd millennium BC). If the origin of the **swastika** can be satisfactorily explained...

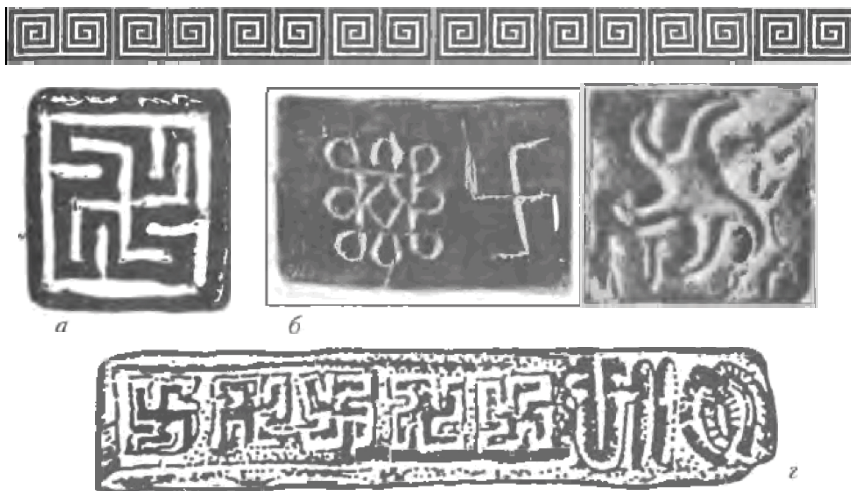
" but decided within the framework of the "polar" theory, ic period - the ways of its spread are more complicated. the 20th century, the most

деспястрасткие ттсследователи understood that they could not be clarified with the help of the "theory of influence". Table пзпотеттгического распространения symbol, which was attempted to be drawn by Goblet d'Aevela, soon to be replaced by new discoveries. Although the swastika continues to serve as an archaeological indicator for identifying the presence of pre-Indo-Europeans, it is currently impossible to associate it with the Aryans alone.

The fact that the swastika is found among the monuments of the Harappan, Proto-Indo-European civilisation has been known for quite some time — see, for example, the seal from 2300–4700 BCE, found in the city of Iztodostan. The same folding rectangular swastika appears on a Harappan (Indo-Aryan) seal from Altyn-Depe°. Swastika and «infinite already.v» nano-s>ilic on products IV— III die. to ii.a. .

Some Indian authors (David

Yu •. N.S. Azharav, N. Two > Ar.) are seriously discuss the possibility that in the the Hittite culture, the swastika was perceived in an Aeolian perspective, and therefore the Vedas were known in (4nlil before the Aryan



a) Houttiska svagtičRsnčtja pevašo. Lo línþ Ilnogzhþna. 2300 - 1700 BC; 6-g1 saastpue skie enakti ne .vashishg.v.g naeda.x. f 1' — fñ pgkg. do BC.

Invasion. However, according to these historians, there was no invasion, at least not in the way it has been presented until now... Dr. N.S. Rajaram of Bangalore provides a deciphering (which is controversial, note) of the inscription re *svasti* p/sh/i on one of the seals, which begins with <•onv chtaioł moltpu svastnkti>. In his opinion, this refers to the famous "mantra of the swastika" from the Rigveda, *which* begins with the words: *scast i nali indrah nriddliaslirai alt* (see the article by N.S. Rajaram, "Scientific Basis for the Study of Ancient India") . In academic circles, this theory is perceived as a curiosity, but it is gradually gaining momentum due to its political background. Its supporters strive to level the traces of European influence on the view of ancient history (India), and this cannot but arouse the sympathy of the population.

This theory, regardless of the shakiness of a number of arguments, highlights an important circumstance: at the dawn of the Neolithic and Iron Ages, there were not just clashes between races and peoples[1, BUT M

DUS ттпѣthff UIIBIŁIŁIŁa I. ЙОВСЮz3,y НѣЙЛЮПѣТСЯ ЭакВаТ В-цѣСТIŁ BO- enopp knowledge, which is based on the former spiritual .зітдеров. Culture and обіuee direction of human activity mgштitapвзЗ'іотся.

SL:D T& DL fñTfLbH bi hJ P

ЇOgJO6ñ RELATED MI

NEW HAPPINESS

of non-agricultural communities, with which the development of agricultural cultures is associated, the era of diітв, the Bronze Age, begins. Sign

CBdCTII

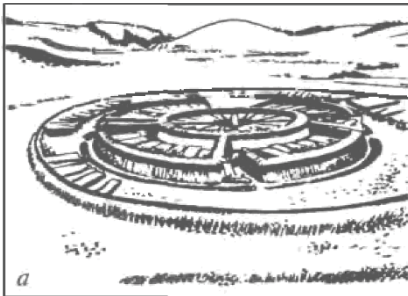
£'dIIIa€TCA HOBЫlє114 СѣЫC.ЧОВЫfIII OTTBHK tPII.





Arkan: city-svaspta. In 1987, in the south of the Chelyabinsk region, at the confluence of the Utyaganka and Karaganka rivers, an expedition from the local university discovered one of the oldest settlements of the Aris people on Russian territory. Its initial dating: 17th-16th centuries BC. Now there are two more alternatives: 22nd-21st centuries (radiocarbon dating) and 28th (archaeoastronomical). It was named Arkaiion after the nearby mountain. The settlement turned out to be a circular swastika-shaped fortress, the structure of which resembles a three-walled protuberance; Bapy from the Avesta, a universal seed-bearing plant, zhyzhshi and .m ieri. Arkaii is part of the so-called archaeological "Land of the Yurods", which existed for 1,200-2,000 years in the south of the modern Chelyabinsk Region, Orenburg Region and Kostanay Region (Kazakhstan). The area of the Arkashu settlement is 2,000 m², and it is remarkably well preserved: the walls rise 1 m above the surface of the earth, the towers, moats, and central square are well preserved, and its builders deliberately avoided using stone, creating a memorable example of earthen architecture in the region.

The layout of Arkaim, like that of the Trnopolian neolithic cities, belongs to the "world" type. The axial lines of the buildings and streets, the exits from the dwellings, and the circle divided into sectors, encompass a small free space. T h e r e was an altar and religious services were held *in* the open air. Excavations have shown that



f according to dp. danu: XXII — XXI, XX I. "III} centuries BC:

6) top view,
in1 idealised zraosmyoutue iъioя cxe.na
Arkapcha





chpe zo.znikov. Presumably, a fire burned in the centre of Arkaim — not an analogue of the pink fire x•icpati in the Rigveda.

After the description of the three-walled Bapa in Avesta, there is talk of self-existent and created lights, stars, the moon and the sun, by whose light the city of Vimya is illuminated (Videvdat. Fragard II:39-41). Recalling the similar traditions of the Aryans, Bapa can be considered the ancestor of the sun. He rises in the Arctic sky. The sun brings with it light and fire, which dispel the darkness and cold of the polar night. Its highest point on the celestial sphere (the solstice) is the prototype of the sacred fires, which the gods began to kindle in their dwellings and temples. Probably, this is also where the ancient custom of obtaining fire with the help of swastika-shaped devices originated (see Chapter II).

Omcniyiu enue 3. Sacred fire. In Chapter XVII of the book Yasna from the Avesta, it is written: "We worship you, Fire, son of Axypa Mazdi, Holy One, V.zadyKu of the Law. We revere the fire bereziasnvanha. We revere the fire vohu-fryana. We revere the fire urvarishta. We revere the fire vaizihta. We revere the fire spendishta. (62 671. (From the pech.pevijskot commentary, it is clear that Fire, having been created by God, is different in its manifestations: urvarishta, "sweat in a plant (tree)"; vohu-fryana, "this one in the people"; spendishta, "**this one** in the presence of Axyra Mas-doy in the spiritual realm. " Here we see an ascending sequence.

The divine fire, Faro, or more precisely, the divine essence, which cannot be fully contained by any earthly vessel, rests on the vapour of Iran (Gatm Faro, Yashta 19, Zamtiad-yaigt). In the latest views, special fire is inherent in each of the three classes of Aryans.

The doctrine of Fire in the Rigveda is somewhat different. The fiery manifestation of God in the Vedas is addressed by the formula: agnir viQvebhir agnibhih • Ashtt (with) all fires (I, 26, 0; III, 24, 4, etc.). Among the sacred fires (tagnayas) on earth, the most important to the deity is v'aisvanara - , the fire of the tribal union:

⟨The other fires are yours, O Agni Tv — navel (centre of tribes, O vai9x'anara (= belonging to the peoples)⟩ (I, 39, I; cp. VIII, 19, 33). The fire of the plegi union was made in different periods by someone's clan (t i\$pti), and in the beginning - by the doyshnitZ ilt family



fire {grhapati}. The chieftain-owner of the tatug became, among the Vedas-Aryans, someone similar to a great prince, and the priest of the pleyeni altar became the high priest, the chief priest. The word raja, which began with uapъ, referred to the light, the luminous essence of the bearer of the office. Svarej corresponded to the self-ruler, also being one of the epithets of Fire (Rigveda I, 36, 7).

The original divine Fire, as it descends into the material world, breaks down into smaller sacred flames, but all of them carry the creative energy of the original prototype. The symbolism of the swastika, which grew out of the religion of the ancient Aryans, can be explained to a large extent by similar ideas. The Aryans were deeply aware of the sacred meaning of this sign, vi, as St. P. Frtsdt points out, "in any case, the swastika is most closely associated with Indo-European languages than with other peoples, and found its widest distribution among them. "

"It is much less common among the Semites, to whom it may have been passed on by neighbouring Aryans..." notes A. von Fricken*. Ariel Golan categorically states: "The Semites did not use this symbol at any period in their history. " Heinrich Schliemann, on the contrary, identified the sign marked by the righteous in the prophecies of Ezekiel (9:4) with the swastika. *. Nevertheless, allegories related to Aryan metaphysics have been preserved in the Bible, as have Jewish images of the swastika.

тики (см. далее).

Oyun in Btiyaa is a manifestation of the creative energy of the Lord, who creates with His breath and with His word kindles the fire* (Ps. 103: 4); "The armies of angels stand in awe before Him, serving Him in His kingdom and *in His power*" (3 Macc. 8:2t). In the Apocalypse, which uses the symbolism of the Old Testament, one of the highest angels has power over fire (Rev. 14:18).

As in Azazel, fire in the Bible surrounds the Lord (more precisely, the throne of the Lord): "...And behold, a stormy wind came from the north, a great cloud and swirling fire, and a brightness around it, and from the middle of it as if a light of flame from the middle of the fire; and from the middle of it came the likeness of four living creatures... And they had faces and wings, all four of them: their wings touched one another; as they moved

"Lrilav sty hypogeou ia vera, rtgg }'aluly ubhytta Charles I'49xcox made himself на лбу свастическую наколку²⁶.



The fiery movement around the throne of God is a constant theme in Scripture: "...His throne is like a river of fire, His wheels are like burning fire. A river of fire flowed and passed before Him..." (Dan. 7:9-10; cf. Rev. 4:2-3, etc.). Of course, Old Testament monotheism (as well as Vedic metaphysics) is far from attributing to fire the role of the sole prototype of divine energy. Fire is still a material, earthly element that only partially reflects divine activity.

NSYU CXO,O,CTBO SO SVBSTIKOF.



The main western entrance is marked by a break in the outer wall. The wall and moat turn sharply into the depths of the settlement, connecting with the structures of the citadel. The construction of the north-western entrance was very sophisticated. The surrounding wall and moat formed a bend, turning inward toward the settlement by about 7-8 degrees. However, at the point of the sharpest bend, the moat was not interrupted, but rather widened and deepened. On the other side of the moat, on the southern side of the settlement, there was a gatehouse. There was no entrance, and the attackers, who had gathered at the bends in the walls in search of a passage into the fortress, were hit by arrows flying from three sides thanks to a well-designed system of overhead and ground fire.

The authentic entrance was located at the top of the western section of the defensive wall

WITH A STRONG DEFENCE, WHERE CTCHA AND QO8 QBKO WERE LOCATED IN THE SOUTH-EAST.

This passage coincided with the entrance to the tunnel laid outside the defensive wall. *The passage had the appearance of a labyrinth.* Only after overcoming this section could those entering reach the open platform at the base of the gate tower. The platform was open on one side only to a wide passage leading along the radial defensive wall to the round street. It was only possible to move along this passage when it was covered with wooden decking, as in reality it was a system of pitfalls, not inferior in complexity to a medieval European castle.

The wall of the citadel was surrounded by a ring road. To get to the inner circle of the settlement, you had to walk its entire length. Only at the end of the street, through a special gate, could you enter the central square. There was no other way, because the winding route had not only a defensive but also (as in Trypillia) a ritual significance. Those entering and leaving Arkaim constantly traced swastika-shaped routes.

Archaeological research shows that the geometry of the city is the result of a carefully thought-out plan oriented towards the ritual centre. According to G.B. Zdaevich, the structure of Arkaim and the way of life of its inhabitants are consistent with the Aryan concept of *orizhana*. In the Rigveda, it is called "a fenced enclosure," "a place for cattle" (in Arkaim, they kept horses and other livestock), "zhilyupe" (settlement), "sovupolnost zhivil" (group of dwellings), "vse lyudni, prozhivaiushchie na odnom meste" (all people living in one place), "arnia" (village) .

The compound word *su vastu* was also translated as "good living," which, according to Sadhir Biruddhikar, indicates urban planning.





DETAILED ETYMOLOGY OF THE WORD ЧСВАТНКАЬ" • В{ЮМРЛ-ИНЫЙ ИНДИЙСКИЙ
researcher believes that the swastika symbol served as a plan for a certain fortification structure, all parts of which cannot be secured at the same time, since it has four entrances leading to a labyrinthine иопит4оп (which clearly resembles the structure of Arkaim).

The possibility of the existence of such weapons is supported by the existence of a certain field tactic

•jukrp-vjuuzp (chakra-vyuha), described in the Mahabharata. In chakra-vyuha, the army is arranged in a circular order, which is

Г, Qd СЫН

ИЩЫ ХНЧШЬЮ ПДХОДЖЗЛСЯ

In the womb of his mother Subhadra, Kriyuna entertained her by telling her how to overcome the obstacles of the chakra-vika. The god reached the seventh chakra, but seeing that Subhadra had fallen asleep, he decided to change the subject. This circumstance proved to be fortunate for Abhimanyu, who listened attentively to Kriyuna's story, but never heard its conclusion. During the battle with Kaurava, Abhimanyu tried to capture the chakra-vjuga and died, reaching the seventh ring ⁽²⁾.

The story of Abhimanyu carries not only a moral message, but also an initiatory



The swastika labyrinth of the chakra-vyoga was a spiritual test for Arjuna's son. **Perhaps**, sizle-yamh mnmediachi is associated

то, что барьеры, прегражда-
to the entrance to the sanctuary or tomb, in early parodosprilliorrtia spiral-swastika

a) Hypothetical geev proto-fortress su-vastu with four corners and a corridor between the walls in the fouli набупуума,

б) scheme •юкра-въюзу tchabra-vyitha), jмочтiиюелоти in fozodmapyme

rectangular stone blocks with multidirectional spirals lie on the noporax of the burial mound in Niogranze (Ireland, 3rd–4th century BC) and the temple of El Tarxina (Malta, 2000-200 BC). Passing between the spirals twisted in different directions, the soul gains access to the immovable vertical axis around which the world revolves. In Indian temples, the spiral on the barrier is replaced by a swastika (for example, in Goa Lavah — Cave





The function of the swastika:

а) Нов—Гун—иизх, Ир уиндиъ III — I i' тыс. д.н.е.,
61 хуам Рль Тарксина, о-в Мвльта. 2400 — 2300 зз. д.е.



*Хралоеæ æрæмбение <:а зп<ofit сфасстику I фиб изнутри). Соа Lozmh
Имещера Leiny'ntr мьитvЫI). О-в Вави, Hndoneouya. Altro L.D. Никозосфн*

.. Кроме оборо those, pntyalix and xozyailstvennyrx tselîî PQü-
fQCT} НТГ Ы-идя СВдСТНКТІ НАСЛѢ Н дЕТQОЮЕ.М)N Ю j нпјіЮ.
dokasiuzae K.K. Bystrushkini, На astrometric plan Arkaima sva-
СТНК.ѣt oita8bæается символом гармонННН huiра, HdфIOMHHgHHIOM O 4ТОПО-
том сечении»²⁴⁴. Интересно, что Аркаим находится почти на одной ши-



poğeco znamenigüi meitzpntchegiyfi «Observatory» Stonehenge. These two mysterious monuments are similar in their circular structure and in their rulers. Yu. A. Shnlov visualised the pleura, which is the sanctuary-observatory of Arkaima, Stonehenge, Kazarevich, Buruva, Fribirshcha, etc., represent a single complex, and Bystrupin includes Arkaisk and Strayu Gorodov in the "global network of Eurasia." The symbol was found by residents of the countries of the Eurasiatic region on ceramics (see the cup-shaped m from the graves of Siiitashty).

Mvndalv n labnrnt. Although a number of functions of the urban layout of Arkaim resemble a spiral and a swastika, overall the settlement corresponds to a more complex figure from Yutdartpskaya yetaftiika — *lri-dale*. The concepts of vridzhana and iaila intersect, but the latter is more specific in terms of content. In Sanskrit, mandyusa has the following meanings: kpvq, disc, sphere, orb, ring, circle, ktCHOSO, BALL, KJE G-glue bandage, circular formation of troops, district, territory, country, multitude, group, gathering, society, part of the Rigveda, family of Yuteni. op-defined sacrifice. In the Pibetsky Maizla, it represents a magical diagram and image, unknown to Znennoe, of one or another substance sacrificed to the deities. Мащцъра combines the macro- and microcosm, the symbolism of an equilateral cross, a square, a tree...*' It has been noted that the principle of mandalas is a common principle for the construction of palaces, temples, megalithic structures, and, it would seem, different cultures in Asia, Europe, and Central America.

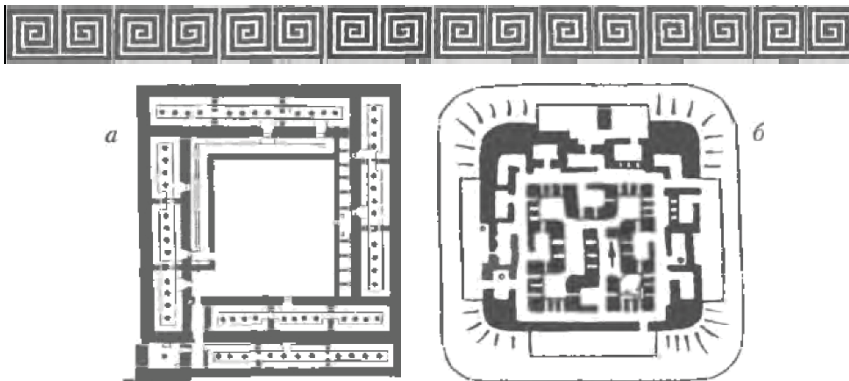
Cross-shaped—swastika-like—the principle of Ar-kaim with the enamenish Labyrinth, according to Iifu, located on the island of Crete. It is interesting that the game-building scheme of the Labyrinth also symbolises The swastika was minted on Knossos coins from 431 to 350 BC. The four ends of the swastika are grouped around a solar symbol in the centre of the coin, as in ancient times.

The four branches, stretching from the sacred city of Mesoamerica — Tenochtitlan, turn into roads that divide the ensemble into four parts. A common method of dividing architectural structures in Mesoamerican civilisations is the swastika square: the northern economic complex—



ga"
броцонр
peiat so
свастикой
сезонами.
Малая Азия





*Свастичный квадрат на планах древней и средневековой архитектуры:
а) северный хозяйственный комплекс в Старой Нисе (Митридатокер-
те). II в. до н.э. Парфянское царство; б) усадьба Кафыркала
под Самаркандом. V—VI вв. н.э.)*

Sex II BC in Old Nisa (Mithraic city of the Parthian Empire) ; the estate of Kafirqsza I'—\I centuries near Samarkand and others. Mandala, resembling a wheel in its appearance, is clearly associated with the symbol of the swastika, expressing various aspects of the world order. If the first is static, then the second expresses the same ideas (centre and circle) in dynamics. From this point of view, the meaning of the "spokes" [the central point of the mandala. — *Aom.*]. since the wheel is universally regarded as a symbol of the universe, revolving around a fixed axis, a symbol that can be compared to the swastika, in that the swastika depicts a circle representing manifested being, only implied, while the centre is clearly marked: thus, the swastika should be considered not a symbol of the universe, but a diagram of the influence of Per-
the principle of **peace**.

The connection between the swastika and the shackles is well illustrated by one of the exercises called "Yanjachasana" tmandalasanal. It is based on "Sirsasana" (headstand). In mandalasana, the yogi's body **rotates** around the head in a counterclockwise direction. The movement forms a circle or orbit (chanler) around the head, which should be kept at a constant height .

The swastika-mandala structure of Arkaim, its walls and crossbars, is a reflection of the earthly world and the heavenly and ideal worlds. The two worlds are connected through sacrifice, performed by the priest in the physical and spiritual centre of the city.

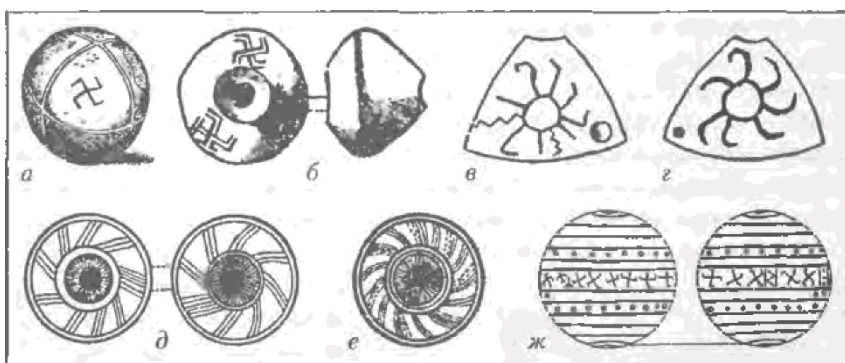


There, they will form a union of
zunnosarmaiskoitoiteyuuda. II - fñ "v. Nos.zonti fioluexpregs
mtt
(near Aukaiča), kuuzan 8.
Tin-plated bouonza



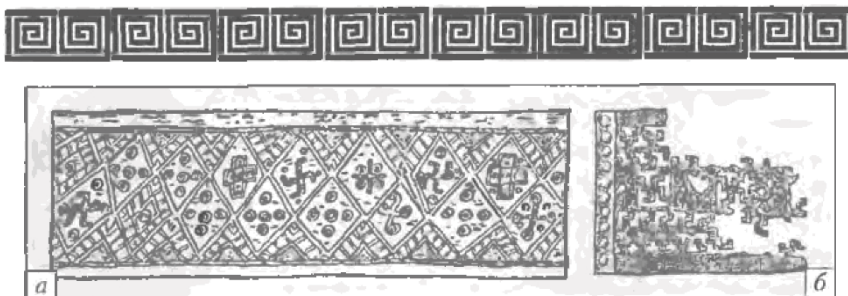
It is noteworthy that swastika symbols were found on ceramics, fasteners and other artefacts in the Arkhangelsk region.

The spread of the swastika (15th century). As mentioned above, many finds with swastikas were recorded by Geprichon Shlman during excavations in Trve. M. de Zyigrodsky identified the following varieties of the symbol based on his materials: 65 in pure form; 14 with four points and a corner (croix swasticale); 102 with three arms (triskelion); 86 with five arms; 63 with six arms. Total: 420. Most of the figures are applied to round spindles, as well as to balls, divided into sectors.



Typical finds by G. Mmtnnna with a swastika in Gissarlak tTpoe).-a e) ball and
omde. Iñve ce«тоyo mayовi ж) iуay c l3-ю cвacтukнw

Свастические изображения широко использовались представи-
телями древнеевропейской гальштаттской культуры (X—VI вв. до
н.э.). На поясе из захоронения в Эльзасе свастики и кресты разных
типов помещены в ромбическую ленту орнамента²⁶¹. Свастика явля-
ется ведущим орнаментальным мотивом на бронзовом украшении
пояса из Метштеттина (Вюртемберг, Австрия)²⁶². А бронзовая фи-



Svsdtvk d in zutyun/shpyyiskoi kultishche:
a) belt itz adgonil in Elage. 6 I ukrpshevng noyaga. fi;tionza.
Аіерітітіілевwffn (Вюptііе чберт Авгтpуп). X p.: Хуээй Іlf myiіtmтyта

bullā, stored in M) eee ropuda MAINTSa, made in the form of a strict rectangular swastika.

The swastika is often found on peilokhranntlShX epochs 6 ON-zy. Various variations CIIMBOLit are found on Etruscan urns from Tosca-NA, in OKJERSZ HOFTЯx Rnma on Via Appia, near AlianO, On OCKOЛfiaX from ppo6nllЦbt near pazBitΛviH города Kvmm, not far from the mountains. Капуа, in Cherveterp, etc. Similar finds have been discovered in burial mounds from the same period in northern Germany. They were later found among the Anglo-Saxons in England (for example, in Shropham, Norfolk).
drokzy, one gperrkpuryi PorCifti dositnchno usoecttiiny to speqial-noit imepamype, the main owtuchanie further devoted to memory tnnikam, discovered

Поскольку находки со знаком свастики, относящиеся к эпохе opieesitivenzhchiy <iyxeažzn•iu.



Позуеба.іьнью уРньі ro sapshanka.ch: from 6) Zhousky: I'ga Appia okat

Ритр. Xp.: Музеи Ватикана (a); Черветери (б); в) могильная урна. Северная Германия; г) урна тіз Shrophm. I-louфо жс«т county,



The swastika symbol has been widespread in the Caucasus since the early Bronze Age. **The Puro-Arak-Skvy culture** of the third millennium BC used a swastika with four points between the arms, which is now used in the Sedchian tradition (fragment of a clay vessel from the southwestern group of monuments from Eastern Anatolia). On the concave image of a vessel from Shengavit, a single centripetal swastika stands between bird-like figures. The Kuro-Arak people are considered to be either Indo-Europeans or the ancestors of the Kartvelians or Iberian-Caucasians in this region, the most ancient indigenous population, whose formation was influenced by both the Hurro-Urartians and the Proto-Europeans who inhabited the steppes near the Caucasus.

The swastika pattern was applied to their bronze

Погребальная

Etruscan yvia.

Mospesudayo. BIO — 62a BC.

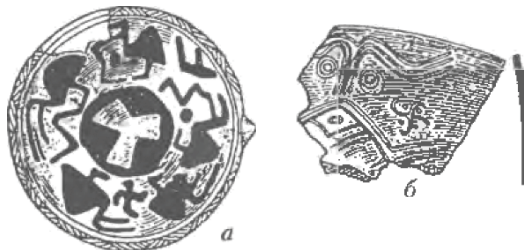
Etruscan pottery

j\ff/zey oukheolo—

гит, Флоренция

The ethnic ancestors of the Western Frusinian tribes of the Kolkhi (**Protokolkhi culture, late 3rd – mid-2nd millennium BC**)'. For groups 11 and III of the Triatla culture (last third of the 3rd millennium – 15th century BC), the swastika was one of the favourite motifs.

III millennium — XV century BC) the swastika was one of the favourite motifs. Monochrome ceramics found in Meskheta and on the Triale plateau (Georgia) are similar to Cretan monuments from the 19th–15th centuries BC, where the swastika is also combined with images of waterfowl (see below). A similar swastika is found on a red-slip vessel with black жхюпи-



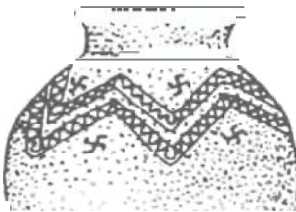
A) Furo-Arak culture (1st millennium BC): swastika with toys mgmB branch >and on the fragment of tinanozococyba. IDco oapaB-nas group memory Vospyinoi Anayatshi ĭa); warlike image from a vessel. IllezaVum, Auatps«pya dmiutia (6)





from the 18th-17th centuries BC . . . iz kurgan XIV. On cocy. re from kurgan XXVIII (XVII-XV centuries BC) there is a swastika, and from burial mound VII there are several similar ones. The ethnic origin of the Triat-letians is unclear: some attribute them to the Hittite tribes, others to the Hurrians, who settled on the coast of Mitanni, and still others to the Etivts, who are related to the Hurrians.

A number of burial mounds dating from the 17th to 15th centuries BC are characteristic of the Trallian culture . . . Scope: territory of modern-day Azerbaijan.



Azerbaijan. T, 'aruzheny i .rtii with swastika symbols
vg .li iennye also in a conventional

.to-mi .ei tskoi style (•ogi z ъnik Арвч, burial on
the A-n highway)

(гипные sv: .chtp-i, vi>веденные <shagaio—itrin•s
that, •nsushchi ceramics svtivno-
u.eeryavi:skoll grutvti ..amytnikog XVIII

in . (burial of Y from the grave-

> Shirave) Seated swastikas o. in

ировыils piic'. .:ok on pots

PR' *° (shzylvaikspofi) Zh W

"I in the 19th century i Eastern 3a—

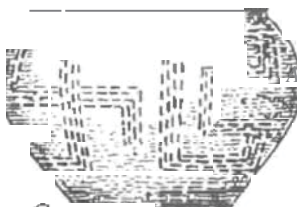
мония с
Могила
иоссе, Армения.
детская кильт

„pq
>i zy noi ebienie Kiil Vank. lev E• ii< p p.
'raks, Nakhchivan region.)'

N< stu -a< sxazy po razpredeleniyu-s.s.a.t..khii •i

<bpozA —o ioti polos—"siti Sh y <n.

bottom



Свастики
узерликс
XVIII

(эпоха средней брон
Техника «шагающего»
та. Могила Ади
ение 65). Шира

fvt: yovs >j 20th century culture

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(technically threaded, nuoro-

.'a*tpoaganaya). The Fatyanovites были др в и>it

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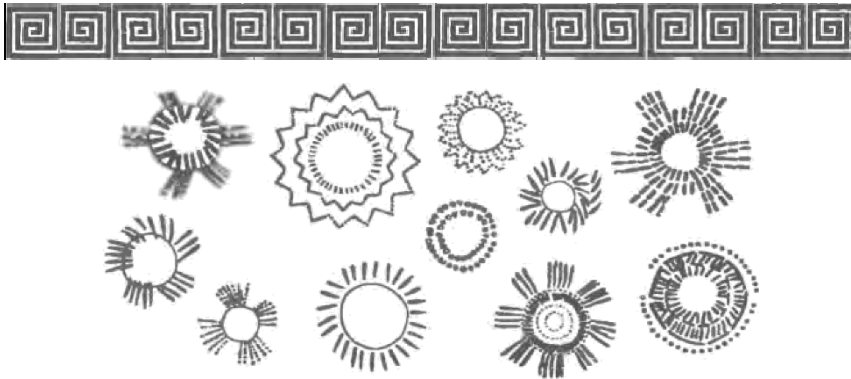
, Ya. Briossov and ,r.) f initial ter-

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ki sve ia. not gostoch-

ever:lyk pen -m Eurolefi-



Солярные знаки на днищах сосудов фатьяновской культуры приближаются к форме спиралевидных свастик. XX—XV вв. до н.э.

The following regions of Russia: Novgorod, Tver, Smolensk, Moscow, Kaliningrad, Yaroslavl, Ivanovo, Kostroma, Vladimir, and the Republic of Chuvashia.

In the course of the spread of the Srubо culture to the north, the Povnyakov culture, which replaced the Fatyanov culture in the 15th-13th centuries BC in a number of regions, emerged. Remains of the Pozdnyakovskaya (most likely Iraian) culture have been found in excavations of burial mounds in the Upper and Middle Oka, Upper *Volga*, and right bank of the Middle Volga. If at an early stage of the Posdanov culture a meandering border was formed, then at a later stage a swastika-shaped meander and a branching swastika appear, made using the technique of a serrated stamp (see, for example, the burial mound of Fefetov Bor) *'.

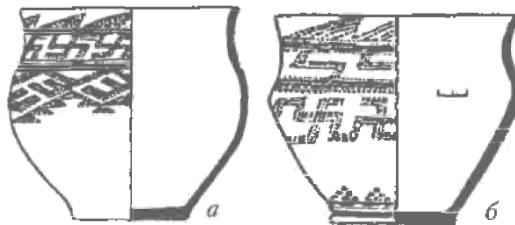
A delicate comb-shaped ornament made of swastikas found in the pottery of the Duvanskoe settlement of the 17th century (30 km east of Tiochen on the right bank of the Vepia River).



The most interesting ceramic items from Fefe.



on the banks of the Duvan River). Duvan moved to the lower Tobolsk variant of **the Vpudronovskaya community** of Indo-Iranians at the end of the 2nd millennium BC. In the same column, swastikas of the Chernoozersk-Trm variant of the Aitpronov culture (Elovsky II burial mound) ⁽²⁾ * were found. The swastika refers to the number of "Andronovo" elements in the culture of the Samara Volga region . A meadriatic swastika from the Adramovo IV burial mound on the Om River (Western Siberia) dates back to the Late Bronze Age. Abramovo IV is a Verkhneobsk variant of Andronovo settlements. The latest Andronovo burial site (ca. 1500 BC) with swastika symbols on ceramics was found in the village of Beregovoy near Omsk. According to archaeologist Albert Polevodov, a large settlement of Aryans was located there.



a-61 Swastika on a keychain from the Vultura culture

II тысячелетия до н.э.: на 2-м ярусе сверху. Керамика II группы. Нижнетобольский вариант андроновской общности. Пос. Дуванское XVII (a); на 3-м ярусе сверху. Черноозерско-томский вариант андроновской общности. Еловский II могильник (б)

In the 9th–7th centuries (according to another source, the 6th–11th centuries), a three-swastika-shaped decoration on vessels of **the Burgulyk culture** with an oval in the centre (Tashkig oasis). This is a little-studied culture, within the framework of which the local tribes transitioned from cattle breeding to agriculture.



Swastikas of a raelian type were used in CBORil spmvyike skn m. Invasion of the Scythians into Mishpy, ° * F> according to Herodotus (IV:2), odgch-k VII century BC and associate g np:i Scythian

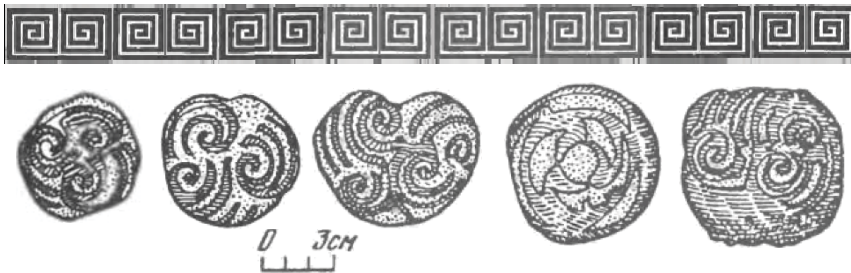
Клеймо с бургулюкского сосуда. IX – VII или VI – III вв. до н.э. Ташкентский оазис





п) Волпообунпар свестишка. ЦРипиль консКого убраиш:inca. Золотоу.
 CKy uи w rtybнuи y св.кi Ha inian б чиз Ha.1b4и4KD (FfTиZиF2) Ž- R f2GLü.
 \$!II - yач, i'I in, before n. y.,- б) гкифгкня бляиша. Золож. i'II - I-ya nol.
 VI century, BC KrlPpmtPssnuŷ kurzan; a1 немиконсчchnaya raactii'a на skufo-
 carincn aPshu in •ioзильшина Кораоубах Кнри, D«irrram. II I aa.
 до н.і. — I III aa. н. ф.; з) zhtoобунонп» sv«tczvuxгі •спрмажрозor тупа. ISyнеоаое
 оепр::uo Rodo г). I II aa. н.ф. loодиеснифсгий мозилоиш
Саблы (Симферопольский р н); д) зерка.ю. Танаис. II —III в. н.э.;
 e) гуузоеая чвандричвсiа свисішка на спифскоч веретгне. Косиуь.
 Found in the Oyerii region in Oujonridzr

The remains of a tribal chieftain from the village of Harta 2-ü pol. VII — nau. 4'I v. d.
 n. e. 6liyu Halikn 6Lcha obnaryuzhena-nashkonchnaia volnobrznaia svastika iz zolota
 (detail of konsko-ro ubrahstva)^. Found in Kelermesium, a copper plate from the 7th–
 1st half of the 6th century AD, consisting of three OÖBQftOB ÒRryfillX ВОЛН, BCTčтв-
 .neñиx один в друпой . На скнфских веретенах wз кости ввJ ЗНЗИСb
 по kryry meandricheskne svasrrikn"^. The Tamgo6J>азнаR ўваСТИКb 4Ca{iMäT-
 ского» psh (with a circle in the centre) stands on the drownzoro epka-M I — II св. Н.3.
 Н8 Pshanecxifikoosh morvglshska Caбli (StpiØeropol-skny p-п). CXOЖdya
 CBacchmka — on the edge of II III c. AD. I3Tanaisa. К смØо-С8 W 1
 ЛОСК KQyr biû брВМВblW ü rleTC — КоМ ЛЗЯ PoLBerш4, Ha иЮТором сToitr
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 Tmogilny Карабуадakent, Dzerzhinsk; HQ İ BB. TO H.E. — I İİ BB. H.e.) . yueиный
 набор VII VI BB. jtO H.e., ннкpуCctиipOвaHHЫЙ золоты-
 СпНрaлeвищHгйми свacчiзхaми, ПjЭиНБДЛe9K14T 1(üKII o—СПK424тOЙ ТБС-
 by: mтской kuzhyre (kyran 3, Tacriola V, Chehta.nbHБй KzhaxstaH).



Скифо-сакский уздечный набор. VII–VI вв. до н.э. Железо, инкрустация золотом. Тасмола V (курган 3), Центральный Казахстан

When the iron head was forged, a groove was carved into its outer surface, into which intricately carved gold strips in the shape of swastikas were inserted and hammered in place.

The swastikas were made from horse harnesses found in a burial mound in Nikolskoye dating back to the 6th–5th centuries BC, which belonged to the Tagar culture. Judging by the excavations, the Tagar people mainly roamed within the Minusinsk Basin (the southern part of the Krasnoyarsk Territory). They spent most of their short lives (average lifespan 26.5 years) at war. Physically, they were European in type, similar to the Scythians. Although the Tagar population was heterogeneous, in terms of their characteristics, they were close to the Nra-noazmchny Afanasievtsy, <anlonovi.me If 4ЩтаВЩЦФъ• .

Spirals, swastika-vortex rosettes, and solar symbols occupied an important place in the symbolism of the Uyük culture (5th–4th centuries BC, Scythian-Sarmatian period in the territory of Tuva). Mats period in the territory of Tuva).



Voreouki for the brush vong.k<po headdress. Moziltiik Nii<olegyao. 6th–5th centuries.

В зяаіkpz knows rrinpolestidnoti g<asvtiki. Ligpioвое ю.іotno. Mtilnik Ayntlag Lbassein Bepxnezо Yenisei). V - If in BC. Fюі<ная ку.тъпіурп ёпозбішй зтпп)





*Pzhypeoia swastika on the khonsium ubouye
u x unnu. DougstuiskiG mochi.i'nih. II - 1st century AD.*

Swastikas completely cover square wooden buckles of suspension straps and round buttons from quivers found in the burials of nomads of the Eastern Altai. Cpl. burial mound 25 of Barburgaz I

(spur of the Sailyogen Range) late 4th — 3rd century AD.



In the Pvyryksko culture (Scythian-Saryati of Achtaï), there was a widespread use of ritualistic, wave-like, and S-shaped tizgi, which created the impression of rapid movement even in those cases when the depicted object was the head of a beast, for example. This type includes spiral-shaped zoomorphic swastikas made of thin gold and leather (late 3rd — early 2nd century BC). This type includes spiral-shaped zoomorphic swastikas made of thin gold and leather (late 3rd — early 2nd century BC, the Yakonur burial mound at the source of the An River)

A flaming swastika adorned the search for the Transbaikalian (DerestuykskSh) on the Dzhpda River, 1st–2nd centuries BC). The Xiongnu were nomads, who had not yet acquired the settled lifestyle or even the beginnings of morality. Chinese historians called them the Astai Turks. Anthropologically, they belonged to the Paleo-Siberian conological group

Star rotation. Sacred letters. The swastika was sacred to the Altai people, the indigenous population of Azerbaijan, the coastal region of Fiagestan and part of the Alazang Valley in Gruzgi. Plinius the Elder names Kayzu as the main city of ancient Albania. The only cult building of the 5th-4th centuries BC was found in Saritepe (near the city of Kazakh, Azerbaijan). In the middle of the temple stood an altar with low clay steps leading down to the east side. The western wall had three columns, into which poles were inserted, resembling the canopy above the altar in a church. Outside, the western wall and columns were covered with mouldings in the form of intertwined solar symbols. The cult purpose was not clear, and the well-known engraved igamps with grooved cuts in the shape of 3-4-pointed swastikas naturally assumed a specific meaning). According to N.G. Narimanov, pintaders were used to imprint images on sacred bread. This is the earliest recognised





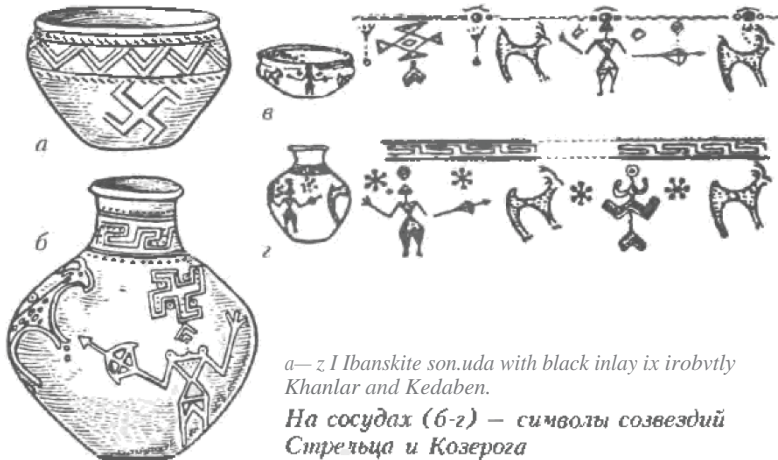
Пинтадеры (глиняные штампы для орнаментации священных хлебцев) из албанского храма в Сарытепе (около г. Казах, Азербайджан). V–VI вв. до н.э.
aiming at a horned animal (either a deer or a goat). On all monuments, the bowman's head has a schematic triangular shape, and in some cases, above it there is a centripetal rectangular swastika with four points between the branches. In other cases, the swastika is replaced by a single rosette.

Archaeologists have identified the swastika symbol on sacred clay, and it will appear repeatedly in the future (see chapters V–VII). Until the 19th–mid-20th centuries, Azerbaijani bakers decorated the surface of bread with ornamented tiles from the city of Chik.

The raw tombs of the Albanians in Khanlar and Kedabek (Azerbaijan) were oriented along the east-west axis. In them, ceramic vessels are found, on which swastikas were made using Zloy inlay (white ivory inlaid into the polished surface).

Typical for Albanian pottery

The mikp is a representation of an archer aiming at a horned animal (either a deer or a goat). On all monuments, the bowman's head has a schematic triangular shape, and in some cases, above it there is a centripetal rectangular swastika with four points between the branches. In other cases, the swastika is replaced by a single rosette.



а—г I Ibanskite son.uda with black inlay ix irobvtly Khanlar and Kedaben.

На сосудах (б-г) — символы созвездий Стрельца и Козерога



This image is associated with the agchral-not symbol. The 5th-century Armenian historian Movses Khorenatsi recounts an ancient legend about the battle of Hagtk (the progenitor of the Ar
›tian, Georgians, and some other peoples of the Caucasus) with the Tithaniad Bar (in the biblical perspective, the latter corresponds to Nimrod, and Haik is a descendant of Japheth). In describing the battle, *he mentions a trident* twice: first, Haik arranges his army in the shape of a trident; second, he strikes Bel with a split *ntuoe* (or *niye.vnryot*) strlay . The destruction of

is a large plate with a pointed nose. Koonska gultu-ua, Kaai-ao. fi;vonzvvai

РРК

Nebrota (Bela-Niroda) from the arrows of Gaos (Haika) is also described Georgian history of the 11th century by Leontius Mrovel. Numerous references to Khaïsa are also found in other medieval authors, and his name is preserved in Armenian toponyms and folklore. As L. Miridzhaniati proves, the battle between Gevon and Khayk took place in 2492 BC (according to the ancient Armenian calendar).

In the 3rd millennium BC, Hayk defended the independence of the Caucasian peoples from the Babylonian Empire, and his victory became their triumph, which led to the hero's deification and the formation of legends about him in the astral sphere.

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*

myth. Judging by the most ancient rock paintings Starting with the late Neolithic period, philological and ethnographic sources link the royal star Haika with two constellations: Orion (Ori) and Scorpius (Sgr&. The bow of Azban vessels corresponded to one of these constellations. In the case of Orion, the target of the bow is **the symbol** of the constellation Те.сьуд (Tau), which borders Ori on the stary sky. This identification is confirmed by the fact that the symbol of Bel in Akkadian mythology was 6 '. In the legend, the man is Sagittarius, and the animal is the symbol of Capricorn (Cap). The exact meaning

*Rectangular swastika on a kumufw'. 9th–10th centuries AD. Komei, width 80 cm. Found in the district of Noemeryan (Armenia). Stored at: State **Museum** of Armenia, inventory no. 1503R*





Identification pending final decision on the nature and time of origin of the Eodia and the reasons for its spread. Since the swastika is also found in astrological-philosophical compositions and on seals for sacred bread, it can be assumed that it was a ritual symbol.

The swastika placed above the head of Haika in medieval depictions of **Capa** (Sgr) is sometimes interpreted as a swastika-shaped gLchehenka. Thus, on a bone pendant from Pskov from the 12th century, a braid is carved, ending in a swastika, denoting the constellation Sgr. A.V. Chernetov The frieze's attention to the circular ornament filling the background suggests that it represents the starry sky ⁽²⁾. The belt-support of the centaur is decorated with an S-shaped volute, typical for astral representations of centaurs⁽³⁾ -

Typologically close to the opgisannyl kozyozitsii, the image on the handle of a comb from the Udmurt settlement of Idnakar, 9th–13th centuries (village of Soldyr, Glazovsky District). The upper part of the comb is carved with heads of horses and bulls facing in different directions. Below, there is a depiction of a duel between two anthropomorphic creatures. One of them is depicted more realistically – with a clearly defined head, a slender torso, raised arms, and slightly bent legs. The other figure is more stylised. The head resembles a triangular, slender pyramid, and the torso and running legs are barely outlined. The combatants have crossed their weapons (spears? clubs?). Below is **an ornament** of intersecting parallel lines (fertile arable land). Directly beneath the crossed weapons, a swastika is clearly visible, inscribed in a cross. As in the Alania and Novgorod compositions, the swastika rosette is placed in a central position, appearing to be the focal point. Unfortunately, interpretations of this motif are far from astrological, although there are examples of objects decorated with similar ornamentation^{*,*}.

Although the aforementioned panaytankgi were discovered in various regions, there is a chronological gap with the Albanian »iaFraženjiem velpk, kompo-zitspi, izo8raženpne on them, typologically similar, and the swastika is everywhere.

* The influence is probably Russian (critically dependent on the context). On the whole, from the gravestones with a humpback shape, found in layer X — early 11th century, the inscription is applied.ТНО VigfQAЖЯННЬИ ТЪ ІЧЗЮЕПІ(ШЗЫШІ ЗНАК, gт)Э4•ЛЄа қЯШЩІИІ СОЯЯ КОИГІЮ ТЪМН. Ч&ДШ-мІІра Svyatoslavich (970— 10t4). The mark on the wood is similar to the marks found on ceramic vessels from the 11th century.



du zangi>iag key pazishiki. According to d'dnye kompozimivi, they reflected certain rtdett, connected with the constellation Sagittarius (and Orion), rotating in the starry sky. It is also worth noting that the centre of rotation of our galaxy is located precisely in the constellation Sagittarius...



Swastikas in altars. A similar composition to Arkaim (a city with an altar in the centre) can be found in the Pyrenees in the form of stone half-columns and sacrificial altars without inscriptions, covered with

ТУ ЮСОЮТЮЗМ ЮСКОМ У Ю СЮСТЮЛЮ ЮНОЮ

Syntactic. The lower part of the older one contains a swastika. In the middle of the second one, there is a palm branch (the tree of glory), and at the top left, there is a swastika. Archaeologists attribute it to the cult of Apollo (Helios), known as Adellion (Abelia). Here is the full text

"burning of sacrifices," later formed by the evangelist Mark (Mark 9:49).

*Gpekett from the Idnakar settlement
Роз. Удмуртия, X–XII в.*



*а-в) Алтари со свастикой в Европе: из Аквитании (а);
осколок пиренейского алтаря (le Comminges?). Хр. в Музее Тулузы (б);
алтарь со свастикой и пальмовой ветвью. Оттуда же (в)*



Under abelios in the Cretan language, the name Goltse, or the properties of the Deity as the sun. On Knossos coins from the 5th-4th centuries BC: a meandric swastika turns from the central star (the Sun*) to the periphery. On the Corinthian stele, with a similar pattern, the star is absent.

There is nothing in common between the medieval and ancient Mediterranean views of the Sun. The first is a crater of unknown origin of unknown origin from the Vienna Museum of History and Art. Helios on a quadriga, adorned with a shining robe, vividly embodies the ancient conception of a deity clothed in light like a robe, " , who covers the sky like skin" (Ps. t03:2), which is •in the sun—

IO i•HB BB



*Ggpiog not quadri-zr g straight-
zaionou cвaciуukoй on the clothes*

He has established his dwelling place, and it rejoices like a bride adorned for her husband, rejoicing like a mighty man who sets out on his journey. His origin is from KQ&A Nc6eC, and his presence is to the ends of the heavens, and nothing is hidden from his warmth• (Ps. 18:5-7). Under Geuis'sa, on the chest, are two double circles and a swastika. God is tightly bound. On the rim of the crater is a caena with interspersed

through *three* sections of the cross-shaped
mti in straight angles" -

Description 4. Meander. Since the swastika is often included in meander ornamentation, it is necessary to define it. A meander is a pattern consisting of right angles connected in a continuous line. Matov6poq (Greek) — a river in Crete, famous for its winding course. As Seneca points out, the river Meander —

•The subject of the exercise;+; games for all poets — it winds its way, often confused, approaches its own course and turns back again, not having had time to merge with itself+Z™. In the meandering ribbon of ornamentation, the ancients saw a deep ethical meaning; it reflected the flow of human life. The straight line, the straight path, symbolised virtue. A meander can consist only of straight angles, which give it additional rigidity and correspond to the resistance to virtue (see the possibility of increasing virtue in Seneca).





*Прямоугольный меандр — символ праведного
(т.е. учитывающего религиозные предписания)*



The choreographic meander corresponds to the Feshbzkan circle dance, Greek Jop@, Serbian kaio, Fig. зом, ascending to the funeral ritual. Figure *opo accurately reproduces the shape of the meander in the movement of the dancers' feet, which symbolises the difficulty of the transition from the lower level to the upper level, the transformation of uelovskaya.

As an ornament, it was used in Etruscan and ancient Greek architecture, and later in Romanesque, Byzantine, and Romanesque architecture on vases and other objects. The inclusion of the swastika in the meander signifies the presence of an additional factor in natural life processes — a supernatural force supernatural force, which ultimately becomes the dominant, organising force of every fragment of life. Such a meander is still called f(ndtIvI riandavartaya (nandyavarta), i.e. "twisting" or "circle of happiness".



If in Arkivie it is possible to see a "skru-chivayushchuk" from the altar outside the city walls, then in the Pyrenees there are altars with a swastika, the purpose of which is to attract the unknown on the earth of the heavenly fi-godati. The spiral-swastika circular Frdur represents a pzutorameter (Proto-Slavic?) sacrificial altar from the 6th century BC.

*Nandavartaya («свива-
ние», «круг счастья»),
индийский меандр*



*Saasptichny .yae>idr obrp-kzya-pp iudvtsa:iy
семисвечник. Развалины древнего здания
в районе Тивериадского озера*

*Scandinavian uG patch type (?)
with saastiko, i'ishy, tlaipttr,
CR>tiatid Fornsal*





from the village of Zhabopina*¹. The same idea is reflected in the structure of the ancient Izrailyu zhervyeika, which was called "Ievu Nitsgum" (Lord Znyia *Post. Meh.* 17:15). On the ruins found in the area of Lake Tiivervadsgo, there is a swastika with the sign of the Sun O on it. In general, swastikas are often found in rvinam—rax of the Greco-Roman period in North Africa and Palestine. It is unlikely that during the reconstruction of the Jerusalem temple under Herod , swastikas were used. All swastika ornaments N^o .

In VChikongtgt, on a Hittite monument, a swastika adorns the edges of the clothing of a sacred person. In the same vein is a yellow brocade with swastika ornamentation, covering the purple fabric of a burial in the temple of Onca (Bactria, 1st-2nd centuries BC). The swastika is visible on the robe of the "priest" in the Samnitic tomb.



*Свастический меандр с четырехчастными квадратами. Золотая парча священнического облачения из храма Окса. Бактрия, I - II вв. до н.э.
Кругообращение благодати (свастический меандр) в 4-х стихиях*

Ancient Rome <храмы — 4Inpa, Eternity, Harmony, Pantheon, and the one that stood under the open sky was the altar of the infinite Terminus*, which has no limits — such things show us that pagans worshipped God in different ways, based on their relationship to creation," wrote Nicholas of Cusa. On the Field of Mars, the Altar of Sacrifice was erected. It is decorated with a relief of a vast mandorla, and the walls are covered with images of Trojan and Etruscan ancestors, emperors and the imperial dynasty. Roman stone

¹"Tettriinus" (Latin) — гіреле.1, граїІІІја.







*Нор.р Yaiga Snbeuau okaio dergvni ylanuhoyp. O-v Baki, Nndonvzia.
Fozh L.L. Nintosyan*

Antichna **swastika**. Svpgleshk oddtv iz zlavnyt oratcheao-otp-o'g zhopivov zreko-
rigikozo ig, kusgivo. Its size in the geometric style ranges from 0.8 to 7.5 cm. In A.

Bertrand

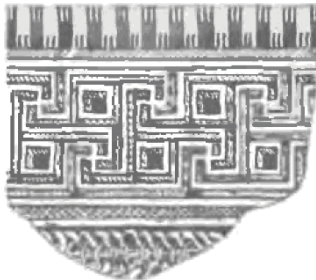
An image of Minerva in full armour is shown, where the lower
part of her breastplate is decorated with a swastika.

Six swastikas are depicted on the lower part of the statue of
Aphrodite-Aria, found in 885 near Polistis Chrysokon.⁷ On a
mythological scene carved in ivory, 600-575 BC, from the
Museum in Delphi. The swastika covers the tunics of several
characters. The carved bill, Brnsenda, depicts a samice with
swastikas. A swastika meander with a four-membered square
adorns the tomb of Alexander Fozhogo from the end of the 4th
century BC (Sidon, Archaeological Museum of Stagibula). The
swastika meander is associated with the personification of the city
of Alexandria on the monument of Softlos (first half of the 11th
century). The swastika appears as a connecting element of the
ornament on the seal of the governor Adran blpa

”
°*
/

*Возлюбленная
Ахилла. Брисен
да, в хлаице
со свастиками*





*Svsn chrc"i t 'igandr
.choglikg Svfi, iogl.
/-ya pol. II v.*



*Fuae.cheni •chifo.Iozieskoi na
gtjeny Rorinъ. 630 5Ji er. bo n.e.
h ears in фельфах*

Tiooln (11th century) tcsi. .zepnoy decor of the cylindrical vault vp.aly, as well as mosaic floor)^'.

Rntskne buildings in North Africa are decorated with swastika mosaics and reliefs. On the mosaic floor of Bata (**An-F.nHЯ**), a swastika unfolds from the **wall**^'.

At the end of the last century, archaeologists found swastikas in synagogues in Smsiya in North Africa, Ain, Jédi and Evzta*ioa in Pa—
.zestine (mid-6th century). Before these discoveries, it was believed that in the Jewish context, the swastika was used in the context of the pre-Christian Mediterranean



Greek-Ptolemaic stele, specifically as

Swastikas are not based

декоративный мотив. Правда, отдельно стоящий

*римской колонны.
Алжир*

**Расчистка пола в «доме мозаик»,
нач. II в. Иасос, Кария (совр.
Турция). Раскопки 2001 г.**

**Фрагмент мозаичного пола II в.
Suasa, Италия.**



«Мегарская» чаша с о-ва Самос. Пантикапей

The sign in Ain-Jel't confirms this contradiction. It is likely that the swastika was a sacred element of the Jerusalem temple.

Many examples of use

A separate swastika on the floor of the
Ain-Zghdi tomb.

Ser. i'I v.



*So.lice with cur ir-
видными лучами.
Боспорское царство,
сельский некрополь.*

/ a. do ae.

III в. н.э.

The sun with a crescent moon, depicted in one direction, is found on objects dating from the 1st century BC to the 3rd century AD in the Bosporan necropolises.

Vonnian swastika. The cult of fire, which was alive in most ancient societies since the Bronze Age, permeates the Vognian cult. The swastikas on armour and weapons had a dual purpose: to invoke divine assistance in battle and to symbolise the power of the gods.

. They were symbols reflecting the dynamic





Scythian lo•shpy ti .chuu, kp opydie nsl tneniya *bozhespivennoy vozmi.*
 Renosiopronne—eofvushye *svasipini na sknfsko. i orutii. B uovsovsh aking*
in new pa poz, ueben"
Transi.eang oi zupy

p

The swastika naturally became part of the decoration of the warrior's armour, constantly in motion.

The weapons of the Indo-Iranians were studded with swastika s .

branched enaki were found on battle axes from Koban and Colchis from the 9th to 11th centuries BC.

swan-necked swords from the 9th–11th centuries BC. Right-handed spiral swastikas adorned the belt buckles of Scythian warriors from different eras.

Later, belt plates in the form of

swastikas are found in the antiquities of the Middle Volga region IX – X centuries. Two swastikas (left — curving, right — unfolding) are visible on a linen cloth with a relief of a sanctuary. Hfizny (Pergamum). The same symbol is marked on a ritual (bronze with claws) Etruscan sword (found in Brescia, Italy).

01

On the clothes of the warriors (judging by the ancient drawings), the swastika protected the fully armed yesta. In the ancient collection of L'Vra (K. 405), a light a heavily armed warrior. Note the swastikas.

01 02



Voss•shgontchaya oveda,
 svazhki eolzhi,

ные символы на оплечье
 воинского облачения
 «Ахилла» с греческой
 амфоры VI в. до н.э.



Свастика на одеждах воинов
 (по древнегреческим изображениям)

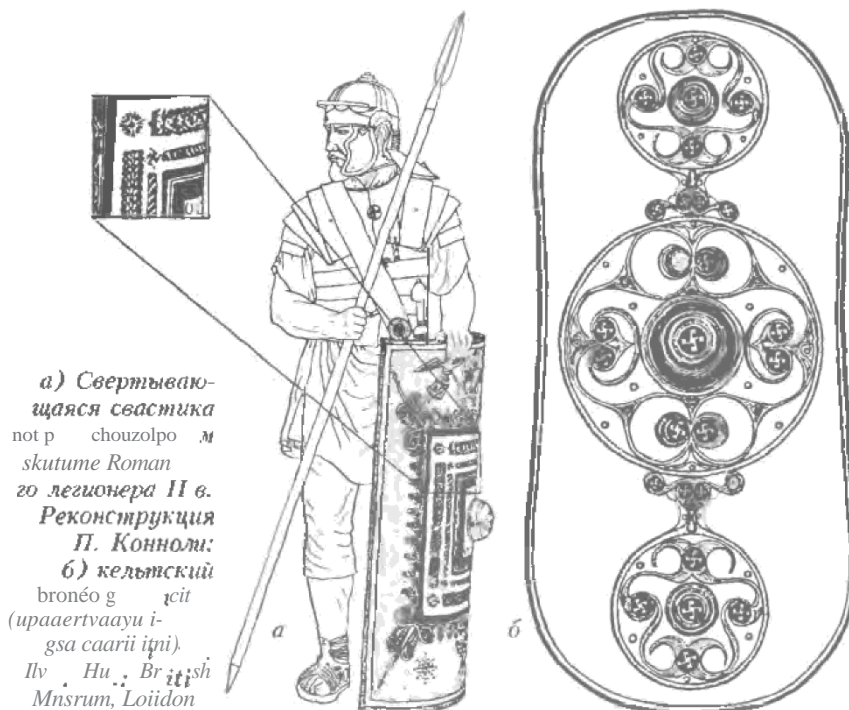




а) Щит гоплита с коринфской (?) вазы из Chigi (Этрурия). VII в. до н.э. (а); б) щит троянского тяжеловооруженного всадника с древнерусской миниатюры. Битва эллинского войска во главе с царем Агамемноном с троянцами. Лицевой летописный свод. XVI в. Бумага, темпера. Муз. собр. ГИМ, № 358, л. 722об.; в) трискепион на воинском щите. Рисунок с греческой вазы; г) сцена победы гладиатора-секутора (на его щите свастика) над гладиатором-ретиарием (тот жесточ просит о пощаде). Римская могильная урна. Колчестер (Англия)

applied to the back of his tunic: on the left side (at heart level), on the belt (swastika in a circle) and on the hem covering his left thigh. Another image, cited by A. Bgrtan, is a half-female metate, holding a horse's bridle. One swastika, in the centre, is applied to the animal's head; the second at the front, on a short side with horns, covers the scrotum. Three or four-pointed swastikas cover the surface of the vase depicting Ajax, two warriors fighting on a Greek amphora from the 5th century BC.

On another Greek vase depicting Achilles and Hector, the swastika in the form of a three-legged triskelion appears in the decoration of a warrior's shield. Four twisted straight-line symbols are arranged at the corners of the horn of a Greek scutum from Dura Europos (S prtiya). The unfolding swastika is highlighted on the shield of the eagle-diator-sector, running away from the smooth-patterned retia on the grave.



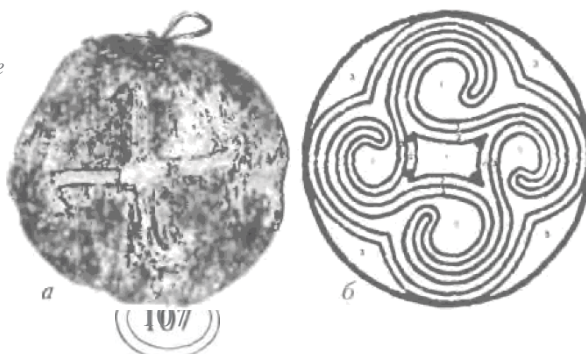
а) Свертывающаяся свастика
not p chouzolpo m
skutume Roman
го легионера II в.
Реконструкция
П. Коннои:
б) кельтский
bronéo g cit
(upaertvaayu i-
gsa saarii ipi).
Ilv Hu.; Br itish
Mnsrum, Loiidon

urn n Kpzcchegtera (Eng:anya)*. 27 right-angled swastikas are engraved on one of the Celtic stones G2g

Sishvol refers to protective weapons in the New World. Four-pointed swastikas are depicted on the shields of the Pueblo Indians (New Mexico).

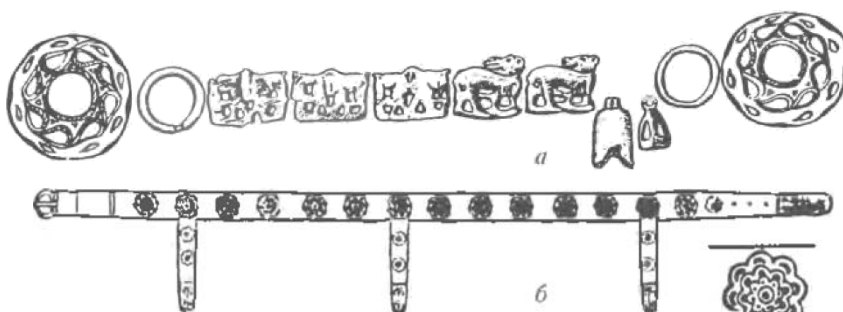
а б) Четырехконеч

The warriors of the
тима (Нью Мехико).
On the shshpe (yj tsifra-
ми обозначены цвета
раскраски:
1) голубой;
2) красный; 3) белый





ī(one-headed swastika. Swastikas are found on the buckles of Scythian and Thracian chieftains and among the horse decorations of the famous horsemen of ancient times (see appendices to horse harness 1 —2-ii pol. IX century, etc.). We have preserved silver and bronze Thracian (and in the Middle Ages — Great Moravian) in the form of swastikas formed by four cochlear g.qovazMI, connected by a solar circle (in literature, it is called "segne-rovii kixзесом"). Swastikas could be more schematic, acquiring a spiral shape (nadop horse h• 14 from II Ke-



Svastika and np iyoac.r gkifskp.v "onnoa. p) iyuas its sni,;Ĭ,o—rpr.tkzgnosnoe pozrebenia zunnsht,o vre.chenn go cnp<tlepild -

ными свастиками-накладками. Дырестуйский могильник, погребение 38; б) шестилучевые свастики на привесках к поясу скифского всадника древнетюркского времени, Казахстан. Орловский могильник, курган 1



This is undoubtedly a motif from Iranian mythology, which is confirmed in the descriptions of the sun god Rigveda and Avesta, in the epithets of the sacred fire. The latter was called, for example, arvan t akhon 1, candraratha (•вimeющий светлюю колеснii-цу»), svasva (•иыеющифі прекрасnх коней») * In Jyotish beliefs, the horse is dedicated to the Sun (Arran VI.29.7Ĭ . (Izo— razeiztie soeščennyh po podobpju solntsa konskii g:zov igcheetsya na

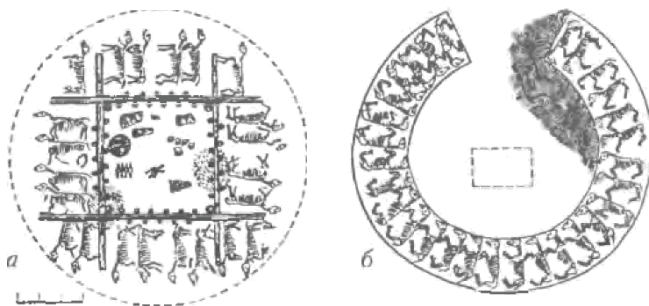




*1 horse, forming a stincpobpya
санстику («сезнерово i'mieso») нз fiJtttfl нтт.
On the cover: opP i c yncnrocinepina•iu "ртяля.чи.
Fa chgnpoi nrespivobna p.chulei. hl•rPzuana.
3rd century. II - npch. I tsis. BC.*

Stone cross-shaped amulet from hJapnian 2nd half of the 11th century — beginning of the 1st millennium BC, settled by people who came from the north, the Tindoarami.

In a number of royal burial mounds, horses sacrificed to the gods are laid out in the shape of a swastika: 22 horses with their legs facing the centre in the shape of a corner swastika against the sun (burial mound near Kostromskaya, 2nd–6th centuries AD); 29 horses with their heads towards the centre in the form of a circular swastika (Voronezh site). The exact meaning of the ritual slaughter of the taboo animal is unclear. v3.A. 'Techkov describes here the ritual of Anazopini Ashvamedha from the Avesta[^].



*Жертвенные кони, уложенные в форме свастики в царских курганах
sn ifov: n) k!juzan lumivnitsa Kosipro chs«oi, .chezhduechg r. Bgloy Labi. ¥'II—i'I 2nd
century BC; б) burial mound near the village of Voupngtk«g», S'p'gky <gul
(Улян). V—IV вв. до н.э.*

It is interesting to compare this with the horse ceremony at the funeral pyre of Prince Ofelt from "Fpvaidi" by Stacilya (VI:214–227). Four horses move according to the swastika pattern, first against it and then with the sun:

*T ym otrpyady Lchislom ich ss.ch, and sonnike a na Bom vtjasnre po
cino) ippu z,peuoyobume s•i sh vnyyatn: sorrowfully zvachku nakloniv.
I promise to follow the path of fclerz, Ark bolzhno9, in ozъ przgryuищ
тинльш сютРняюпi. Trimouysveriili объезъ pruioeoу, — bye.chvii,
иБауавъs,*



копья о копья: удар оружием четырежды издан
грозный, четырежды вопль из груди прислужниц исторгнут.
Свежезакланных овец и быков неостывших другое
приняло пламя. — тогда предвещание скорби и новой
смерти велит отератить пророк, хотя он и верно
ведает грядущее; те, потрясая копьями, вправо
кругом пошли, и часть своего снаряжения каждый
мечет в костер: пиводья — один, другой погружает
перевязь в пламя, иль дрот, иль сень горделивого шлема.

Count Goblet d'Azyvela compiled an overview of the customs associated with the brahmanical ritual of the Rithmsko-Kitsko-Zilchsko KBII, although the circular procession is performed by the npli, the priests and the pra-
ВРС.3и VNIИ CBИISCH HИC.TU ZHNTSSII .

The image of a *four-winged* creature, present in the Arian tradition, appears in the Bible (4 Ltajə. 2:11: 6: t7, etc.). In the book of Zechariah, there are even four heavenly chariots, moving in one direction (3ax. 6:1 —6), which is a symbolic representation of the papal authority.

<Ko.sentsy oanachiot according to the definition of equals. — that is... these methods are used by St. Donatus Areopagite. Finally, the image of the horse means strict obedience; фельс коніт means light.зостъ, nlti better than the light of God: ворпньте tafiny unknown; рыжтте — fervour ii быструю activity; перт-ріяс black ti be.aot colour — сішv, by means of which the first is connected with the second, and the second with the first (about the hierarchy of things. XV:5,8).

The swastika is associated with .choshdaio ii from the pragmatic side. According to 'Izh.B. Bapvinga, the Circassians rode on horses evastnos



Черкесское лошадиное
тавро XIX в. в виде
свастики



Современное тавро на скоте в виде
свастики. Squaw Valley, Gaede Ranch





tavr^Λ. Anzoogichnye stamps were used to mark livestock in Ancient India (according to the Atharvaveda), in Arabia, and later in the United States. In 2000, there was an incident in Squaw Valley, where the owner of the Gaede Ranch was accused of "pro-Nazi" sentiments for branding his cattle with the swastika symbol according to an old custom

It is also interesting to note that the knight in chess moves in a figure of «Г» in four directions. The combination of the knight's possible moves on the board represents two intersecting swastikas pointing in different directions. Such a figure in modern heraldry is called a "supporting" (Antonievsky) cross. On the coins of Khorezm of the 7th-8th centuries, the knight is depicted under a centred four-pointed swastika ^{(3)*}.

From the equipment of the Scythians, the four-wheeled carts (known as "Segner's wheel") migrated to the nomads of Central Asia. It is difficult to determine in what capacity the horse-headed swastika appears on cult stones. On the cult stone of the Tiz Aiman Dzhevshan (on the shore of Lake Airtg-nvr), there are two images of a "Segner wheel" composed of four heads in a circular motion. One image is carved in place and enclosed in a circle, the other is on the back edge of the stele.



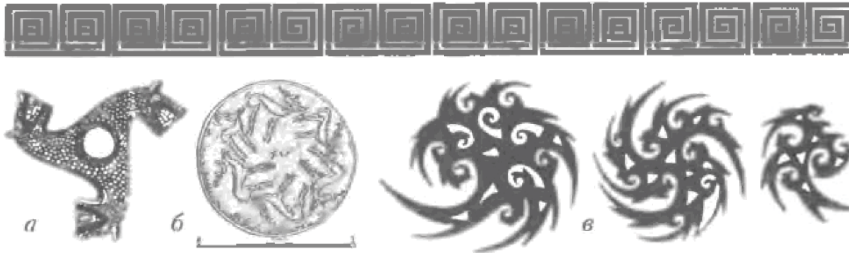
Кочевники Центральной Азии: а) конноголовая свастика («сегнерово колесо») на оленем камне. Аймак Дзавешан (Жзавешан); б) кожаная аппликация седла в виде грифоноголовой свастики. Туэкта, † курган.

Nomadic Centre/Central Asia; c) leather swastika-shaped anasukmfuu

SS MnB4J' reMNei. Onitti.Eda

In addition to horses, the ancient population of Evrazgia used other zoomorphic analogues of the swastika. For example, a bronze finial in the shape of three intertwined wolf heads was found in the Tlysk burial mound (mid-12th to 7th century BC, central variants of the Novgorod culture). Swastika-shaped arrangement of animal figures





*а) Навершие булавы в виде трех очерившихся волчьих морд. Бронза. Гликий могильник. Сер. XII – VII в. до н.э. Кобанская культура;
б) свастическое расположение оленей вокруг центра. Ранние кочевники Алтая. VIII – VII в. до н.э.; в) спиралевидные зооморфные свастики. Пазырыкская культура. Курган Яконур у истока р. Ануй, Алтай.
Золото, кожа. Кон. III – нач. II в. до н.э.*

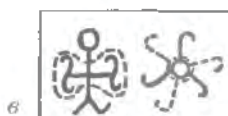
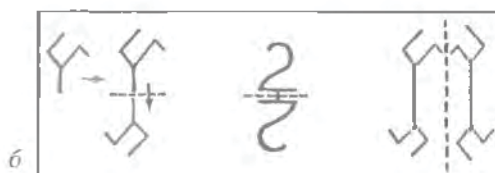
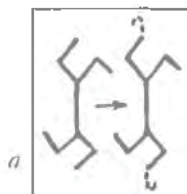
Around the centre is characteristic of the compositions of the early nomads of the Altai Mountains. A bronze mirror from the 8th-6th centuries BC with five deer and a goat was found in the village of Ust-Bukhtarma, with a centrally located "centre". The animals around the circle could be voluminous, and then the swastika-like composition acquired a three-dimensional appearance. (bronze finial from the end of the 5th — 4th century BC, found in Ust-Yukon on the Kurchum River in Eastern Kazakhstan)*¹.

Tvmg-ntan. The pink symbols of ownership of a number of Iranian ethnic groups in ancient times and the early Middle Ages included the swastika. Although tamgas have been studied for quite some time, experts still cannot agree on their origin. It is impossible to determine the exact origin of the tamga. The tamga is a symbol of Turkic origin, corresponding to nisan (nisori in modern Tajik) in Farsi, tetga, sign. Among the Ossetians, descendants of the Sarmatians of Europe, a similar sign is called gakk krun, just like the iron tool used for branding sheep: a hook is attached to it .7OS Under the straight angle is an openwork image of the clan's tamga'8Z tcp. tamgas in Chapter IV). Practically all types of tamgas (including swastika-like ones) among the peoples of the Central Caucasus have direct ancient analogues. G. Enikhen proved the genetic connection between the signs of the Sarmatian monogram and the monograms of the Sassanids^*.

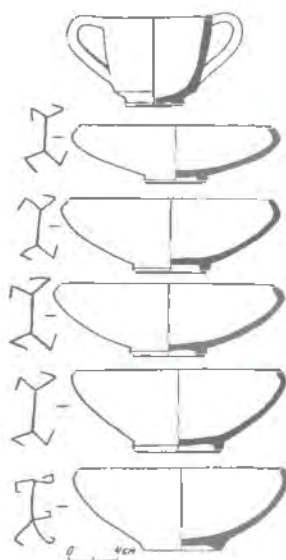
The right-angled swastika with +іізваяння 2» святівліща Байте f пла го S'ctіорт) is similar to the one widely used in the Iranian world ^.

Swastika hooks found in Bosphorus in the 1st century BC. I—іі

ііО+''I BCE are related to •ІЮргктш» signs. On tamga-like neoli— :chakh s doniev bosiorght cepnr.'u yangh mpson II — I centuries AD. no n.e. ent-



Примеры образования свастических тамг: а) от двух симметричных дополнительных линий; б) зеркальным отражением первоначального знака вниз; в) соединение двух различных или одинаковых тамг



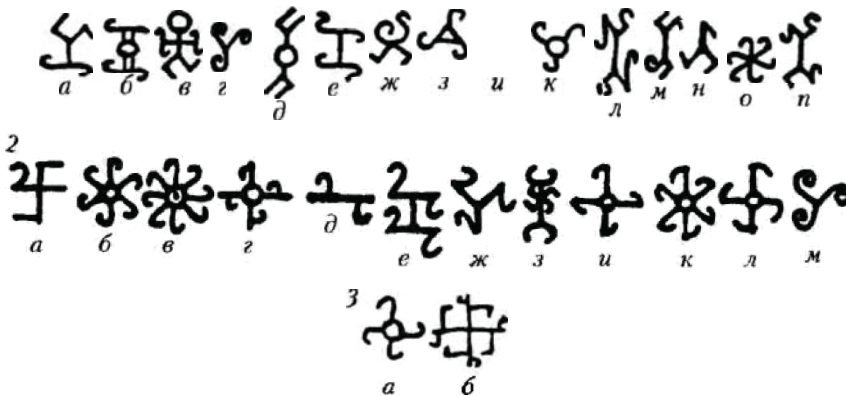
Тамгообразные знаки свастики с доньев боспорских сероглиняных мисок. II – I вв. до н.э. Долина р. Цемес (к северо-западу от Новороссийска)



The swastika symbol is depicted vertically with two or three arms (settlement in the Tseme River valley, northwest of Novorossiysk). Similar symbols were placed on Gorgippian bricks and Aspurgian coins. Numerous swastika symbols of Lower Don and local origin cover a wooden harp from the 1st-11th centuries AD, found in a burial in Kozirka (territory of the Olbia Poles), a kind of encyclopaedia of Sarmatian symbols.

The symbols could be applied to a wide range of property, from the most valuable items to border markers, certifying a person's (or group of relatives') involvement in a ritual event (wedding, contract signing, etc.). In addition to the Sarmatian tamgas, swastika-like tamgas and production marks were characteristic of the Amu Darya and Syr Darya river basins (Kangui, Chach, Sogdiana, Khorezm) and Central Mongolia. Svastika tamgas from the 7th to 10th centuries have been found in areas settled by the Alans in the Caucasus, the upper reaches of the Don and the Seversky Donets.

By the beginning of the 20th century, only two Iranian-speaking peoples continued to actively use tamgas: the Ocheris and the Tajiks.



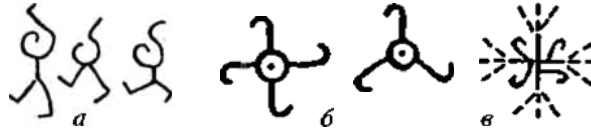
Свастические и свастикоподобные тамги регионов Сарматии:

1) сер. I — сер. 2nd century AD: a-d1 Irtyain t) the northern coast of the Azov Sea, - d-k) Muayobeuzhenya Ficyaina; l) Bospori l-n) Upper Don, o-n) Eastern Mrebiaene:arie;

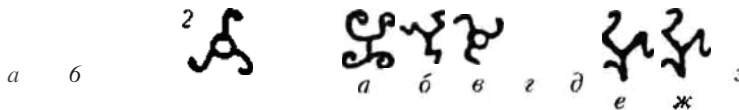
2) Ser. II — Cher. III n.z., • u) Attack Kp, - 6—z) Lower Don, - сторт; ж) Южное Приуралье; з) Нижняя Волга; и-м) Центральное Предкавказье;

31 ser. III — end of CV n.z.: a) ISocr, - dl Yuko—Western Kp





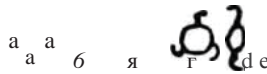
- a) Bird-numbered epistles with a wooden harp from bce rku;
 б) most fiNSpuostrpnennju on mirrors-pobeska and ms'zunike ISel6e IV
 flOgo—Shpvh it pa);
 в) snack with a mirror from kurgmia B-7 (Kprkovpa)



- Swastika ina.chzu and iiyouoeoБстаенныс signs bncсеинос Am@arp and Capдурьи:
 1) t'I II her. BC iso m).-
 2) I century AD — Off century AD fAshiz>ой9;
 3) I i' — i'III va. n.z.: at Chpi: 6-b) Coeb, e—z) Khore



Свастические знаки Центральной Монголии



Sputist m<Lchzu zi.sisnvv 'CII — 10th century:

Siiiao.пiям animals and svashiks. In ancient Egypt, the meadri-cheskuki swastika can be found on seals (seal ru slate, 111 thousand BC). A wave-like, curled variety of the swastika is much more common on the reverse side of stone amulets-scarabs. According to the theory of Professor William H. Goodyear, this swastika was formed from a horizontal strip of lotus petals, symbolising fertility, life, immortality and resurrection, often found among funerary symbols. Judging by the compositions on ancient vases found on the islands of Cyprus, Rhodes, Milos, etc. (cf. the Trvalet culture above), the swastika in this region was formed as a result of the geometricisation of the lotus scrolls (чаше- .яістиков лотоса". „Джилл Перс рассматрнваег спірызньо—свастиче-

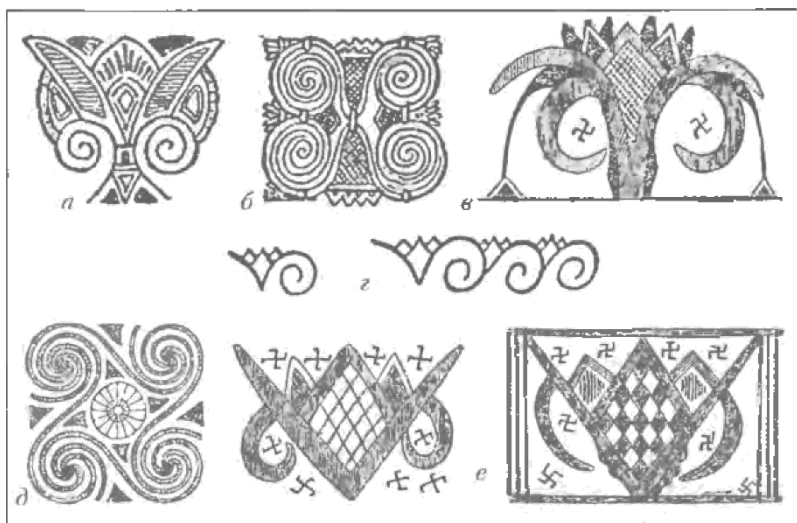


The composition on the reverse side of the scarab is a symbol of the energy of the human body (stamp 111 - II millennium BC - Beirut, Department of Antiquities).



- а) Волнообразная круговая полоса орнамента со спиралью на «брюшке» египетского скарабея;
б) «египетский меандр» со свастиками, образованными из лотосов (по Гудьёру)

Меандрическая свастика на сланцевой печати. III тыс. до н.э.



- а) Типичный лотос с родосской вазы; б) типичный лотос с милосской вазы; в) деталь кипрской вазы: лотос с завитыми чашелистиками;
г) «раскатывание» спирали лотоса в горизонтальную полосу орнамента (по Гудьёру); д) «умножение» спиралей лотоса на орнаментованной

Ponguashosip: el dept.ii irski.g n. • I for P. Kozheksija CI ueya nsk//sstp

Hleniyotio linyun, New York



On the Assyrian reliefs from the palace of Sennacherib in Nineveh from the 8th–7th centuries BC, the eight-pointed star appears as a sacred symbol with eight branches. The motif of the eight-branched swastika is often found in ancient art. According to H.E. Ker.sota, it is a symbol of the mystical nature of the Centre and of unfolding creation.

The unfolding spiral-shaped swastika on the fraktskov applikaia with rolo-von *byka* rises to the Vedas, when the Fzhe-stvennyi ogon upodofiychali tsysachero-gomu byku*. The echoes of the identification of the Sun Bull on the ancient past in Slavic folk beliefs were studied in detail by A. N. Afanasyev. In general, in Eastern Europe, the symbol of the sun-bull has been known since the Trypillian period.

A number of scholars agree that the swastika originated with the Mitys (see the corresponding section in Chapter VII, based on Russian tradition). The swastika is found in the form of a cross in the centre of the 12th–13th century Byzantine icon found on the Tamon mountain. the centre of the "Ragnoglnyanoi chapiz" of the 12th–13th centuries in Byzantium, found on the Tamon hill.

The swastika in Hinduism. In the context of polytheism, the swastika is associated with a particular deity. The Vedic texts refer to Varuna as finra «высшет неба», +heavenly sight" (i.e., light, cf. Ps. 28:3; 103:3; Rev. 1:15, etc.). In the rix, he is represented as a righteous judge, king, and

The southern wind, clothed in golden robes, pointed the way to the needle and flowed along the rivers, its life-giving breath carried in the breeze. Being four-winged, Varuna controlled all sides of the world. On a chariot drawn by four horses, he resembled Mitra, as mentioned above, Helnos. According to W. J. Simpson, cBaeTvika on such images symbolises the four sides of the world, ruled from a single

**Фракийская аппликация
фор*г бычьей золотой
многолинейной спирале-
виJной гев пикой. I po.ch.
IV в. до н.э. Археологи-
ческий музей, Бухарест**



**Красноглиняная чаша из
Византии. XII –
XIII вв., Таманское
городище**





centre by King Mrtpa, but in Indi, known as Chakravartin , ch. VIII).

The swastika is obligatory

attribute of the elephant-

.new Ganesha (Ganapati), son of Shiva and Parvati, is the protector of the four types of beings, the four castes, and the four Vedas. In his images, it symbolises the four types of beings, the four castes and the four Vedas. In addition, the swastika is a symbol of the serpent kingdom; according to the Vayu Purana, snakes wear it on their hoods.

In Vishnuite mythology, the swastika is formed by a loop on Vishnu's chest. It is repeated

as well as on his hands.

Современное индуистское изображение Ганеши, покровителя творческих

личностей и тайного знания. Свастика

на страницах книги, лежащей у ног Ганеши

For a contemporary interpretation of the swastika in the vedic tradition, see the monograph by Raya Govinda Chandran, Indian Symbolism.CHISM: Symbols as the foundation of our beliefs and traditions (1996). The swastika is used in various rituals as a form of purification. The swastika-Lakshmi is used to invoke the nine planets (see Chapter II).

The Ramayana recounts that the founder of the royal council, Bhārata, chose a ship marked with the swastika symbol. When Rama crossed the Ganges River to conquer India and the island of Ceylon, the swastika was also depicted on the bow of his ship. (Ramayana vol. II, p. 348, ed. Gor., chap. XCVII, st. t7). Varahamihira in the Eryath-samhita mentions some structures

"swastika-shaped and •nait'yavartattha, but their outlines do not correspond exactly to these symbols. The stupa, however, was built according to a swastika plan^".

In the •Bhagavad Gita" Patanjali and "Vyasa-Bhashya" *saaspika*

lists in fourth place the "prime" "poza .aotos", "hero's pose".





and +favourable posture" (11:46). According to the commentaries of Vachaspatha Mvtr, in the svastika asana, the bent left leg is placed in the space between the right shin and the thigh, and the right leg is placed between the left shin and the thigh.

No less well known is the swastika pose from the expanded version of the Kama Sutra (in Russia, as a rule, older editions are published, but they are smaller in volume). Dozens of Internet sites contain detailed information about it: "If, with your left arm outstretched, you wrap your right leg around your left leg, placing your ankle along your left leg, and you do the same, this is called svastika." To call a person's posture a "swastika" is to emphasise their limbs, which is characteristic of Hindu religious beliefs (see above about svahastasvastika-slani).

In Ceylon, the swastika-naishchayavarta is included in the number eight. psgplanala, ancient auspicious signs of Hinduism, having astrological correspondences. As shown in the work "Astamangala" by archaeologist T.V. Karunaratne, published in the journal of the Ceylon branch of the Royal Asiatic Society in 19/1, in the 15th century, the eight auspicious signs were given correspondences with the "planets" of the Vedic cosmos (except for Ketu). In this system, the swastika corresponds to Saturn (Sap) and the west.

The swastika is interpreted by Vaishnavites as the "wheel of time," symbolising the current kalpa of Svadarshana-chakra, which lasts 5,000 years. A more general meaning is rkvam, the rhythmic movement of the universe. The great scholar of ancient India, Panini, used the swastika as a symbol in his treatise on grammar, Ashtadhyayi ("Eight Chapters", 450 AD).

When referring to modern interpretations of the direction of rotation of the swastika, one should also take into account the subtle religious and symbolic "competition" between different directions of Hinduism, Buddhism and Jainism. Thus, the directionality that prevails in the symbolism of one religion may be interpreted by adherents of another religion as the opposite of what it is in its own context. We know very well that in some countries and in some eras there were movements whose leaders consciously gave their ideas a direction that was opposed to that accepted in the environment they were leaving. They outwardly affirmed their antagonism. But this in no way affects the fundamental essence of the symbol," wrote R. Guénon.



Sveika in Buddhism. Returning to the original sources of Indian Buddhism, Gautama Sakya-Muni, the Sakya prince, founded a new teaching*. The swastika is still the third of the 65 signs of Buddha found in the imprint of his feet. The fourth sign of the Enlightened One is called *nirvana* (Indian ieaish). A number of Buddhist interpreters insist on a fundamental difference between Hindu and Buddhist swastikas. In some images, the swastika is placed on the head of Buddha. Tan, a Buddhist priest of the Tang dynasty, in his chapter on the origins of Buddha, "Fa Yuen Chu Line," describes him with this mark on his forehead. The hair on the head of the statue of Sakyamuni then takes on the appearance of "small crosses"². The swastika can be placed in front of the Buddha on a lotus throne", on the pedestal of his statue". According to some interpretations, it signifies something mysterious to those initiated into the teachings. The three-sided swastika occupies the centre of the "wheel of teaching" (dharm•-s•1:ga; mvJd. 'knor to), symbolising the eightfold path to liberation:

- 1) righteous view;
- 2) righteous otyshlenie;
- 3) righteous speech;
- 4) righteous behaviour;
- 5) righteous way of life.
- 6) righteousness;
- 7) righteous awareness;
- b) righteous concentration. The three-pointed swastika shows the dynamic equilibrium of the positive, negative and neutral principles.

The same swastika is placed in the centre of the image of the skin, symbolising the eternity of the teachings of Shakyamuni. An explanation can be found, for example, in the Shurangama Sutra, compiled by Ding Shilang Y a n g feng (Taio Trintaka, No. 9d5), which would not be

этому
Фо

* Во всех школах буддийской традиции статус ария, «благородного», в отличие
Arnem

* i-IntrL'sia p.3 vkjjЦал para ileль. Include no patch.ia KX in. jakшЗиортfilrjэсуке стафюверы, and do not •HтгitгпгHт хірНетканамиг, счпгпг ъг мегтнахождепкеы лУши grs,ы: • In krytw»lгchкы я grvt touch држ чтыпвтскап г ". Гг тикже Имэдгл е Креоты, рагптіія из \ ' гэ.





Свастика в буддизме: а) стопы Будды. Барельеф из Амравати;
 б) восемь свастик опоясывают пьедестал статуэтки Будды. Бронза. Япония; в) свастика на груди Будды. Японская картина периода Камакура; г) Будда, согласно описанию Tao Shih. Эпоха Тан. Рисунок, выполненный по заказу китайского министра Ян Ю для Национального музея в Вашингтоне; д) современный буддийский храм в Корее

Revised by Shra'an Paramitn, centre of ftinind in апоху дііна-стіїі Tan: <Tate't nz svastiki [called <mnriiad• J from his chest Coming once, it emitted a precious, four-fold light. Shining with hundreds of thousands of colours, this bright light simultaneously spread out in ten directions.



The Buddha's realms are as numerous as the particles in a cloud, illuminating the veins of each Tathagata in all these precious realms of the Buddhas in the ten directions. Then he returned to Ananda and all the great assembly. The Buddha said to Ananda: "Now I will impart to you the great knowledge of the Dharma, that all living beings in the ten

РИ НБП]Эѐ&ЦеННЯХ ПО ДІ4ВІ4Т€ЧЪН Ю , ТО Ю ТдНН , ЧИС Ю П]Э\$1
kind, clear гм tt dosttg.qi these chigchih eyes" (chapter I)".

The swastika symbolises the attainment of all spiritual values and merits. In the interpretation of Buddhism, this symbol expresses four noble truths. The horizontal line corresponds to suffering and the attachment to it, each at one end. The horizontal line corresponds to destruction and the path. When placed on a surface, the swastika is turned not only outward, but also inward and toward the centre. According to Mahayana interpretation, the four arms represent the four virtues, and the centre represents the nature of Dharmakaya.

BASED ON THE DOCTRINE RZ@CHAN Y, FIVE F1 DjЭІOT€CІ 11.TII FIVE END

The four branches correspond to the five parts of the swastika: the upper branch with the energy of vun, the southern branch with un, the left branch with spchp, the right branch with abia, and the centre with *udpi*. The four inner arcs forming a cross correspond to the four voids, and the four outer arcs correspond to the four blissful states.

In "Garland of Flowers," Chandragomiin refers to the symbolism of spasticity for the worship of Tara.

(Bow): *The embodiment of m, q yocniu ti kindness, Ob zeuenna in coxrovutqnuizq Svapsiiki*

With mnozu. •tu dhyanachi, sa.chadhamis, vichokwi. •ii,

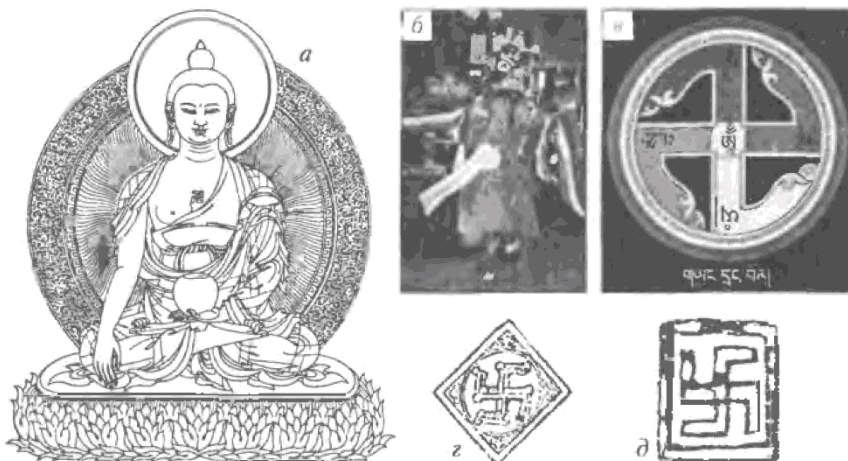
*M uon tju tvauzhgia all puemudrost ›rajiia) from cenpiuo to peufi—
;lii (Taga Dei istotra- Ptisyninrita I? IS J.*

According to Ch.M. Chen, the perpendicular zigzag corresponds to wisdom (the highest and most correct view), and the horizontal zigzag corresponds to kindness (comprehensive and appropriate action). The **eastern** line corresponds to "goodness," because this direction gives life to all beings. Thus, it is the source of goodness. The south corresponds to the ymmas, the west to the satthas, and the north to the vimoksas. Each of them, occupying a certain position, corresponds to the four elements. The latter proposal describes the internal and external yutvaniya (prajpa) emanating from the Svatskik-



Some of the first numismatic impressions of the swastika appear on the coins of Karanandi (Xandramani), the predecessor of Chandragupta, whose reign lasted until the end of 5 BC. . Swastikas, both upright and inverted, were invariably placed at the beginning and end of Buddhist inscriptions, in caves in the western part of India, on epigraphic monuments, and depicted on ancient Buddhist statues.

Svstnk in the Bon religion. In the Tibetan Bon religion, founded by the Indo-Iranian Shenrab Miwo, the swastika is called Qvung drung (meaning "eternal," "unfading"). "The Preacher of Perfection" .nikogo Perfection" from Shang-Shung speaks of the swastika as the creative power of enlightenment that permeates all areas of creation. According to the sacred geography of Fna, in the centre of the country of Olno .flung>ing (olmo lung-ring) stands the great mountain Yung-Drung Gu-tseg tg'yung drung dgu brtse;gs) — "Mountain of Nine Swastikas". This ropa (i.e. pyramid) unites three cosmic zones: neF, eey.pyu and podzeyny gtir. Four great rivers flow from it in the four cardinal directions, and it is surrounded by mountains, palaces,



Саастука а боне.- а) andsibrtgnie Ilenupb, teachers of dhvzrh svvtii<i,-
6) tani op a o'bezho with saospikachi, performing, h rituo.i»nay noezobnik dance in honsko.
temple; at coe vnoja bon t nav gashpka, ri shennaya
at the official spite tubuyuu, - z—d1 bon peupi go caac mkok. Tibetan kotiektiysiya, Institute of
Oriental Studies (S. Pg, Teubursky

отделение). № 224, 233 по СПб. Каталог рисунков



temples ri parkamti. Nine swastikas, taken together, symbolise

P,uTJ (KO.CHSSJIII) OHIT".

The collection of the St. Petersburg branch of the Institute of Oriental Studies contains two seals with swastika symbols (Nos. 22d and 233 in the catalogue of drawings). On a tank with a bon-skön gtan-dalo from the 12th-18th centuries, the swastika in the lower right corner symbolises eternity. For Fna, twisted, turning, and unfolding swastikas are characteristic. They can be found on clothing, for example, on a dancer performing a ritual dance in the children's New Year.

Although Colonel Saiks drew attention to the prevalence of swastikas in India and China before the birth of Sakya-Muni, until the mid-1980s, the prevailing view in academia was that this symbol had been borrowed by the Tibetans from the Nando-6\ incofi culture. Conclusive evidence to the contrary is provided by Kadrom fiжеттмаром, for example, a carving from the 1st century, clearly depicting the character and style of the Bonlo stupa with a trident, an opening at the base and a swastika <mikoi, belonging to Jung-dr\ng Bon. From a 6th-century monument, it reveals the penetration of Tibetan-style mnsnoners into Tibet.

Of course, however, it is possible to associate the widespread use of guitars with only .mp only to Aryans (non-Europeans) or to any one tradition (Bon, Buddhism).

The existence of the swastika among the Mongols is explained both by the traditions of Tibet and by the influence of Scythian beliefs and the teachings of Shakyamuni. It is difficult to single out any one of these factors.

10,000 followers (Kantfi, **Japan**). In Kirrae, the swastika hieroglyph means "multitude," "equality," "long life,"

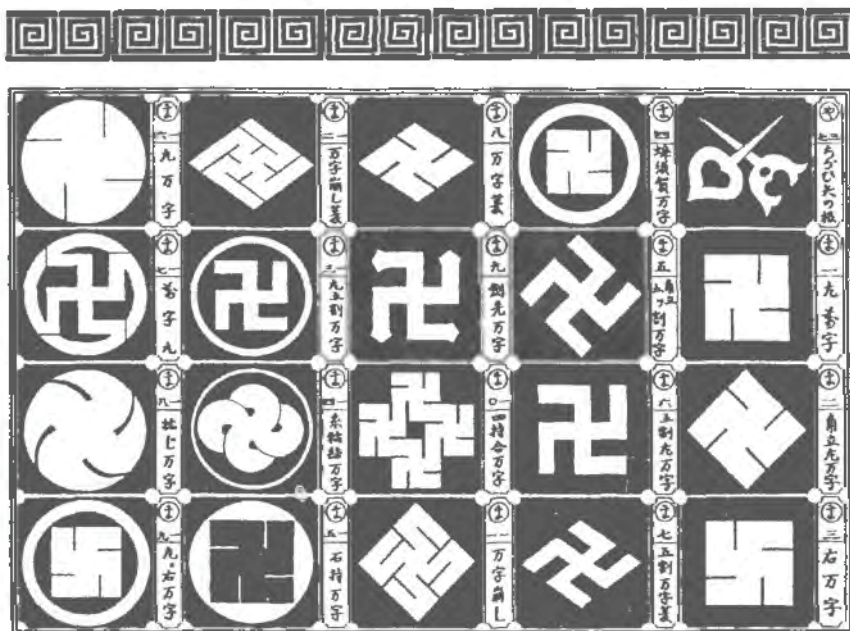
"infinity." All атп значенія лргт\`тствуют а поятіті

• 10,000"" . It is assumed that svastiga is an early form of гіерог.эи—фа «фap» (m ap, ouan), meaning the four limits of the cosmos and earth.

.pi'^ . The swastika meander is called "wan tzu", Ten Thousand Things or sequence. This sequence has no beginning and no end; it is the eternal cycle of life.

Another **meaning** of the swastika in Chinese culture is *Guomogaya Cntipa*.

Swastikas differ in colour: white symbolises the infinite perfection of Heaven, red symbolises the infinite perfection of the Buddha's heart, yellow symbolises endless prosperity,



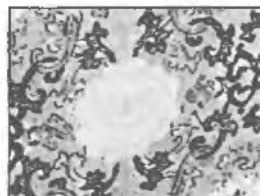
Свастики (manji) из японской книги символов. Нач. XX в.



Свастика в составе современного национального костюма японки



Японская реклама. 1930-е гг.



Фрагм. вышивки шелкового подлокотника. Китай, нач. XX в.



Фрагм. вышивки на одежде придворной дамы. Китай. XIX в.



*D gvtly kshgyiignil i/mienyu U*iz Zfyu
with swastika.ru*

green - boundless perfection, held in eeg<:pere:ъsh.
Oriented clockwise, the swastika - cshsa

ян, HQOTFIB -laCOBOИ CTQC.пкп — CILf18 ИИЬ

The hypergraph Vu (6S4 -704) from the
bottom of the Tan poem denotes the swastika as a
symbol of good luck. The swastika motif is
extremely widespread.



z

д



**Фрагменты рисунков,
выполненных по заказу**

Je'N712dfz:~OzO."Ч·УЯ"U€7///7г7

*Yu d. >ya National
zo .пузев о Ваинwгтоне:*



Солнца в правление
n.ups гиршtm By (684 —

704); 6) uhoz tutseпnюopa
Tai'i Tsuna (763 —779),

зпtpeщaющuй наносит»
свастикy на шeлкoвыe
tktii, b) buffalo with a stake on the
river, noдn-

императору: 2) кадьtльница со свастическим дизайном. Эпоха Южной
bvnagnn Toni dJ zorn tear i.tit diikig finikn (shvu tsvo-tsр), lo.gozhie nv
myur.che ns svsgiiutig.n



was used in ornamentation . However, another emperor of the same dynasty, Tai Sun (763-779), restricted the spread of the pattern, forbidding its use on silk fabrics . Feng Jie (Tang dynasty) wrote about the beliefs of the Loh-yang people, who tried every year on the seventh day of the seventh month to force spiders to weave swastikas on their webs. K u n Ping-chung (Song dynasty) said that the people of Loh-yang considered it good luck to find a swastika woven by spiders on melons. Sun Pai (Song dynasty) wrote about the offering made by the high-ranking official Li Yuen-su of the Tang dynasty every time the emperor gave him a horse. In response, Li Yuan-su sent him a buffalo with a swastika on its forehead. In •Ts»ing-

6

Марки фарфора в виде svastnk:

a) Kipiai, - 6) Yationi+

I-Luh, written by Tao Ku (Song dynasty), tells of a kal>ilьnice igsheratric of the Southern Tak dynasty, adorned with svastikas on the outside. Chu-i-tsu, in his work entitled Ming Shih Tsung, mentions Wu Tsvin-chi, a scholar from Xing Shuya, who built a mansion near the northern gate of the city, which he aptly named **Wang-chai:** The pillars surrounding the house on the outside were made in the shape of swastikas (v pnl'•°. Anonymous Tung Hsi Yang K' ao' describes the fruit shan-tsao-tse (mountain or wild dates), which ripen in the ninth month of the year and resemble swastikas. A swastika composed of porcelain tiles in a rhombus with pegs at the corners signifies an imperial gift^2 The swastika can be found on Chinese musical instruments (for example, on the 4-stringed hichin). The swastika was also often used in Japan, where it also expresses "good luck" and "prosperity." The symbolism of the rising sun has many meanings. Variation of the manji swastika)*.

Carpet weaving. In Chinese and East Turkestan carpet weaving, the swastika with long, curved arms is often found (see carpets from China and Khotan in the Metropolitan Museum of Art).





СВастичные with various FIO, Цф 13 — КаЦнй woven into y3O]ЭЫ1 аНаыеиігтїх ге—кп НСКпх коврОВ. The floor is covered with a variety of fabrics, for example, placed in the lower part of the old pendulum, which is covered with a curtain (curtain or veil) '. On yurt paths

Turkmen "radot" from swastikas depart
The swastika and volute motifs are combined with the traditional Uzbek and Turkmen ornament zfilь''.

СvCTIIKOBтfDHiUi Kayla VSTQeCHBSTSYA Na j}Bf€TiiHCтi4K HdbfiП,fl,лbIКаX Ser. XIX V. .

Colourful yurts from Muzg
резиденции Богдо хана



Свастика в Монголии: а) на рукавах наряда халхасской женщины. Государственный центральный музей Монголии; б) оплечье в традиционном женском наряде монголки. Забханский аймак; в) металлический предмет домашнего обихода из Музея-резиденции Богдо-хана; г) кочан для стрел. Кожа, металл. Хэнтийский аймак; д) трехлучевая спирале видная свастика на уздечке. Серебро. Южногобийский аймак



Central Asia. Four-pointed swastikas regularly stamped .found on the reverse sides of copper coins of King Khorevna Vazamara in the 4th–5th centuries[^]. Swastikas of a plant-like appearance are found in the applied ornamentation of Kafnkaly ceramics (**Penjikent**, late 7th century)^{*^}. On the coins of Chacha (part of the Tiork Khanate) from the 7th–8th centuries, the swastika is depicted *as a "navessogt"*, which is similar to the symbol found on other coins from this region. In this case, the swastika denotes sacred fire. On the reverse side of the coins of Sogdiana, a three-pointed tamgon-like swastika was placed (2nd quarter of the 7th — mid-8th century)^{*}.

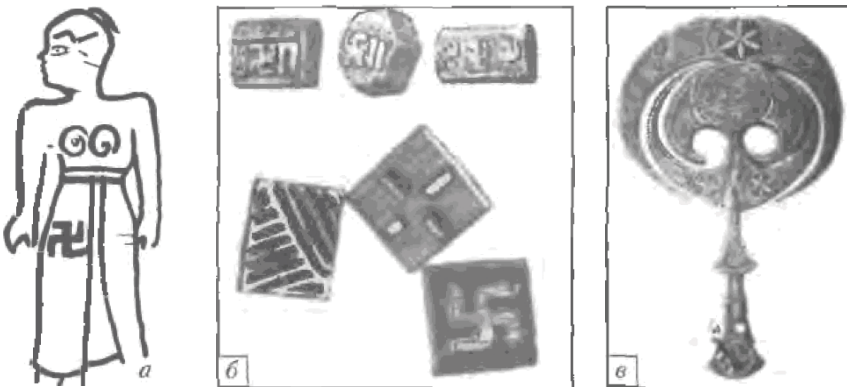


a) *Horgzchkie chonty irira Vveomvra. Pevect. IV — V century*
cuzhoo,t sacred fire? Peaepc coins of Chasa (basin of Middle
— I"III e.; a) nalepnoy opn.yarnpei peutchpki

tt3 Faφ•k* •-< gnbmiquenpi. End of the 7th century.



Africa. In the northeast of Africa, the swastika appears in the Kingdom of Meroe. On a burial stone from the 2nd-3rd centuries, a straight-angled sign consecrates the clothing of a woman departing for the afterlife. The swastika is engraved on the brooches of the Ashanti (Ghana, West Africa). The swastika is considered to be a late influence from the Old World, although it is recognised that the South African swastika could have appeared independently as a result of "experimentation" with geometric shapes. But the cultic opaha-lo itz trees, made for the daughter of Eyo (i.e. Africa), where the swastika theme of the wind is depicted in the centre, je provolntm ek- You can't explain it with experimentation (see 4гузеii О.тьденбурга)



- а) Скручивающаяся свастика на ритуальной одежде африканки. Фрагмент погребальной стелы. Песчаник. роспись. Некрополь Примиса. II – III вв.;
б) свастика на гирьках для взвешивания золота. Ашанти (Гана);
в) свастическая эмблема ветра в центре культового опахала, изготовленно го для дочери царя Ейо. Зап. Африка. Дерево. Музей Ольденбурга

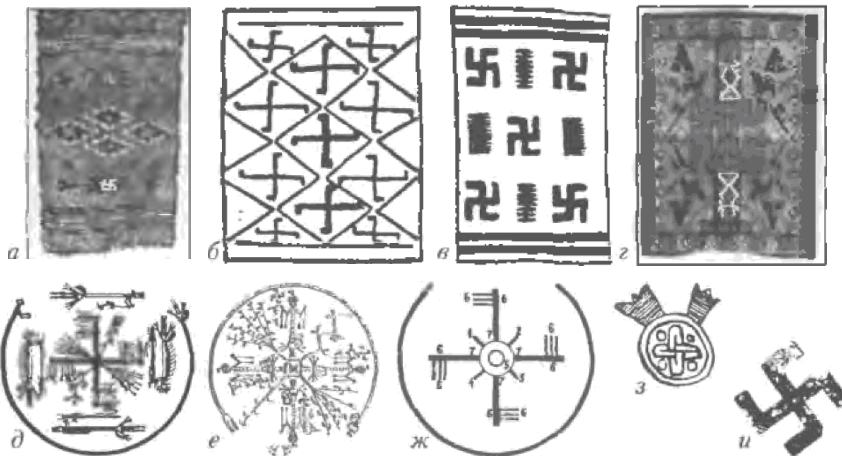
Swastika among the Native Americans. In South and North America, the swastika is depicted on Native American pottery, woven into new patterns. Swastikas on pottery from 10F 1650 rr. were found in the river valley of 4lnsish. They were used by the Kickapoo and Potawatomi tribes. This is evidenced by the fact that they appeared there before the discovery of the continent of Kozumbom. Findings in Hopewell (Ross County, Ohio) and Toccoa (L'loanpo County, Tennessee): these are thin copper swastikas with a hole in the middle, dating back at least 2000 years.



According to T.-W. Danzel, the swastika in pre-Columbian America was the emblem of the sun god. In the Codex Mendoza, *пика вітисана* is depicted as a cross on a **round** medallion, which together forms the hieroglyph *yulota*¹.

The swastika was actively used in the Chaco culture in the southwestern United States. This symbol is quite meaningfully used by the Hopi tribe (petroglyphs in the Glen Canyon area, Utah) and the Zuni (petroglyphs in Southern Arizona). According to records from 1896, the Zuni people of New Mexico associated it with the cardinal directions.

The Navajo used the swastika in domestic weaving and medicine. The symbol was drawn with the blood of sacrificial animals on smooth sand. In a magical ceremony, the sick person was laid on the drawing. All outsiders were removed. If we look at the Navajo swastika more closely, we can see that it is based on a central pattern with various elements representing the elements.



The swastika is significant among the Seveuiioi and Yuzhioi Indians. a) i>Byska» shkan; b c) zi.ted ngopovv tevvevg pibetizjp.chp yame.chen bzte<s vo tt zuvp: f9O7 g. L6), 1900 — 1920 rz. (в1; z) иеуситыое.одеяло в ин0ei о.чрту яг. СИМА. 1930 e z'i.- d-e) саасmca in the rite v ntsine in0siwe.v naaaxo. Zhiopig guogka-ru on soft sand, p) <absolutnvu key vezikoz ocin zortivertrozо iiюуени>*.- <области мемеитатуиоу суд гстеоеания+ — с ь<фия, yudune6 саламань , <пкіоя f / —#9, seed zo дкпка f59, nveckcie e.temekpivt f 69, SP 8oLiri 8DHZRJuCіTюB (). нОНqтHтЯ fflKOBOS C8oCіit Ku SCЮHіSPиETі8fKіГП туизman and нїѣм итанія ги і9юявтвчвя fumng.xtrionyn.they, гв9лісінндчу и внешнему); 3) свастика как элемент иероглифа «золото». Кодекс Мендо- sry; i) obna from several days svas-tpic. 0 - srinney дроногіж, арокорап- in the mountains h“oyrtвел і Ohio). Field Mitsstittn of Paturat Llistory, Chicago

IV ГАММАДИОН

vastka in early Christianity. "In order to **accurately** understand the true meaning of symbolic images, it is necessary to trace the history of their origin and development," wrote Count A.S. Uvarov.

Submitting to the rule of non-disclosure of the mysteries of faith (disri plina arcani), established by the holy fathers, Christian art from the very beginning took on a symbolic character, referring to the encrypted meanings of history. On equal dogmas (tagnistva) among the unbaptised and catechumens

also allowed. qccъ expressed .0iъshъ prphroveno .

This method of expression was called spchvoilichesky. It consisted of words, phrases, signs and phrases that were completely unclear to Christians who were not initiated into all the mysteries of Christian teaching, but remained completely incomprehensible to outsiders. A.S. Uvprov believed that although both methods of expressing symbolism in words and symbolic images occur together, as if complementing each other, it must nevertheless be assumed that they did not arise at the same time. It is likely that symbolic words preceded symbolic images, which, in turn, are... a supplement or even an improvement on the first method of expression... In any case, even a fragmentary expression of a single word, taken from the Holy Scriptures, both the Old and New Testaments, or from memory, reminded Christians of something else. It reminded them not only of the thought expressed in this passage of the Holy Scriptures, but also of the teachings of the Church associated with it. .





Depialo auhiipekturnoz ubunstva soonoy mosque in Koudoye. 10th century.

ONE OF THE CEIJT{ED.1bPGA M€CT IN SL h1BOJti CH9SKOM YAZY I2 DdHHfiIX X IS-

Tian eangimaet swastika: • The gamma-shaped cross is found on Christian monuments, primarily next to epitaphs, earlier than Constantine. We see it near the 3rd-century tomb in the catacombs of Mpo-da Kyuzi in Tzhkan; on a tombstone of Roman origin, now preserved in the collection of antiquities of the city of Bergamo, together with the monogram of Constantine, in the epitaph of 363 and accompanied by monograms, a wreath and palms. In many other examples, an equilateral cross with curved ends is a supplement to catacomb tombstones, either separately next to the deceased or between them. This same symbol is repeated several times on a Christian sarcophagus from the 4th century (now in Milan).

According to A. von Franken, the swastika (a cross with curved ends) replaced the usual cross in order to symbolise the instrument of redemption without depicting it directly, since the straight cross





was not yet accepted. The same opinion was held by

N. Berdtsikov, who wrote: "What **is known about the 3rd and early 4th centuries, with a few exceptions**, is that

щихся к II, III and the beginning of the IV centuries, with a few exceptions, only the traces of the cross sign are visible on them, such as:...a special fire representing a four-pointed star

ныЙ К]38СТ С ЗЕГН)ЧЪМН ПОНЦдМИ >*. .

UMODRÖLBiuXCCR and ILEmEH JAaOlno Ao PožAeCIM X HMO88,

The court did not find the suspects **guilty of the crime.EIKQOBYANHO** contained an image of a **four-pointed** cross. It is difficult to say, however, that the cross was only a symbol of the cross, without adding anything special, only its own meaning. The same applies to **the KQØft В KBt£JOMØfiK**, which often coincides with the cross. Consequently, the latter is the most important factor.

POST OHft Birzhayet idey CB. Troitsa. Archaeological finds. Often ⁽¹⁾ found HdЯОДНТЬ svastka-fylfot nl -triskele on paHnexpnscKHx stones kpresX and MiITЭ8,

Буква g «гамма» в греческом языке имеет числовое значение «3», **pSELH, CHO OHS CHM-ØолнзироBdld** «Kraemlny stone В CЮHOBaHibi ЩркВх>*. ". PO-fiобнѣмн вэГ тдаци полемнзироваЛ Р. Genon, док-ая, что прип - сывание cВасикH sНачеНия «праеугольНоъ каМНЯ» позднейиия но-

уз-PSHO OH BP&D£tCT in Hnyu krainst, **OTQH{дЛ ВОЛМОЖН£ГЧЪ**

HNYzibdHHfi Svastiki «ramz iaDiOHOMa , **ЧТО** adcyrdn, poscollku ona m

is worth reading for its sharp and witty remarks («ramm»). Обiuaia chnchnovaia sum of the frame is equal to 12-TH, which is the number of the New Era-SBLHM as the non-existent archetype of Perkvi. 3, However, the collapse of Nebuchadnezzar's empire, which did not occur through a critical STITMOBK, but through dynamic **BZBIBAYUILITfISYA GOIPTdfibT.**

Kay believed T. Poł.ne, svastpxa, eaklychauia one of the xp st anc-kix japirafi III — IV BB., yKa3bIBBets on space, creation, receiving the soul of the deceased•^ . In the second half of the 4th century, behind the icon of Christ, there is a text: "Lucia (rests) in peace."

More examples. Buried in the 3rd-4th century, framed by an icon: ptua (symbol of the Holy Trinity) nbe from the court of the ruling 6larodati CB. The spirit, noyupr cOOTBftCTB et rakpru-CHIBAYUfttBYA CBSTHKfi. Inscription on the marble slab I -i) pol. IV v.: SOZON BENEDICTVS REDIDIT Deo spiritum ANпorum NOBE(m) (novem) BERS'S tverus) ф t Christus) ISPIRVМ (spiritum tuum) IN PACe ET PETe PRO NOBIS. «**СОЗОН** Benedict (BlarocЛОВЯННбЙ)



Figure 1 consists of five panels labeled (a) through (e). Panel (a) shows a coat of arms with a swastika and the text 'VT LVCIVS BM'. Panel (b) shows a coat of arms with a swastika and the text 'LVCIVS BM'. Panel (c) shows a coat of arms with a swastika and the text 'LVCIVS BM'. Panel (d) shows a coat of arms with a swastika and the text 'LVCIVS BM'. Panel (e) shows a coat of arms with a swastika and the text 'LVCIVS BM'.

On the lower edge of his short tunic, in the place where, according to ancient custom, circles of metal or precious stones were sewn on





Свастики-калликулы на краях походной одежды римлян по мозаикам виллы Казале в Пьяцца Армерина (о. Сицилия). III – IV в.



materials (calliculae; from calix, 'cup', twice repeated swastika (cf. expressions of calliculae-swastikas on the clothes of Roman soldiers from the mosaics of the Catacombs of Casale III-IV centuries AD in the city of Piacenza Armergin¹⁰). The swastika-cup is visible on the tunic of Pastorius in the catacombs of Naples, where he stands in the same position as in the fresco of the tomb of Lzheneroz.

On the clothing of Diogenes (Catacomb of Kazlista near the Appian Way in Rome), the swastika symbol is repeated three times: on the right shoulder and on both sides of the tunic. Grave diggers **were held** in high esteem in the Catacomb Church. They were people who had devoted themselves to the care of the graves of deceased Christians.



tireless workers of underground Rome and, at the same time, the most faithful...

explorers of Christian teaching, they probably did not risk their lives by fulfilling their dark duty; gathering during times of persecution the remains of martyrs before the eyes of cy-

ha upper tunic and the bare shoulder night of the seeker Dīgn. Notakombi d a tucnvr (near Appian Way, Rome). Caption: Dīozgn, chogilshchik, in the world, ptiogen e eoszhYi day of October skis kalenhv



*Simolicheskoe iobuamenig sa, involved (cocyb with svostkoi9,
kopioshko ydocmoena dyua puaaebni—ka In-lubъ) in the Uais
monastery. Katak.chby Prigts k, cubicoto dei Bottai
fPM.49*

deeds and executioners, in squares, in amphitheatres, ■
carrying corpses from houses to the catacombs and burying them
there, when entry to these hypogea was forbidden, under penalty of
death...!*

On the fresco of the tomb of Prisigill
(uspalnigi-tsa Bottai), the soul (dove) is
depicted on the rim of a vessel with a
twisted spiral in the middle, which
signifies the mystery of communion.
Various types of swastikas adorn sacred
vessels and other bowls in both the
Western and Eastern Churches. See, for
example, the Irish bowls of Ardagh
(National Museum in Dublin) and Sutton
Hoo

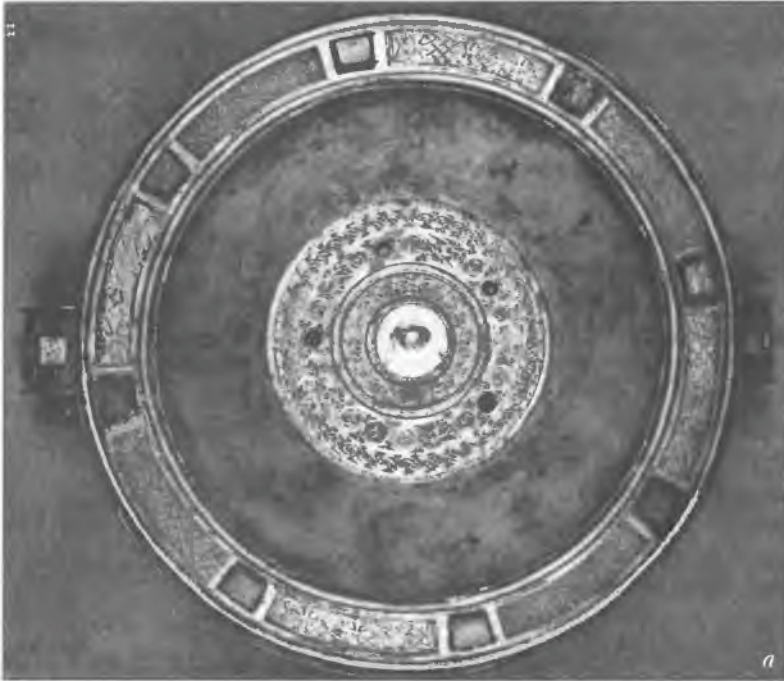
(ITBNSKGIY M)ZÆ iZ YOCDHe) .

The swastika was used in early
Christian manuscripts. Swastikas with dots
between the arms appear in the margins of
Coptic

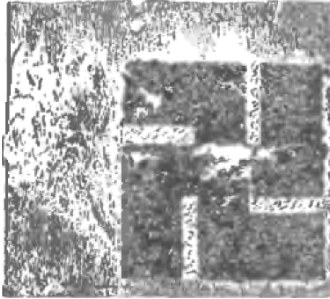
*depiction of Saint Haiye Early 20th
century, village of Kayzona, near the
Olontsioi tooth. Photo by G. M.
Конец русского полотенца с*

diagnostic codex IV, written on papyrus (Berlin, Papyrussamlung Inv. P.8102) . The
same symbol is used in one of the oldest Greek translations of the Old Testament — the
Syriac-Egyptian manuscript C343 from the **8th** century, kept in the St. Rosian Library
(Florence). The swastika itself is drawn in black ink, and the dots on its corners are
filled in with red. Of course, in the vast territory of the Empire (and even more so
beyond its borders), the swastika was known to many peoples. The use of the symbol by
other peoples was justified by their own indigenous beliefs. The Christianisation of Asia
Minor and the Caucasus began long before the reforms of Constantine the Great. It is
quite likely that the swastika, which was well understood by different ethnic groups,
was used by Christian missionaries to spread their faith.

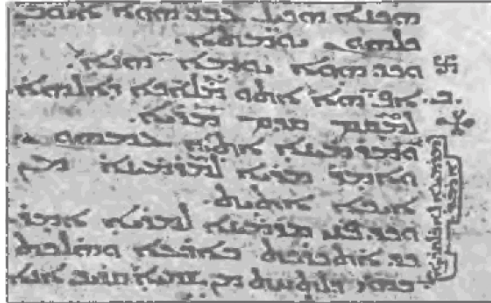




Космогонические композиции на чашах Западной Церкви: а) спасительная весть обтекает сферы бытия. Десять 3-лучевых спиралевидных свастик на символической модели мироздания. Чаша из Ардага. Дублин, Национальный музей; б) символическая модель расширяющейся вселенной с 4-лучевой спиралевидной свастикой в центре. Фрагмент чаши из Саттон Ху. Британский Музей, Лондон



*Mrmousolnaya svasipka
kopiskoy dgkorpuyivnoi
fabric. I —II av.*



*Svasitika onaik puime«onia in odpom
as ancient **zrechgski.s** gterveodov
Beni xozo 3aaetiia. C113 itif. ¥"IJI 6. Apbuo—
aiazhkoya bib eionika, Fpounetsia*

Blagaya Vest rarely refused the services of former symbolism, but always gave it a new meaning. Thus, the widespread use of swastikas among the Copts is associated with the appearance in Egypt of Greek Christians who had converted to Christianity. In the early centuries of our era, the swastika appears on Coptic fabrics and carpets (see, for example, the clear rectangular swastika on decorative fabric from the 1st-2nd centuries).

Svyatiki dreams are especially common in the high mountainous region covering the western part of Lagestana, the southern part of the former Checheno-Ingush Republic, and the neighbouring areas of north-eastern Georgia. Thus, in the Avar part of Lagestan (in the east), many fireplaces and walls are still marked with swastikas. Octagons with eight-pointed stars and swastikas in the centre remained a widespread ornamental motif on Caucasian carpets until the 20th century.

The preservation of the swastika among the North Caucasian peoples was also facilitated by clan tamgas. Each notable Tinhush clan, for example, had its own tamga, which was depicted on the walls of towers. The Evloev tamga represents a swastika inscribed in a square (the swastika cross intersects the diagonals of the square but does not touch its sides). According to legend, the ancestor **of the Evloevs** was a priest of the temple of Thaha-Erda • of the Holy Two Thousand (**9th-12th centuries**) in the Astinsky Gorge, which was visited by Tsar Tamara (probably during this man's priesthood). In the Malsagov center, the main element of the tamga is another swastika-like figure. The prevailing opinion is



**Тамга ингушского рода
Мальсаговых**



**Свастическая розетка с
вогнутой каменной
с. Гююда Гуниб—
ского р-на (Дагестан).
Христианский период,
XII – XIII вв.**

that the personal name Malsag, from which the patronymic name Mayasagov is derived, can be associated with the word .chi.sf (Po-tinguip-skn "sun"); otsveda — the legend of the origin of the Malsagovs from the priests of the pre-Christian cult of the Sun. In Tnushsk ornaments, figures similar to the "swastika of the Malsagovs" are often found (main differences: the circle has three semicircles instead of four, the point of intersection of the semicircles with the circle forms an equilateral triangle; the circle is hollow inside).

Researchers of the Soviet period generally explained the presence of swastikas in folk art as a reflection of folk traditions. However, for many Caucasian peoples in the early Middle Ages, Christianity was the dominant folk tradition. Swastika-like motifs combined with woven patterns are characteristic of stone steles from Dagestan from the Christian period (11th–13th centuries): a chain on a stele in the village of Koroda, Gunibsky District, village of Dus-pax, Lapodlin district, etc. Nowadays, Islam is the dominant religion there. How can we interpret *the swastika* in the latter case?

The swastika in Islam. The swastika is often found in Islamic :shlyugrafic inscriptions. Other indications of the the nature of calligraphy are contained in the Koran itself.

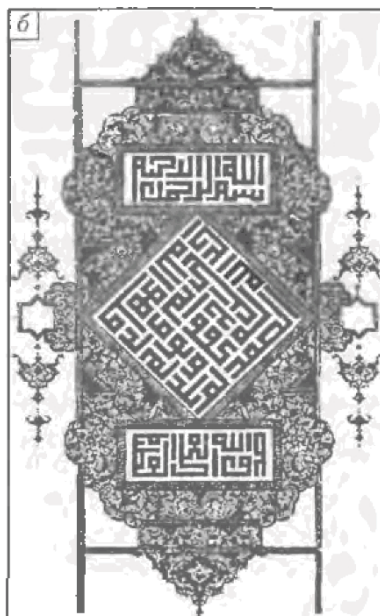
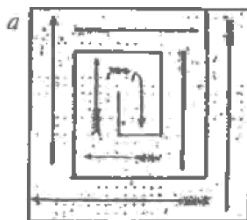
Сува 9S, the first of those sent down to Muhammad by the archangel Jibril—
-tom (Gavriil B.Yzmg), opens with the following five verses:

*'Itai! In the name of the Lord uleoero. Who created — Sopivouil •ieloeeka ie
gguugi.*

Chipsy N fornody tnvoii щедрейутуй.

Научил человека тому, чего он не знал¹⁹³.

¹⁹³ Rosche.p nagshsan in cooperation with A.S. Turgenev.



Куфическая каллиграфия:
а) canitn rtiurali, according to which strovnpя to uficheski над-
pis; б) ку<Бияескпя andiiусь,
composed according to the spiritual
центростремительному
принципу

Takii Frazot. The connection between the Quran as a text revealed orally* (initially by Jirtilom Mukhamtadu, and then by Mukhamtomal, his colleague), and *the quill* (a writing stick, i.e. a pen), the main tool of the calligrapher. This is confirmed at the very beginning of the relationship. However, the pen referred to here is Light, the first thing that God created**; through this Supreme Pen, everything that will be is written in the Preserved Tablet (the heavenly prototype of all sacred scriptures, al-Lawb al-ma{tfug).

Indeed, in the second fragment of the Quran, revealed to Muhammad (the first verses of Sura 68), it is written: **Nun*****. *I swear by the ioti and tiiem that ippisono* . The grapheme vuv consists of an nliхtrieй half-circle >i and a dot, which is the centre of this circle

*Naevakke svyayekhhoho tsaniya mugč.zman (al -fstg'Vk) and priyev sčkgā> i iqrasJ, from which it appeared to be open, — с.спва пdkutw кпрня /qarag. dčke. sox со-@да.9 вДЕДИИОЕ, жОН пЮЮЧИТЛЛ i' y'".

** <Pack:1annizh /L1lacha, yes Dtagos:zovigg his A.s.1ax m yes priilvetstvet, mvuprm.s: Lerove, kbo s'zavprmi 4 x, egps kalam [. .}, le/yy iz cae/tro [. .j»**^.

*** The 25th letter of the Arabic alphabet. The row begins with the first letter (g.n. al-n uqatta'at) .

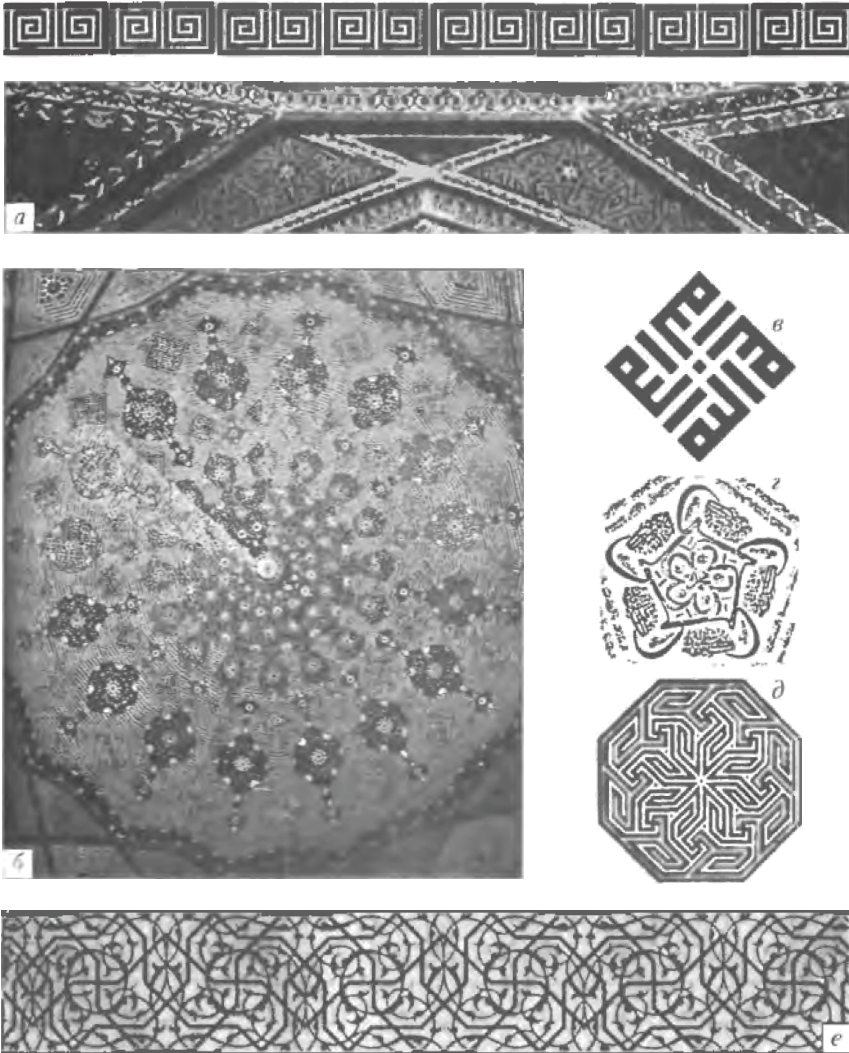


cni, pOETROFIy Nün siipivoliziraet here a cup for chertil. which are inscribed with the archetypes of Hranimoi skrzhalgi^ . On the other hand, Nun appears as a kind of Alpha and Omega of the Creative Act, being the first letter in the word denoting the original reality (al-Nūr, Sveg), and the last letter in the name of the Merciful tal-Rahman), for it is only thanks to the infinite mercy of God that Creation is accomplished (cf. the statement of Kamal ad-Darna Kashifti, 15th century).

The sacred nature of calligraphy in Islam finds its clearest confirmation in Muslim tradition. The founder of Arabic calligraphy is traditionally considered to be the fourth caliph of the Muslims (the first Imam of the Muslims), Ali, the bearer and interpreter of esoteric knowledge, who developed the script. According to the well-known zndt/cy, Azi said: *the weight of Korpn soberzhinsa a oikraat* pra-ve, oshrvsypup;aya zlgup — in basmal, baskcha — *a* (*bukaeJ* ba, da — in bipkrpichesko *ttiochke liio0 bp*), *o a* — *that's right* *. *Eus* in: ellig-raf is likened to the Creator, and calligraphy acquires the features of a material deGstzsa, reproducing the Creation. *ISncM iIn* — the name of the formula Bisnri Allahi at-Rahmani at-Rafii mi, which is the first afiar of the first sura (<The Opening of the Gate>), an address to the Almighty: *Vo iz A echo Am locntuaozo, MiloserdiozM. ISa* is the second letter in the alphabet, which in mystical terms is associated with the creation of the world. It symbolises the starting point from which the movement of the creative universe begins. In Islamic thought, the letter is the highest manifestation of the divine. It is not surprising that the calligraphic design of the pages of the Koran was considered by believers to be talismans; it was believed that the contemplation of the calligraphic text brought blessings, even to those who were unable to read or did not read the written text . The work of a calligrapher, who repeatedly copied the Koran, was considered a noble and heroic deed. The 13th-century Syriac governor Usaib ibn Munqiz recounts that his father, the ruler Prince Sheizar, made several copies of the Koran during his lifetime as an exercise in charity.

The scheme of reading ornamental letters with variations in handwriting, e.g. angular, angular-rounded, assumes a centripetal movement, a "twisting" motion, which is why some letters

* According to tradition, the Dazneivnii in Shchrabote has a plnography outside the 4th and 8th lines of the shiiitov (Tain a.s-Abdnn n Zhzn ar-Riyua).



а) Медресе Буяк-Каратай в Конье, Турция. Сельджукский период.
 XIII century; б) in vmdzg saastm ziushorayushgva •firekrasnae izhen• В.ра.
Медресе Чахар-баг в Исфахане, Иран. Постройка сефевидского периода;
 в) ISжue How, written in Kufic script; г) inscription with the name of M uouka
 Muha.yoba ha centug) and ченем Има,'ia A.ni, five-pointed tioвпоуенниш in the form of a
 swastika; б) complex saospshchskpya uozet—х<.е) eagle.чгнт from zakruz.iенныi.v
 gvptik



They converge at the centre in a clear swastika pattern. The swastika could be used to represent divine names, as well as the names of people most revered by Muslims — the prophet Muhammad and Ali ibn Abi Talib. Based on the four-pointed symbol, the names were repeated the corresponding number of times. However, Arabic calligraphy used not only the classic swastika, but also swastikas embedded in a pentagon, a six-pointed star, etc.

The special verses contain one of two (along with A)lah) expressions of God, describing His essence (at-ism al-dhat)⁵. This name, Huwa, represents the personal pronoun "He", replacing the word "God", and can be translated into Russian as "He". According to this, it acquires its status among the Ipites, who believed that the word Huw'a could be translated as Velvchayitish ntene'i (at-ism al—a'zam), mentioned in two places in the Quran as part of the formula Mt<tg, s hero fiozn, r hero, *f i f•eчво/

Сүүн ('A)lahu, la 'ilaha 'illa Huwa, at-Jayyu, at-Qayyimu; 2:255 (the so-called Throne Ayat) and 3: 2)*".

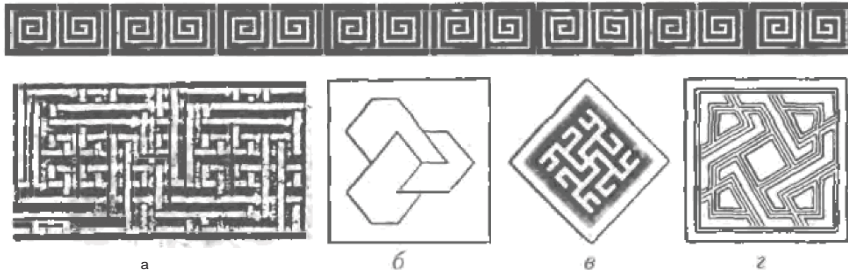
Имя Huwa also appears in the well-known formula of monotheism in the surah 112. It was believed that God could not fail to respond to the call, which was accompanied by the proclamation of the Great One or ТаҒиноро Ишени (cf. наприи-стер, тафсвр Сурабали, то ткование на 2:102*¹⁰. "Krafiuy" Abu-l-Hattab (executed in 760) claimed that TaF's name was given to him by the sixth imam, Jafar as-Sayyid. In the vision that Ibn Arabi describes in The Meccan Revelations, the essential self, huч-iyа, appears to him as the word Huw'a; Ibn Arabi's followers interpreted this name as denoting the absolutely unmanifest essence of God. According to A.D. Knip, the name Huwa is used by Ibn Arabi when he speaks of the early stages of Creation, referring to God, who is not limited by definitions (such as "creator").

<trei> vt t.p.)"*.

In the middle of the swastika, there was a sword belonging to Ali <Eul-Fankar with two blades. To the left of it was a twisted spiral <ulvka•, basmala.

Ornamental decorations in Arabic manuscripts of the 12th–18th centuries (al-zakhifu at-arabyya, i.e. arabesque) are often represented by swastika rosettes of the type shamsa ("sun", "sunshine"). Копи-

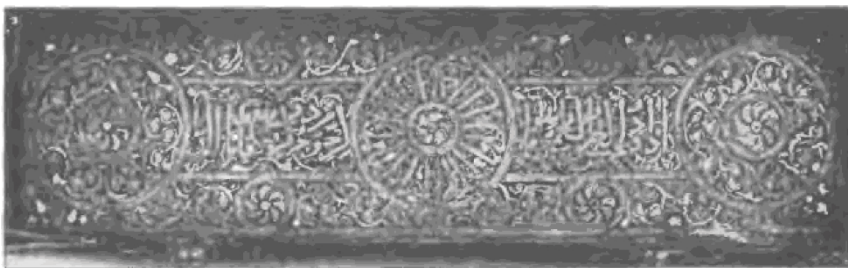
• Some scholars attribute the new kufic script to a later period (13th–14th centuries), borrowed from the Ktgaysian script. It should be noted, however, that in Mesopotamia, the swastika appears in the Sasanian period in ropo-, Zakh Kteskfke and Kkshe)^!.



a) niemenxa: 6) ceacmura-mpenoxnux. Hepoudcxas cpedne-
 gexoeas pyronuce Lagx-Hams; 6) ceacmura, 4emuipexxpamuo noemopRionasn ttma npopoxa
 Myxanmada. Madeumosoe barodo Hepcuw; 2) ceacmuna-Huwa.,
 Opnavenmaxonvtli Oerop 000 damacckux Mewemet



Karnuzpagpuseckan ghuzypd, uaobpaxaroddn mey unand A «3yaspuraps ¢
 deyma 1earuiuy. Cleea om Hezo — FAKPYONHAR CRUPAALID <YAUMKA»
 63154



Pozemru-shamsa (ecommviurus) وب ع enympenveil 011700346 12 با والة ا 44
 يز 31ع, Mede. RUCHMEHRBIY Rphvad1exnocmei. هذ ل



The word "light" is repeatedly used in reference to its historical context (4:174; 42:52). The "sun" could be placed both in the margins and between the lines. Usually, swastika rosettes were drawn in gold, so they truly shone. Light here, **of course, served** only as an allegory of the supernatural, the elusive Presence, which is like a guiding star for the faithful, striving for the unknown. Swastika symbols could adorn the same cases for writing impl e m e n t s .

Solar gialadons can become more complex, growing curls, petals, etc. The rhythmic pulsation of the "sun" on the page of the manuscript suggests that the proclamation of the Koran permeates all levels of human existence. In the frontispiece of the Aghtibsky Quran 1729330 — t142, the swastika motif is expressed not so much in a geometric way as in a colourful way. Starting from the centre the wheels of the "spiral" are superimposed on each other in sequence. In the centre of the "spiral" there is a clearly marked symbol — the



146

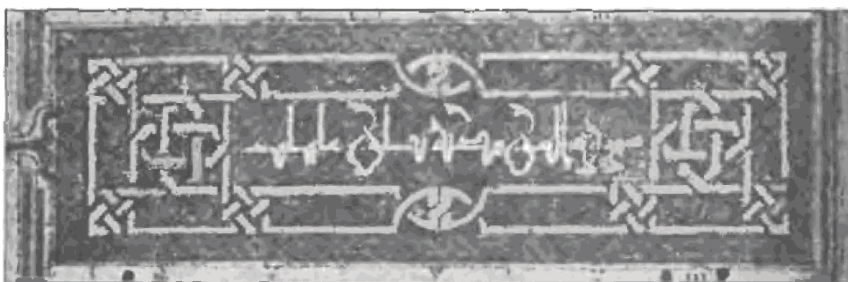
На заключительных

*марокканскому тринцу,
effect of the swastika
bc·rmuzaemr» due to the
uasgts»eBelnigni» tsaye.
dorin t729 — t770 ll43 e..
Khim¿zh. Faup, Nauionapna t
bibliopsa. E. Ff.2s8i!—259r*



wave nstoka Creation[^]. A tripod made of parallelepipeds inserted into each other adorns the Persian manuscript Shah-HaW[^]. It probably symbolised the three spatial dimensions.

Instead of explicit swastikas, Islamic calligraphy used swastika-like "knots" in "braiding", where the principle of alternating unfolding and folding of the letters was used. The precise combination of calligraphic inscriptions with various ornaments and geometric patterns is interpreted by traditionalists in such a way that typography, being directly related to the Word of God, symbolises the Principle of Creation, while the geometric and floral arabesques represent its immutable (masculine) and transformative (feminine) aspects, respectively. Thus, calligraphy, on the one hand, serves as an ornamental decoration, and on the other, integrates them into a single whole with the text.



Saastic braid on the cover of the Koran from Mapyaxvua,
f599 f008 g. Khnbzh . ISiblit•py San Jtorenczr dez skouial. f340 z.

The swastika is found on the household items of medieval Muslims. On a jade plate from Persia, the swastika is depicted four times in a row, symbolising the prophet Muhammad.

MozanchnyFi >юл Dvorja Hishama in Jericho (724) includes swastika-shaped and a basket^{*®}. Gas elements of the Arabesque style, which include swastikas, were used as an organising principle in the decorative ornamentation of Islamic architecture. The swastika motif is repeated in the tile decoration of the Cordoba mosque (10th century); all of them are bright red on a white background. Arabesque swastikas can be seen on the walls of architectural masterpieces in Baghdad (the Abbasid palace of al-Mustansiriya, 13th century; the Jalaili Palace of al-Mirdjaut, 14th century), Isfahan (the palace of the Safavid period of Chahar Bagh), Konya (the palace of Buyak-Kpratay, 13th century),



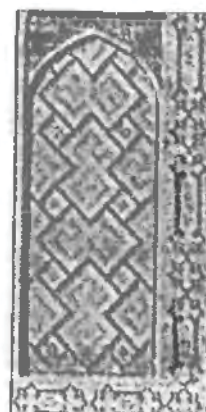
Мозаичный пол Дворца Хишам в Иерихоне. 724 г.



*Медресе аль-Мустансирия. Багдад. XIII в.:
главный вход*



*Витой орнамент
входной арки медресе
аль-Шарабия. Уасит,
Ирак. XIII в.*



*Фрагменты фасада медресе Улуг-бек. Самарканд,
1434 г.*



*Четырехугольные свастики на валике
главного входа в медресе аль-Мурджания
Багдад. 1357 / 758 г. Хиджры*



*Свастическая сетка на
минбаре; показана деталь
верхней части левой
стороны. Большая мечеть
в Амадие. 1153 / 548 г.
Хиджры*



Свастическая плетенка в замке арки Баб аль-Амидия. Ирак

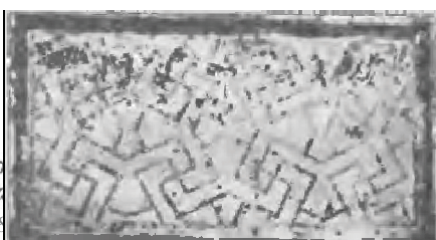
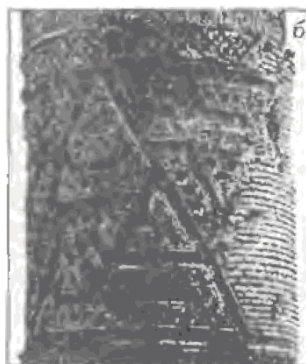
Samarkatza (Melreg Utt-bgk l4N g. n Tillya-Kart, 16J 8 g.), Arcebt-Iya (mausoleum of Shefixa Sefn, 14th–16th centuries) ... In the niche of the main entrance to the Shir-Dor madrasah in Samarkand (17th century), there is a swastika, repeated four times, inscribed with the words 'Allkh, placed in a circle'. Swastikas of other forms adorn the minarets standing on the Fitm. The swastika-Niva is part of the ornamental decor of some mosques in Dagestan.

Complex ornamental patterns of the classical style contain swastika motifs, both geometric (the facade of the al-Mustansiriya madrasa) and calligraphic. The most famous architectural monument, where the following are presented,

* From haslr evil.eychpaaya giiovka*; so:k known under the name hazarba'i iza—ttNsgvpaapkR from perst<dkogp, 6yxs. at>tgacha l.ltepttfie)".



is the Suk al-Gaal minaret in Baghdad, built during the Ilkhanid period (13th century). Here, the swastika is formed by fourfold inscriptions of the name "Sham Ali," written in angular Kufic script. The same inscription of Ami can be found on buildings erected at the same time in Iran and Turkey; in particular, on the mausoleum of the renowned Sufi Bayazid Bistami. The Persian name for this swastika is Chahar 'Ali ("four A.hi"), and the Arabic name is 'Aliyat (plural of the name "Amr"). In Urfa, opposite the so-called "Abraham's Cave," the swastika 'AliyaSh is also depicted on the wall. Another remarkable example of the execution of the inscription in angular Kufic script is the minaret of Iv-l-Kifl, erected during the Ilkhanids (14th century) on the site of the supposed burial place of the prophet by-l-Kifl (Iekgk Bd-z>yu); the angular emphasis contains clear swastika elements. Ba-



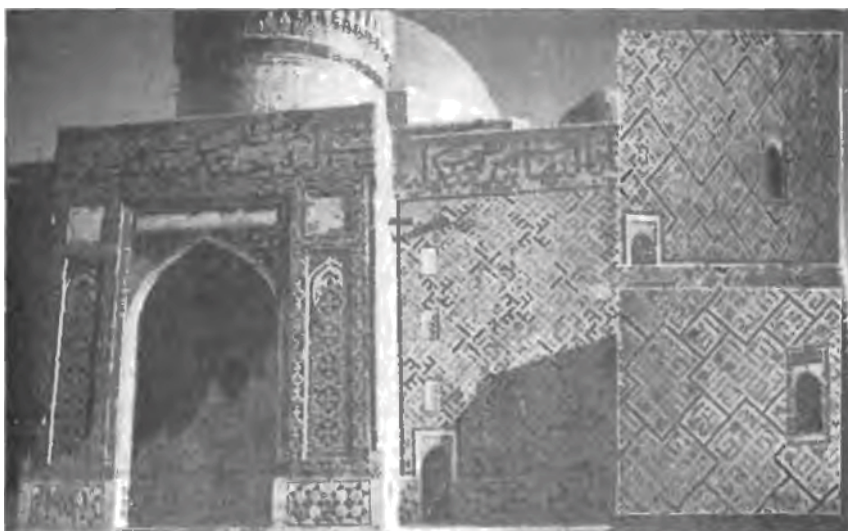
в

кие элементы во внешнем декоре минарета Зу-ль-Кифль (Аль-Кифль, Ирак). XIV в.; в) прямоугольные свастики во внутреннем убранстве мечети Зу-ль-Кифль

Another interpretation of the inscription: "The love of Muhammad and Ali." It is interesting that swastikas are also used by the architects in the interior decoration of the mosque, part of which is the minaret.

The khanaka (mausoleum) of Khoja Ahmed Yasawi (1103–1666/67), a great preacher of Islam among the Turks and founder of the Yasawiya Sufi order, is richly decorated with swastikas. The religious and preaching activities of the saint took place mainly in the city of Yassa (now Turkestan in Kazakhstan), where he died and was buried in a mausoleum specially built for him. This place became a centre of mass pilgrimage and worship for Muslims. At the end of the 14th century, by order of Emir Timur, who honoured Khoja Ahmed, a grand mausoleum was erected on the site of a small mosque. The construction was supervised by Mavlana Udayduya Sadr. This abode was and remains the spiritual heart of the Turkic world and a symbol of friendship. Its outer walls are covered with facing slabs that form an ornamental swastika pattern. It contains pious exclamations, the letters of which resemble different types of swastikas. The entire building is densely covered with sacred monograms: "God", "Muhammad", "O, Merciful One!"

"The kingdom [belongs] to God," "My God, V.zadyia," etc. . .



Ханака Ходжи Ахмеда Яссави. Кон. XIV в., Туркестан. Фото автора



*IO saaspiisian kaduapioe on deueavna dree, hlacmey N uri ibn
IOnis. Jami al-Lmam 14opa-zzh. Mosul. Y04z. 498 z. X**
k

One of the important ideas of Islamic cosmogony is based on a single point. Svastiga expresses the very process of creation, which has the character of circular motion; Ibn al-Arabi expresses this in a well-known maxim: "Every cause is the consequence of its own consequence" (cf. the detailed description of Creation in the treatises •Isob—preparation of the circle It 'Paths for those preparing to leap forward').

Each rotational movement in ornamental constructions was traditionally perceived as a renewal of Creation in miniature.

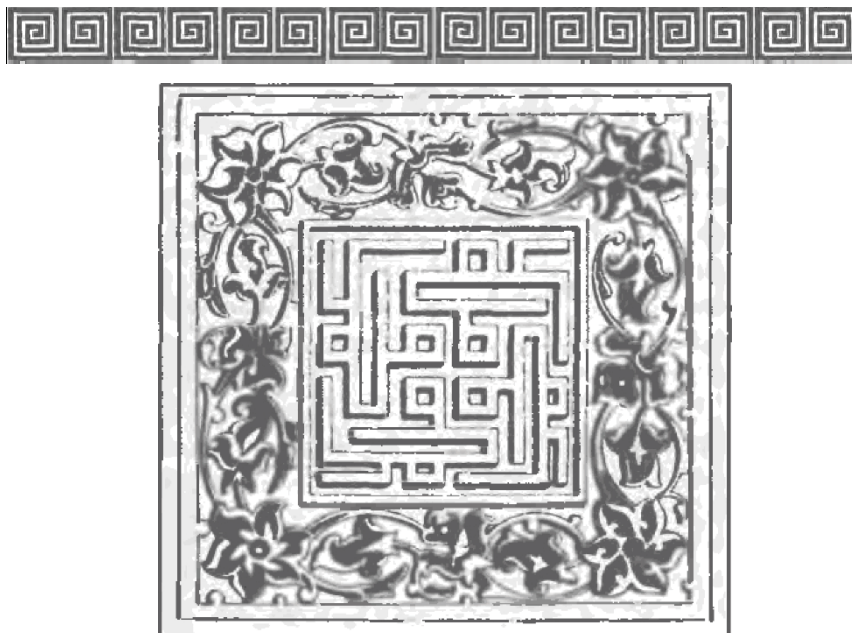
The initial creative act is a system of concentric movements around a *single point*, and then around *the axis* of the world. The symmetrical grids common in Islamic art are a purely geometric expression of this act. In Arabic



*Sputnik in the ornamentation of the yaqraba.
Мечеть аль-Джувайчати. XV или XVII вв.*

Свастическая сетка в орнаменте михраба.





Huunfiiip X t' v. from *Juma-zhcchepi in the village of Ky6avu. Dgtp.*
Aageshn, Afuzey Eubainsky khuy. kolibinap

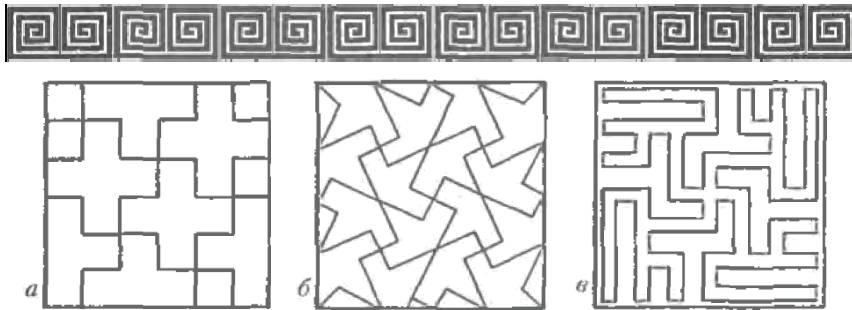
Alhambra N*, the walls of the Kansk palace in Kokand* and other buildings, the grid is formed by swastikas that are carefully carved. The swastika pattern is included in the ornamentation of the mihrab, a niche inside the mosque facing the qibla. The mihrab symbolises the inner sanctuary of the soul, where the Word of God resounds in the heart of the believer.

Swastika patterns are carved on the wooden door and **portico of the 13th–14th century mosque** in the village of TpiW. One of the inserts from the 15th century minbar* of the Juma Mosque in the village of Kydachi (Dagestan, Museum of the Kubachi Art Combine) is decorated with a swastika-like Kufic inscription, where the word

- Muhammad is repeated four times around the circle .

There are even architectural plans depicting the battle of the swastika (see, for example, the plan of Abdullah Khan's trading post in Bukhara, 15th century)^'. And finally, in this sense, the swastika is identical *to* the ornamental pattern that became one of the most popular in the architecture of the Abbasid, Sijun, and

'hGnbw tribune of the cathedral,

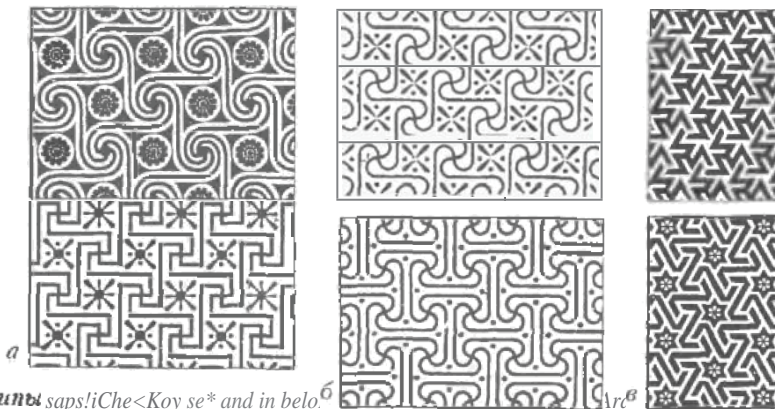


a-b) Ornip chenip from the swastika set in uc.tmchskoy auhiantpuuye: .Al-sayu ta), - zaisyu d oyei in the Gfi Team); svasiia- 'Aliyat un cinrne zdktnya Jzldo•i g gmtzgiit•yo Avuaacha+ in uufe Tv)

Jalafirtvt periods. It can be seen, for example, on the entrance arch of the al-Sharabiya madrasah of the 12th century and other structures in Dhu al-Qarnayn (Iraq) .

Homologues of the swastika and the plastic Hc is found in ZI4a— MeitTne Tanil oepvuiue"ii, one of the aspects of which is cocTOHT In ClfM-8O.Zichnoe tmgisterialnoe) reproduction of the Creative Act - the creation of the universe. Through rotation around its own axis, *man* reunites with the rapmomiey of planets and atoms, galactic Gi zlect-

FIIIt ON ZdK]ЭVchllBaercя, then it receives a fixed point OUTSIDE the centre and turns the universe OUTSIDE itself; when it spins, CJIOBHO ЭБНОВО СОЗ,QБЯТ the universe. This is how the unity of all existence is achieved.



Туты saps!iChe<Koy se* and in belo.б Arcб
стран: а-б) «египетский» орнамент; в) «арабский» орнамент

V SYMBOL OF THE HOLY SPIRIT

circle of wind. A spiral, especially one with several branches emanating from a single centre, is equivalent to a swastika (the difference being the rounded corners). It is too obvious and at the same time too mysterious to give it an unambiguous definition. It is a symbol of calm contemplation, research in silence... *avpasivya, shgproshenie, razvitie, qipicheskoe puoievsiruyun;pa pro.izhennotpp, sozibte inog arapeenie* {here and further ed. Lv@. J... It denotes circular motion

from its starting point, a movement that lasts indefinitely. A spiral is a kind of continuous line that continuously connects two extreme points of a circle [cheyu-lbo).. - The swastika is

VELЗИИ)Э}'РГ8Е_ПШКë,qbНЮ ьСьВЫСТQeЛБ С ЧСЫ Ы'4Я ВРТ8ЯМИ, В)ЖЩe- and expression of return, each branch of which is similar

***!р!т * ^з•oагния веіfіn as much as they resemble moving legs... Western Christians often use the spiral and the swastika: this дшгврѣ rhythmicises space, giving it dynamism, curling around it like folds on clothing. In addition, the ancient ru•ioau soopyn is being reintroduced into circulation, around which an immovable hierarchy is already established^*.

In the crypt of the cathedral of Jtiron (Spain) there is a tombstone of the monk Bsatusp of Ivanovo (798) with a characteristic depiction of the sky: a heavenly circle created by the Supreme Being, surrounded on four sides by allegorical figures of the four winds, which grow out of spiral swastikas (Beatus, F 258v-259r) . "Four angels and four winds are one," wrote





Сти е8 тфоте С8аСтл НКН 8 ОСНО8ОНттт М PZO-
рияескттр фмзур на учански;г минматорак: а) <fmзур
тйруб>нфето вегнуо, углвержденная на
елиролевмЛлой сваспике. Рядом с даже

Мм ыт qii lv Tv дпннот му•<зе к ютпя
.зб>смцїї — Babylonian Варснмо). The essence
епнне <муо cetos consists of such
образом, между четырьмя пространственны-
ли (veipry) u wtyumya v/sewnHny.chM Yotsau-
ства) координатами. Начальное движение
вселенной было задано созидательной энерги-
ей Творца, что символизируют спиралевидные
свастики под фигурами ветров. Фрагмент
miniature from the Beatus manuscript,
F 258a 259r. The difference between the café ъноо
of the Cathedral of Girona fffсїюнн);
fi9 org, сттссол еаанзеліста Моанна, on the
стїуалеаудноу саастїуне Lcune Holy Spirit,
утаerzhдаеуое Blazuu vest). On the inside of the
cover is one of the famous nyeb puestolam Bo iz.
24-x starcea LOink. 4.-5). Fushent zhniotury
Beatus. F 87. MY., Pierpont Morgan Library

ified divine participation in the control of the winds, then
the swastika was a symbol of both the wind and the Holy Spirit, the progenitor of every
breath.

The spiral shape of the "winds" makes visible the chart of the times when "the
sun will be darkened, and the moon will not give its light, and the stars will fall from
the sky, and the powers of heaven will be shaken; then the sign of the Son of Man
will appear in the sky... and the wickedness of Antheaov Svolh with a loud voice,
and they will gather His scattered ones from uean>ipex vempo, from the edge of the
heavens to the edge of nx» tMф. 2d:29 -31). Of all the elements, the swastika
primarily signified the wind, and the number of its ends is interpreted quite naturally
here, for, as a rule, it refers to the four winds.

"...the wind will be at that time," says the Homily on the Archangel Michael (7th-8th
centuries). "The breath of God will come, being very fragrant. The Spirit of God will
descend upon the earth from one end to the other."

Two ciodya cios,
Converges buynzhe, Not
buOupi stojati





Начнут бушевати,

"They will become equal," sang the verse about the Last Judgement, zaiui-sannoFf In Rechitsky, Minsk Province.

The convergence of the winds corresponds to the "dawn" of the Apocalypse*, which found its unique expression in the Tsar's Gate "with voliotics," popular in the 16th-17th and late 19th-early 20th centuries in Russia. According

the conclusions of T.N. Kudryavtseva, the curving volutes on the gates "with volutes"

М • SYMBOLS YUT S8IBdHINE

heavens at the end of time'. The motif of curving heavens is widespread in Orthodox miniature, icon and mural painting.

The connection between the movement of the winds and the End of Time has ancient origins and is inherent in both pre-Christian traditions and Islam.

The first noble (i.e. literally "Aryan") teaching of Buddha states that at the foundation of the universe lies

the circle of vetarg. It exists thanks to the collective karma of living beings. Kpyr vetra is the material basis of cosmic worlds; it is material suffering itself, lying at the foundation of everything and everyone. Above the circle of vetra is the circle of vodut, which is in a state of po-constant movement of the wind. The destruction of the world (destruction) occurs in a certain sequence. It is completed by a hurricane. The entire cycle ends when

*Символы динамизма христианских
heavens, a type of rusgkmt king m ayam +c
volutpcht• to T.V. Levina)*

* Et •zhagva» mna. process, the reverse of the descent of the Holy Spirit upon the apostles on Pentecost, which was also symbolised by the swastika. See also.



But thanks to the energy of the combined actions of living beings, they begin to blow ochga' izkue aetu (cp. with 'the blowing of the titxoro wind' in *Omcmy i polee*). At the same time, they are the birth of a new world of samsara. Here, an important law manifests itself: that which was scattered in the past arises first. And this is the circle of the wind.

The picture of Buddhist eschatology, painted by Abhidharma, is very close to the cosmological scheme of yogic

•Vyasa-bhashya•, where "the planets, constellations and stars, fixed to the Pole Star, move, obeying the impulse of the [nosygi] wind."

Islamic eschatology depicts the End of the World in terms of a whole series of parameters (), which can be seen as the destruction of al-mulk• — the imperfect, sensually perceptible world. The verse of the Qur'an where this concept is described has the telling title "The Twisting" (tal-Takwir):

Kor.da so ine buht twisted, and kozN

see.ibw ob.ieiioi.

and "the axes of the heavens will be shaken,

and k'kh'da Oesapio secsu,ea oeumeiny vgrb.chudrya 6bugi without supervision, and

k'zha mieotinae soOerupisia,

If ftiO8R lJOpR H 'JR 1 bOittCfi

and when dytvi g,oiebinosa (...), in

korda svitgi uazaeunupisa, and ki:iba

sky 6ybetit sOeunuit, and claws a8

b,qdet rik ken,

and "ozba pau 6ydeni puib..iitghn

will know biywu, what she nyuzowoeti. •a | ayaty 1 — 7 " 0 — 4).

According to the interpretations of the prophet M\hammad, ayat 8J: J —2 should be understood as meaning that "the sun is hotter in hell," and the stars are thrown there, which is quite consistent with "sviavaniio neder+ in Christianity n is twisted in hell," and the stars are thrown there, which is quite consistent with "sviavaniio neder+ in Christianity and "itsyakanp nu rush vetra" in Buddhism. For we are talking about universal cataclysm — the collapse of the middle world, its compression and transformation into nothingness — that is, about npouecce, the opposite of the original creatio ex nihilo. Such is the meaning of the swastika in a number o f cases.

Геп»£тJ denotes <ы алычство, its object; in verse 67: 1 it can mean natya kan •vntyuti nnr» f in contrast to the word al-malakut, + slality in Nevtdg'ivoll Ыtree, tcz ayata 36:63} .





means not only the Primary Creative Act, but also the completion of Creation — the majestic and terrible Finale of History.

In Christian art, the idea of movement was sometimes attributed to cherubim, clearly in connection with the wind. On a mosaic from the first half of the 13th century, Christ is depicted as a cherub, and

CKNIVIM CIMa5III—i'cOJ9CaNJI, K)ЭЪL1ЬЯ BЪГ} Gt O OДОВ ItOTO]ЭбjX JMЗ T CBd-spikiR^ . Outside, the "wheels" stand between the Old and New Testaments, but inside them a mysterious movement takes place... In the Cathedral of the Nativity of the Mother of God in the Ferapontov Monastery (1495 — 1501), all six wings of some cherubim in the window openings are turned to the left, which transforms them into stylised, winged creatures (cf. the stylised outline of the letter xep). On the frontispiece of another manuscript by Beatus, on four wind swastikas tsi-zah St. Dha) around the throne of Agnus sit the animals of the four Evangelists. The symbols of the Evangelists on the four sppra. The fifth swastika is placed above the angels-prophets of Troy (cover of the metropolitan's service book from the first third of the 17th century, from the library).



*Крылья внутри «ободов» ангельских сил-«колес» образуют свастики.
Майнское миниатюра 1-й пол. VIII в.*

The similarity between the symbols of the Evangelists and the Winds is based on the fact that the latter were accepted as preachers of God's word. "Just as the wind, breaking through the clouds, waters the earth and makes it fruitful and joyful, so preaching waters, gladdens and makes fruitful the human mind."* This theme will be developed below in connection with the swastika symbols on Christmas icons.

Digression 5. Sacralisation of the wind. The Dvibletsko-Christian tradition avoids attributing the properties of divine energy to any one element, although fire is still preferred (rri).



Digression 1) and wind. This reveals the vision of the prophet Elijah:

...go and stand on the mountain before the Lord, and behold, the Lord will pass by, and a great and powerful wind, tearing the mountains and crushing the rocks before the Lord, but the Lord is not in the wind; after the wind, an earthquake, but the Lord is not in the earthquake; after the earthquake, a fire, but the Lord was not in the fire; after the fire, a gentle breeze, (and there was the Lord) (3 Kings 19:11-12). In the Slavonic Bible, instead of "wind" it says

•spirit, in the Septuagint, respectively — πνεῦμα, in the Vulgate — spiŕitus. These words go back to the Aramaic z'ancient Hebrew rC^ob, <spirit,

'Soul', 'wind'. The replacement of spirit with wind is quite natural for the modern language, where the word 'spirit' denotes either the state of the air ('spicy, heavy spirit') or mood, emotional fullness ('in a good northern spirit'), the most elevated realm of the human soul. In Old Russian, this word also had the meanings listed above, but at the same time it did not stray from its essential origin: дѣхъ is that which дышѹмъ, spreads through дыханѣмъ, дуноаеніемъ (therefore it is related to the word дунаіа. The concept of the omnipresent substance pneuma, which encompasses spirit, soul, air, breath, fire and light, was also developed by the Stoics^{o(3)}.

The Russian translation "the breath of a gentle wind" only partially conveys the richness of the Slavonic text, where this expression sounds like злас свѣта тонка. The most adequate carrier of the Deity is not just the wind, but a stream of light filled with sound; wind, fire and breath (i.e. vibration), uniting, act as the outer shell of God's approach. Christian theologians constantly note the unity of a person's external senses when they try to perceive the spiritual realm with them. As St. Andrew of Caesarea taught, "spiritual hearing and seeing mean the same thing" (interpretation of Revelation 1 :12 — t3).

As instruments of the Creator, the Heavenly Forces can manifest themselves in the earthly world not only through fire, but also through wind (тѣхъ). Agreeing with the interpretation of the psalm verse "He maketh His angels spirits, and His ministers a flaming fire" (103:4), the monk Euthymius Zigaden wrote: •With these words, David preaches that God is the Creator of intelligent and invisible nature; and he calls the same beings angels and spirits, expressing their swiftness and activity with these names, or depicting and describing them. They are spirits..., i.e. intelligent and incorporeal—



St. Basil the Great said on the same subject: "The essence of angels, God's creatures, is airy spirit or material fire." St. Gregory the Theologian: "(Note that) we cannot see the incorporeal nature of the mind and the heavens, even though it is incorporeal. It is said that the angels are *spirits and serve God*, not *to create* evil here, but to protect in the way they are commanded; This nature is called Spirit and Fire, on the one hand, as mental, and on the other, as purified; for the First Being, i.e. God, accepts, as is well known, the same names. Sat. John Zoas: "It is not necessary to say that Angels are by nature, but by these verses only their action is revealed. The two elements chosen to represent the power of the Divine Nature are mentioned by St. Theodore of Cyrus: "It is penetrating by its very nature, and the action of fire is strong."

According to the Gospel texts, the Holy Spirit is spread through the breath. At the same time, He is sometimes mentioned without the article (John 3:8; 20:22).

The principle of the origin of the Spirit of God through the wind (a visible symbol) is described in Ecclesiastes: "The wind [tj.—glav.. 'spirit] comes from the east and goes to the north, swirling and swirling in its course, and the wind returns to its place (Eccl. 1:6). The origin of the Spirit (i.e., ieiprobzhn-nF npouecc) unfolds, cormcio eyouy fragment, clockwise. Consequently, the opposite direction (tsegrostenitelnj itrotsess) unfolds counterclockwise. These texts of Peter serve as the basis for interpreting the two directions of the swastika used by Christian civilization: expanding (centrifugal) and contracting (centripetal).

The spread of the Holy Spirit in Christianity is often associated with the gifts of the Holy Spirit, which are based on the Old Testament. The prophet Isaiah lists the gifts of prophecy, wisdom, counsel, knowledge, faith, fear of God (Isaiah 11:1–3) *. The number 7 played an important role in early worship: 7 priests, 7 readings from the Gospels, 7-door taitriocovepiuirie >iaя o>>вгтва, 7 readings (<сила всей Церкви>)*.

For Christians, it was natural to want to imprint the action of the seven gifts in their daily lives. It is interesting to consider golden Gothic fibulae found in Imola





(Bologna) near Vplll Kleilia (burial 185). Although the artefacts date back to the 5th–6th centuries**, their symbolism has so far attracted little attention from researchers of Christian culture. However, during this period, the Goths not only converted to Christianity, but also became active bearers of Christian

ТИЕНСКОЙ ДС)ЗЖДВНОСТИ, В ПҚОМПИКОВ

Their art had a profound influence on both the Slavs and other European peoples.

In the centre of the Gothic fibula is an emerald, which is part of a small circle made of ivory and then a cross with equal arms (Greek cross) made of four garnets. The cross is enclosed in a large circle, along the rim of which are located

NEW SHЁТЬ СОЮОЛННХ ФОЛОВ, НОВС'Q -

*Expression of svaspi«esko
динамизма через символику
ptpn: a) 7 sokvltin.t zoos 67—ya a
centreI kac sicvol semti bapoa
Ca»mozo Soul. Fotskaya
fibula. Zolopio, izu chucha,
zpanoia, elephant bone. 5th–
6th century. Llmola {ISoloñja*

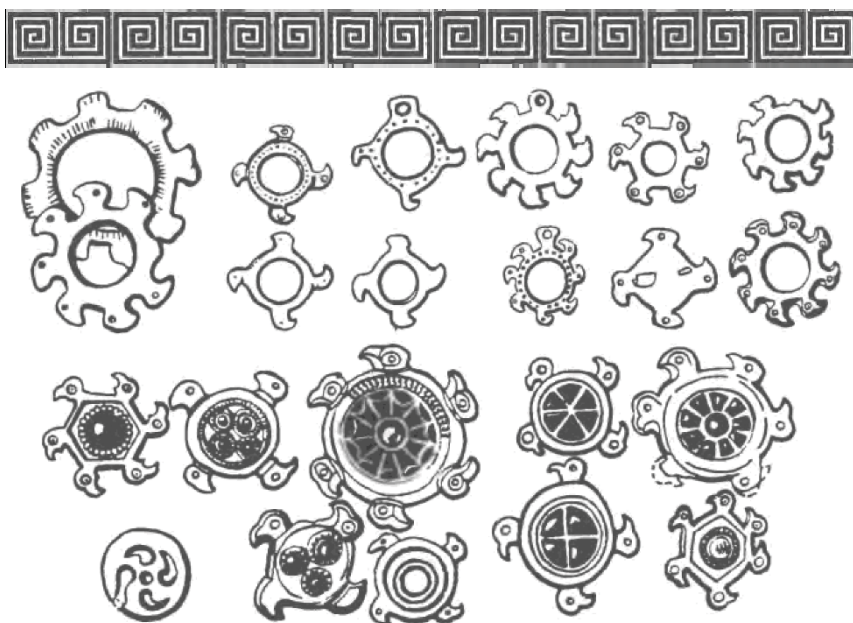
The obvious similarity of these heads to the small circle in the middle is emphasised (moreover, they all have emerald eyes).

The less detailed the symbol, the broader its meaning can be. Elephant tusks, emeralds, and garnets have a stable interpretation in Byzantine books, so let us turn our attention to the sonola, less known as a Christian symbol. Like the dove, the mtrr, a symbol widespread in Eurasia, represented the action of the Holy Spirit. Here, however, there is not one falcon, but seven: six form a swastika-like unfolding movement, and the seventh head holds the centre together.

ЇLeHTQd.Obnb4fi KQBCT TFiHXP MOГ Q8CCMдTQHbдТЬСЯ HPK TШЮ ITТЯУЬ СОСО-

Benn in the Western Church, for whose art the views of Blessed Nerimon Strtsdonskot (340Z3S0 t420l) were of great importance. He compared the Cross on which Lord Jesus Christ was crucified to a flying bird ^{S ^}. It is interesting that in more ancient European finds with a similar composition, there are not 7 but 5 birds (prehistoric department of the Berlin Museum). The birds are located not outside but inside the wheel, and svas-psh, >bryuvannaya&vDrashyuys. In the Gothic fibula, the movement unfolds and, with the stability of the heart-V-cross, reflects the divine gifts in the soul.





Seaerokaykaosian (Alanian) amulets with swastikas and heads of animals. 6th–9th centuries. (Nrikubanye, Karachay-Cherkessia, Kabardino-Balkaria, Sgvernav Osgtev, Cheveno-Inguletiya)

These amulets were widely distributed in the North Caucasus among the Alans in the 6th–9th centuries (Prikubanye, Karachay-Cherkessia, Kabardino-Balkaria, North Ossetia, Checheno-Ingushetia). It is believed that the discovery of swastika-falcon amulets in Europe should be associated primarily with **the Alans** and the Caucasus, since it is here that we can trace a single line of their development.

The Christianisation of the Alans took place through the Armenian Church, beginning in the 5th century. The Catholic Church canonised several saints of Alan origin (Saints Goar and Alan). Moses Kagan-Natvatsi particularly notes the struggle in the 7th century of Bishop Israel against the wearing of pagan amulets, from which he made images of the Cross of the Lord in front of crowds. The fact that the Christian preacher did not destroy the amulets, but *converted* them, deserves attention. It was precisely at the beginning of the 7th century that amulets with four falcon heads in the form of an arrest, as well as with a cross and a precious stone in the centre; although cross-shaped amulets with two and three falcon heads are found earlier, in the 6th and mid-7th centuries (see the evolutionary-chronological table of amulets of Northern



Caucasus, 6th–9th centuries). The three-sided swastika is also found among the funerary decorations of the North Caucasus in the 9th century.

Without getting into a discussion about who influenced whom in the use of falcon-swastika symbols, the Goths on the Alans or the

Alans on the Goths, we will point to the possible pre-Christian source of their symbolism. It is difficult not to correlate the Didlean teaching about the gifts of Eem with the Avestan concept of Amesha Spenta (Immortal Saints), the six emanations of the god Ahura Mazda (seven in total, headed by him). These ideal beings were created by Ahura Mazda with the help of Spenta Maneva (the Holy Spirit): B.chagaya Mys.ya (Vohu Mana), the Best Truth (Asha-Vahishta), Holy Piety (Spenta Armaiti), Desired Power (Khshathra-Varya), Integrity (Harva-tat), Immortality (Amirata). Led by Tvor, they form a "sevenfold unity" that governs the universe. Some of the Aryan Amesha Spentas find direct correspondences among the Christian Gifts, for example. Spenta-Aryahti (Goodness), and others close to them: Boxv-Mana (Good Mind) — Smysl (Reason).

It is interesting to compare this with the Slavic folio, where six wings are often referred to as a young falcon: *six-winged falcon of Russian skates, six-winged falcon of Dalmatian prthitani . At the same time, in church literature, six wings are an attribute of cherubim: "Six-winged, powerful," says the Az-In The Tale of Igor's Campaign, the Volynian princes are referred to as "six-winged ones": "Ilya and Vsevolod, and Mstislavich, who did not nestle among the six-winged ones..."

In the form of spiral-shaped swastikas-⟨flowers⟩, the gifts of the Holy Spirit were depicted on book miniatures from the first half of the 16th century in the choir* above the evangelist Matthew. Six of the gifts were depicted as swastikas in a frontal view, and the seventh in a side view, emphasising that it was indeed a 'flower'. The gifts were always painted in sky blue. The tunic of the wind was usually painted in the same way. The blue colour **of the wings**, tunic and boots resembles the blue colour of the air, which, at the same time, is a symbol of the spiritual rebirth of man to life. "...It is difficult to paint the wind with colours," remarked Prepp.

*Loren (Armenian — decorative arch, an element of decoration in medieval manuscripts.



7 spualiednt's svaspiih
7 gifts of the Holy Spirit. Imkoia
Feodosia Izhrafa. Evashe-Lispy
Matthew. Fupteit
miniatiyuutyacheipveuoevangeli
1531 z.



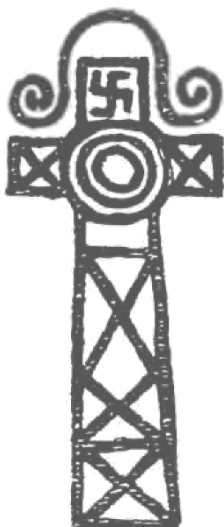
Ephrem of Syria (Saitp. 33. contra scrulatores). On the Novgorod Gospel of the 1480s, three six-petalled stars have an internal symmetrical structure, emphasised by external unidirectional swirls. This is a symbol of "degree" in the angelic hierarchy, since, according to Dionysius the Areopagite, each degree has a triple division (On the Celestial Hierarchy, VI:1-2).

Poturm. The spiral swastika has been found on many church icons since ancient times and continues to be used today. The chalice, which contains the Holy Gifts (the Body and Blood of Christ), symbolises the entire Church, which forms the Body of Christ. The three-part structure is similar to the structure of the Church, which is also three-part: the heavenly church — Triumphant, the earthly church, and the assembly of angels, who are with them.

Yum. One can often see how the spiral petals of the base (the dark church) are framed by white clouds (acts of grace) rising up the stem towards the 'apple' of the chalice (the realm of invisible spirits) and its cup (the heavenly church), see, for example, the chalice of 1664 from the Chudov Monastery in Moscow. This voluminous swastika expresses the connection between churches through the angelic ladder of St. Patriarch Jacob, which "stood on the earth, and its top reached to heaven, and behold, the angels of God ascended and descended on it" (Genesis 28:12).



Спирали на стояне
потира из Чудова монас-
тыря. Москва. 1664 з.



*Raanonairp. Ignntyae spiuslevidtyag svaspshki na isgichning
Kef:iekov i nphodipsv na prpva'v beregu r. Tonrzka ok.
tsempira z. Koprivitsa, Boyazpuiya). g zvdk and zzybo equipped
zranitane b.lohi*

*Depiction of a spirit with a staff at the source of St. ISpuzuninitia (Tobrr Brigid). K.iifdopi
bzraf. S into, Прлондия)*

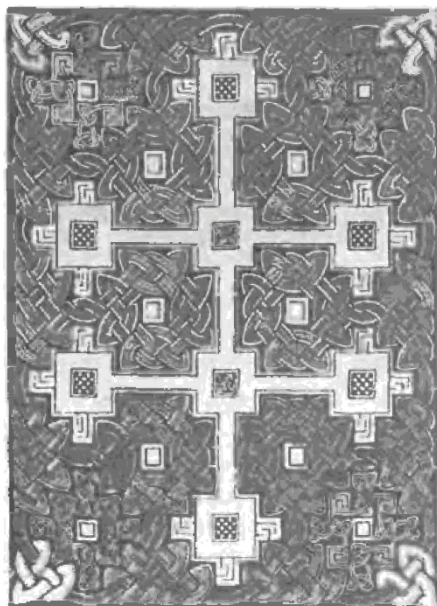
U"rayenya nsto•shnikov. Stshvoliku izlyaniya blagodatl were carried not only by church vessels (see Chapter IV), but also by ritual objects of Christian worship associated with water.

A cross with a spreading swastika is depicted on a stone at the source of St. Brigid (Tober Brigid), Kaffon (County Sligo, Ireland).

Swastika graves are often found on the banks of Bulgarian springs. Four pairs of swastikas of different sizes frame the cross of the Peevski spring near the town of Koprivshitsa (1826), and another one (reversed) is located at the very mouth of the spring^(b). On the fountain in Asenovgrad (f t 878) — a large swastika, engraved in outline above the water channel .

The Gospel. Number 4 in connection with BODHb'Slffi STQVami was not accidental. The ivory Gospel of the 10th century (Schutgen Museum) has been preserved, depicting Christ standing among the 12 apostles. In front of the viewer is a square divided by a swastika into four parts ^(®). The four corners, flowing out of the earthly paradise (a symbol with the same meaning as the one with which the





*Eanzelie Daouro. tell a. Biblical
T yinutni-«олледжа, Dublin*

The descent of the Holy Spirit upon the apostles and the Lamb of God, see below).

Oplad'i on the altar of Evipge-

LIY, BEGINNING WITH S, плЮВНОСТІ вѣЛОТѢ TO
our days (bear elements of swastika

ндѣй, СПИЛШЛЕВНЦІІІІІІ СІМВОЛІКІ, Ы БЮ-
gut dyt and are completely covered with
them. Spiral scan, including various types of
rounded swastikas, covers the covers

15th-16th

centuries: the Gospel of the Assumption
Cathedral of the Moscow Kremlin (early
15th century), Mstislav's Gospel (1551) ,
Novgorod Gospel (1527, illuminated by Ivan
Ponosa)⁶ °'.

ра-

In the Middle Ages, Irish monks who copied manuscripts sometimes inserted
brooms into the text of the Gospel on purely ornamental pages, its-



*Christ—Nagptvmi< among
Apostle tv. Various approx. 1d x v.
Xth century: Kom Schutyen Museum.
Swastika - cuueai 4 pt:n1cnux roar*

**Фрагмент оклада Евангелия
Успенского собора Московского
Кремля. Нач. XV в., МОП**



decorated with spirals and rounded swastikas. Such pages are somewhat analogous to Islamic arabesques and were intended for concentrated contemplation of the continuous creation and destruction of the universe (see the Gospel of Darrow, 7th century, **Trinity College Library**, Dublin).

The temple is full of treasures. The fullness of Christian creativity is embodied in the temple. The use of the cross symbol here is so diverse that some trends and ideas are described below.

The most impressive images of the spiral swastika are the tent-shaped domes of 16th-century Russian churches. These include the monastery cathedral of the Nativity of the Mother of God in **Putnyki** (J 301 — i 503), the Church of the Dormition of the

Honourable Head of John the Baptist in Kpchomensk (Dyakovo, 1530— 1532), the Trinity Cathedral on the Moat in Moscow (St. Basil's Cathedral, 1555–1588), and the Blatvshchensky Cathedral in the Kremlin (Vkhodoierusalimsky Prisel, 1366). In 1962,

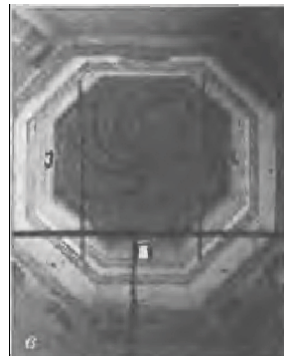
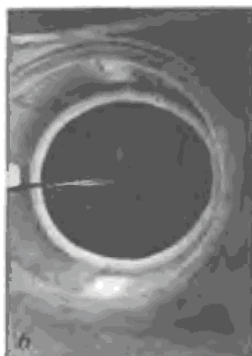
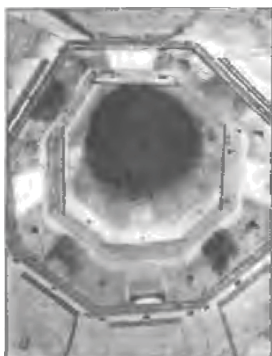
the dome vault of the Church of the Beheading in Dyakovo was restored from later additions. In the centre of the dome (where, according to Byzantine images, the Saviour was depicted) there was a spiral swastika with 13 ends diverging from a single point. This strange substitution of the key composition in the traditional design of an Orthodox church remained unexplained for a long time. Tan, M. 14.pyin and T. Monseeva point out that the meaning

spirals "research: not yet disclosed• .

Based on the principle of hierarchy in temple art, the image of Pantocrator can only be replaced by another, equally important image of the Triune God. Here, it became the geometric symbol of the Holy Spirit, the third Person of the Holy Trinity. "I will ask the Father," promised the Saviour, "and He will give you another Comforter, that He may abide with you forever, the Spirit of truth, whom the world cannot receive, because it neither sees Him nor knows Him; but you know Him, for He dwells with you and will be in you." John 14:16 — J 71. In some Western Christian allegories of the Trinity, the swastika symbolises the Holy Spirit, while the lamb with a cross-shaped halo represents the Son, and the Father is represented by a dove.singing desnia (see the tympanum above the church door in Oderreblingen, llF g.). The number of points on the swastika is seven (the eighth is the centre).

The swastika, as a symbol of the descent of the Holy Spirit, gradually disappeared . It was already in the early





The swastika — zero — »ірмический си.твоя Св. Духа.

**а) «Излиш от Духа Моего на всякую плоть»
(Деян. 2:17–18). 13 лучевая спиралевидная
сеющая свастика. Купол церкви Усекновения
Главы Иоанна Предтечи в с. Дьяково (Москва,
1530–1532);**

»1 B.lazovetsky Cathedral hloc«овскозо KZemlya.

Свод придела Входа в Иерусалим. 1566;

in z) Tf:yutsky Gvosilia Blpzhgnofl Council in Moscow. /555
— f 56f: podium.іонтій vault

**Покровского храма (в); собирающие и сеющие
спиралевидные свастики внешнего покрытия**
kuio zv tzl: d)

tpi.chpan above the church door in Obgreblin

wife. 1100. Mod sgoyuy svf2CZfппКОІ'і S It 8OLO-CH Sv. Dut) —
tsvetno« with 5-yu .iegeshka.v f gtt.chvol chel ovekr,
oolpdaevushchoz 5-po chuygtvpaai. koipouie
6 tialu oa iitqenu 5-yu pnna.іiu, nserenn nog Iskun«-





а) Моплопепе Амонь. Relief of the Арыа fortress in Axemamone. Nzeest-nyam. CI 'a. ho p.o. Каупс«uk iiyoëu; б) IN luiëi, delarykh polunruz so.tntso — svlvoia /J—shu ydeiaos pttosivolskoi yaroyavedi. Boets—Gud@px, Syria, — а) Apostolskiy ctuchvol on the balcony in Kaukanaya. Сирия, Jebel Baricha; г.) The Holy Spirit (М»tiadesyatitsa). М oris

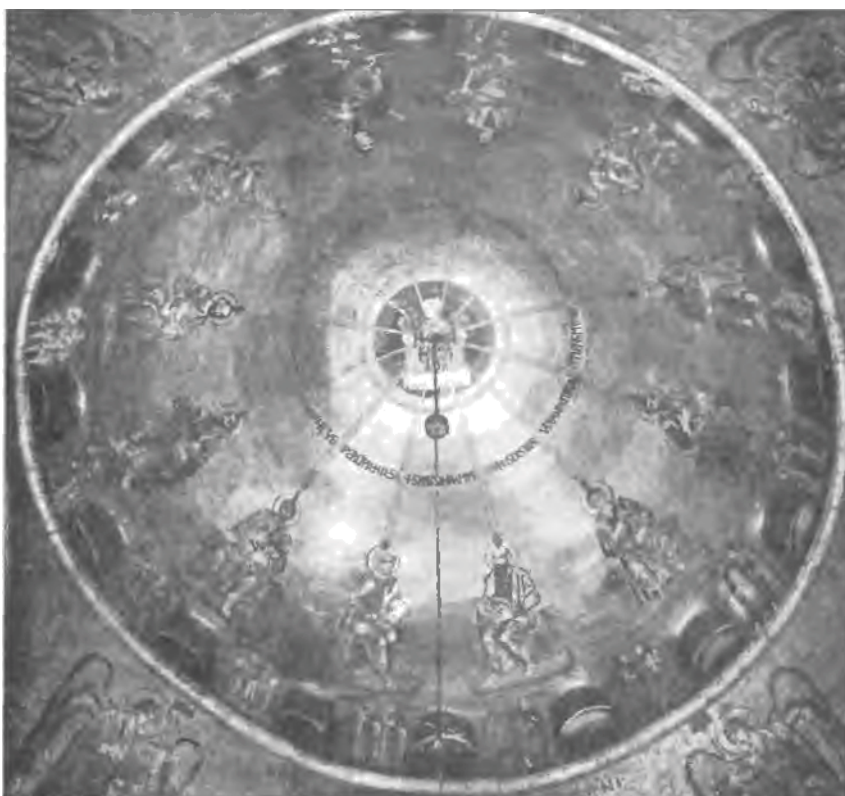
In the surviving depiction of this feast, the Spirit descends upon the Apostles in the form of curved lines extending downward from the heavenly circle (cli peus) with Christ at its centre (icon from the feast of the Great Martyrs of the Sinai Monastery, June. The curvature of the rays can be explained by technical reasons.

First, as noted, the descent of the Spirit is associated with the elements, representing a manifestation of the highest order in the earthly world. In Orthodox iconography, this was emphasised by the fact that at the ends of the rays extending from cli peus from top to bottom, the following were written "Fiery tongues" striving upwards from below (see the miniature of the Khudov psalter, 9th century, etc.). The presence of water was also taken into account. Thus, on the aforementioned 10th-century ouzad, Christ sits in the midst of the twelve apostles opposite the image of the four rivers of paradise flowing from Paradise in the form of a swastika.

Secondly, the iconography of Pentecost grew, in particular, from the Egyptian motif with the distribution of the sun rays of Aton during the reign of Pharaoh Amenhotep IV Akhenaten. The curved palm on the tip of each ray shows the refraction and distribution of light across the illuminated area.



(and consecrated) surface. Alexagirt resident Kozma Indikoplov (19th century) used an Egyptian diagram to visually demonstrate 10 climatic eons, which reflect the varying intensity of sunlight falling on the Earth's surface. Longer rays indicate weak tension, while shorter rays indicate strong tension . It is natural that at a certain stage, the iconography of the Pentecost included images of peoples living in different parts of the Earth, to whom the apostles' preaching was intended. The symbol of 12 rays, surrounding the sun, **is often found** on monuments of early Byzantine architecture in Syria (Deir Siman, Bamouka, Qasr Tuffah, Kerubigi, Qasr al-Garbi, Betirsa)^o. This may be



*P tigsippinitisa. hlozauka a zⵀpvdiož kupolg sobooup Can Mauko.
Venice. 12th century.*



A full circle divided into 2 curved sections by a spiral swastika. On the balcony in Kaukanaya (Jebel Baricha), each of the sectors is marked with a dot. At present, this element in right-wing iconography represents the category of Cosmos in the form of a crowned old man with 12 rays-allotments ⁽²⁾On some Russian icons, the "Coexistence of the Holy Spirits" is represented by a special swirl (Novgorod tablet from the 15th century from the Cathedral of the Assumption).

The symmetry inherent in the Pentecostal scheme is clearly simple.

It is sung when it is necessary to show it in three-dimensional form: on the ceiling vault of the dome (see examples from the 11th–12th centuries in the section •Ceiling with the Transfiguration of Pentecost• by Prot. Nikolai Oulin)*. Thus, on the mosaic of the Descent of the Holy Spirit, laid by Byzantine masters in the dome of St. Mark's Cathedral (Venice, mid-12th century), 12 straight radii extend from the centre with the Throne of God to the figures of the Apostles.

Analogue of this composition in Moscow domes of the 15th-16th centuries are reduced to pure geometrism: the figures of the apostles are absent. The straight radius is curved, forming not a star, as in the domes of Hagia Sophia in Constantinople, Osio Lucas, or San Marco, but a spiral swastika. If we accept the spiral swastika in the dome (zl-

8e) 3d BeQTUJKH.'lh T-фz ПQOCKUIHO OШЯСТВИЯ ЦХО ,ТО СТЪНОВІТСЯ ПО-

ancient Russian name for sails and spreaders. In the anthropomorphic symbolism of the temple, the bosom (i.e. the vaulted passage transition to the cylinder of the shev-barabana) corresponded to light, spacious bspatija.

The outer covering parts of the of the domes of St. Basil's Cathedral also have a spiral shape; at the same time,

one ' spirals are given a spiral shape, while others have a converging direction. This covering is reminiscent of the arrangement of the blades on the domes of northern wooden churches. With a twisting direction, the covering of the domes cum—



*Спиралевидные журавцы на куполе колокольни ц. Знамения Божией Матери. 1826–1827. Село Холмы, Истринский р-н, Московский обл.
Фото В.Я. Кузнецова*



It symbolises the fervour of believers' prayers (**soaring** upwards, like the flames of candles), and when unfurled, the grace of the Holy Spirit descending from above.

The spiral shape of the dome frames naturally carried a structural load, which further reinforced the symbolism. On the domes of churches from the first half of the 19th century, the beams are arranged in a fan shape to prevent the edges of the covering from buckling (see, for example, the bell tower from 1826). -th half of the 19th century, the cranes are arranged in a fan shape to prevent the edges of the covering from buckling (see, for example, the bell tower of 1826-1827 of the Church of the Sign of God in the village of Kholm, Istrinsky District, Moscow Region).°. On the u.panel, the arrangement of the vig-lyaduts is like a swastika.

Omcmynletiue 6. The nature and characteristics of the Holy Spirit. As noted above in Oipsyuuplenve J), there is much in common between the Didleys and the Arns in their perception of the Holy Spirit and the wind. The Essenes, whose teachings bear clear traces of Zoroastrian influence, contrasted spirits (pneumatic—wind) with gifts of Truth and Falsehood.

The descent of the Holy Spirit upon the praying Apostles (and through them upon the whole Church) is clearly seen in several passages. *The Spirit*, bearing the Spirit, sows the tongues of fire. When the day of Pentecost came, they were all together in one place. Suddenly there came a sound from heaven, like a rushing mighty wind, and it filled the whole house where they were sitting. 14 They appeared to be tongues of fire, and they settled on each of them. They were all filled with the Holy Spirit all of them with the Holy Spirit, and they began to speak in other languages, as the Spirit gave them utterance (Acts 2:1-4).

Reading this passage, one cannot help but recall the epithets of the sacred Fire **from the Rigveda:**

Svapaka — beautifully diverse.

Sumrlika — kind, merciful. Cf.: "And I will ask the Father, and he will give you the Holy Spirit to be with you forever" (John 14:6–17).

Suprita — very dear, precious, beloved.

Supraniti — a good leader, guide. Cf.: "The Lord led them...+ (Isa. 63:14); "The kindness of God leads you..." (Rom. 2:4).

RtaQit — knowledgeable, understanding, длюдуций i tam (the law of ku.'tta and peace). Cf.: «Comfort ye, comfort ye, saith my Lord God... he shall teach you all things, and bring all things to your remembrance, whatsoever I have said unto you» (John 14:26).

Svadhi — attentive to prayers, devout. Cf.: "...the Holy Spirit promised by the Father..." (Acts 1:4).



Vidathya — festive, communal (vidatha — gathering, assembly, temporary dwelling place). Cf.: "...BCS OHH 6ili eidnodusho BMYAST8."

V yasvana — the noise under the roof is loud. Cp.: +...Suddenly, it became quiet...>

Vicarshani — moved.

Svadarman — one who follows the law.

Svadhavat (-van) — one who follows one's will.

Vatajuta — brought into motion by the wind. Cf.: <...k 6bi OT nesyushchaya chlunoro vetra...s

Vigaha — centred. Cf.: •... filled the whole house, where he was.

Vivici — encompassing.

Vibhrta — spreading, dividing, multiplying. Cf.: +And I appeared to them as tongues divided, like 6bi ornenn'ie...r

Virupa — разНoo6]3a3HьИй. Cf.: <... поч ли по одному На каж- DOM I3 NIX4.

Vi podhk B,ftOXHOBJяiO9щй.Cp.: <H and fulfilled all the words of the Holy Spirit

Vibhýtarati — meiovshy or daioiuný prevoshodny dar. Cp.: 4...primirre Dúxa Svyatoror (In. 20:22).

Vidushtara — lieСьМазHaiOlfтий. Cp.: ø...and began to roBOриТЬ Ha Ных fi3ыках, as the Spirit gave them utterance" (Acts 2:4).

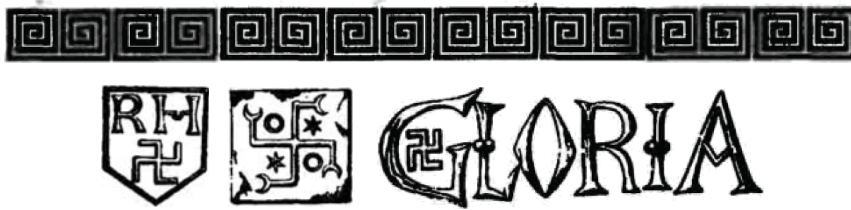
Vi pravira — yameioiuin vdokhnovenfux muzhen, repoeB (dTstfXMftHOB, жрецов, вомнов).

Vi pascit — inspired, in a state of ecstasy, wise (pitar — father; vi pas — inspired, ecstatic, from vi p — trembling, бьтгъ in ecstasy). Cp.: <H vce 3yunlyalis: ... KaK zhe mI...sli m pX HftSHMP Ya3bl1fd-yu rovoraiu o veliikh delakh Bonviks?.. And those who were angry, rovo-pøl: they drank slankom vnnna" (Acts 2 :7, 8, i i,) 3).

VajdsOьr la — HaHÖOлCe ,QOCтаBflя iOнTHff (заBOeBьIBdiOlltHГ), fi.OöьI- uи. Cp.: <...I will make you fishers of menr (Mark i:17): and also the troparion of Pentecost: <...I am wise, I am the light. NIsnOCLdv yam Duka Svyataro, and dark yulovley vsezeHnuyio... s

Sahantya — the victorious one.

žčaðon<хаа. Cvasentku chashto nozieutaa i<олоi<ола itrхodexiz wрк- \$ed Anr.nii, especially in the counties. In Appleby (Linayul- ПiНр) OHa is NachdlbHьIM Kтx'CrOн , OTKpbIBdfOlltHм pи;идпHсь Ha кD to- иле: +(3HgK CBăCTHkitJ Sta. Maria, o.p,n. and c.s. In the same sense

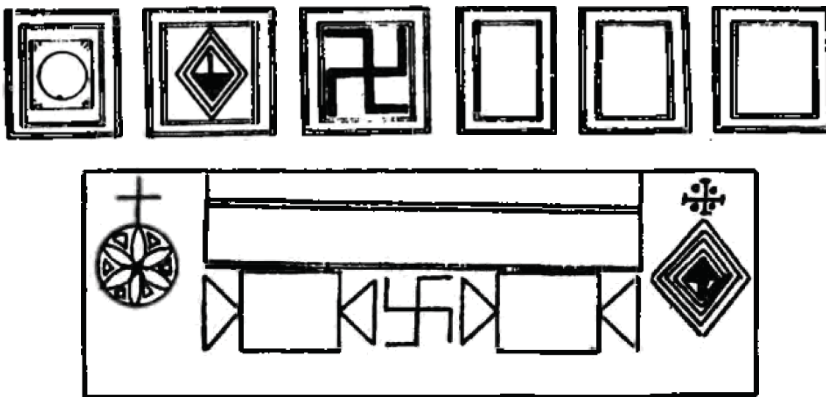


Свастика на колоколах английских церквей

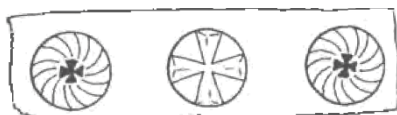
the swastika is used on the bells of the churches of Mexborough, Haythersaye, Waddington, Bishop's Iogtop, West Barkwith and others. According to Leveln Junt, the image of the swastika is associated with обѣгаен евоипіть in колѣюла during times of turmoil and was used to ward off evil spirits .

9lenevtn derkovogo devora. The four-pointed rectangular swastika is often found among the symbols of early Byzantine architecture in Sprpi. In the church of Banukzi (Jebel Baricha), the right-facing swastika on the crossbeam is framed by cartouches, rosettes, rhombuses and two types of arches, while the left-facing swastika is depicted alongside similar symbols on the balustrade^'.

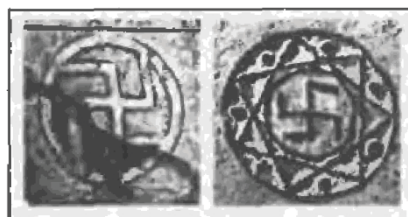
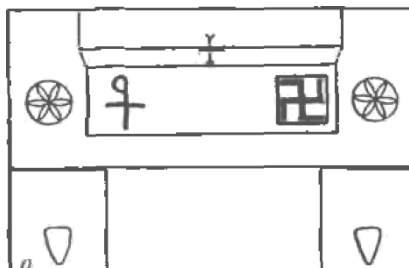
Whirl swastikas are one of the most common motifs in the ornamentation of early Byzantine architecture. See, for example, the medallions in the Syrian churches of Deir Sinbol, Segiyo, Ma'ssartè, Qim BizW, and others. On the lintel from Ed Oueir, an equilateral cross is located between two swirl rosettes, in the centres of which there are also smaller equilateral crosses. In the baptistry of Kefr 'Antin, the swastika is formed by overlapping lines.



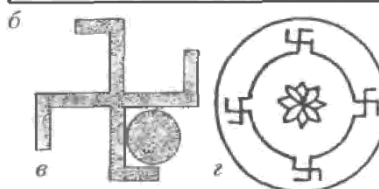
Fragment of a vase from the 1st century AD. Syria



Okoknaya the ely•tka nZ zjgdžv £d
Doueir, Smulia



a) Portal of the temple in Bchendorfentë.
Jebel El-A'la, Сирия; б) свастики
из храма в Дейр-Симан, Сирия;
в) свастика из храма в Bourdaqli,
Smiria, - g) ledvltjun ie khrach in Dar
Qita, Сирия



yami•*. On the decorative pillars of the basilica of the monastery of St. Simeon, there are various types of plant-spiral swastikas. On the field of Bchendorfentë, west of

Kal-Luz (Jebel

El-A'la) a square with a left-facing swastika is located opposite the Christogram sign, with a cross-fork above them in the centre. If the swastika in the circle from Deir Siman has no additional elements, then the swastika (from the same place) is enclosed in a senium with dots. This composition can be interpreted as a symbol of the grace of St. Biukha, manifested through the seven sacraments, or as the seven spiritual gifts. In the lower right sector of the swastika from Bourdaqli, there is a circle, which probably has a calendar-symbolic meaning, and in the medallion from Dar Qita, there are four swastikas connected at the corners, with an 8-petal rosette in the centre.

In the architecture of the 4th-7th centuries, there were widespread basal steles that simulated doors. The "door" (tj PO) is one of the names of Christ: "I am the door; if anyone enters through Me..."



"He will bring back his sheep and lead them to pasture" (John 10:9). As a rule, the steles are divided by a vertical longitudinal line, denoting the door. Along the central strip are located sections (4, 8, etc.). The inscriptions near Christian doors and *portals*, cited by Romualdo Ferreira, confirm their symbolic meaning, but do not reveal the symbolism

лику секторов⁶³¹. Ее, вероятно, следует in the mysteries of the Church*.

Several such stele doors are in the collection of the National Museum in Aleppo. On one of them, the sector with the swastika is located opposite the sector, which is a square divided by triangles converging from above and below. Inside the triangle



*'Body <door>. I-tatsmonalny
museum in Wenno, Series.*

Photo by the author

closer to the edges — small spheres, which allow us to correlate this symbol with the initial iconography of the Ascension—Pentecost, where the Saviour is in the sphere, and the apostles are standing around/in a semicircle. The swastika, on the contrary, therefore signifies the descent of the Holy Spirit. On another stele, a swastika-like braid is placed opposite a rhombus.

Multidirectional swastika meanders and spiral swastikas form grids and borders on Coptic slabs, presumably originating from the famous cells of Bauit VII.

In Ethiopian churches in Lalibela from the 12th to 14th centuries, carved into the rock, windows were made in the shape of swastikas. Various swastika patterns adorn the friezes and pillars of the nave of the Church of Christ

<VI — Ha th century (Last area), the cross-shaped church of Abreha Atsedeha (12th century, Tigray province) . Wooden panels and fragments

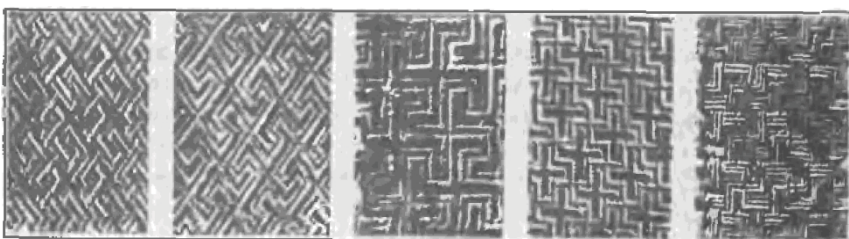
* In combination, e.g. in early Christianity, for example, the baptism of the cradle was performed on the eve of Epiphany



*Ilnutnot uontncumo Qyuoa. ISayum (?) VII a. Knzbx. ISepzuy,
Fruhchristlich-byzantische Sammlung, ins. 6144, 6145*



tJunundpuuecxuu caob gelang A6yexa-Am6exa



p0zweum6i f{iipusa f{r'fn'eu 8 Apa.so (Hpl4mpe»). fityseifi Auput, Hf:t/onun



*Свастическая розетка растительного вида.
Ярославль. Церковь Тихвинской иконы
Божией Матери. Фрагмент изразцового
декора на стене притвора. Нач. 1690-х гг.*

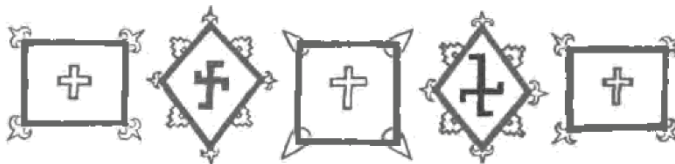
The arches with friezes of the destroyed church in Aramo (Eritrea) are covered with various variations of the swastika pattern.

In Russia, swastika-like symbols

зн&ки вы{юздились нб , QeQЯвянных П} пчсли-
church porches (Pokrovskaya Church on Kizhi Island)^°,
on the window frames of Flokamenny
window frames, placed on the ends of rural churches.

The petals of flowers on Poltava tiles often have a spiral rosette, which is equivalent to a swastika in plant ornamentation*°.

Describing the ornamental belt between the apostolic and saintly ranks on the northern and southern sides of the apse of St. Sophia Cathedral in Kiev (11th century), V.N. Lazarev notes that "it is distinguished by its great monumentality... On a blue background, enclosed between blood-red stripes and framed by thin white lines, there are green rhombuses and squares with red borders. They are inscribed with crosses of various shapes [ed. — *Aam. I.* ... The rhombuses and crosses have ornamental meanings in the form of gold and silver dots, chepestki and step-type ornaments. ..."]*. Only someone familiar with this ornament in nature would guess that, when speaking of crosses of various forms, the cautious scholar meant the alternation of actual crosses with swastikas pointing in different directions. In the 19th century, A.N. Muravyov drew attention to this cross, arguing with the Old Believers-pro-

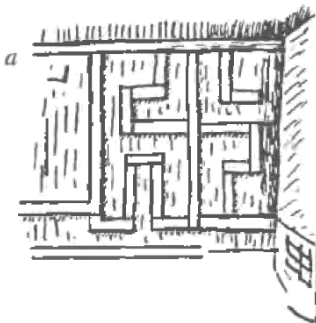


Raonospioronpig gvaschikov in the ornate belt of the apostle, who is holy and blessed. North and south sides of the apse of the Cathedral of St. Sophia. 11th century.



opponents of the four-pointed cross, a variation of which was considered to be the swastika: "Crosses on the walls without exception are four-pointed, unlike the others. The same crosses, in a longer form, are also on the lower part of the altar wall."

In 1920, I.V. Moroev's probes on the northern facade of Sofia confirmed the hypothesis about the existence of an open gallery arcade on this side of the cathedral, which is visible in A. Morozov uncovered a fragment of a swastika, made of bricks placed on their edges and embedded in the masonry. Apparently, this is a piece of a whole decorative band that covered the lower part of the inner wall of the gallery, similar to the meander belt, made using the same technique, which surrounded the central dome.



Svasha's mгаudr ts khra-vrozatglstie We sckou Rus CI s.:

a) Fragments of the sect, which are part of the affympdw wall of the re.tepem SofiAsco Cathedral in Kiev, б) Spaso-Preobrazhensky Cathedral in Uzhhorod. Reconstruction by N.V. Холостенко; в) фрагмент свастиц-тнэй денwiat from Chernihiv codore; г) plate легіпнм'шоіт баwnu Chernihiv Cathedral

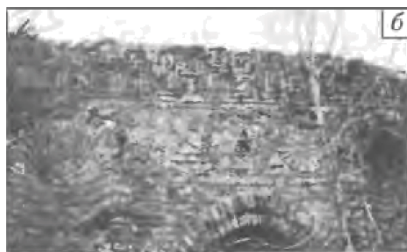


Here, as in the case of spiral domed swastikas, the goyastrug-tivna function is closely linked to symbolism.

Ornaments with swastika motifs were used in Byzantine-style architecture, which prevailed in Bulgaria and Russia in the 14th century. The swastika meander was used in the interior decoration of the Spaso-Preobrazhensky Cathedral in Chernigov in the 14th century. In addition to the central neck-drum, the swastika meander encircles the staircase tower, where the prince entered with his retinue, climbing the stairs designated for them. The ornamental elements are clearly thought out in terms of symbolism. The dome is also decorated with equilateral, "blessing" crosses, ducks (zogors) and other symbols. In the Bulgarian *Hece8yt-re*, an evastnichny meander encircles the upper apse of the Church of Christ the Conqueror from the same century*^o.

The church of Ivan Neosvetnit in Nesebar (14th century) features a Lombard arch with relief consoles, inlaid with cubic blocks in a combination with a swastika laid out in the form of a swastika: and hewn blocks. In the centre is the Holy Trinity (), surrounded by a pattern of swastikas unfolding and twisting, naturally flowing into one another (creating the power of the Holy Spirit). A similar pattern can be found on the facade of the Church of Sts. Archangels Gabriel and Michael (13th–14th centuries) in the same town of Nesebar.

A swastika square stands out in the decorative masonry under the outer crucifix on the cathedral of St. Thaddeus (Surb Tade/Kara Kishue) in Iran. The monastery was built in the 12th century, and then



Fopio L.L. ylozoea; 6) "prpichnaya klvdka s gosernoy u fv centue) and svaspichtž (fon) ioipivmii. Facade of the church of St. John the Baptist in Nesgbyr (Bygriya). XI l" in, fletpal; in) svpgpnimiy kaabrot a i'lakde under the exterior, Rvspyagiv.ch. Spd.:fj» тастыря St. Юаоддея (Surb Vode).



Zamkiupiy svastin mearp around the allegory. Muneta usypaliitsv of Augusta Ga. Mlatsidiya. Mosaic. Ravgtiyu. 5th century.

repeatedly removed after demolition. In the late Middle Ages, bricks themselves could be marked with a swastika. Various types of swastika markings were found in the ruins of Constantinople.

The carpets of churches and chapels were often framed by classical swastika meanders, repeating the outlines of the building. Similar ornamentation (gold on azure) can be found on many famous monuments of Christian architecture in Eastern and Western Europe. Thus, it illustrates the allegorical picture of quenching thirst with deer on the lunette of the tomb of Augusta Galia Plavia (daughter of Emperor Theodosius the Great) in Ravenna (5th century). The main image illustrates Psalm 4: "As the deer pants for streams of water, so my soul pants for you, O God!" The closed swastika symbolises the strengthening of the soul, given through the nourishment of the Holy Spirit. A multicoloured evastic meander with interspersed squares separates the precise peak with the sarcophagus of Givya Plashdiya from the base of the mausoleum. Early Byzantine stone slab from Haii. »tZ zeya in Aleppo with the image of the Lamb, leading the Saints to living springs, frames the swastika meander.

The Sgichachitskaya community carved a cross in the church of Sant'Agioinnapara Nuovo (6th century, Ravenna). The curling swag, connected by the cross, symbolises the gifts of the Holy Spirit, in an indissoluble



*Symbolic composition with the use of t{eni
prosvrezhmipel'tju sacmuwüzo meap'ra. Monepečtitja ngf
church su Satit-Apollinare
N yoeo, raaenia. VI s.*

in the unity of the militant Church (seven equal

diamonds). Rectangular and
swastikas are found on ancient
stone bas-reliefs of the basilica in Torchel-
lo . Swastika spirals and weaves were carved on stone altar
barriers
churches of the First Bulgarian Empire .

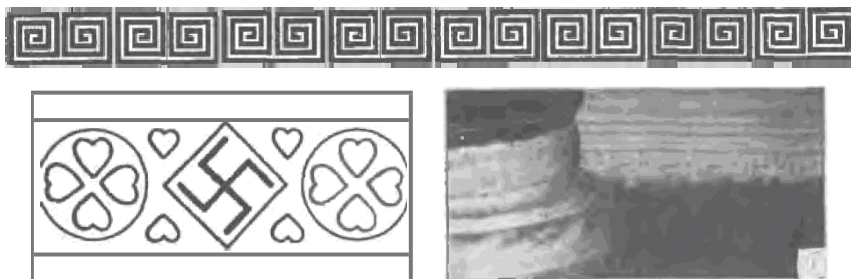
The vaulted ceilings of the Byzantine cathedrals in Hosios Loukas XI are decorated with swastika motifs. In Xora (Kahriye Mosque), there is a large mosaic in the northern wing of the inner narthex, "Deisis Christos-XWrniöv" with the Mother of God (1313-1321), in a classical style with swastikas (gold on a blue background). If the Deesis is a mosaic, then the painting depicts the farewell of St. Joseph.



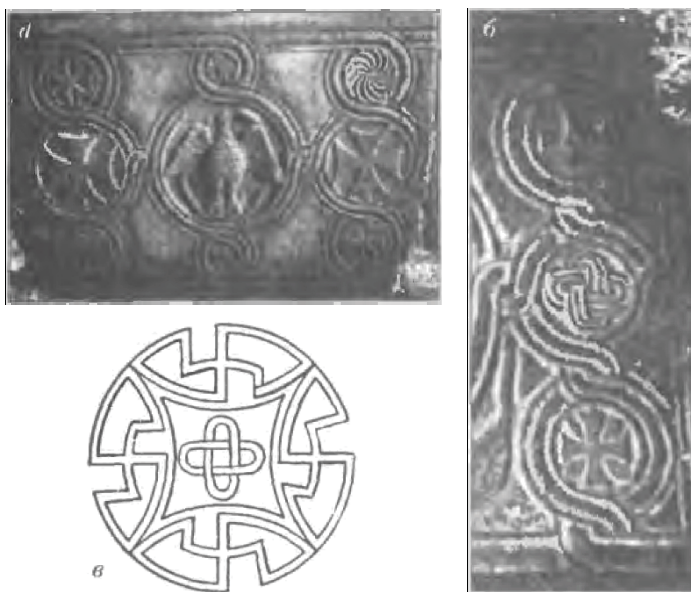
*Деисис Христа — Calkaion с Богоматерью: меандр с собирающими
свастиками классического типа, окаймляет главную мозаичную панель
Temple of Spacumrl in Chora LIaxpue Dmamil. 1315 — 1321*

• khYkhz; frpech.) — **copper**. The name refers to the well-known image of the Saviour, **who** reigns above the present world **in the courtyard** of the generator of Vitality. Under Theodore Metochites (362–42), the choir was decorated, and **the protothron** was moved.





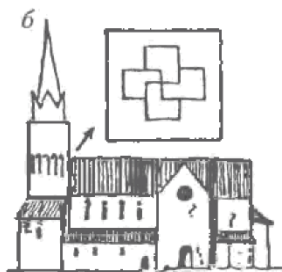
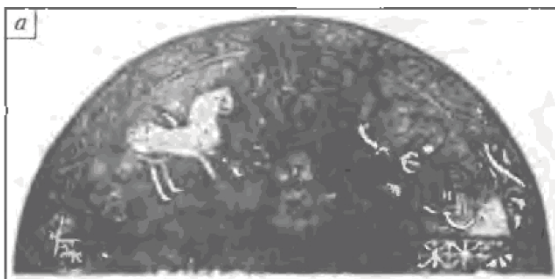
a—6) Svastivy Bekor in the main cathedral of Orthodoxy. Hagia Sophia (Holy Sophia), Istanbul (formerly Constantinople), Turkey; photo by M.A. Moroeoa {6}



a-61 With *сacтuиnae* spirals, it is possible to human *ciii aлпopнoк пpeзpндo*. *2fe oеъ* St. Sophia, (OxpυbI. X XI aa., a) with *sacnaixa* in the composition of *pleiaieiko* from *zpgchgsto* hung Thessaloniki

Fa Obruchnik with the Virgin Marpen (on the western side of the inner narthex), — seiocy.

Swastika decorations can still be seen in the main cathedral of the right-hand side — St. Gofu of Instanpolsk, in Greek churches in Thessaloniki (in combination with p, chetenka)'. Mosaic swastikas were used in Russian architecture in the 12th century.



a) 2 spiro, tevidty swastikas not arke sturmschuG ceu« su a PforrYme; 6 I svpstka a cepedwt ra snochieinozokrespyu. Kolokhopiya safedralno—go hrpna #. Trusuica. XII s. Grait

the initial period. In Kiev's St. Sophia Cathedral, there were real marble slabs with spiral swastikas.

On the relief in the arch of the ancient church in Pforzheim, on either side of the symbolic lion, мѵицы and cosmological scheme <zem-ny circles, two spiral swastikas are depicted. The swastika in the centre of an equilateral cross is carved on the bell tower of the cathedral in Truskavets (formerly Trusx•ica) from the 12th century.



Sochgpiniv spiuu. Ievidnoy svosiiki s spti•spipch II paaor.la snogo tsar-stpva - dvyzlaa.ch orloch s bolears«oy namewiou rezabe.-

a) the two churches of St. I,guu in the village of ffilva Pernikgpozora. 186 i z.i 6 I tserny S.polego Sofiucono r-na. 1864 (7) z.



фр҃гпвдобн҃жй I-тисон Меиерс«иG. Trapeeia palatpa church
Atitonia and Feodosia Meierskikh in Kievskaya Lare. 1893—
1895. Оруауеum A.A. Makoea

The spiral swastika is often combined with the symbol of the Orthodox kingdom — the double-headed eagle. The eagle's heads correspond to the royal and primatial powers. On the portal of the western door of St. Elijah Church (1865) in the village of Divlya, Perititsa District (Bulgaria), there is a double-headed eagle with a bunch of grapes in its beak. The eagle is crowned with a cross with three arms. To the right and left of the eagle, along the edge of the portal, there is a grapevine with six-petalled flowers laden with various swastikas. There are fourteen of them (seven on each side), and they are strewn with ripe bunches of grapes. In the church of Smolek in the Gofsky district (ca. 186d), a double-headed eagle is depicted in the centre of a 12-ray spiral unfolding swastika.

Four ornamental swastikas were carved at the base of the cast images

by the Reverend Ephrem, Bishop of Pereyaslav, and Nikona, Abbot of the Pechersk Monastery, in the refectory of the Church of St. Anthony and St. Theodosius of the Kiev-Pechersk Lavra (1893–1895, ornamentation by A.A. Lakovsh). The spiral motif was used by V.M. Vasyaetov and other artists of the 19th and early 20th centuries in temple paintings

A relief swastika meander adorns the arched passageway to the Kiev Lavra under the Trinity Gate Church. From Moscow churches

KB€Tt CTDIT POMIAN Tū MNOGOCITfTū Y SVBSTNCHNj/ Y QOCPlf b (V SOChE-

with mosaics), located in the refectory of the Church of Sts. Peter and Paul, near the Yauza Gate (the church dates from 17th century refectory — 19th century). It can be assumed that the authors of the inscriptions in the church of Peter and Paul were guided by traditions common to the Greeks and Slavs. The swastika grid is identical to the apse of the Church of St. George in Kurbinovo (Macedonia, i 191)

In October 1933, the Russian church of St. Alexius was consecrated on the field of the Battle of the Nations in Leipzig. During the battle, which lasted from 4 to 7 October 1833, the allied forces were practically destroyed





The vortex-like movement of the swastika penetrates its progress. The swastika itself is a symbol of colour, so the blades of the swastika are multicoloured.

*emerald green m mbsoro
(from memtiozo н cseMлюду).*

*Rospm tupppez church of the Apostles
Per and Paan, umo at Yauzskisg enemy.*



Napoleon's army. In memory of the fallen Orthodox soldiers, not far from the German victory monument, according to the project of architect V.A. Pogrovsky by

architect V.A. Pogrovsky

A Russian-style church was built with a high dome covered with copper.

mosaic. The church itself is located on a hill. Below, behind the altar, a chapel-crypt was built, where the remains of the fallen Russian commanders were laid to rest. The silver iconostasis, built by the Don Cossack Army, was installed in the Memorial Church.

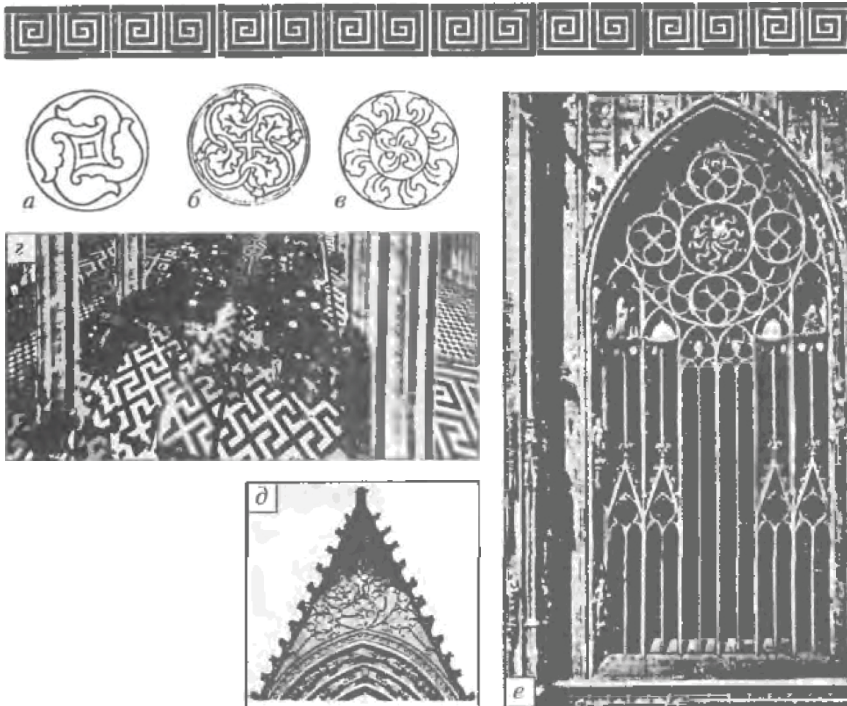
TNCHNMI SIMVOLPMI'.

Spiral swastikas were carved on the royal gates and wooden iconostases of Botgaria².

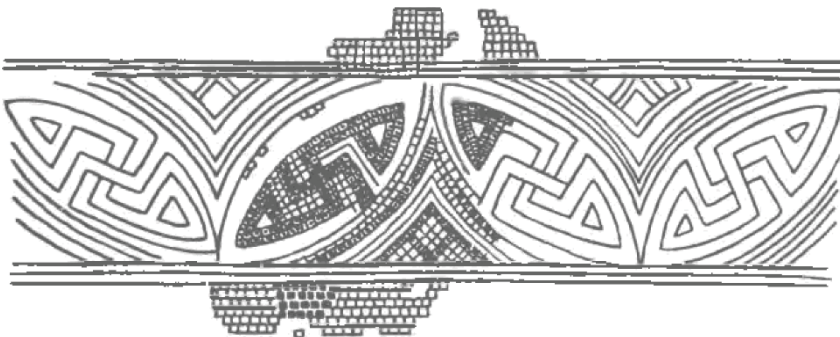
The swastika is widely used in church art in both the East and the West, as its smooth lines blend well with the plant and animal forms that fill the figurative space of the temple. Numerous types of braids are close to the swastika in their outline. In Romanesque and Gothic architecture in Europe, swastikas of the vine type were widely used: the South Church in Nottingham, the Church of St. Sebaldus in Hiopnederge, etc. A triple swastika is found in the centre of the round apse of the medieval cathedral of the Cistercian monastery (Val de Merteuil, Seine-et-Oise department, France). Three rabbits or three hares, moving around the circle. The zoomorphic swastika, expressing the idea of the Trinity, is a creation of the Creator.

For the architecture of the late Russian Empire, swastika-ple-tepka is a common decorative element. For example, on the project of a chapel in Shenkursk, Arkhangelsk Province, F. Lyubyanov's doors are decorated w i t h a swastika woven in the form of a rectangle.





Sastik in Russian and Romuvec's art history: i n,61; tmTiich and Romanov's novel, the cross, south of the church in Nozhin, wider than the windows o f the Sgbalusp i n Nyuiber Lal, z1 poi k , the cathedral in W•iъetu. France, CIII a.; d1 toinmwгkпя сваспикп above the entrance.и portiu los a cathedral o-aa M•iuoPka; e) лучащяся сапстига нп собоуе з. ёлилна



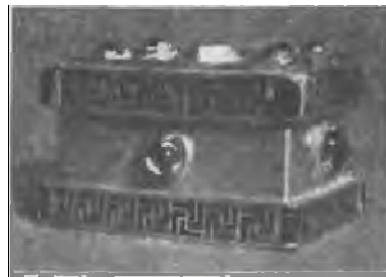
*Frascheit .chozaitzyu papa hafeualpo svboup ' wine.
Agnenia, I'II a.*



Swastikas covered the lower parts of the church... Rectangular swastikas are inscribed in ellipses on the mosaic floor of the cathedral in Dvin (Armenia, 7th century). Swastika ornaments can be found on the floor of the cathedral in Amiens (France, **13th century**) and other churches. The cast iron floor of the Bolshoi (New) Obor of the Donskoy Monastery (late 17th century) is decorated with left-facing swastikas. Twenty-four cast iron steps, the edges of twenty-two of which are decorated with a swastika, lead to the upper floor of the Nikolsky Cathedral of the Nikolskoye-Perervensky Monastery near Moscow. The wrought-iron grilles on the windows of the wooden Pokrovskaya Church on Kizhi Island are made of swastika elements.

Reshpsharui. With the Holy Spirit, they celebrated the miracle-working relics. Thus, the golden reliquary from the 5th century from the basilica of Janavar-tepe in the Varna Monastery (Bulgaria) is encircled at the top and bottom by alternating multi-sided evastics.

Nvdgrodnnya. Having sanctified the funeral cult, the swastika remains there in the New Testament. The stone tomb of Prince Vandal



*Swastika "ad.cha shi religva—rmm us
baziu k Lzhanpvar-p>ep Varnskozo
.chonaspiiry.*

Bulgaria. 5th century.

Stylichu is surrounded by a border of straight swastikas, interspersed with so.zyarnch>i kpyramW. Visigothic monument from the 7th century decorated with symbols of two swastikas pointing in different directions under a golden star surrounded by 11 thunderous rosettes or zpakami Yupypera^'. An eagle with an Egyptian ankh (symbol of eternal life) in its claws is framed by swastikas on an 8th-century Byzantine stone slab.

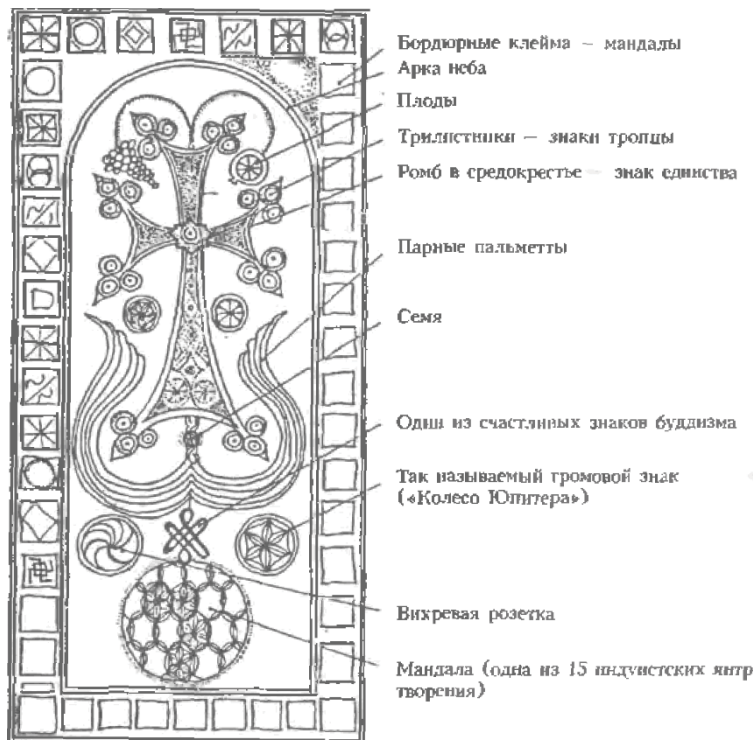
Swastikas and rosettes are symbolic elements of Armenian khachkars (cross stones). Together, the carvings on a khachkar form a cosmic picture depicting the path of the soul returning to God. The soul is incorporeal, but not immaterial, so the ornamentation of the khachkar expresses the energetic structure of the **human** body. **According** to A. Orlov, the vortex swastika (the "wheel of fire") signifies... a whirlwind or



a) Tomb of Aanga.ia Spiikho with fPuzo. made of rectangular swastikas, overlapping from co.krnuv kfiuugtchi. б) аесnizорnc+.li •юж-іънквк памятник VII а. g rectangular and spiral swastikas Too» are tiaбор with vo.tov хауncinrpen b.in Pыccnus enemies

a funnel, with the help of which the energy necessary for the transition from one energy channel to another is accumulated. On some khachkars, a large hole **can be seen** in the sleeve of a rectangular swastika. It is sometimes placed on the underground, invisible part of the khachkar as a symbol of the channel through which the soul of the deceased, separated from the body, ascends to heaven. On the other hand, the khachkar reflects the descent of the Holy Spirit through man upon the whole Earth. The cross-shaped shadow of the Spirit corresponds to the rectangular

⁷Eianwrlretyshkykzaoschdelnyh7, М. •TN.Nshrivtsev, who are considered to be the most accurate interpretation of the cross.

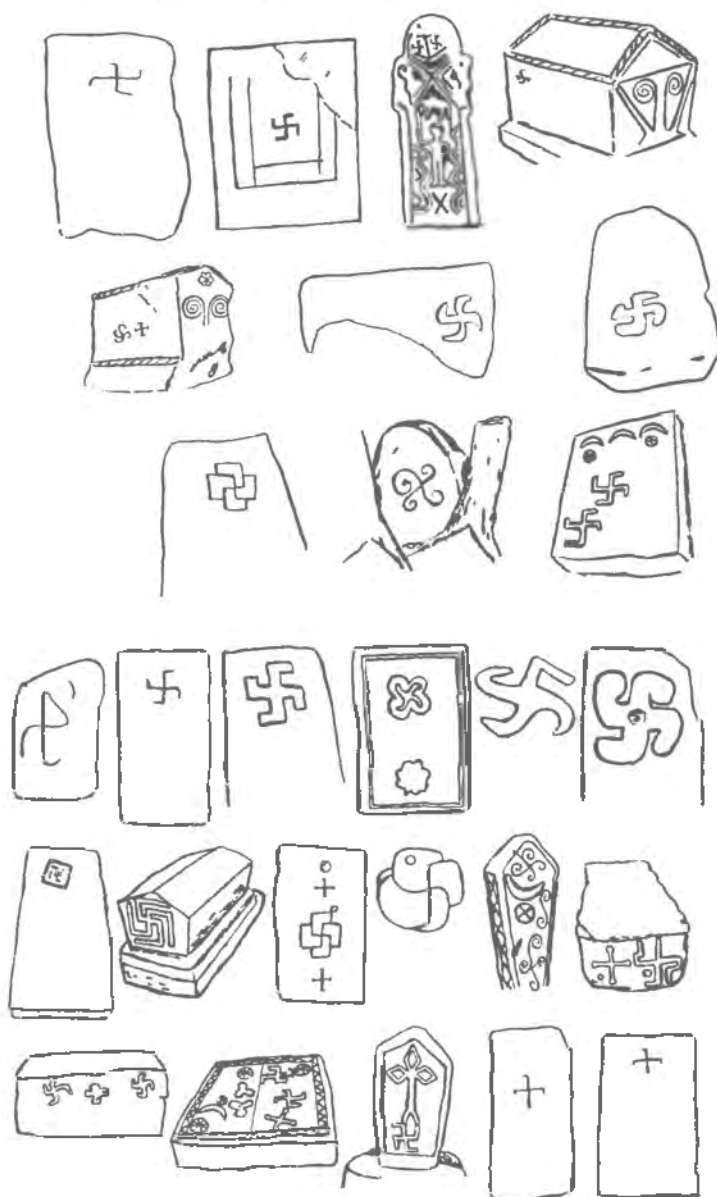


*Схема символических элементов хачкара по А. Орлову.
Свастика, наложенная на квадрат, над вершиной креста*

A 4-rayed swastika superimposed on a square (the symbol of Zetli), which is present on the borders of the khachkars.

From the Armenian language — big (ilJul ЦИЈ 11 IJhpui Цул} , буНВаль- but <hoogistlii cross>. Pn analysis of words similar to Armenian big(Īl}, "KOYUTf, a multidimensional series of associations arises, leading to the perception of Mstislav as a European, "HoeBa". C-пO8a Шpt}, <COЛ' Нце> and uipg{it{, <орел> in the Armenian language are related, and words with the root бШfiщ(iQ - (бШЗКО K dmfil{ КОЮТЬ) вѣра- жаioT emanatsno, .zučistost.

Numerous examples of rectangular ii S. Easy to round sVastikhii on stone right-hand side NadgrFitya Gusninsky uap-STva XIII — XV} BB. . C O,Q,HOII CTOQOHed, B*тA i4 C3IN O.3ИЕЕI доCHШЙC-



Свастики на средневековых православных надгробиях. Босния



The form of medieval tombstones is based on early Christian sarcophagi. The shape of medieval tombstones is based on the design of reliquaries (chests for storing holy relics). On the other hand, there is a direct connection between the depiction of the ritual solar dance of the choir (xoro), the meander (see Opicai. 4), the symbols of the swastika and the labyrinth, which replace each other on the Fsinsk steles.

If we trace the evolution of Old Russian funerary ornamentation, we can see how astral symbols (the sun, moon, stars, rays, sky, clouds) are gradually distributed according to the scheme of the human body. Then the body begins to be viewed as a temple, and obvious anthropomorphism disappears, but does not vanish. The human body is integrated into a higher level: after all, a temple can be



uhtt in the upper p npzhnen nastya.g
*подърубно крпани Takeo Y«oa.zeicho (? J. f596. Vaisoko
 Peiti oeskij nonaspir» 4loskvai*
 61, choosing sitiraleumdnoja caacniuxo on ndzro-bam
 So.tomonja Flaniseevna, zhev pyanika. 1594. Dpnyov
 .chonpginch, Flocka; a) *fioz in ko tece+ si«ao caeniovz,o
 tv.to Che.Ioeeha. Monaciupcuk cathedral Sa. Geouza in
 Tyubinz,ene; z) two rasitipig..iъ
 caacimi ki no nails scr Apostmin H i“1 v.



considered as the visible body of Christ, the eternal body of man*. It was precisely at the time of the replacement of the anthropomorphic archetype of the architect-tournim (late 16th century) that the "rotating rosette", i.e. the spiral, came into use. A swastika with zngzag-shaped rays. Before that, a static rosette (inscribed in a circle of stars, flowers, etc.) was used. The upper part, which was often filled with a spiral swastika, corresponds to the anthropomorphic scheme of the temple. A pattern can be traced here: initially, diverging rays appear in the domes of Russian churches of the 16th century, and by the end of the century they migrate to the narthex. The number of rays in the upper swastika is usually even: 14, 10, 8. Sometimes it is surrounded by a "braided" ornament.

Drupte megdom, where the swastika was placed on the plank, was a medium-sized mark interpreted anthropomorphically as a living being, folded hands, a belt buckle, and a bed. The latter meaning is reminiscent of the early Christian symbolism of the swastika-kallitkul (see Chapter IV) and the swastika-zhivote on some crucifixes (see the section "Crosses..." below).

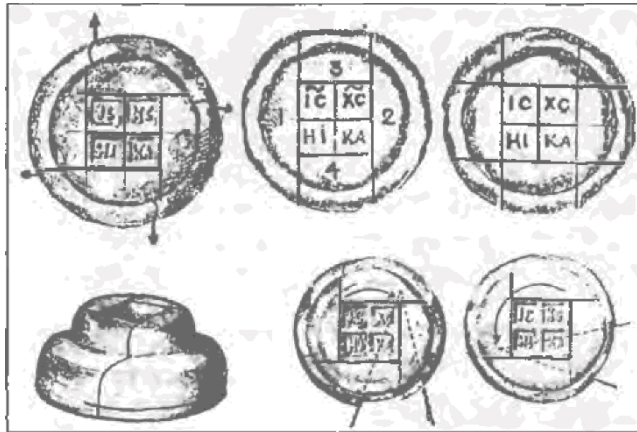
Spiral swastikas (more often spreading, less often gathering) are found on tombstones from the 10th–11th ^{12th} centuries in Danilov, Bogoyavlensky, Vysoko-Petrovsky monasteries, ii. Gergya in the old; Serebrenikakh, Velkomchenina, Niyuta, the capital city of Moscow, as well as in other cities and monasteries (for example, in the collection of the Sergiev Posad Museum). There is a connection between the patterns on the grave and the traditional hand loom (see Chapter VII).

Sacred action. If the decoration of the temple testifies to the b.shage.the heavenly dwellings, as well as the inner beauty of the human being who has received grace (1 Cor. 3:16), then the priest "reveals the image of Christ and performs the sacred rites of **the Church** and the grace of God." ^(®) '.

The liturgical symbolism of the swastika has long remained inaccessible to outsiders. It would be futile to try to convey the most subtle aspects of the priesthood in printed publications. Such moments are very rare in the open, but in the course of divine service, simple

"-in the eternal body of Che-toveka in the zagadko-hugsthapgkom igskugstve s.suzhmo keobjepie +boga in ko.Iesee, meeting teteeya keketer sred.qnevechovykh khrag<ax l< otrazhavtije sjeednetk[®]kovye puedstavpeniya o Tsjltsev.The eternal light of the universe frar. *The relief of the holy ccdoya St. George in Tmōiafzene*).

йЖЖШІЙІЙІІІТГІЖЖІГММЖІЙІММ



Сааспико а цраіюг.чпаноу .Гініурз,ув.' о зІ свагитівный кводраііі, аарезае-
 .чаіі іо аспічної просфору тіо һоду проско чі на праславной .Аніур-з,уу: neprav evu
 and ochrugdospi ueov I -ii na eospiok 2nd on z'niab, 3rd on юз, 4th on сеезу) m),
 nepravv.Г'nie riior in nangsgnya rezov ёб): view itfюсіфору with izyappyač agnizg ch (a);
 I-ü too golncif) and 2 ü (propyiv golnca) ііовоуотуу kopia ііryed oknoautr іууоу .srrə«ой
 аіні а Lz.)

and natural. Some of them are recorded in • Practical Guide to Performing the Divine Liturgy, a manual co-authored by Archimandrite Spiridon (Luknche>i, 3908 t 499J)*.

The symbol of the swastika arises from the explanation of the arch. Spirido-nom, as correctly n.zm'tat from prosfory Lamb, corresponding licy•prit.mo. In this denstv, the voluntary sacrifice of the Saviour, who sacrificed himself for the human race, **is reenacted**. The prosphora must be as stable as possible, since in theological terms it is important that the concept of the Lamb beThis is achieved by cutting off the outer parts of the prosphora until only the middle part remains. The priest must mark the prosphora with a cross in the middle. The incisions on the Lamb are made: 1) to the east, 2) to the west, 3) to the south, 4) to the north. "The Russian tradition has preserved the correct method and understanding of its meaning," writes Fr. Shtridon.

* Кан .zlturgi, о. Spiirshzon pro,khozhaei .znniki amnepnsioiia Serpia (Lanigia, t1004), at the end of the 11th century, established in Ktiiev-Pechersk the Frazionové bogos.ts'-zhebnuv dnssp eín v.



In addition to giving the cuts a smooth direction, this method also allows all four sections to be formed evenly in terms of thickness and sufficiently stable.

After the swastika was removed, according to ZOAy, a strong and decisive pasdpo penthe Arnua occurred, to which the Fathers attached great significance. The ritual cutting of Agnia is widespread in the Russian Church, which has not changed over time.

The swastika also expresses the Eucharistic unity of earth and heaven. The connection between the swastika and the mystery of the Eucharist has been observed since the early Christian period (4th century AD). The sacrificial Lamb could be depicted explicitly in the form of a square Parthenos, divided by a swastika into four parts, as in the 10th century (c. t.



vyoi). And it could be interpreted directly as bleeding Te.po Xpriic-tovo. A 16th-century card depicting the presentation of the gifts (where Agneus enters) during the Mass of St. Gregory, located in the Bargarten (Tübingen, Germany). The guardian of the Saviour seems to be leaning towards the throne. From the wounds on his head and hands on the Cross, straight rays extend into the Holy of Holies, which

together with ilЭОГHyTьlhlIII ПОД j/ГЛOhI KO-HeЧHOcTЯMИ ППЭpДCTBВ.qЯЮТ ЖПВ Ю

The swastika. The fact that such a design was accepted as a symbol of the swastika is confirmed by the drawings of Vgthlar d'Onnen presented in Chapter I. These golden swastikas are also depicted on the red man's protodeacon, standing with Sava or A. Ttar.

Немецкая картина XVI в., изображающая мессу св. Григория. Мариенкирхе, Любек. Тело Спасителя сходит престолу в виде свастики. Золотые свастики стоят также на манипуле протодьякона, слева от алтаря





X. Offerings in the form of swastikas are visible on the front side of the coin. Davapukav chozoiki \[8] v. " i) presvayfinl boziliki San —Vitole; 6) Bozilina Sonya-Apokhchmare on Alagse

Particular attention should be paid to the fact that the swastika appears in .shrrurgitvi does not originate initially, but (as in the Brahmanical ritual from **Shantp-Naghar**) appears as a **result** of the actions of a living priest.

In connection with the appearance of the swastika square on Orthodox consecrated bread, it should be noted that in the 5th-4th centuries BC, those who baked sacred bread for the temple in Saritepe sealed it with this swastika (see Chapter III). The coincidence of the geometric symbols of the Vedic altar (see Chapter II) and the sacred objects placed on the Christian altar does not seem to be a mere coincidence.



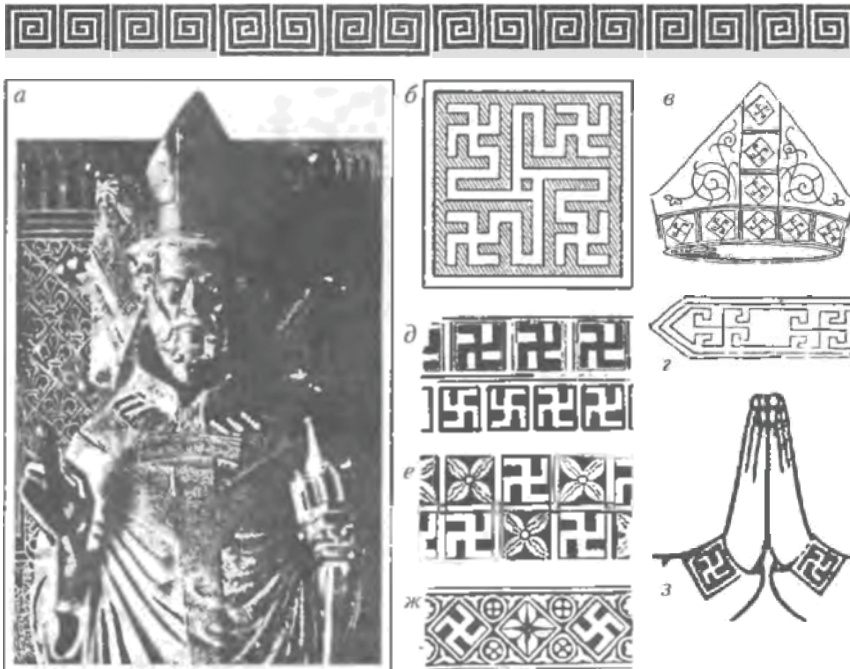
Nine points, a cross, a square, and a swastika were common among the Bozyugans (and possibly other ancient peoples) and still play an important role in the traditions that inherited its pattern.

The early Church Fathers interpreted the archaic origins of ritual bread baking through the stories of the sacrifices of Abel and Melchizedek. On the right side of the presbytery of the Ravenna basilica of San Vitale (6th century) there is a mosaic depicting loaves of bread in the form of swastikas lying on an ancient altar, flanked by the aforementioned prototypes. The scene with pre-Christian worship and bread offerings is repeated in the Basilica of Sant'Apollinare in Classe (6th century). The bread is depicted everywhere as spiral-shaped swastikas.

Sacred vestments. Codiraoshmit swastikas with forked ends are scattered across the map of St. Gaudens VIII v.^o. Meander-shaped swastikas can be found on the tombs of St. Digilitus, Bishop of Matinc (10th century) and Boholt, Bishop of Liobec (†1341, bronze tomb monument). The swastika was placed on the tomb of Bishop Odilon of Winchester († 3661). The swastika is often found on medieval English tombstones: that of Thomas de Hop, priest of Kemsing Church (on the collar of his robe, among Gothic floral ornamentation; circa 4300), Richard Hey-kburn at Merton College (on the collar and sleeves), on the collar of Vo tgeera Fryleida tOakham, Surrey), John Elderburn (Lewknor), Bishop Branskova, Sir John L'Abernon and many others^o. The spire was made of precious stones in the base of the cross standing at the top of the Moscow patriarchs Joasaph, Nikon, and others.

The swastika was also present on vestments, symbols, and icons. and the words "Holy Tsar" were inscribed on it. It could not be completely expanded. On a miniature from the end of the 16th century, the priest is depicted in a blue felon, the ornamentation of which consists of alternating equal-armed crosses and multi-sided swastikas of snow-white colour. On Russian icons, it is not uncommon to find images of saints in swastika-patterned sacco: Nikolai Mozhaisky (12th century, presumably Russian North), unknown saint (late 17th — early 18th century, Russian North). On the pedestal, Patriarch Jeruzalimskiy, a dozen swastikas protrude beyond the boundaries of the circles, where





*Odrmda gvaicennogljushine.igt and кли >икоа: о б) .чегзвдрмчгские csitctику на сипуле
Бобо.syttirz, еппгкоіігі .7 тсхою I I yll). Нобзуобняіі пим»ні –ник. IS
уноа. General view and Ді;впз.веніп оуна.чгніцальній .чРнпійі в) тиа(»а га. Гауденса.
I'III and.; з,) .cheshivuvесе not sv<isiihy ito ciііy.re sv. Diziliusa, bishop i!Iaypikuoz,o. L v. ;
d—z) svasipika in sospov odszdi fuzup
ycoiitu n g ny ніїБро8ноы iv.влшю/*a.i с@дневеховой* .4вг.хян*

They are inscribed (I —ya pmch. X'III v., Russian North). It is possible that this symbol (g) is associated with the right-winged horned animal in animal husbandry, since the Russians began to worship St. Moses as the patron saint of domestic livestock.

In Byzantium, and later among the southern Slavs and in Rus, swastikas were embroidered on clothing. Taking on this part of the vestments, the Orthodox archpriest or priest must proclaim, "Blessed be God, who has chosen His priests," for

epitrachelion means "peace descending from the head." On the 15th-century epitrachelion from FHM (Greek or Serbian?), the swastika ornament covers its ends, alternating with schematic images of the Holy Trinity.

ornament covers its ends, interspersed with schematic images of doves. The fact that some of the doves are deliberately painted in dark colours confirms the above-mentioned symbolism of the gifts of the Holy Spirit. Exactly the same schematic doves are found on some



а) спиралевидная свастика в основании креста на верху митры патриарха Йоган.вд: від г«еуту и с'нох у.» 61 пугейскій фи конь го гвусіника вті (синими по голубому) на мініатюре конца XIX в. Прорись; в) Никола Можайский (XVII в.); г), неизвестный святой (кон. XVII — нач.



Епитрахиль

х в. из

бывшего

S.evasgiano-

ЪЗНЦЕВСПО

• ! JJ^ General**
uid and oponets-

ными свастик-

kati and go tyb-

vernoch skikh vyshtvkach" (cri. VII g.z.). The symbolism of the gifts of the Spirit as seven doves was typical for 19th-century icons (see, for example, in the collection of the Pajchovskaya Freedom of Moscow ofi.z.).

The swastika p.1etenchi1i чередук>тс9 < хрес-тапііт vt on epgethrakhi.ru XVI century. Presumably, it is from the Athos monastic order, nmmv півівііей from the lfіверскоро Vazday monastery. On the episkop-rakhtsli of the 16th century, preserved in the СКМ, the zpgnutney caaclxori vuchp **tighodit from the inner** corners of the cross, they are embroidered with silver thread on velvet. The edges of the epitachelion are often decorated with swastikas, which were banned after the last war with Gerania, when swastikas began to be perceived negatively. One such example is preserved in the church of St. Nishizaya in Vishnyakovka on the Uha River.The temple of St. Nishizaya in Vishnyakovskoye on the Uha River. Vladimir Tli>iaxoov states that during the period of the war, swastikas were placed on the temple, and after the victory, they were removed.



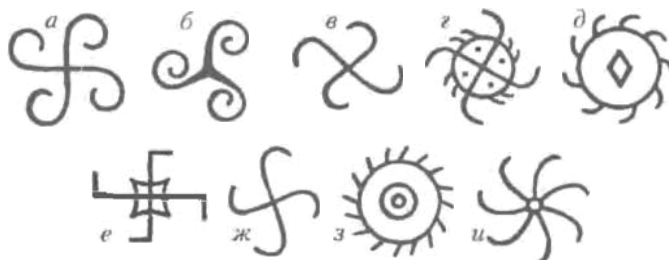


*Saaspiinyg ti igpienki on enuntyo.xii and X\! v. nz
Jevrs.kogo Vv. •zdpyskogo.o .jonas pitiarya. General yid
and br mel with ggseyazenkoi*

material sporolp. Ob.zacheyia go gvagpshnim ornament
was in the churches of St. Tikhon in Na-Prudny, Nkpy
in Kuznetsy ii other xpa-

Icon, miniature. Icons and miniatures provide
invaluable material for studying swastikas. Three-,
four- and multi-rayed rounded swastikas are often
found among the medium-sized symbols on icons of the Holy Trinity, the Holy Mother
of God, and the Holy Spirit; they can be found on the lower tiers of the iconostasis. On
icons, the symbols are usually applied in gold, and on canvases in black and red.

On the reverse side of the well-known icon of the Mother of God, which was
probably painted at the beginning of the 15th century, two guards of the type "sa" and
one of the type "ve" stand on the throne cover. The inscription "The throne is prepared"
(ethiasia) symbolises the invisible presence of God and reveals the meaning of the
Eucharistic sacrifice. The front and back sides of the miraculous icon are symbolically
and liturgically significant.



Характерные свастические символы на русских православных иконах и книжных миниатюрах XV – XVII вв.

The pattern is covered with swastikas and images of the Lord's horse (see, for example, nkon;• Spas» komla HU' v. in the collection of P. Korish⁷ *). Spiral-shaped swastikas are depicted on the edges of the icon of Christ the Saviour. A multitude of swastika-shaped flowers are depicted on the icon of Christ the Saviour. Christ with a lily, 17th century, on the icon of St. Theodore in Iasi. The stylised 0-shaped swastikas may be interpreted as

They are placed on either side of Christ.
They descend into the dts on iutoriax
"Vogkre-seniya"•. And in ›iandorle
Spasete.pya icons of the same type
gtavigziigъ J, 4— it 5—of course svastkii'. On
the altar in the church of Spaga
Smpzensky, late 17th century, in
Kostroma — a swastika of the type "r"'''.



to.chnozitiya «P;resipo.t and tools
Strpspu» ip obouony nny'pny
Boyu.iate)»i V.ipdn.vnrgykoj

б) свастический орнамент





Разнонаправленные спиралевидные свастики на латах святого воина. Феодор Зубов (?). Мученик Феодор Стратилат с избранными святыми (деталь). Около 1662. Школа Оружейной палаты. Собр. П.Д. Корина



"

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Swastikas of various shapes and sizes adorn the icon of the Mother of God — "the chosen dwelling place of the Most Holy," as it is called in the Akathist Hymn to the Intercession (icon t). On the 16th-century icon of the Mother of God from Vologda (PGHG), twice

repeated the swastika, which is the centrepiece the centre of the circle, of the type "r". A right-sided swastika of the same type on the icon of Tikhon F-t-

Latvian icon "Our Lady of Kilkky" (school of Oruzhenny Palati, 1690s) is decorated with numerous gold accents on a scarlet background. On some icons of the Mother of God from the 19th and early 20th centuries, such as "In the Roles of Help" and "Passionate" (narlmer, Mother of God Passionate Rafts, Holt'f Yuky Mstera, 19th century, collection of H. Vg's.samo, Fin-

.chandia)", there is a spiral-shaped pattern on the right side and a gathering pattern on the left side; it is repeated on the upper part of the sleeves of the Virgin's clothing. The swastika could be embroidered together with other symbols on the fringe of the garments of the Mother of God (God's Mother Odigitria with Saints, 1st half of the 17th century).

On the icon, he is depicted in a cross-shaped frame with wings. Multidirectional. Valuable spit.chevgyny swastikas decorated in the 17th century. .vaty svatpikh warriors (napriyuer, Feodor Strat.tata ni ikon Feodor Zubov, ca. 1662).

Rotation, vortex-like motion, and protuberances are common in the prophetic visions of the highest magicians. Therefore, swastikas are used to depict a class of vehicles that ascend to the sky, as in the Fiery Ascent of the Prophet Elijah (see, for example, Ural icons of the 18th–19th centuries). On the icons of the Delphic Sibyl

The 19th-century village letter "Khiviki," preserved in the CKM, has swastika symbols placed at the corners of the ornamental perimeter.

A characteristic swastika pattern can be seen on the frontispiece of the 15th-century Moscow Gospel. On the frontispiece of the 16th-century Apostle, there is a pattern of large swastikas. Two swirling swastikas above and below are centred on the central axis of the frontispiece.





Восемь собирающих свастики на заставке древнерусской рукописи и одна сеющая – в виде инициала. Слова Григория Богослова. 1480 -1490. Полууставное письмо. ОР РГБ

Gospels HU* v. . 6 multidirectional swastikas drawn from the ghostly substance of the branches on the cover of the Gospel of the 16th century.^ On the cover of the Gospel of the same period, the swastika in the centre consists of four z eFi, and two swastikas unfolding on e i t h e r side consist of five stFzey". On the cover of the 154d edition, a four-pointed swastika is located in the centre, leaning to the left. In . 'potia n geyunia svagchka type <a* are placed on the <poseme» miniature of the prophet Zechariah from the Book of Prophets 1dB9 r.^-

Are icons truly aesthetic considerations, and do they conceal a meaning hidden from the uninitiated? Even such a sceptical researcher as O. Yu. Taragov, who is well versed in iconography, admits that every icon is a work of art created by a master iconographer. O. Yu. Taragov, admits that in the mind of every student, the master iconographer, after receiving a certain "revelation from above," becomes a "symbolic revelation." The master serves in this situation not as *an interpreter*, but as a *witness* to the authenticity of this divine revelation. The patron saint of all iconographers was St. John the Theologian, on whose tunic were placed the symbols "τ" and "ε".

The symbolism of the swastika signs, as a rule, indicated the process of the creation of the sacred cosmos, in which the interaction of the divine and the human (synergy) takes place. For example,



The 3rd and 4th icons on the icon of the Nativity of Christ require the translation of liturgical texts associated with this holiday. It is more convenient to correlate the 4-rayed swastika with the four Evangelists and the four sides of the world, towards which the light of the Gospel is directed (cf. Chapter VII on the Old Russian term "vetpe").

On the simple bed of the righteous Elizabeth with the image of the Nativity of John the Baptist, attributed to Sepenu Goroz, OjinZ' (early 16th-early 17th century, Stroganov school, DRYU-1025), three intersecting swastikas form a quartered square (with the corners pointing to the four cardinal points) with 12 rays (12 being the sacred number of ethnic completeness). This symbol is repeated three times, signifying the preaching of repentance (which is the mission of John the Baptist) among the people of Glafeta, Sgha and Hama.

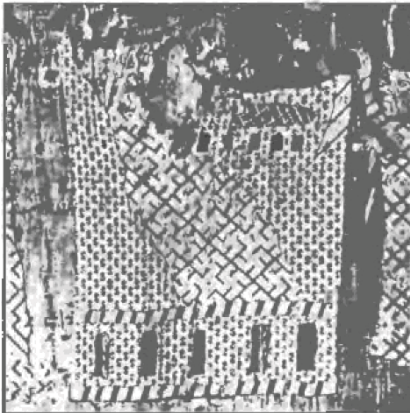
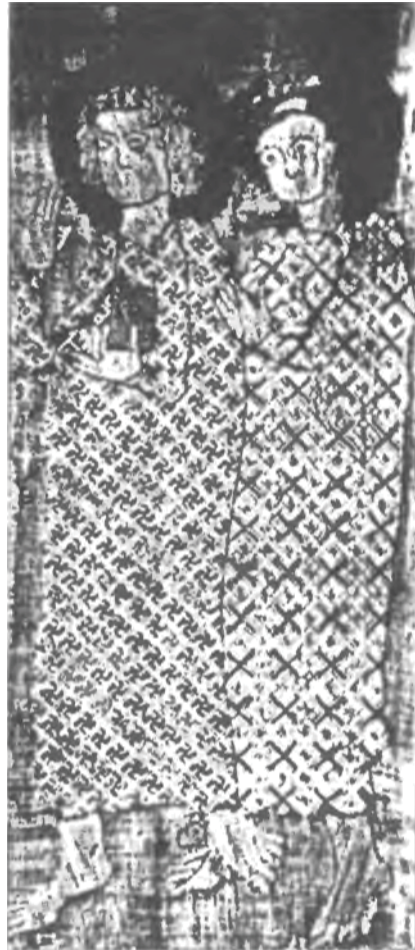
A number of symbols are associated with стиво:зижішіей ангельскіих ги.п. Thus, on .sii—cre, the letter .тгp in the Karion ABC books флстоттттна 1692 - 3694, it is depicted as a cherub with crossed arms, and next to it is the letter X. In some of them, the ends are bent in one direction, which gives them a swastika-like appearance (cf. above on the swastika-like appearance of cherubim and other angels).

In the upper part of the right-hand windows, as if in a cloud, it is often possible to see the image of the Trinity, the Father, Son, and Holy Spirit, from КСѢОРОГО ВѢ ВСѢ СРОРОЈ4Ы ꙖЫСХО,ІЯ-ІСЯ ПО ПРСКОВЧЬК ЛА]ЭЫ ІѢ.ІЫІХ.ІІт-yugy, alternating g vo-toobraznym. Taktim simple technical technique izobrazhizoz in pkonopmsn .yauchettgpu kanvie tt neizayavushchijsya na miir D)•kh Holy. Of course, these examples relate to the concept of 'shsh kogvegnine relations, but it is important that they reflect two principles of distribution.The distribution of Divine energy: zttnaynai (direct) and vo:znovon (corresponding). When the icon of the Kingdom is replaced by a geometric symbol, then the eternal grace corresponds to the star тцветл, and the new creation corresponds to the swastika (fire, wind) .

Pelen, vvese, plvidani. On the pelen Vff — IX centuries, the walls of the New Testament of the Brandenburg County are covered with swastikas of the pasnoro type. In the resurrected S pascite.z them zoomorphic, in John

Considering that the symbols on the stars are different, it is possible to draw an abstract analogy between the distribution of brightness and the distribution of mass, as well as between the swastika and the distribution of mass. f Іch.1.

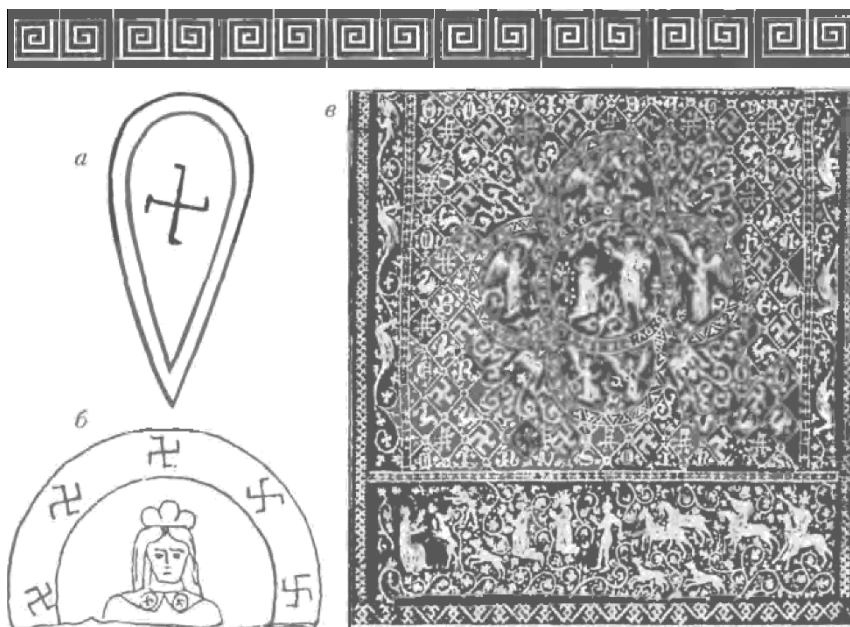




*Церковная пелена
из маркграфства Бранденбургского
со сценами из Нового Завета.
VII–IX вв.*

Krestipela — small gatherings, in Marpiri with the help of Christ — sowing, growing four at a time in the central square¹⁰.

On the curtain of the 1st half of the 14th century, there is a scene depicting the glorification of the Mother of God and the parable of the unicorn, with swastikas repeated 13 times around the medallions. On the famous tapestry from Bayit, the swastika is depicted on a warrior's shield. Swastikas adorn a 19th-century cloak from the Greek Catholic church of the Pivna monastery in Bukovina. On the cloak—



a) Swastika on the icon of the warrior. Svedngvekov tapestry from Bayi; 61 cloaks from the Zreko-Kaipoa Church. Chonlspishch P ytiina in fiukosvne. 14th century; b) Fragment of a tapestry from the church of Mayuu-wk Vaye 8 Z. YDfSh. With a scene depicting the genius Boyu.chateri. I - July. XI century.

This is accompanied by four swastikas, snricanute in ggetenku, framed. They are the Evangelists lo ug. (t592— 1»9J rr.. Voivode Ierem t ICHovila stood up in the monastery of Suceavhiat'.

Crosses, crucifixions. The swastika was actively used as an element in the depiction of crosses and crucifixions. In Irish and English medieval crucifixions, spiral swastikas could fill almost the entire space, denoting energy, shining in the eternal body (crucifixion №II in the Dvblinsky Museum I* . The swastikas on the bronze crucifix are curled, while those on the cross are unfolded (they correspond to the Moon and the Sun). Rising to the point of connection, there are multidirectional rays breaking off thin spiral-shaped canes. Above the head of Christ, two archangels* support four spiral swastikas (one in the centre and three around it).

* Interpretation of the four figures surrounding the Evangelists is incorrect. At the top are two archangels, and below them are: Choishn (he stands to the left of Christ with a sword, a prosphora, and a rib from Mag.zknana, collecting his blood in a chalice).



*With a red-green irlandgkve rpgya—
mur. Sleep leeidnve svastiiki
oboenachoytyn energoi, iJpukuliiruye—itspe
a mr.re ISoeove.ioerka. Dublin,*

Поfjвона:зънии vyseŭ

razuyushchee treugvchanzh). This is du-
the veins of the Son of God ^Z. Sva-
gttoogzetenk — widespread
new design on breastplates, gviden-
nichnykh ii ceremonial crosses of the
Ethiopian **Church**^.

The swastika and the crucifix could
be engraved on the cross of Christ, as on
the silver cross of Sandegerda (Gotland
Island).* (rp. Orthodox Old Believer
representation. cited in in
II I рл.). The complex cogmo-logical

scheme is contained in the
cross from Aberdeen (Scotland
) , in its centre is depicted
the well-known seven-pointed composition.

An interesting discovery was made
during the restoration of a church in
Dirhagte (Cumberland, England). On the
vertical pillar of the cross, there are two
spiral-shaped swaggs under the canopy,
leaning towards a seated man. Opposite
him, another man is sitting on the floor. In
general, this depicts the npm-cha
<Fnzitologa> f I I IV vv.) about *the*
haundug, a supernatural bird that
determines a person's death

and life in a person: •если fю:зе.ань а per. **Свастика как обозначение жизненного**
character crr the sick person. ii everyone kno **центра на теле Спасителя. Акалой**
life ll. looking straight at xaraip **ный крест. Медь. XVIII в. ГРМ**





Sticheoliesha t scene with character and caacmukawu on the middle cross from ,If irkoma (It u-chberlen, And pa)

on the sick and sick pa haradra, and absorbs haradra F.oezn dolnoy, soars to the solar efvir, burns the sickness of the sick and disperses it. And both are saved, and haradra ii man. Probably, the swastikas here correspond to the "solar ether" -

On a carving found in the churchyard of Onchan (Isle of Man), the swastika is carved made of wickerwork, its branches consisting of three circles. The vicar of Aspatria (Carlisle), W.S. Calverley, who considered the swastika to be a Christian symbol of apostolic preaching, found it (apart from Dirchaga) in Aspatria, Isel and other places, on which he repeatedly wrote in the press and corresponded with archaeologist R.P. Greg.

B. Webb (1848, Cont. Ecclesiol. 432) states: "**The apostles** with a gamma [sic] on their robes." The Anglican Church used the swastika until World War II. This symbol adorns a memorial to soldiers who died in World War I in the courtyard of St. Thomas' Church on Chatsworth Road (Derbyshire).

In I.A. Shlyapkin's book Old Russian Peasants, one can find examples of swastikas that can be folded and unfolded, placed



Свастика с ветвями из трех околлов. Средневековая плита из церкви Onchan. Остров Мэн, Англия





Типы новгородских крестов до XV в. со свастикой в середине

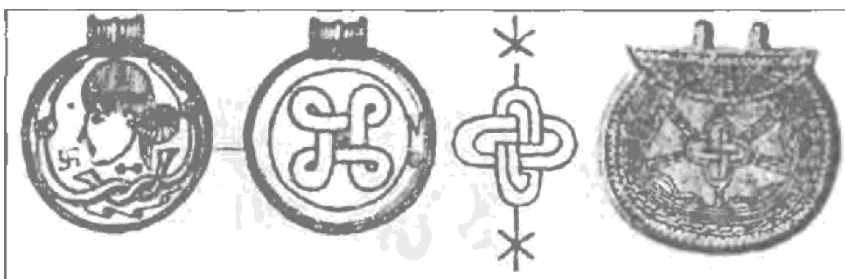
in the centre of the cross. The position of the spirit-bearing light on the Cross of Christ is reminiscent of the last words of the Crucified One:

"Father! Into Thy hands I commend my spirit" (John 23:46), that is: "Consummate
pp5> (Mk. 19:30)

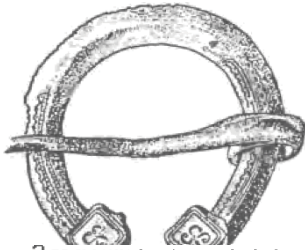
On the crucifixion scene from the 11th-century Roman ceremonial, the Saviour's hands are depicted as simply closed fists, while on the anastatic cross of the 16th century, His head is enclosed by a four-pointed cross. The cross on Christ's body corresponds to the Averinskopu pogiatia «život• (tvzognal žit'). One of the swastikas, located on the right side of the Crucified One, is turned in the opposite direction. This emphasises that the side of Christ was pierced by a spear.

Decoration. Various swastikas adorn the fragments of the royal crowns of the Merovingians (Vorgesch.Abt., Staatl.iЧus., her:zn I'.

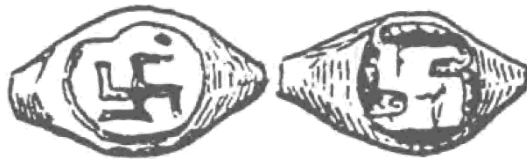
Two seeds found at the ends of bronze fasteners from a Russian burial in the Totomorsk burial mound at the beginning of the 11th century.



Свастики на франкских пряжках. Эпоха Меровингов. Vorgesch.Abt., Staatl.Mus., Берлин



Застежка из русского захоронения в Лютомерском могильнике. Бронза, нач. XI в. Пригород Лодзи



R ytr ur .vebntye lniizig neuspini s aiyapukloyi
CCioft{PŲ Cdmft lu their. YŲ I" C. 30.tttf KLER

городище

(near Łódź). The swastika ornament is found on Slavic rings with geometric motifs dating back to at least the 12th century. There is also a direct reference to the swastika. R'gkpe

Rings with this symbol constitute a separate category of decorated jewellery. In Novgorod, on the estate of Nerevsky in the village of Moje, dating from the 14th to the early 15th century, 10 rings with the image of a straight-armed swastika were discovered. The items were found in a hoard and are completely identical. The swastika is engraved on the front side; the back is covered **with a layer** of enamel. Exactly the same

like perchnt were excavated in the village of Nolgarkh on the ancient Volga city. They date back to the 14th century and belong to the number of non-Russian artefacts found in Volzhsky Bugark. It is assumed that they were brought from Novgorod.

Three-pronged swastikas are visible in a circle on the jewellery from the Silesian region, a necklace from the 10th century. Swastika-like symbols are often found on medals from Frankish regions (for example, in Cologne-Füngersdorf)

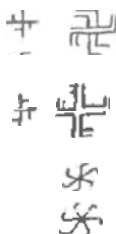
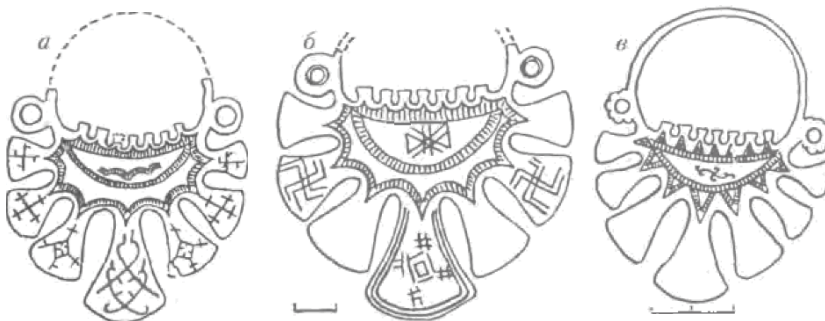


Свастиковидные плетенки на драгоценностях из франкских погребений. Köln-Mungersdorf

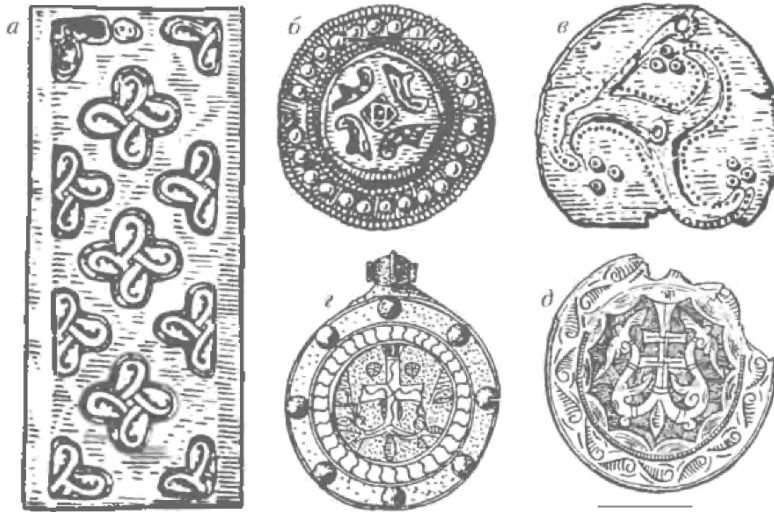


Swastikas were present in the ornamentation of the seed-shaped rings worn by Slavic women. Their symbolism is based on the original image of the angelic oqru, the "resting place" of the Holy Spirit. The number of the main gifts of the Spirit is 7, therefore the number of **rings** corresponds to this number. Each of them in the original, apparently, had its own ornament. A key symbol appeared on the ring. Its plant type was identified by T.I. Makarova and T.V. Ravvina as "krnnom" (root). Kplin can be considered a variation of the Tree of Life, which often appears as a central motif in Russian applied art. On the ring found in the area of the FI GZ' (Rassokhino) station, the Tree of Life has a swastika-like outline.

The geometric pattern found on the high pillars is usually associated with the spiritual symbols of sowing, sprouting, flowering, and fruiting, which are common in the Bible. A righteous person is also likened to an ancient tree (plant): "He shall be like a tree planted by the rivers of water, that bringeth forth its fruit in its season, and whose leaf shall not wither..." (Ps. 1:3, etc.). The symbolism of the rings of the Christian period is reflected



in the first half of the 12th century on the "s"l"tsyach CII —
13th century: koltsa io kuu z, amoy guuishi in Lyuino (и);
кольцо из курганной группы в Дубках (Царицыно) (б);
свастический «крин» на щитке кольца из Биостаницы



а) Пластина русской шапы. Клад у Каменного брода; б) дробница с оклада иконы Богочатери Умиление. Московский Кремль, Оружейная палата; в) подвеска с зернью. Русский клад XI в. Приход Спасска; г) крест со свастикой в середине на серебряной подвеске из клада XII-XIV вв., найденного в Карелии; д) серебряный медальон с позолотой. Кишертский могильник, Пермская обл.

There are well-known commandments: "Blessed are those who keep the word of God and obey it" (Ok. t t:28). Y t'sa-toropy likened iix ob.palate.snncu to an angel, symbolically <svyazyvali> with the Heavenly mproi.

The most interesting are two torsoe from the 12th–13th centuries with engraved ornamentation (i.e., clearly analogous to miniature painting). The first is from the Zuzino group. It is completely plain. The central part is occupied by a row of protrusions, and the outer part is decorated with rhombuses with crosses, simple crosses and swastikas. The second ring comes from D;d'kov L(aritszinskii). It has two neatly drawn triangular swastikas.

The closing words from the hall, on the valuable Stone дрода, covered with swastikas, on the ends of which are engraved .tic—

" 6. \. Rngakhov counts "vastTlx}" as ho.eie ic3 Zuzmno •elako:i igly• .



yuchk[^]. The swastika is the central motif on the icon of the Mother of God Umlenve from the Oruzhegin Palace. On a pendant from an ancient Russian church from the 11th century, found in the parish of Spank (between Staraya Chelaga and Finskaya Zlatov), there is a three-pointed swastika, each end of which ends in three dots made of grain. On a silver pendant from the 12th-14th centuries found in Karelia, wave-like rays diverge from a swastika inscribed in the centre of the cross. Such medallions were part of necklaces that served as symbols of *princely* dignity and were part of ceremonial attire. Similar medallions

.chyon XII century with two swastikas inscribed in the intersections of the cross, found near the village of Kishert, Perm region. These compositions reveal the symbolism of the Cross of Christ as the Tree of Life.

Grvfgt. One of the earliest drawings of a swastika inscribed in the centre of a cross is an 11th-century inscription in the southern nave, on the eastern edge of the north-eastern pillar of the Cathedral of St. Sophia in Novgorod.

YODSKOI, APPEARING AS A BOOTKOR VYUMYA after it was built.

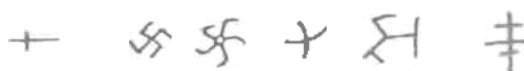
The swastika is similar to the Rurikid symbol (a two-pronged or three-pronged trident), 4-, C— and & finally, the cross and solar symbols are Russian features on eastern glazuris of the 9th–11th centuries. The graffiti had a religious character, oiui, according to the interpretation of II.B. Tsubova, •iIepекрещив 'ш•

monet gu in the faith of her tchedeltsa ilp transforming sii into aiv.set. In the Hermitage collection there are two coins with four-pointed rectangular swastikas and several more with swastikas in the form of circles with spiral branches extending from them.

Swa s t ika designs, along with other Christian symbols, are laid out in the roof of the ancient city of Alberobello in Puglia (since 1909, a protected monument).



Saaspiika, vpisaia—all in cprdokpe stur. Grafiiv
CI 8. 8 ODN.CH
ngfe. coboka Sofia
Povgorodsi oii



Русские граффити на восточных монетах IX–XI вв. ГМЭ





iii) of the ancient city of Alberobello in Southern Italy (since 1909, a protected monument)*^.



C.chvoltya on kyonin.c zoyo0a Alberobello. Dzhna t Npiali

VI PEOPLES CBACTHRI: Gossia „ ,ts.*



ggestan. On the territory of Dagestan, one can find material monuments of practically all historical and cultural eras: its natural part was inhabited as early as 15 thousand years ago. The earliest examples of swastika-like figures were found among the Middle Paleolithic inscriptions on the Chutch-Kharab-Nokho rock (near the village of Chon in the Gunibsky District). Like the ladirint, it lies at the base of swastika-like compositions common in traditional Dagestan art (see the decorative wall of a 19th-century chest by S. TLOH,!jdQH MN-
 Photos of a pa on a vessel from the 3rd–2nd millennium BC from the settlement of Velikeniya . A wide variety of objects are richly decorated: from clothing and jewellery to architectural elements and household items. Dagestan patterns are known for their liveliness and colourfulness*¹.

In the 14th-17th centuries, three leading ornamental schools emerged in Dagestan: north-western (developed geometric ornamentation), central mountainous (floral), and southern (animal).

The petrography of the Gishatlin school is characterised by swastika-spiral figures with a functional pattern. They can either depict a scene or be located in the centre, combined with images of

horses, goats, vassalts. tree of life. In the upper corners, there is often a symbol of a four-armed swastika spiral —
 «Gidatlgln's meatsdra»^{1*}, a vortex swastika^{7 ^}. Gidat-Chinese speech-ba tptzypus (wooden chests) includes swastika-spiral-shaped nets (16th century us s. Machada, Shamilievsky district)[^].

* The topic is not exhausted by the content of this chapter, which is still being developed.



а) Orno.chgiit bokoao k sieenki sun'uika XiX v. ifA s. T.IouDaba Ifumabin-skhpо r—na, б) projective figure on a vessel buonoeto aeca. S. Vgluvn.ntp- Py6vh: III ff ians. do BC; в) oupenii lr.aos vactmu i ayyin ti3 s. hlnchada Sha.chn.teb'gkogo u-iz. N I'f v.



Метрозуауика з зt<bntr.min.gкой mi.•олы•. Дазrcnt<in, Xi'I — XIX aa.

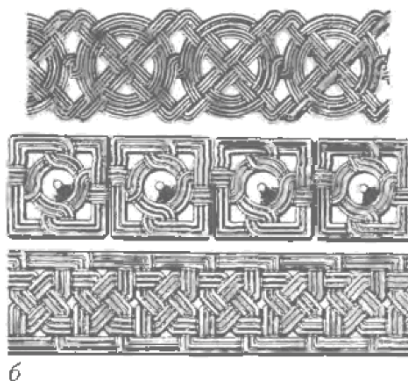
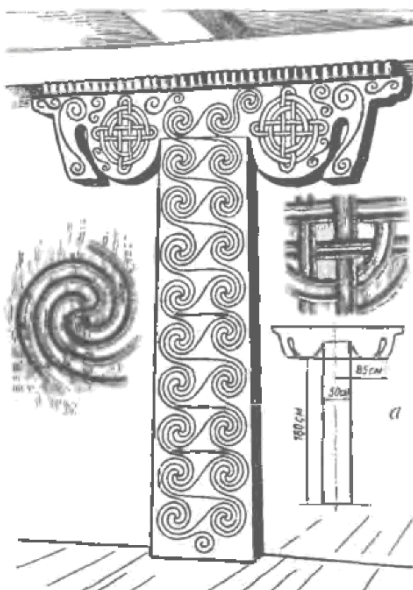
Saast: the system is generally widespread in the geometric O[i]HaMeHTe Ягестяна . Set, nets-иччененки Ni pverii Mosque s. Richah XIѲ V. , on Ларе XIX a. nz s. ХаНar Tabasaran district'^ , on porta- .ZR Doy4a H I H V. in the village of L'bek rom me r-na'' . CBѣfcT14KOB1JдHдЯ epTKa PO-

The swastikas were carved in the 19th century in the village of Gutvibsitgo, Shamilevskoe p-not*, on the doors of the dachas and gates of the Dakhalayevsky and Sergokaltsky districts, on the posts of the 19th-20th centuries from the village of Sanchno, Kagitagsky district. Various swastika figures can be found on pillars in the village of Kagita, Kagita district, early 15th century (treutz-

POdffffiKHbttf *LOftA* ii3

ra- from chett хвігтових сніп nevi carved on a pillar of the Paosky mlma riz village of b(yут.пъ Charodishsky district . Svshteshcheskie p.petenkn placed .you on the ornamentation of windows *ic. Kanly* Khivsky district, 19th century) ^.. In the ornamentation of the village of Kitrka, Blagaramsky district, and the village of hJypero, Sergo-Kalin district, three-pointed s t a r s are found.

region, 13th–14th
""*''""○ ○ "" kme p-



а) Свастико-спиральный «меандр»
на столбе из с. Мумуль Чародин

61 ranrtnti•irrkue illewennn not
based on the scheme of tirinm₁М.Т tenipoyanogo



X chgbnaya pechp to Tabgaupashto district

On the stamps of the 19th century from the Tabas district, it is not uncommon to find swastikas
KII', WHICH MAY BE HttЭbl8dCT Hd O IIICE
ppnshvzpeenie with Albanian swastika-mi seals for
bread (see chapter III).

Contemporary masters such as Kbacn and Go-
iatl (for example, R. Alvchanov) actively use the motif of the swastika vortex.

Slavs. Four-armed rectangular swastikas are depicted on the borders of vessels
from Syel (the Tyasmin River and the Yiltivsky Pomor region (their region of origin).
Spiral-swastika figures were used by the Slavs in the Chernia2fOVSttOI culture of
the 3rd — early 4th centuries: a burial mound in Dancheny (Lviv region — Prvtske
interriver area).



a) caactiunn on Slavic corydni snifskozo time from S.che.Iv pa

*r. Tyas.chin ii Balmucozo MachoRoja (according to B.A. Rmoanov9; b) snavalevidpo-
svasticheskava frizyya with Slavic zlinnozokupa. Mozhnik in Dancheny, Dniprovsko-
Pruiskye. Chezhurechye. Feunyakhovskaya k.*vshujni.*

Adhesives in the form of swastikas were placed on the bottoms of Slavic vessels
from the 8th to 10th centuries. From Mesyukovsk and Gnezdovsk (near Smolensk),
Vyoltva, a town in the former Rzhevsky district of Cheripitov-svoy yfiepnW. This is
evident, since, according to our studies archaeologists, the early property of the
townspeople and its inhabitants was marked with some kind of single mark. Thus, in the
Evnmautsk town, in a blacksmith's dugout, a stove was found with a sign of this kind in
the oven, and the same sign was found on the press.





Свастици на дне глиняных сосудов из могильников в Ржевском и Гнездово. N - t-» sol. XI a.



Свастические клейма на днищах славянских сосудов из могильников в Мельнике и Гнездово

Lgits . N.Y. Icharra.z svagtvku na keraisichesknokleii Slavs +dviinilpmgya krestot" and replied that it could be composed of a square with protrusions on each side by one square. The same abritsa is used in the grid. The Xth century pottery is found on the bases of vessels discovered in Starone Ryane, Yartsevkot Kzgane, and Botui. Similar symbols have been found on the bottoms of 14th-century pots from excavation site 4 in Rostislavl, Ryazan Ozerki District, Vologda Region.

4A geometric pattern with a three-pointed star

Rodoe sign on a
днище глиняного
goguda, found in

Tiko VI — VII centuries. Found on the Zimnovskaya River (right tributary of the Bug River). The Zimno settlement is an ancient fortified settlement in the area of the **Itrazhsko-Korchakovskiy** keruk. The most notable feature is decorated with a swastika made of iron. It was built in the 9th-13th centuries. According to Yasehgi

2-КОНЕЧНУ1•III CeOIIJHilfif CBimCTIKtiifII 8CT]ЭОЧ.dOTt'Я Hd t"i 11 LATE' '-

The sv•істический emphasis is common among Macedonians* and other Slavic peoples*. In terms of etymology, it is interesting that Serbs call their sister-in-law (their wife's sister) *gv•gcmzoi*. The Russian names svpřw« t romž•• »; 'жі and >kén between themselves), піблгею z šurvina (brother-in-law) also derive from the same root.

Bulgarians. Swastichny agtulety are found among the finds of sal-
TDVO-MB YATSAOI P AbT {iēil, H14 pMipOBaH HR KOTDQOI OKH8ЫЛ1П ВЛіf-





Yanne v•ik 6 zgar, tak tt alany tcm. Finds from Dmptgrtevgkogo, Satgovskogo, 4latovogo .Iogitznikov ii Sarkez-Belo Vezi. 2nd half of the 8th century —

нач. IX вв.)⁸¹³.

Tamgn swastika-like symbols were discovered in P:zgtek and the village of Tsar Krut (Bulgaria).

The mark on the back of the mirror from the 10th–11th centuries served as an inscription for the owner of the mirror: "Glory and happiness, happiness and splendour, joy in sz•i, bliss and highness, prosperity, power and God's mercy forever."

Зеркало (оборот).
Болжская Болга-
рия. X–XI вв.

The motif of sv:icitiicеркоFi pleitenk is quite common in the ceramics of the First Bulgarian Empire. The graffito on the right side, inscribed in a cross, is found on the walls of the Kpvtoll church in Preslav. The burial clothes of the king-rector K;ъzo-yan (1197 — t207) are decorated with t h e same swastikas.

Rituals x:red, yaipekavtipyisya iiravotlavnyish bolgaramiit on tiervovnye gt family prazshinki, often VSH71()ChscIET ct3eI B£LПЫ CB8C-тик: kumovskoi khlefiets from the Trevnen district, kpyadny varavai n



Свастическая
плетенка на керами-
ке периода Первого
Болгарского царства

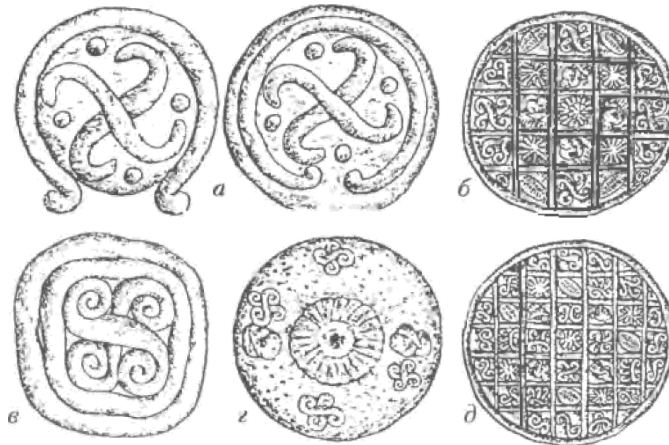


Граффити со стен Круглой
церкви в Преславе



Погребальный наряд севастократора-короля
Каюяна. 1207: а) фрагмент свастической каймы;
б) реконструкция проф. Н. Хаджитанева





Svaspiika on obryadovo.ch khl6g.- ku.iyuvskie kh..ie8tsy itz Trgvignskhozho district (a), carols (6) and Easter xлz6 (e) m from Boyanovo 9.chbol-svoju rana, wedding garden from the village of Spi.. Jliiciunovo B chazoevgradci-ozo district (z). i karavai on tluanovo day from E.tovgkozo district E)

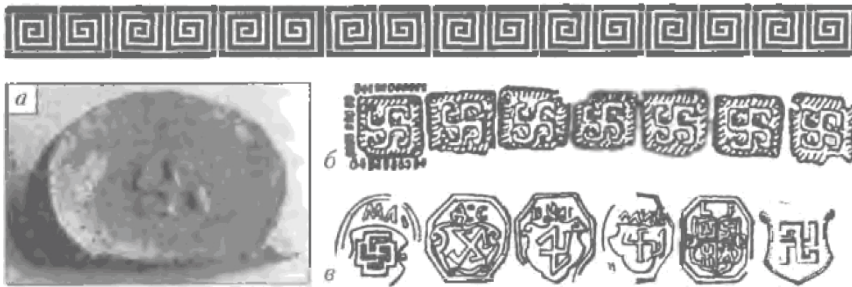
Easter bread from the village of Boyanovo in the Yambol district, wedding *melons* from the village of St. Iisnchkovo in the Brizhoevgrad district, and karavai bread on Glavan Day in the Elkhovo district. The rotation symbolised by the swastika is literally realised in the kaich, the hole in the middle of which is supposed to represent the rotation of the wheel.

Pechenegs, Toru, Polovtsians. In the burials of nomads of the 10th-13th centuries in Crimea and Kherson, it is not uncommon to find horse harnesses with swastika-shaped buckles. Such are the four leather overlays found in the burial mound of Sarail-Kiyat near Simferopol (mound I). A swastika-shaped braid is inscribed there in the centre. A similar ornamentation of bridles was popular in Byzantium.

Belarusians. A three-pointed star is engraved on a bronze plate and 230 1240-x tdov, found in Polotsk. Coats of arms of the Zhzorussian ishayata from the time of the Grand Duchy of Liggovsky vk.zuycha-



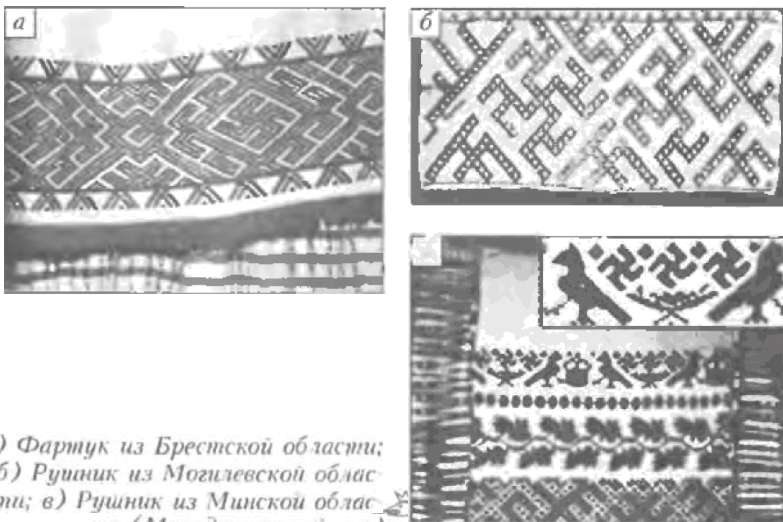
*Ременная конская
СимфсРополг.і
(курган 1)*



at ,дно посубтінк XII XIII centuries, Vitebsk region (v7ock); 6) ngTYiaor
XII XIII centuries, G,fiodngn region iBoPoNovskiy u—n1
a) Gpert5a bglorusskoG shlyakhshy vuye.chgn Br iikou ngiamgsfia JIumoackoz

.zi enakn chetyrekonechnoi pravokrugovoy svastnit. On bricks from the 1st half of the 12th century, the Holy Spirit Church of the Kutaisi Epiphany Monastery in Orsha, there are swastika symbols on the bricks.

In the 19th century, following Peggie, ethnographers noted swastikas on huts and on pitanki. In the first half of the 19th century, the symbol was embroidered in red on towels and aprons (Luntteik district, Brest region, Minsk region). In Minsk and Grodno regions at the end of the 19th century, it was found on rushnyks. According to M.N. Vtinnkova, master V.Ya. Gushchin from the village of Chvchevnichy, Zunin district, on an apron with a swastika: t'i + k-chuchom (similar to a hook). In the southern region of Belarus, swastikas are less common than in

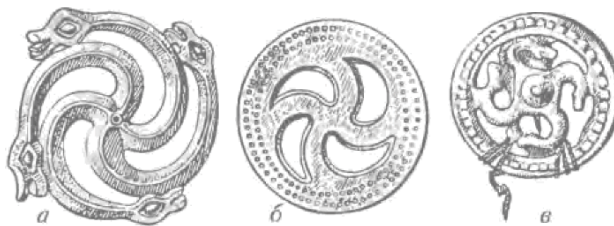


a) Фартук из Брестской области;
б) Рушник из Могилевской области;
в) Рушник из Минской области (Молодечненский р-н)



northeast in middle following the classification of Yu.G. Sergeen ², this is argued by the usefulness of its basic roots.

Latgvi, Lntvi. The volume of swastika symbols in Baltic cultures is perhaps the highest in Europe. From the early Iron Age (1st-2nd centuries), the swastika appears among all Balts. The Curonian tribe (chronicle name "Vors") settled on the eastern coast approximately up to the Venta River, not reaching the Riga Gulf in the north or the lower reaches of the Daugava in the south. On bronze plaques, they used both geometric and anthropomorphic symbols in the form of swastikas (possibly Prussian, 8th–11th centuries). On the same site, related **scaly creatures** were found, on whose plates the serpentine swastika also appears (Becuaaiit, ¥' , 13th century).

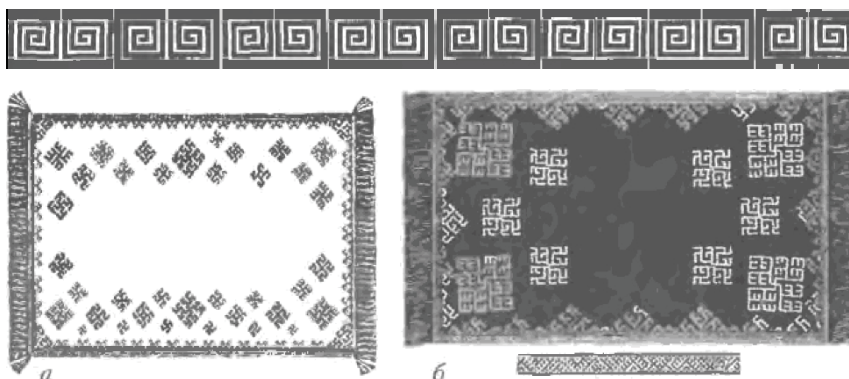


a 6) Buansoev blayikh kufish, hlozulinuk Tlfitp.chanchay. I*iff XI
centuries a) tcheeadnav swastika o zhenski ero eakhouonenii skalvoe. 6 ronza.
Vetsaying. I' XIII aa.

In post-Soviet historiography, the earliest finds with swastikas date back to the 3rd–4th centuries. These include openwork fibulae (sakty) from Ravna (Murva) in the 3rd century, Trnšija (Vnas-inegis) in the 4th century, and a fibula from Vegca (Raebuku) in the 4th century. The swastika among the Latvians is combined and combined with the "znakot yzha" (S-od-raznyish formamp) and the angular " On some monuments, the sign is repeated many times and varies: a 12th-century women's shoulder covering (vi.ripjae) from Staerttene contains 37 swastikas in 20 variants, and a belt from Machulana (Kaldabrinas, Aug-shleme) contains 49 swastikas in 36 variants.

ДО I —Й ПОЛОМНЫ XIX с. ВЫШНВСК СО СВЫСТМЕОЙ «БТМВНО НСПОЛЬ-

It was worn in belts and suspenders in Litervarde, Krustpils, Eastern Vidzeme, Latgale, Augseme, as well as in vests and shirts in Southern Kurzeme. From the second half of the 19th century to the beginning of the 20th century, the popularity of this symbol



а) Реконструкция напечного покрывала вилайне XII в. Стилиериене, Видземе; б) 51 свастика в 36 вариантах на тканом поясе из Калдабрунас Мачуляны (уезд Биржу)

was temporarily forgotten. When a child was born in South Kurzeme, a swastika was carved from wood and hung at the end of the rafters of the house; it was not permitted to remove it until the death of the person associated with it. The swastika is repeated many times on woven children's belts. It is visible on sacred stones (traces) and on the doorways of dwellings.



а) Ysop on a pacnitsna Gunduka. Ser iuk la, б) Svpgship in kovpni z ukupsheiyia Gunduka. Region Iirini, flynikas

R. Fienon believes that the peasants of Kursk called the ancient Ganskrite people "gvagstka." However, according to data from the beginning of the 19th century, craftsmen who embroidered the swastika remembered its name, but not its meaning. Similarly, iihiena vak ugunkrusts (fire cross), kffu krusts (cross with hooks), Perkona krusts (cross of Perkona or thunder cross), although they existed in



native egimo:zogin, but not associated with a specific name. However, in the 20th century, neo-paganists began to use the swastika*^*. On the other hand, in the traditional culture of the people, I am not sure about this.

ЖИВАЕТСЯ СВЯЗЬ С ИНДУИЗМОМ, БОГ СОЛ-

A little light nmenpva.ks.z *Saayistik*—cwt, cf. Saulyte, Sule—matula, female deity of the sky. Many of them are associated with the sky (the sky above), widespread in various peoples

.aaian in zpoxy broizt, most likely

CONNECTION: МЛЫ С РУЛОБНЬИИ КУЧЫГДМ., JBt
versatile swastika from the image

.tns on the chest and odita I ykrutiv>-

III-ПСА) Нё РОЯ(V ДОРПНН"'. LÍ HTR-

It is clear that evastka, it CI. Gnmbvtas, initially snmvo.znprovala ch<ty—re half-moon, .zunny phases^'.

The sign was traditionally placed
.зсітышамгі on юссліп.т (jostci), ріпу-
z♦ix поясах. Sa. самая б•огатая кол-
The collection of belts is housed in the I
Istorny Court Museum in Zatvpi. It dates
back to the 19th century and consists mainly
of items from Chte.ivprde, a town in



Н О И Я
Л С М Д СК
заттышей (по Д. Краукле)

*Pug-Iavvngka, the goddess of the
moon. G.iunu. This is*

60 km from Riga. Folk artist Arvid Pavlovich Paegge considered it a symbol of the struggle against cr>6oti . Like the swastika, it was used in wood carving and in painted gables.

It is mentioned in the chronicles as one of the oldest tribes in Prigbaltenka (it is not equivalent to the modern-day *Kurle*, in which the Vepsivi tribe predominated). On the graves, it is possible to find plant-based swastikas quite often (see, for example, the silver brooch from Sortavala Pantus). The Christianisation of the Korel began quite early, which is why...





a

б

Fayc,ia: p) female religious-new cosmowa. 12th-13th centuries. Floziinъии Kezozhaki- l6, Karel spii iereieek.

Rgkopstrulija S.II. Kochkurkioj: o) decorations. Soutaala Manniq.



poetry on items from the 11th to **13th centuries**, similar to Byzantine and Novgorod styles. Rectangular patterns are characteristic of Korel clothing. Thus, the front of a women's ritual costume from the 12th–13th centuries is decorated with a wide band of bronze swastikas, which are similar to those found in the Komi-Kekya-16 and Karelian Pereshen collections.

Estonian. Plant and geometric swastikas decorated Estonian items in the Middle Ages: a belt buckle

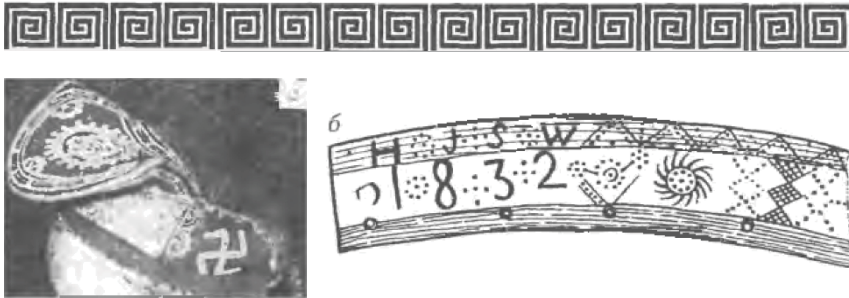
the holder of a sword scabbard from the 11th–13th centuries from Ka-berli (Eastern Estonia)*'.



Эсты: а) ажурный цепедержатель; б) деталь ножен меча. Цветной металл. Могильник Каберля (Восточная Эстония). XI—XIII вв.

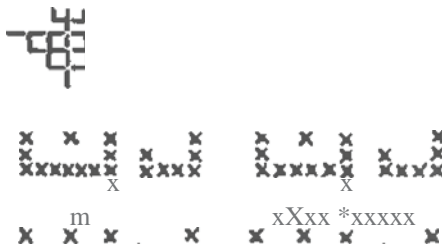
Gam. Theodore Shvitišt in his monograph devoted to Scythian ornamentation, relates the swastika to secondary motifs, which are quite common. In addition, we find swastikas in the "hand-drawn signs" (famtilny kleim). Straight swastikas were embroidered with beads on women's **headdresses**. The side "wings" of the shields were decorated with large figures, among which the swastika was not uncommon. On these women's bags, there was a black swastika sign — a circle with a cross in the middle.





a) Side view of a loiausk from the village of Lovoguo. Mipue g'iser.
1982. Photo by G. Rapatsio: 6) female su.chkiti in rät.t.yaov
(according to T.I. Ipikonen). Reeba according to the

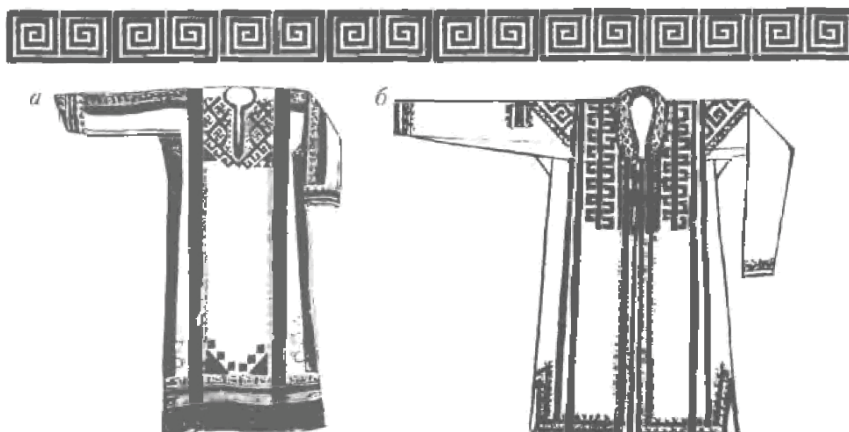
Vepsi. Sv:istikoobJхизные patterns characteristic of all груп Vepsi (letopnaya ogisi)^\. Svastivkn >togut can be combined with ttéodrazhe-iimn si>i voliicheskoti ptpis. In the southern Vepsian embroidery of the late 19th and early 20th centuries, the pattern is placed on the border of alternating swastika patterns of two types.



a) Frappent svaspiisoo8upznozobordyu with female
py6<txu veps; g>) iaava on the border made of svaspi.
Iozhny veps. ffoon. XIX —



Chuvash. On a shirt from the MAN collection, there are four rectangular swastikas, embroidered in rhombuses, distributed in pairs along the straight cut (Sahitov chuvash). Svapicheskkt border on the right and left chest of a men's wedding caftan from the 16th century from the Republican Local History Museum in Chebovsary*.



а) Старинная рубашка саратовских чуваш. Колл. МАЭ; б) мужской свадебный кафтан. XVIII в. Республиканский краеведческий музей

Mordva. The names of patterns in embroidery and carving in traditional Mordovian art are similar. Among the Mordovian peoples, one can find a wide variety of types of swastika ornamentation.

In Erzya, it is called *hech'ia*, *krun*. It is also called *nriochok*, fixed with a hook from *s'etiochka*, which you can see under the floorboards. It is possible that other Erzya names for *uzgrov* are related to *svistnoi*: *kuzya* (twisted rope

vochka), *sujse-inyaye* (*gredeš-*), *saul tgiiga* (chicken *.zapkt*).



Ornate decorations on the shoulders **шивки и подола у эрзя представляют устойчивый набор.** On the shoulders of a woman's *pjda*х XVIII century. From the collection of P.S. Palas, branches cross-shaped *svagkit* (in roys) *ofirazv—yut Lrevo zhizn, sgirava ti sle-va otttJ направ.жены в разные стороны"*. By the middle of the 19th century, many ornamental designs had lost their original meaning.

Мордовская женская рубашка XVIII в. Колл. П.С. Паласа. Музей антропологии и этнографии РАН (СПб.)



purely decorative forms, which accelerated significantly in the 1920s and 1950s, when there was a widespread transition from national clothing to government-approved clothing. On fragments of embroidery from a woman's headdress from Sarangsky, Penza Province, a separate strip of ornamentation is decorated with swag.

Among the Moksha patterns, there is one that is probably called shvvy

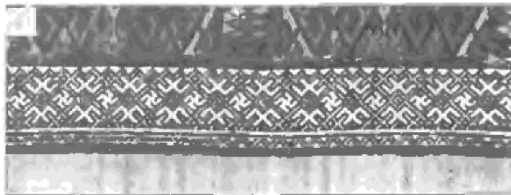
sullopi (sunbeams). Less likely: natnyap (wings—

••) •It*•• •F• snake head), *savan kench* (goat hooves), *kuzbaropi* (fir branches), shtinpa sylgsh (trace, bundle) or gpghte (star) . Despite this ambiguity, the multi-layered kos-

тіом мокшан іізобітловзч гвастнчегки>пт снѣтволами.

Here are a few examples. A rectangular swastika on the sleeve of a woman's costume from the village of Zhuravkino, Zufiovo-Polyankogo District (1987)*'. It is embroidered with dark green thread as part of a geometric cryo-like ornament. This type of embroidery was worn by girls and young women. On the front of a festive shirt, the body is decorated with

"ii w,a.ch nz g. Lopatno Tarbeevgogo r-na de.zye pryayougovye so-bnyachnye svastiks embroidered gladyo: chertmovi nitiy po centrev nizhnego bordyura." Pydaxa refers to the 1940s, but the investigator believes that the swastika was completely unfamiliar to the craftsman, despite the fact that it was used by the enemy state. A b o v e are examples of the use of swastikas and the letter "R" , BUT MII! Okuy drinking vessels (on the shoulders of pvdaxtt) on the sides could also be framed by separate swastika rosettes or groups of rhombuses gtyaplenyaiiSh.



а) Кайча рукава женского костюма мордвы мокши равкино Зубов-Полянского р-на. 1987; б) фрагмент вышивки подола рубахи типа ожа ки щам. С. Лопатино Тарбеевского р-на. 1940 е.гг.



*Дальнеконстантиновский р-н Нижегородского у. Нижегородской обл.
(свастики в рожбе красным по черному)*



A characteristic feature of the maiden's headdress was the presence of a tail made of black wool, as thick as a hand, which was attached to the braid, covered it, and passed behind the belt.

income before tax. From the side of Venetia Sunsaz Sher,

and from the side of the veil, a woolen brush. a brush. On a late 19th century bridal costume from the Dapnekonstantinovsky district of the Nizhny Novgorod region. N izhny Novgorod swastika in a rhombus, painted red on black on

the centre of the row with a tail^".

In folk art, the swastika became popular mainly thanks to its use on wedding gifts. Its importance can be traced in the lamentations that the bride had to recite while showing her friends her dowry. Valuable items in her dowry:

During the time of etnux rubaie, I did not sleep all night, I did not know peace, /.,J;

*flayма .choimi uuka chi made, флeс»тью
pal in vaoedennoe:*

*ffomopaii from ysoyod, po'uuzhen ki,
'fepezy irv nvgvki viveben,*

*T in the shirt, poduuzhen ki, Nezhas
iikoyasos a s'ela. a, Svermut nohu oeitmuzia.*

*Konioyaa shirt, paduuzhenaki Through
eating niviok cbe taka, Rebkich uzom rbe
ana,*

T u pybaioev«u, p<:»i)uuzheno«i.

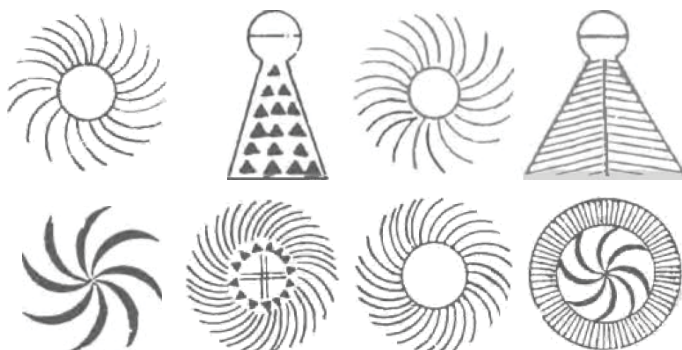
Sonnoyi, I am sad.

Утомившись вышла⁸⁶².





Svagtiki, only spiral-shaped, not rectangular, were carved into the wooden surface of the Erzi. Paryo nazivaot dolden; a coil F- % cm in diameter and 40-70 cm in diameter, intended for prtidan. The ornamentation of this item, which has ritual significance, consists of engraved combs, anthropomorphic figures, old Mordovian decorations, most often brooches (breast fasteners). Vortex rosettes are included in the border in a clean pattern (Lukoyanovsky District, ss, Tivanyevo, Poviazki; Pervomaisky District, s. Pandas; Gagny district, village of Kakin), in a circle, in a circle between interlaced figures (Tukoyanovsky district, villages of Krapivka, Shandrovo) , in multi-layered (village of Ppchingushi, Lukoyanovsky district; 19th century examples from MRII and MPKM) in ornamented circles (Szszczianovo village, Lukoyanovsky district). They could also be carved on krytiks. Vortex rosettes were made using various techniques: contour, triangular-volumetric, and "skodchata". Peremel lanchuty moms and modern masters (cf. Iajъ b.V. Ivakhova. 1970s, Arlatov)^*

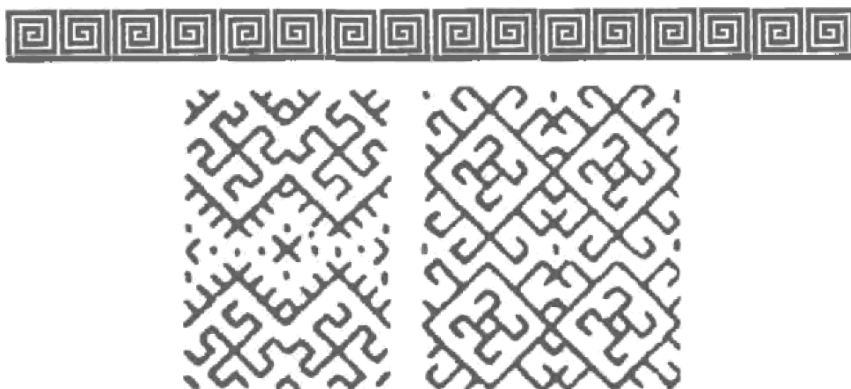


Spiral-shaped swastikas on pairs (Erzya1

In wooden house carvings from the second half of the 19th century, swastikas with leaves on the arms are found (Gel. Povodnovo, Dubensky District).

Conn. In the Komi swastika ornament, the motif is not clearly visible in the diagonal geometric patterns. This is a special type consisting of parallel stripes, intermediate between a border and a grid. Diagonal geometric patterns consist of parallel lines connected by lines intersecting at right angles.

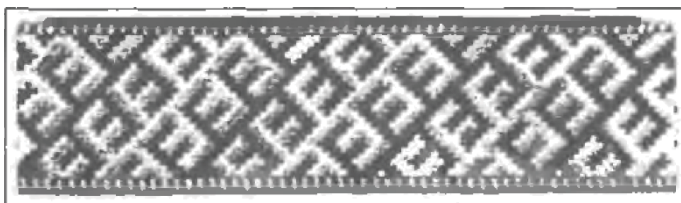




Diagonal recufentpnieexue patterns are common in the traditions of the peoples of the region.

Diagonal geometric patterns are present on almost all elements of traditional clothing of the Komi people. Among them, seven-row patterns stand out.

On belts woven on a loom, diagonal geometric patterns are usually symmetrical, constructed on the principle of equality between the pattern and the background. Swastika and semi-swastika motifs are the most common, with two of them counted. Since the belt was used as a decoration and a gift, it must be assumed that, along with the cross, the corner, the rhombus, and the swastika (⟨pora•⟩), it was one of the protective symbols. The deceased was also given a belt and a sash, but sometimes only a belt. Sometimes belts for funerals were made s p e c i a l l y .



Swastika-shaped motifs on the hem, embroidered on the front.

Swastika ribbons on belts from women's kostyoms woven in red according to Syulom (late 19th - early 20th century in Nizhny Bycheda), branched fielyы in red with green speckles (wedding belts from the early 20th century from Ug-Ku.Pomska district) "For belts from the Udora



district, a swastika motif in a woven pattern is characteristic (see belt from the end of the 19th century).

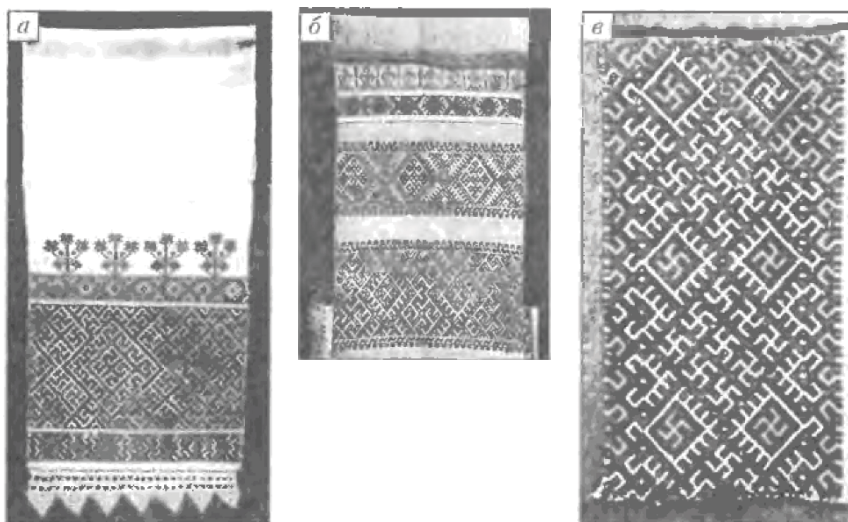
At that time, the bride had to give belts to her husband's relatives. The skilful weaving of belts was a theme for women's

.Valuable items, sh.:io silent competition for .zučšiti kushak. In wealthy families, brides would prepare up to a hundred belts, and the search would take one and a half to two years. If the bride came from a wealthy family, they could hire someone else to weave the belts.

to weave belts. Such mass production of led to the mutilation

symbols. The presence of these symbols testifies to its deep-rootedness in the aristocratic culture of the time.

Swastika motifs*° are found in the embroidery of py-xaasщ and 'ivloks, as well as in the composition of senrpchnykh, less often pvtterichnykh diagonal-geometric borders. Swastika motifs can also be found on gateways, cf.ж.қз tx рї "хавов". D.wi lo chrome, azan socks saagti ka general motNv. See, for example, svagzikvi on the middle plzege vyazanyh ns>sk vychedod-skitkh, syzolyt k, tte>ishkikh kochti. They are arranged in two rows: the upper row собітраюитіе свастізкті, гтіжнітіі ссшіліке



Полотенца: а) из Нижней Вычегды, нач. XX в.; б) из дер. Пысса Удорского р-на. 1981; в) кон. XIX — нач. XX вв. Из колл. КРИКМ



If we turn to the woven fabrics of the Komi, the most colourful are the Udora towels with crocheted fringes, where asymmetrical figures appear in the form of simple, stylised and incomplete swastikas. On towels from Nizhny Vtchegdt from the late 19th to early 20th centuries, from the village of Pysga in the Udora region, 1981 (master E.31. Kuzmina) swastikas are woven in red.

The towel was one of the most important elements of rituals at birth, christening, wedding, **and** funeral. The red *patterns* decorating the towel (often woven into the fabric) are called: chtsh kfib, kn chigshkio, kuz vitvayan. A particularly important role is assigned to towels in wedding ceremonies. Thus, they are used to tie the bride and groom together. During the feast, when the bride leaves to join her husband, the newlyweds are presented with a towel. One towel is used to cover the bride's legs when she sits down at the table.

Swastika patterns still bear the following names: krukp *ser* (hook pattern), *b·iupn sur* (daran horn), kosoy *6arijig.k*, *kltw:a*, *iuupoka*, *ooyuntyaie*, *agtprebok* '.

The four-pointed swastika was also used as a tool for weaving canvas (e.g., from the early 20th century from the Priluzsky region). CLt is also characteristic of the decoration of swastika-like motifs: squares, poaeveginy crosses and 8 triangles of white, orange, green and blue colours (late 19th — early 20th century, Us-Kulomsky district). The character of the Upper Vgchegolsky ivy is geometrical: divided by a contour carving into 4 or 8 segments, the segments are painted in two contrasting colours, creating a picture of circular movement, characteristic of the swastika.

On a spinning wheel from the early 20th century made of wood. Slobodskoz (Syktyvkar district), the cross is carved into the wood, each sector of which is divided into parallel lines, forming a multitude of swastikas at the intersections (technique: contour carving on wood). This motif belongs to the oldest in Komi art.

The swastika often appears as the central symbol in paintings.

-sok: a four-pointed swastika inscribed in a circle of dots (late 19th — early 20th centuries, Ust-Kuyomsky district), a swastika with six branches in orange and black colours. In the villages of Upper Vyshegoda, Nizhnyaya Voch, Kergomya, Don, and Puch, the central motif of the spinning wheel decorations was a swirling rosette (swastika) of various configurations.



The double-headed swastika is common in traditional art (see the motif on the handle of a ladle by master craftsman V.A. Yev-rov, Siakgyvkar, 1979).

Mari. Nak, 16th–17th centuries. The swastika from the Grekovsky tanner (found in a burial site) is the oldest monument attesting to the use of this symbol.

In Mari wedding traditions (**СИМВОЛИЗМ**), ornamentation (including sacred ornamentation) is given primary importance. Thus, in the present-day Vrtem-Varan-Muzhsky district of the Morkinsky region at the end of the 19th century, there was a difference in the ngtšl/plitzš (na-chelnniami) between the groom and the bride. The dowries from both sides were decorated with different patterns, which were later mixed together.



During the first meeting of the bride, the groom's relatives received a gift of

HOift.lokiiff CO CdffCyfff2ffJL Члт.

XVI–XVII вв. Греков-ский могильник

(йӧре нашмак).

odgin and in the main izatnov. co.rakoo, the other was worn by the bride. They were worn for belt with a bend and ionna sionia, vichvka narɔku. It was believed that the pattern of the solyka ikenikh would help recognise one's bride. The only mandatory element of these patterns was considered to be a modification of a straight-angled swastika. On the eastern solykas of the late 19th and early 20th centuries



Восточномарийские солыки кон. XIX – I-й члг рv XX в. from Merzhi-оӧуб (пӧуаре Ekitsguinbuusha region 1, fuz.chnina



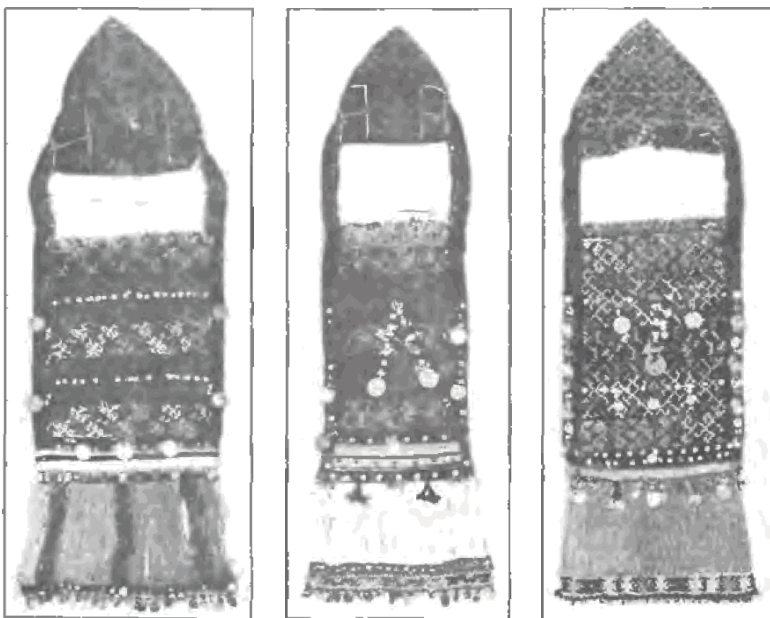
20th century, Perseyskaya Province (now Yekaterinburg Region). Irgstou-tolnme svaszzki on the edge are inscribed in the inner square of the vglyoye kvadraty.7, as well as ofirilyat etp kv•tdragoy koipaktnym groups. Located in two rows, they can be combined with uiiipnkii fiordyr.

So-byk must be on the left and on *the right* after removing the cover. *Fueunig*) S' mountain mari friends. With a knife in his hands, he cut the cover, which was poured into the pot.

his patterned* chey exyro- yin v.chutok s niigtya" . flnorna spyk pspozovwlsa as a gn*vo.zichsny sign for the opening of the wedding piira, but the nogla otdelennikvi gvadfsfshch naiptiv it on the palka and obkhodnli with nnm ptigo.The table was set three times. Perhaps, in the early period, with swastikas and solar symbols, with 1 riituz was Japanese. But on the old types of o.zezh, and on the sh.qovnih ubor* there were patterns, consecrated by antiquity.

. there were old types of o.zezhay, and on the sh.qovny hats* there were patterns, consecrated by antiquity.

Ornamentation was used to decorate the walls of the church. ^9dn<iiko pi:чъ not od отде. иьных гимво.аах, а off

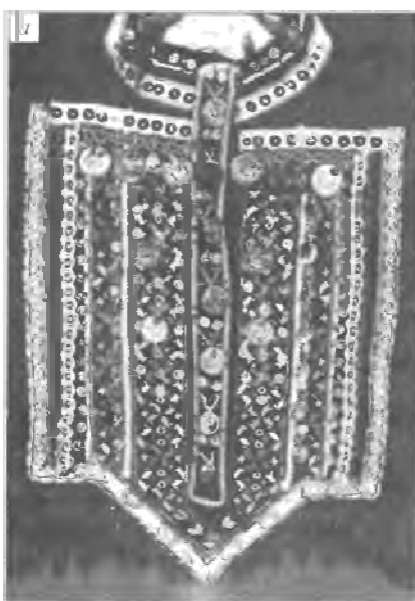


Готовные уборы замужних жен. тынашбывч



Their combination with the swastika can be found on other elements of the pre-Christian culture, in particular, on women's headdresses. The change of the *solyk* to a *turp-tn* (a headdress for married women in the form of a towel) signifies the entry of the *mo-chodoR* into a new family, accompanied by a series of rituals, the culmination of which is a festive feast. There is a belief that a woman should continue to wear her headdress as it was worn during the wedding. And it could be worn not only straight, but also slightly crooked. On the headdresses of married women in Eastern Mari, *shsh Êauï ыlch*, *cerkli* and *bordiory* made of four-pointed swastikas are common motifs.

The swastika, as can be assumed, *virpa.na* magieskuio rope for protecting the fertility of newlyweds. In some parts of the Sernur district, after the wedding, a woman had to wear a wedding sari on holidays, in others — an *ittyurv*, a sharpan; sometimes — to wear them without taking them off until the birth of the first child, and in the case of infertility — for 3 months from the day of the wedding. They tried to fit the swastika, which was small in size, into the breast pocket, into the ornamental fringes and nets of festive aprons.



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а) Нагрудная марийская вышивка
б) праздничные фартуки восточных марийцев. 1930–1960-е гг.



Udmurt. Despite attempts at mass propaganda, the swastika continues to be used in Udmurtian ornamentation on woven goods, in carvings on wooden spoons, and in embroidery.

The question of the origins of the swastika in Udmurt traditions remains open to debate. • Nanfiolo actively participated in the colonisation of the Vyatka region, which originated in the northern Russian territories. As a result of this process, the Slobodskoy district was influenced by Mongolian culture. It can be found in the decoration of various objects used by Russians, " according to N.A. Kosareva and I.Yu. Trushkova

. The trading town of Slobodskoy on the Vyatka River is historically connected with Khlanov and Ustyug

.ТО ОАСиtle y. Qй1}')ЭТЫ ЖИВ)'Т Я І(П)ЭОВСнОЙ ОЙЛ. , В НІМОВ Ь-
Cheiti River. The ornamentation of the left-sided robe of the whip (vpiivga gives the name to the type of clothing I cocstovlt from the arrests vt rhombuses, formed by the openings in the canvas. The main motif is the swastika. From robes, it migrated to some slobodian breastplates and sleeves of men's shirts. However, the swastika is absent in the embroidery of the Kosinsk Udmurts. According to G.A. Kosareva, the Slobodskoy pattern appeared as a result of close contact between ethnic Udmurts and carriers of traditional culture, including the swastika, while the Novosibirsk Udmurts had no such contact.



Sloboda Udmurts: a) dgyiiego ha.mama bichpi б) sleeves of a festive shirt

The role of breastplates in the semantics of clothing is significant. The pattern on the chest of a girl's shirt was sometimes called zvd kopirpi.e.u, «Fence py,an» . Special knowledge is reflected in the kabachi (nağrid-ink female pvtiaxn) from the early 20th century from the village of Svetlozarovo in the Slgfidsky



district of Kirovskaya oblast. On one North Udmurt ornament for a breastplate, solar symbols are combined with triangular rosettes (19th century, Glazovsky district, Vyatka region). On another, it is combined with rhombuses. It should be noted that the ornamentation of breastplates could include asymmetrical S-shaped forms, oblique crosses with branches, depictions of female figures, horses, and birds. The central motif consisted of 8-pointed stars and was called *piolese*, 'i')nnym. The breastplate was an obligatory element of a woman's wedding costume, without which it was impossible to play a wedding ' *.

The decorative trim on festive pyriaks worn by Slobozhans is called guivia. It is a long strip sewn on with a running stitch. The openings of the ties, which are tied in a knot, and direction, are filled with various patterns, including S- and X-shaped figures, rhombuses, and swastikas. A series of solar symbols is located in the centre of the longitudinal strip of a 19th-century shirt from the Glazovsky district of the Vyatka region. Five vertical rows of swastikas are visible on the blank from the same place. In the semantics of the costume, the longitudinal sleeve decoration connects the central tier with the upper one, reflecting the idea of the permeability of all spheres of the macrocosm. The emphasis of the embroidery on the lower part of the 19th-century kaftan from Glazovsky District, Vyatsko-Et River, consists of swastikas combined with oblique stripes.

Thus, the swastika on the clothing of the northern Udmurts was embroidered using the technique of *gchegna vshivka* on breastplates, sleeves and the hem of the *pyt'inx*. In the latter case, the main embroidery on the breastplate is most often complemented by a uniformly filled repeating pattern. In addition, the contours of the swastikas with their arms pointing in one direction, i.e. the swastika, make up a significant part of the *ysopa* on the selected towels, which were decorated with a red corner in the *nzbe^*.

According to Kosareva-Trishkova's hypothesis, the motif appeared as a result of the assimilation of the Russian element when Russian girls married into Udmurt villages. Similar brides were common among the northern Udmurts in the 18th and 19th centuries. (The Slobodskoy Udmurts are the primary northern group.) The spread of these patterns was influenced by the local culture. However, the daughters of Russian mothers could not help but adopt from them both the technical techniques of embroidery and its symbolism. On the other hand, according to researchers, the swastika motif could have spread to the Ud-Murta people through normal neighbourly contacts with Russian peasants.

УНЧКОИi SJEDOIT"





With the same success, however, it can be argued that the swastika in the wo-murt ornament (as well as other cross-shaped signs) has its origins in the ancient art of the steppe peoples of Southern Asia

. There, swastika motifs formed the basis of rose enamel, tamgas (see Chapter III), and later ornamentation on ceramics, bone, and metal. In the Kama region, this group of symbols is associated with the depiction of solar symbols on the spindle whorls of the Pnizhsky and Koneigor-sky sites, as well as on the metal plate from the Zuevsky burial mound. In the latter case, the plate is shaped like a cross, and the solar symbols on its ends are swastikas. Solar symbols can be traced back to the Middle Ages on spindle whorls.

Among the Udmurts, 7okztno-rodovye signs, nodw nugn, ilv simply itvsi. were widespread until the middle of the 20th century. Some names of pusov overlap with the names of traditional patterns^o. Currently, researchers of the ethnogenesis of the Udmurts consider pus not as clan symbols, but as emblems of vrušudov (social and cultural associations). The symbol of identity on the rock from Tsoshkmara is a right-sided swastika (Chepetskaya culture). The drawings of the verses of Apya, Vortcha, Pura, and Egra are similar to swastikas. In the epic about the vdurtstsnny finti-pax • The Sacred Book says about an ancient book made of birch bark, which was decorated with tamgas: "Where is the book made of birch bark, the elders wrote in the book ...the order of prayers, and the order of all the rites. This book was placed in the house of the vturms, and keep it safe an ancient elder This book always lay on a high white table ii voasyas, Iremudryi stprets, read it to everyone: chavishm^o*. With the advent of Christianity, the book was ritually destroyed by the priests themselves, in order to preserve it on a spiritual level: <. ,the book will be destroyed, let t h e newcomers know... But in our hearts we will preserve our ancient rites, our songs and traditions .

Swastika ornament, consisting of a combination of S-shaped figures. Swastikas and arbitrary mixes of asymmetrical shapes. Ilvipo—



*Знак на рукояти шила. Дондыкар (а); удчуртские пусы воршудов Апыя
İ6J, "oy" içn (o, z, dJ, flypra (e). Эгрл (z)*





is widespread among all Ugric and Slavic peoples. It is not surprising, however, that there are Researchers insist that in areas with mixed Russian-Finnish populations (such as Iezhery and Kospova in the Ryazan region, Hlezenti and Pnegn in the Arkhangelsk region), the swastika appeared thanks to the influence of

.zedn>1. Such is, for example, the opinion of N.S. Korolev.

Much more productive is the common origin of the symbolism of the swastika and the swastika.

.znk. In the geometric ornamentation of ulmur-tov, there is often a depiction of a meander, which resembles ancient solar symbols, as shown in B..1. Goroshiovy. Some types of Chechen borders have a swastika character. Thus, tia stv-(R) inoppt female, t nagrdnka (kafinchi) nz

Ba aciin region (vyshit izetny shsl- , techlshkoi kosogo stgzhka) borlioJэ n:i svagtk krasxomivetp with black tom<pii raz-deawou "o 6acosy" .

According to V.N. Bezitser, .zIzeвneFJшне фптури гчетнойі вышивкѣ W-змургов, в 'гом чііііе SVCHTII M, £YUCHO, 7 B SO.CHYA/ZNZ&KSH•1 PHN- kypzgkogo pernod". fairy vtyasneniya nsto- Kev sttmiliz. •«a svagtihip \• 'lchurgov ves- ya important anyuiz pagfjatnikh. Mkharshtsginth in gojeodtke tlkhar IX — XIII ss. rialom s

deR. Spzyry G:zzhzopsky r—na, first of all, the key role of stagpkn in ast(ki—myafp— сюжгче на рукоятп гребня ' CF1.)11 ch.). Tau is also found in the form of a three-pointed swastika horse's head (12th–13th centuries, che-

Pecka culture. The image of a horse is widespread in the art of the Vitynka people. Subjected to сънейшейіі стіі. qнэіііііт, this grave gradually р нсбретзет фиркіу two соединен ых друг с ,іругом hooks . On ілд-

**Фрагмент кабачи
(женского нагрудника)
Балезинский р н**



Pendant with a three-pointed swastika in the form of a horse's head (12th–13th centuries, Che- головачи (XII – XIII вв., chgpeіkr kulpiua)





Lugna is from *Mepiropav Iovskw, o.chozhnik f!I — 1'/f av. Sgvero-agipochna okupin def. Peipouia-lpskoi Ainshshko r na*

pakargkom rpcz'zchnom vessel XII century from white firon-zovot sglava proivetschaya svastgshesaya pletenka ornamentirjet doncW.

Some of the graves from the 12th century, dating back to the 6th-7th centuries, are located in the north-eastern part of the village of Petropavlovskoye in the Yznashsky District. Petropavlovsk, Yznashsky District) are based on pentagons, into which four-pointed swastikas are inscribed. On the southern bushes, found in a moat from the village of Grudya (Yuzhny district, Loevatovka river, left tributary of the Garevo river, right tributary of the Kama river) , a gober-YUUPYA SVPSTIKP".

In the archaeology of U.chmurtch, there are also some unique finds. One such example is a large clasp, discovered by F.D. Nefedov at the Munovskoye settlement (3rd century BC – 2nd century AD), in the form of a triangular piece with three figures of lions, arranged one above the other. In the centre, between the lions, there are four gazelles. The lion and gazelle motifs are completely foreign to IlQIKP6f art; most likely, this is an original item (heads of lions

Rzizki to xi:zo6r••e ン ト イ ям on the plaque of the Ananyingko magnate and on the gold ring of Amj-Larynsky k-chada, IV — III centuries BC)*'.

The prehistoric swastika appeared in the form of a hairpin. Linui onpiei (literally, "to gather") is the name given to a type of women's hairpin. The hair is twisted into spiral-shaped



into bunches, resulting in

.kuda.7acъ papa tufts. An unusual hairstyle called chuzis n chu-enchp was widespread in the 19th century, mainly in the southern regions, and under the name kokovia —)' slot'iod-

skikh vdmurtN'. V kositngkikudmJ'r-tov nefio.s'shuto spinner vpchog release-kz'i on .lob nz-pod covered kpnc-non nntyu crli6a lower itqatka and le.zigzi on 5,7,9,11 nlvi 13 me.pchai—shiih pryadok. Kpzh,iyu zakruchivali

Zpspighg .m v. bp n.e. /i «. a.e. *fy/Bo«?*mi .*iozLs6aizx

around its axis, spirally on winding around the red thread>•.





In the case of yo. mouths or mentzzy gompozizyya chalm (go.tov—nogo towels) usually consist of расна.zozhennykh one above the other

С.9ОНМЫХ SOLYANIKH FICЛЛБОВ, IN PARTICULAR, IN VfirDe 4 SDVSIY4NOY SVESTL-

шл"" Chshma (Ввр.ієъъ дыр кышет, vesyak кышет, y'irkotyр, кыстон) was officially represented by a canvas cloth with a length of 50-200 cm, with a width of 25-36 cm and brightly coloured embroidered ends. It was first placed on the bride's head in the groom's house during the aishon izmyav (dressing of the aishon) ceremony. If at first the cloth was worn under the aishon (a cone-shaped cap), then after the disappearance of the latter from everyday life (early 20th century), it was worn as a headscarf. When putting the towel on a woman's head, it was folded in half both lengthwise and widthwise. The ends below the waist were fastened to the body with an apron. Similar headscarves were worn by women until the conditional loss of their ability to bear children (at the age of 50-55). Swastika ornamentation is present in the patterns of group I (in the gradation of S.H. Lefiedeva L.A. Volkovoy), which are made using the techniques of brpnoe, epk.chadnoe, vifirmoe and perefiopnoe weaving of woolen fabric with 6 threads.

At the beginning of the 20th century, in the village of Vark.ted-Bodya (Agryzhsky District, Tatarstan

stana) swastika-shaped figures in red and blue I nar

with

and rop'iamti arranged

on fire тiулосах^'. On

' ?>

a plate from the same period from e-vo



(Nzatsky district, Tatarstan) pvi—svonok



central пологы <зерка—

.пгг» two Fkovy: pomfi with зіігэароФ-

rained raysvi on the sides*'. The swastika-

like pattern includes

SYAPTSYA MOVYUL HII KII WITH [NEDOLZHENI-et'4

IN TWO STOJE'ONII II ZEGN

Gfii KON-

tsamp with cha.'ipi and e der. B. Sgibm Mozh—

of the Chnsky district (also early 20th century)

Specialists note that ro.'іь sv-

HS КОі•ГТОЗШПЛЯХ РО'ІОВНЫХ

towels is comparable to its presence

СТВІє61 Hal ОКОННіХ Н ШІ•ІНІІКflx"".

Ялt j/ СОВВJЭНЫХ j/ДФІj/ QTOB"", ТdK

S-shaped towels are widely used in the

production of towels.

Early 20th century, from the village of Vark

лед Бодья (Агрызский р-н Татарстана)



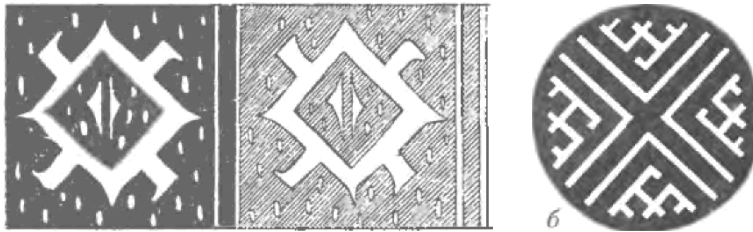


In the past, they were worn *on* the upper tier of old aprons and on girls' caps *decorated* with beads; for example, from the Shamaradan district of Kamensk, 1947.

Golyarny motifs, located in the centre of the composition on the ud-;chvrtksitkh reznykh vorotakh, as pravish. statichny, a vneshniy krug sastoyet dinamichno zakruchivayushchiyisya v raznye strany vzor (cp. fragment reznykh voyut per. Chuzhir Gligrmnsky r-na, ISΦ—e rr.) . The main motif of carving on the supporting pillars in the southern regions of Ud—hl J3Tll — sn.mvol sol p tsa in the form of i-pyuga with diverging . . The gate posts were called shundi door (сixУнечны>тп)"". The wooden gates were often decorated with carved ornaments (see the multi-rayed swastika on the right)^*.

Closed multi-ray swastikas were carved into the southern walls
pi n on the fabric stage (cii. ccP XX century)*.

Haitis and khansm. l' obsepkh ĭgrov ssastkchegkile mitgisyy Meeting-itsya in Riide < squares with hooks, zagntvtyu in one direction, sls.zuychishchih drug ea drkh•gom s-iip ava left and left to right . Medium
obsco-ugric v.yuris usually form borders ', but meet
9afOTSA II tvahtpchehkne Jəo;zegkli, which S.V. II Vanov classified as
.du <rogof>rzhnykh j zorov+“,



Обские узоры: а) бордюр из свастических квадратов. МАЭ; б) розетка с «рогообразными изгибами»

The fixed border of the Kazymsky Prnofiy from the Trogtogan Khanate is made of swastika-shaped squares:tratov nazlayaetsya nyu.gs pilot 6f2K -n'2HiItf, 4 H8 CODO. Similarities: OH Consists of 15 Lj3yX interconnected zngzags, upper and lower, with a protrusion on the verš'iue. The lower element acquires an additional function, turning into a hook. There are many variations (not only in terms of shape). It is found in the east among the Khanty people



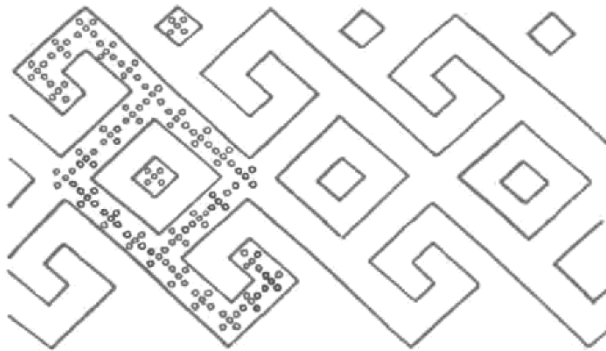
(correspondingly, nosvit vimena p'ojos onter клпїж "sofiolya ysop• and *nehas*, and among the northern Mansi — puazknvz *nèkhz* «s golovoi sobol•,

77v/NZ71/7/L HeX6(€, «йєзпюлЮбысy CO лїb» fif 7. П..)''. 30]Э «СОРОЛЯ» бы-

was found in southern Haiti <Irodernutaya vyshchikha, and even earlier — in the ornamentation of the Andronovo archaeological culture. According to T.A. Moldynova, it was formed from a zigzag with a hook, lowered from the verilyna. This hypothesis is based on the assumption that the single element is primary in relation to the border. However, the history of the ornament rather refutes than confirms this assumption. In addition, the border has a symbolic meaning in itself, regardless of its constituent elements. And when viewed from above, a circle with hooks pointing in the same direction (as on Andronovo ceramics) looks like a swastika.

In the 17th century, the tamga "sable" was used in the vast territory inhabited by the Khanty and Mansi peoples. On the Vasyugan River, the sable was revered as a sacred animal, cofia n "forest people" (mis). In the northern Yangsvi, the sable is associated with beliefs about local deities and guardian spirits. Among the Kalym Khanty, the image of the siool takes the form of *Kacyzi*, the spirit-protector of the Khanty people living on the Kazym River.

Swastika-like patterns are characteristic of Khanty >tzgazobrazny ornamentation, g,9lpzii nuv tqnkrp, «ferezovogZ zigzag branch, »i nuvviJ shpkpıts, "Zigzag branches." Similar examples can be found among the northern Mansi (Zp.tgov). Approaching the svpstika, the eltgeng either "grows" in a strictly geometric pattern with a certain rhythm, or the space near the broken line is filled freely, reflecting the desire for



Нюхс пелак сак ханши, «на соболя похожий бисерный узор». Вышивка хантов казымского Приобья



towards equality between the areas occupied by the figure and the background. Since there is a connection between the ritual dances of the Khanty, the concept of *voluisi uum* (zhltzv itzgifi) and branching zigzag-shaped ornaments⁹, we can speak of its semantic similarity to the ancient symbol of life's journey (see Chapter III).

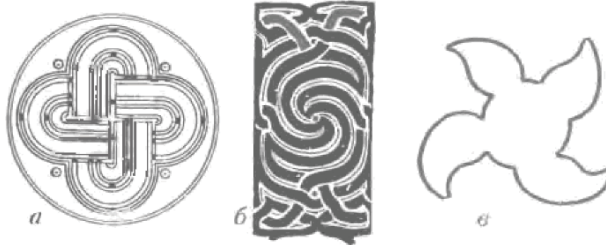


Хантские орнаменты сумат нуь щакари, «березовой ветви зигзаг», и нуван щакари, «с ветвями зигзаг»

Sibnri's creations. The Aleuts carved swastika patterns on bone artefacts.

Spiral-swastika ornamentation is widespread in the traditional carving of the peoples of the Lower Amur region (Nanai, Ulchi). On its

CONNECTION WITH P'ci61ЯTHIKПM14 Hт•O.JITITЧЄCKOII EHOCH II I (ii6rl PiЮc•p, NPHOLKPMY in Gansu Province in northwestern China. The same ornament is also extremely widespread in the culture of the Tungus (see Chapter III). Among the Nanai, small swastika



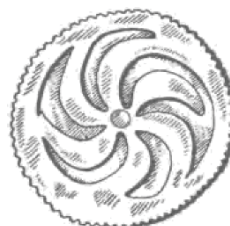
*а) Алеутская плетенка. Деталь головного убора. Резьба по кости;
б) узор на деревянной коробочке, изготовленной мастером ульчей из колл. С.В. Иванова; в) элемент нанайского фоновое орнамента*



patterns sometimes form the background ornament in wood carvings.

Bronze pendants of the Orochs could be cast in the form of spiral swastikas.

In the 14th century, spiral-shaped and centrifugal gva-stglka vieobrazhala iz filiochakh, protizvedennym v gontsarnikh masterstvakh Polotli Ordy, pred-polozhitelno srednealiatskikh (raskopki Na-revskogo n Gelntrennoego gorodtishch)^.



Орочская подвеска.
Бронза

Kaakhn. The swastika constantly appears

on the harness of the Saka (bridle from the 7th–6th centuries BC, from the Gomel Museum of Local History). In medieval ropoadny, located on the territory of modern Kazakhstan (Otnpe, Turkestan), the swastika was present on a variety of household items, ranging from darstarkhiz (філюд for bpratshy, , for example, XI XII centuries *, to doors vult bath floors

of the bath floor (XIV century).

Spiral swastikas with four branches are widespread among the ornamental motifs of the tomb structures of Mangistau and Ustyurt, where the sacred ancestral necropolises of the Cossacks are located. This is characteristic of stone steles (kul-pitp), sarcophagus-like yagiks (gpaikhtp) and figurative stone

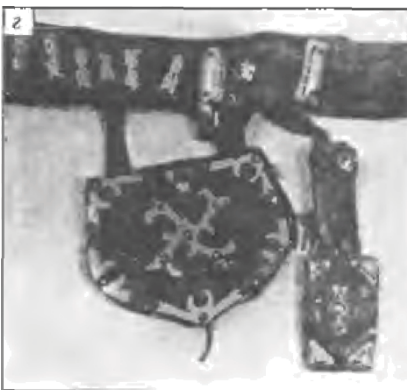
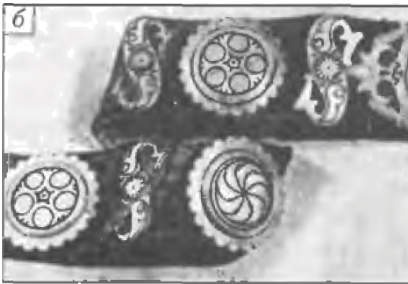




figured stone tombs (koypips). See the memorial monuments in the necropolises of Uitsan Ata, Alin Ana, Seis.pach Ata, Atsmeyit '.

ВБґТНKH (В ОЄНОВНОґІ ИЗОГНУТОГґО Н СПґҚБЛѢВІДНОГО ТННЕІ) ВСТQ8-

They appear on the embroidery of traditional Kazakh clothing: the "solar circle" on the embroidery of the *chapaia* (early 20th century). Attached to a 20th-century belt from South Kazakhstan (Zhetysu), which is attached to a split skirt, are s i x medallions with four-pointed swastikas. They are curved at the edges and straight between the edges. On the women's belt *қауел beldik 1* from the State Historical Museum, a swirling swastika is located in the centre . On the pendant attached to the southern belt (kves) at the four ends



a) Medploni from a 20th-century belt from Южного Казахстана;
б) женский пояс. ГИМ;
в) деталь декора чапана. Нач.

г) привеска к кие (мужскому



Busyeeoiï hmm seagglñ ru «Nuevvnzh riadr igia g (according to S. Ts ydiiNyuJ

Swastika on the back of the animal's head. A swastika engraved in the centre of a silver bracelet (blob k) from Gh4K'.

This type of swastika is widespread in the ornamentation of **wooden** items, could be applied using carving, engraving, or embossing on leather or metal plates.

Swastikas of various configurations (including prishougo.znaya) is used in modern by designers and modellers on. Pref. задаюідец name four-bladed iiю;иіврл, tre zopastnnii —

rtikl. We see that the local Sufi tradition has inherited the following: of swastika as юорвт жене .чед і qozkans, +четwре прая света ii eternal movement.

Современное платье со знаками свастики на рукавах. Шнйкент. 2000. Фото автора

YII POBOPOT SUN. THE SWASTIKA IN TRADITIONAL RUSSIAN CULTURE*

Р(СIIIIfЩIеnur 7. Religious harmony and natural perception. The attitude of the people towards the elements was far from naive. All these seemingly blind and "purely physical" elements and phenomena

.penchya are governed by spiritual and intellectual forces of a higher order, invisibly present in external phenomena, people feel very vividly and correctly... The fragmentation of the cosmos in the Russian pagan view was combined with a holistic perception of the world as a whole, with an understanding of the unity of all things.

of being..." — wrote Father Lev Lebedev .

Pre-Christian monuments of the Slavs are close to the phrases that arose in Orthodox theology. Thus, the statue of the supreme god Svyato-Viga, located in the temple of Arkon on the north-eastern tip of the island of Rügen (Rvian), was made of wood of enormous size. Igtu had four faces, one for each side of the world. He had no beard, his curls were short, and his clothes were short. In his left hand he held a bow, and in his right a metal horn. At his hip he wore a sword in a silver scabbard... This god was the embodiment of the sun, animating our world. The four faces represented the four seasons... The white horse, dedicated to him, symbolised the movement of the creative light: the horn in his hand — abundance, flowing everywhere from his sacred body; the sword signifies him as a god...

* The chapter was written with the participation of G.P. Shchurasov.



zaitiika and patron of the Slavs. Let us now quote an excerpt from "Ileg-Todneva" by Exarch Noan of Bulgaria (9th century), which tells of God's creation of light: "He used it to teach us not just to be amazed by its beauty and admire its radiance, but to appreciate and think about it, saying: if even this light is so beautifully created by the Creator, how incomparable is the beauty of the Creator, and glorious, and wonderful, and marvellous

. U, [proceeding] from this visible light, it never ceases to amaze—

льпся, размышляя. тому Свету. Татар и simple people, living outside [the city], whom the prince did not dress in those clothes, but in yellow shirts, and

Wearing Hot Sh8 • SOLO Ю ГЭПВНУ, И

girded with a purple belt, with a shower of pearls on his shoulders, carrying a golden sword, if you saw him depicted on the wall and painted in colour, how he would seem, thinking and thinking: how beautiful he would be in reality, if his image is so amazing. It should be noted that the depiction of the four seasons is also widespread in Christian iconography.

The same comparison can be made with another prototype of Во-жіІтм, the wind. <O wind, wind! Why do you blow so fiercely? — cries out in the story of Polk Nurev• Yaroslavl. — Why do the arrows of the enemy fly at my head [cf. Ps. 103:3] at my command? Ъ4ало .зи тм бяшет гор под об.пакы вєятіт, .селею-чи кораб.зи на стіне чоре* Why, sir, is my joy scattered like chaff? • It is unlikely that the wife of the great prince fell into •adultery•, which until recently was so fashionable to discuss. <Everything that grows on the earth is nourished by the wind, writes St. Andrew of Kesar'sk, "with their consent, it blows and over the sea." The wind is the thinnest of the elements... The air itself has no light, but there is some other essence from which light comes. The wind is the movement of the soul. Yaroslavna, **mourning** her husband, says "That light which exists between the Creator of the wind (= +ВртрН.foot аетраэ), Holy One"

• I
*Солнце в образе царя. Мини-
атюра из Христианской томог-
рафии Козьмы Индикоплова.
Кон. XII — нач. XIII вв. (ГИМ,
Увар. 566, л. 80)*



The spirit, with its earthly manifestation, reveals the same will) day-tvitem. After appealing to the Wind, there follows an appeal to the Holy Trinity: "Light— .my and Resplendent Sun!.." The Old Russian proverb "Blagorazvpye" shows the superiority of the Wind over the Sun 11 hLOQO3OFI .

In ancient times, lio.him represented thunder as the voice of God, and wind as the breath of God: "The Lord thundered in the heavens, and the Most High revealed His will... And the springs of the waters were revealed, and the foundations of the universe were laid bare by the terrible voice of Your wrath, O Lord, by the breath of Your angry spirit" (Ps. 17:14-16). Kos:cho.The Zogichian representations of the pre-Europeans, spread in the Christian period by the Holy Book, also testify to the relationship between the community and the Word of God and the wind with its Tsykhai:

Оттого у нас в земле ветры пошли

*Оттого у нас в земле громы пошли
От глагол пошли от Господних⁹⁹⁰*

To the question "Why are the winds so violent?" Golubina Kniga invariably answers: "The winds are violent from the Holy Spirit." In another variation, this idea is further developed: "The winds are from the Holy Spirit — the Son of God, the Heavenly Father." Questions • Golubnop knn—ggg are questions. Topa kar'shkv Azviisv pz Starshen Edda:

... KHK 8PZète fi ЛО8f/Lf,
vtiio ha.!iniue all nosipisa,
в разных мирах?
— Люди Ветром зовут,
а боги — Летящим*,
ON Ж"lf { 11r'l lf m7Coff,
Reeushchiy u tusov,
Шумящий - у альвов,

U [iJfCKfIX бытоBa.aa poslovvitsa. "Ветед Божпй Дух". In Astrakhan ts'bernish swimmers, following in .boat always pronenosi z pprii

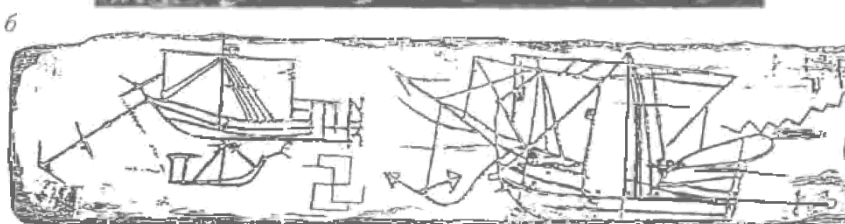
* Вар.: дуновением.



This. "Holy Spirit, help us!" (346. T. . S. J 80.). But not only in the Povolzhye and other regions, but practically throughout the entire territory of Slavic settlement, the wind was associated with the breath of the Invisible Spirit [257. pp. 4, 6, 8]. The kinship of souls, spirit and wind was deeply felt by the people, finding expression in the symbol of the swastika.

+Koleya Zhney. This is well illustrated by the common practice of the sea conqueror CeBt'Qa EurONI JEITVaaza 4iOXO-ron" to transfer the "soul" of a ship to a new vessel. CueHa

4HOXOQH in • , IN KOTO]EOII B8 tHJIO DAUGHTER III')ЭdPT CItмВОл CsaCTiIKil , In the rock of Kerstad, Utvik corHe (Norway)³. Ppn paCKOrtKaX goroschi-shcha Mangazeya (OkratINy north-east of Russia) was discovered a shipboard board from the 16th century with an image of a swastika and



а) Сцена «похорон» корабля на скале из Kerstad, Утвик согне (Норвегия); б) свастика — «колея житейская» на судовой доске из Мангазеи с изображением «похорон» корабля. XVII в.



three ships. The ship on the left has lowered its anchor. From it to the ship on the right, which has raised its anchor, a small ship sails — the "soul" of the stationary ship. The left side is associated with death, so here it signifies the reincarnation of the "soul" of the sinking ship into a new material form. *Between* the new ship and the small ship is a swastika, a symbol of the ship's journey. The wind is indicated by the flag flying on the mast, blowing from the old ship to the new one.

Sunshine and wind. The entire stock of moral plays is presented to the people in their early era of existence as a sacred tradition, as a great native antiquity, as a holy covenant between descendants, says F.I. Buslaev. Some art historians claim that the deep connection between today's folk artists and the ancient tradition has been lost. Of course, it would be strange to assert that, living in the modern world, it is possible to completely preserve the spirit that was characteristic of at least the last century. It is still too early to attribute to peasants a thorough knowledge of the metaphysical Bible (although this did happen) or, even more so, the Vedas — otherwise they would probably have been philosophers and theologians rather than peasants. But even for the most sceptical specialists, it is obvious that many of the images of Russian peasantry, living in its oral and material culture, contain the people's memories of distant historical eras. Folk memory stretches deep into history, and the bearers of this **memory** are songwriters and storytellers, embroiderers and weavers, woodcarvers. They preserve a priceless heritage, passing on from generation to generation not only their skills but also their knowledge of what they represent.

A true master of mail always knows how to determine what is depicted. "Suitable for all weather conditions" and so on. odirv from poc-

•

p. 4. U. Babkina

(J889 *1977: village of Gritnevo, Kargopolsky District, Arkhangelsk **Region**) **speech on trees**

A.I. Petukhov (1919–1989; Volosh-



• " ., ' .

Poctiucu 3. II. bpkbipoy. • Solnts ace>i iiozoda.ch", — zhkhoe paimepoeniR dc l etioj





Konoshsky District, same as above). The plate depicts three expanding concentric circles, one inside the other. Indeed, the wind consists of three elements: air, fire and water. Their combination determines the weather. The ancient name of God, Agira, as noted by M. Kastorskiy, has a commonality in Sanskrit with the name of the sun — "the universal light of airy flame. "

How should we interpret the fact that our word "wind" sounds similar to the Serbian word "vatra" (fire), while in Russian, clear, bright weather is described as "vedro"? Church Slavonic words with the root "vet" have a very definite spiritual connotation: aegpshiv, "to know"; *vepiovati*, "to speak" (cf. Prussian vaitiat); aevshp, +vepiya, "**orator**"; veyu, "council" (consilium), "agreement" (pactum); cf.: s-vet. "Vetripa-mi" refers not only to the sail on a ship, but also to the sail of a temple. I.e. nnoysu (see Chapter V). There are four sails in an Orthodox temple, as there are four Evangelists — the same number as in the classical type of swastika.

The words "from the rising of the sun to its setting, your name is praised" (Ps. 2:3) were interpreted as a prophecy about the spread of the **Good** News to the four corners of the earth. In this context, a well-known phrase was used, translated into Russian as veiptre (harmony, accord, spiritualis symphonia). This concept is also reflected in icons and swastika symbols, familiar to readers of Chapter V.

"The Slavs believe," writes I.I. Sreznevsky, "in the divinity of the sun, calling it holy, the father of heaven and earth. They call upon it for help..." The Arab writer Ibrahim ben-Wesgiff-Illax reports that the Slavs deified the sun, and that one of the Slavic peoples celebrated seven holidays named after the constellations, the most important of which was the holiday of the sun.

The representation of Solnia as a god contemplating from the heights of heaven was well known to the ancient world. The Greeks believed that Helios gazed down upon the earth from above with his piercing gaze, and if he saw any immoral or offensive act committed by humans, he would turn away his gaze and cast it upon the sky. The idea of the destruction of the Sun is accompanied by a picture of the destruction of the universe (cf. Cm<. 6:12, etc.).

Cosmography by Kozma Indikoplov and others illustrated miniatures with angels rotating the Sun, Moon, and **stars** in a clockwise direction. In the Orthodox tradition, circular movements



Движение Солнца от востока к

*мительной спиральной
свастики. Фрагмент мини-
атюры Христианской томогра-
фии Козьмы Индикоплова.
РГАДА*

of the sun, moon and stars. Miniature from the Christian tomography of Kozma Indikoplov. Rep. MGAMI D. 16th century. Collection of Obolgszso, №- 119

The sun and wind described by Ecclesiastes are considered to be the highest power, governing through light.

Ecclesiastes believes that the charm of human life lies in "the sun and the light" (Ecclesiastes 2:2), for the radiance of the physical sun is necessary for the life of earthly beings. Based on similar ideas, Prince Igor, concluding an eternal peace treaty with Byzantium, used an expression that made earthly life dependent on the light of the sun: "as long as the sun shines, the whole world rejoices." Monks and chroniclers associated the dimness of the sun with the multiplication of sins, and its eclipses with sad events: "And not enduring, the sun hides its rays. "

The sun, which emits light, is associated in popular imagination with circular motion. Солнце — ко.песо. The sun plays. That is, it spins, rolls across the sky, scatters the stars and gathers them again :

On the bar-zpuanski

Katiumca http veuppeanski5.

Zolspoe apple

On a silver plate kapitsa '





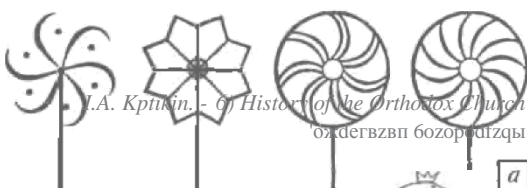
*Spinning swastika nab anthropomorphic fngscha
Absidal window xpawo a s. Ttareo-eishta
Vidinskozop—op. Bolgapt . IB70 g.*

.Chiboopytnmi l primer with aero-pneumatic symbolism, of the swastika are found in Orthodox icons of the Nativity of the Mother of God. To the right of the bed of St. Anne (sometimes with the infant Mary) it was customary to place a maiden with a sunburst. That is, with a parasol on a pole. The image

»kenne na zoigike pritvano bollo «berk z-no» reflect the rays of the Sun, as they were represented in the Middle Ages. Therefore, the sun was often depicted with a swastika

, both as a protective shield and as a decorative element. In ancient Egyptian language, the protective function of the umbrella was threefold: 1) protection from the sun (sw), 2) from the wind (hw) and 3) from the cold (mrbb); in some cases, it was a symbol of the starry sky¹⁰. There was no intuitive understanding of the phenomenon, which in the 20th century was called "sun and wind" (see Chapter II)⁷. On some icons, the sun looks just like a propeller. The sun is depicted on the icons of the Nativity of John the Baptist.

It is difficult not to notice the similarity between the suns on the icons of the Nativity of the Mother of God and John the Baptist and the stars that appear on Christmas Day in the villages of the Savyansk region. The star processions were mainly carried out by members of the church council, led by the priest



а) Изображения «солнечника» и
иконе «Рождество Богоматер»





Christmas (Vgileemskaya, Ezusova, Kolyashaya) stars were the main feature of the ritual. Their appearance was practically the same in most places where Slavs lived. Salted paper with rays was stretched over a hoop from an old sieve or net, with the number of rays being a multiple of 4 (from 4 to 12). Various decorations and ribbons were tied to the spokes and attached to a pole. Usually, the star was made so that it could rotate freely around its axis and was lit from the inside by a candle. The star (which in the past represented the sun) was used, along with the arrest of the devil, as a protection against evil forces on the doors and windows of houses and on the day of the Epiphany. Some informants in Soviet times emphasised that the number of rays on the Christmas star should not be equal to five. Lasitsk, Pinsk District, Brest Region)

The circular rotation corresponds to numerous swastika figures from the arsenal of folk symbolism. In relation to the material world, the swastika is not simply a solar symbol, but a sign of subordination to the Sun and the four elements of the highest spiritual world:

*They are not dependent on anything but
themselves,
But the sun itself. "yacomom oeeob, RI
changeable fal. •iu rebellion
And eyezienu uachis•iennych ipечeнтг i
She гв.уют glory of the Deity...*

(Praise from Moses Vudubitsky to the great prince Rrttik Пѣстис.павіічы, late 12th — early 13th century). The highlighted line reveals another layer in the swastika's meaning — цпкліічнoсь¹⁰¹.

Russian names for the swastika. Until the end of the 20th century, the older generation of craftsmen preserved the oral tradition of ancient religious symbols, remembering the Russian names for the swastika and the meaning of its image.

According to N.A. Zileva, in the Peresky district of the Arkhangelsk region (now the Republic of Komi), the swastika is called зпы, епы (in the plural, chitse), for example: lo zoipea eaya vit. This indicates that it was perceived as a particle of sunlight, a ray, as it is customary to say, a "sunbeam": "The extraordinary agility, the leap of a hare... brought it closer to the image of a swiftly flashing





The Flapatevskaya Petopis mentions the worship of the pagan Lithuanians of "Zayachiyu Frus." The taboo on hares was partially inherited by Orthodox Christianity. The Russian church canon prohibits the consumption of hares. The decree of Patriarch Joasaph states: "According to God's commandment, it is not permissible to eat hares." As local historian A. Kuznetsov notes, in the village of Ikhalitsa in the Mezhdurechensk district of the Vologda region, in 1940, a branched swastika in the centre of a tablecloth was called *kosapiy yakro* (7). and the straight-angled ones were called *pushkami*"^{0*}. It is interesting that the most common pattern for tablecloths made in the Kalashevskaya settlement, was the "gusnaya p.pot"^{0*}.

Various swastikas and similar symbols were called "Щещере озноеъпчв"^{0*}. They emphasised the manifestation of heavenly forces in people's lives. The oldest master of Khokhloma painting, Stepan Paevich Veselov (1903–1993) from the village of Mokuvino in the Koverin district of the Nizhny Novgorod region, painted a rhombus and a swastika in the centre of wooden plates, calling it "rznz". Mokuvino, Koverin district, Nizhny Novgorod region, painted a rhombus and a swastika in the centre on wooden plates, calling it *rnzo* and explaining that it *means "the sun is shining, the sky is clear"*. The consciousness of the folk craftsman combines ancient layers of Indo-European cosmology: his



*Эскизы росписи чаш с растительно-свастичными мотивами.
Хохломской мастер С.П. Веселов. 1974 г.*



identification of the swastika concept simultaneously teaches both the fiery (•ryzhik) and airy (wind) nature of the universe.

The swastika on the carved "poloteitsa" was called "wind" (aep. Yakushevskaya, Velsky District, Arkhangelsk Region).

In Kaluga embroidery, rhombuses were called *kruply*, as they acquire the shape of a circle or square when embroidered on fabric. It is said that these circles resemble fingers extending towards the corners. According to V.M. Zhnguleva, residents of the village of Ushin-ka in the Zhenetchinsky District of the Penza Region call branched swastikas: *f apzoï ' **. Further research by P.I. Kutenkova showed that this word is also known in other villages in the area: **Vyazemka**, Bol-Iaia, and Malaya Izhnory. However, it does not refer to the weapon itself, but to the woven rows of buttons on undergarments, shirts, breastplates, and tunics. In the Olonets dialects, *yargp* is a slingshot for shooting water flooded network. i.e. a type of cryocave.

Irvonoza — the name of a swastika, noted in the Voronezh province and in the villages of Kirillovo and Syademka. Krasnaya Dubrava, former Tanfsiy province. According to 17th-century documents, *kpuaoaor* appears among the official names of patterns of the Palace Manufactory in Khanovnaya Svoboda near Moscow. At present, this Russian name for the swastika should be recognised as the most ancient of those confirmed by written sources.

The square variety of the swastika in the Dukhovshchina district of the Smolensk province was known as *aaviastai xpresm'**.

The swastika ornament in the Ryazan Meshchera region is not found, *but there are* horse heads. Heavy double-sided ponies (often with 12 swastikas along the edge and IS in the centre) are known as *kpyatvitn*. A swastika merged into a diamond-shaped *zamkuti meazd* is called something slightly different — *koshtshiiits*. The swastika in Meshchera is distinguished by the fact that it is, as they say, "hand-made." That is, it is hand-woven, not woven. This has a deep meaning, which has been attributed to the symbol since ancient times.

Without a doubt, there were names for the swastika in traditional Russian culture. However, their manifestation is fraught with danger.

MAO IAJ COB h4. . B 8KHNE OJLOAA4HHa-HeBCKJ BbIIIAR

"Competition" (Vologda, 2001) provides an impressive list of local names. The question arises as to why previous researchers, who were interested in the folk names of patterns, were unable to discover such abundance7 ... At first glance





It becomes clear that this is a regional study. According to the same department, most of the 144 (1) swastika symbols were collected by V.N. Yanvasky^'.

One should refrain from the temptation to assign names of other patterns to swastikas when there is no image. A simple example: if any rectangular swastika can, if desired, be considered a "cross with bent ends," then any circle with bent ends is a swastika. If at least one end is bent in the other direction, the axis of rotation is disrupted and such a sign cannot be considered a swastika.

Swastika. The swastika symbolism of the horse has deep roots. In the Vedas, it is called "Fgun," meaning "swift-footed"; there are hymns dedicated to it as a heavenly horse. One of the epithets of the sun — arvan — in later Sanskrit also means "wind." Since ancient times, this animal has been a symbol of wind and sun. The Croats glorified the sun as an eternal warrior, riding on a chariot drawn by two white horses and decorated with a wide delta sail, the fluttering of which brings clouds to the earth and drives the wind; around it fly birds, which alone can see it and know what no one on earth knows.

On the ox head, as a rule, a horse's "bust" was carved, which was the dominant part of the decoration. In the immediate vicinity, there were swastika-like spiral signs (the "sun" according to B.A. Rybakov). A swastika-like symbol was carved at the ends of the pricelists of northern Russian efi, on the towel under the prince (knyazevyn) drevnom (see, for example, the seven-petalled swastika on the Don Oshevnev KhSh v., o. Kizhi), sometimes immeiami nad vorotayu. The connection between the horse and the movement of the sun across the sky (the horses of Phoebus) has been repeatedly noted. However, both the sun and the horse were represented as moving not in a straight line, but in a circular motion. The horse — as in competitions (in particular, at the racetrack), the sun — in a daily or annual cycle.

1. ЙСНОДНЧНОСТЬ ДВНЖФИИЯ

inla OTQaЖKaJla CBdCTHKП.

Considering the use of the symbol of the horse in Russian tradition, it is necessary to mention one of the founders of Christian symbolism, St. John of the Areopagus: "...The horse signifies obedience and quick compliance; evil horses signify lightness, or rather kinship with the divine light; black horses signify mystery; red horses signify ardour and swift action;





*Sche.ch and osnovnR 8mE'i svaspshRCnmh eik8, ayrezaaiea op izbach
and devout hu.nah Rucnoso Seveua (according to A. Opolovnikov
IX.A. Rybakhoev): polopentsa under VOnko> kki... * *k*cheliny*

colourful — black n 8enoro iveta — strength, by means of which K[i]Biinosti are connected. And wisely, the first connects with the second, the second with the first. Compared to primitive depictions of horses in early Christian catacombs (), in medieval Byzantine and European art, the symbolism of the horse became more complex.

. on kuyoe.u "onek

There is a sign of my love, that our path is black, —

wrote Nikolai KLKYU.

K restyane, CHU OT Ok Pnya, Kdk bLnzhay shey to the sky part
ZhItlIIO, ZBVigit isielenie from FlezNey, s'iert and Zhivot chetoveka'*. Snmvo.p horse
overshadowed the most important part of the interior — 8ozhNI and
the stove. The space under the stove was sometimes directly called

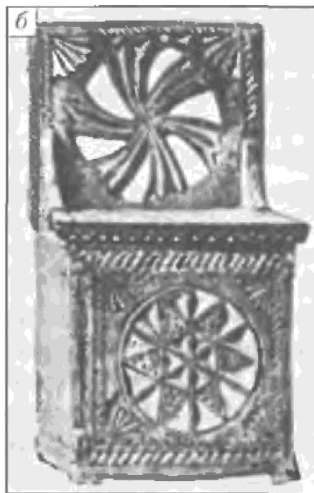


kozchnik, *ko.chlik*, which is associated not only with the ancient word халтв (•pech•), but also with the ancient word ho.chokh f horse). In the Voronezh region, coloured (yellow, green

.zeny, black, blue) swastika circles with **curls***Z.

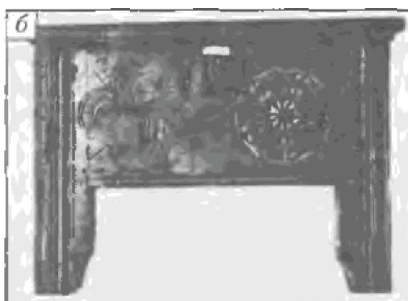
On Russian spinning wheels (and household utensils in general), the symbols of the horse and the swastika can sometimes be used interchangeably. For example, the blades of the spinning wheels from the village of Keret seem to grow out of a base that resembles a tulip. The petals of the tulip-chika are often finished with horse heads. On another type of spinning wheel, the kemlyanka, tulips with horse heads correspond to a spiral swastika, or, in the words of B.dl. Vishnevskaya, a "circling go-yanshko." The stylistics of Keret spinning wheels was influenced by the craftsmen of the S. Zobetsky Monastery.

Objects with a vortex-like swastika can be found not only on combs and window sills, but also on kiosks (for example, shiot HSh v. yu derevyi 3s high Niiva Meshchegorsk district)^{o's}. In tor-ne table from Bereznikovsky local history museum, right side ce-



а) Спиралевидная свастика на ручке и посередине деревянного валька;
б) деревянная солонка с 6-лучевой свастикой; в) спиралевидная развер-
тывающаяся свастика — символическое солнце орнамента на русской
прялке. Севернорусская резная деревянная прялка. 2-2 пол. XIX в.





a) Spiral-shaped swastika on a wooden washboard. — inv. v.;
6) Woven swastika on a shawl. Canton Grubünden, Switzerland.
16th century, Myeti zpchka, Berlin

The swastika is inserted in the centre, gathering together... A spiral-shaped swastika (usually unfolding) could be carved on all parts of wooden washboards. On washboards from the Kama region, the swastika spiral is combined with a fish. Carved swastikas decorated columns (they could be replaced by horse heads). In the folk museum of the village of Pozhary in the Bazhaevsky district of the Vologda region, we were shown a wooden salt shaker with an accentuated spiral-shaped swastika on the bottom.

The bird-svastika. In his works, S.P. Veselov sometimes depicted a red bird-petuka with a raised wing in place of the swastika. The image of the bird-sun is characteristic of Slavic art. A symbol of the sun and fire, the red rooster with a golden comb concentrated in itself the whole world of Indo-European theopgy, embodying the all-pervading power of Fire, the main manifestation of the One God of the Aryans.

* The use of swastikas in wooden carvings is characteristic of the Indo-Europeans (peasant chest from the canton of Graubünden, 16th century — Museum of the Castle, Berlin).



In Russian embroidery, the rooster is almost always depicted with raised wings. .and spread feathers'. In some Russian villages, *there was* a custom of placing wooden roosters on the roofs of houses. In Germany, a similar custom was even more widespread. And on church towers there, from the 10th century onwards, they placed weather vanes in the shape of roosters (cf. the famous

sketch by A.S. Pushkin) .

Widespread in Arkhangelsk, Olonets and Psogod

The province of Skoy, Ttmelgi Aerovyaznye (наде от рше шингис) до куду it tietnytixo (!). «Wzshaya, up to 334 arshins in diameter, a fantastic bird spreads its wings... Its tail is spread like a fan, and on its head... — a crown, adding to the bird's majestic appearance. Its neck is stretched out in a proud, beautiful curve, its legs are closed. The head is not a peacock's, the eagle is not an eagle, it resembles a manta ray most of all: a flying fish. Suspended in the air, it quietly sways — it floats... And sometimes its wings flutter... In Dmitrov, Mogkovskaya Province, there are places where several such birds hang . Local peasants weave them from straw, and at worst they can even be made from cardboard. *The birds* were painted with gold, silver, and bright colours. They were hung under the ceiling, on a string, on a hook (nalri-ier, in ee.me Verkpoa Karpogorskaya raion Arkhangelskaya Vlast). Modern craftsmen's birds—rov, — M.F. Fagtiova t1887 tt9B3). I.S. Fagyanova (born 1932; both from the Le-iukonsky district of the Arkhangelsk region pasture), A.CI. Petukhova, and others, — are well known. In addition to the Russians, other peoples also made these weights. The Koryaks, in particular, made them from walrus tusks.

But why, after all, were *they* called *eo-gubi*? Sometimes they were directly named *svsiuu i Buho.ch*. Some pigeons were placed in the attic, others were placed under

«Святой дух» («голубь»).

Зарисовка щепной птицы из

Архангельска

Зарисовка щепной птицы из

Дарохранильница церкви
Св. Назария в Милане





the arches of village churches and chapels. It was customary to hang the birds that had been caught in the peasant's barn from the temple art, where, at least since the 4th century, the tabernacles hanging in the altars were made in the form of a dove, hollow inside.

In the 5th century, golden doves were given to churches by Roman high priests. In 536, Severius, head of the Monophysites, was accused before the Fifth Ecumenical Council of stealing gold and silver doves that hung above the altars.

There were two types of doves: some were used to hold the Holy Gifts, while others were only symbols of the Holy Spirit and were placed above baptismal fonts, altars, and bishop's seats. Due to the frequent use of symbolic gift bearers, the altar even received the name peristeyum (from the Greek word for "dove").

;TsOtdOBYI YULYA b CHHeŕŕ fl

Yu, SL ZH8SHII, DdJEOXBNTf-ŕf>

In the 7th–8th centuries, it was kept in the Vienna Royal Palace (Collection of Antiquities and Curiosities). The reliquary doves were sometimes taken out of their pedestals and placed on the altar. In the Assumption Cathedral of the Kremlin, a golden dove hung in the altar until the destruction of Moscow by the French in 1812 (mentioned since 1667). According to the 1668 inventory, during the washing of the table, the sacristan had to remove the golden dove with the body of Christ and place it on the altar so that it could be released into the chalice for consumption. In the Cathedral of the Annunciation, there is a dove that is not very old, but with the inscription "Holy Spirit" added. According to a report by artist D.M. Strukov to Count A.S. Uvarov, at the end of the 19th century, a dove made of wood hung above the altar in the Trinity Church in Syromyatniki. The Novodevichy Convent Museum now houses a silver dove-tabernacle, a gift from Tsar Alexei Mikhailovich (mid-17th century). Doves were once found in almost all churches in Russia, but gradually lost their practical significance, transforming from vessels for offerings into pure symbols of the Holy Spirit.

The darohrinitelia and the chaff birds have one common characteristic, which is well understood, and that is their movement. From a slight breath (and sometimes on its own), it performs various movements, which allow it to be considered the embodiment of the principles of the swastika. The Life of Basil the Great recounts that when he came with Patriarch Zacharias III of Jerusalem (333-350) to the Jordan River



to be baptised, he prayed with tears, asking God to show him some sign to strengthen his faith. When Basil and the Patriarch were already in the river, "a fiery cloud suddenly descended upon them, and a dove came out of it, plunged into the Jordan, stirred up the water, and flew up to heaven. " This miracle resembled the descent of the Holy Spirit in the form of a dove upon the Saviour who was baptised in the Jordan. Becoming archbishop, Basil ordered a goldsmith to make a dove out of pure gold — in the image of the dove that appeared over the Jordan — and placed it above the holy throne, so that it would guard the divine Mysteries. When the saint offered the holy gifts during the liturgy, a dove flew down with the divine gifts.

ВИСЕВШИИ НБР... ПОЕСТОЛОМ, НЖИМЫЙ СМОЮ ООЖНЮ, СОТЯСЛІСЯ ТQH

Raea. Once, when Vasily was serving and carrying the holy gifts, there was no usual meaning to the dove, which with its fluttering indicated the descent of the Holy Spirit. When Basil inquired about the reason for this, he saw that one of the deacons holding the chalice was looking at a woman standing in the church. Basil ordered that deacon to step away from the holy altar and appointed him as an epigymion...

Since the Holy Gifts were located in the centre of the tabernacle, they were the centre around which the figure of the ro-lubya revolved. The artels **that produced** credits for the clergy also made hanging lamps in the shape of blue birds. Here, the rotation took place around a wick dipped in oil. A 19th-century hanging lamp is on display at the Museum of the Church of Christ the Saviour. The geometric centre in the blue on the famous icons of the Annunciation is clearly visible, and the symbol of the Holy Spirit is always inscribed in a circle. In the ancient icon of the Annunciation from the Ferapontov Monastery in Yulub, the Holy Spirit descends upon the Virgin Mary, rotating around its own fixed axis perpendicular to the plane of projection. For the same reason, in the Ethiopian Gospel from Yaeyeh Giorgos XV, in the scene of the Annunciation

, the archangel Gabriel holds a Nerean cross with a swastika inscribed on it.

With the Blessed Virgin Mary and the symbols of the Holy Spirit, it is necessary, from our point of view, to compare the enamel silhouettes on pins with

Рпсрю *with* a vpnsavoy svasshkom from zftoopgokoy
рkokогрп фiла#овещенітiа. А.V.





g7



*nJ bu iaaka g haidrifoliynoi za.ioei and
with a swasti image ppnni a. Sgshngk.*



6) булава из Самтаверского могильника.
Eastern Grghya, IY — \ ' vv.

quadrifoliate heads of the 12th century, found in several ancient Russian centres, for example, Novgorod and Serensk. The shape of the find from Serensk resembles a swastika. It is designed so that the handle takes a horizontal position when in use. On ancient Scottish pins, *the shape* simply resembled a swastika (Lochlee, Tarbolton). Bronze pins

with a swastika on the square head from Eastern Georgia are attributed to the pre-Christian period, the 4th-5th centuries.

On some birds from the A(ekhangel region, the principle of cross-shapedness attributed to them can be traced. This is one of the oldest ideograms of the Sun God, originating from the image of a flying bird. Sol in the Rigveda is compared to a bird, and the Slavs and ancient Germans also represented him in this way. Cross-shaped images of mitz have been known since the Palaeolithic era. In Assyrian cuneiform, the concept of "ighttza" was conveyed by a cross. Similar ideas were transferred to Christianity (St. Jerome compared the Cross to a bird).

<Ёіелнкнй Course. If the allegories associated with the blue sky are relatively well studied, then the place of petvha in the cosmos until the end is not clear. Petvha tili <Курь») is dedicated to a series of sayings in the composition •The Word about Trovitsa, about the creation of heaven and earth",

•The Book of Enoch, •The Revelation of Baruch, +The Discussions of Panagiotis with Azim-mgit, etc., where he is identified with the phoenix.

There is KuJэ, whose voice reaches the heavens, but whose mind is limited to the shins, as stated in the Word of the Trinity... When Go znte is washed in the ocean, the ocean becomes agitated and **the waves** begin to carry Kypa under their wings. Feeling **the sea waves**, Kur **sings** [...]: "Giver of light, Lord! Give light to the world!" When Kur sings, all the roosters sing simultaneously throughout the world. In Russian drinking songs, Veli-





eHtiVitÈ flp4 8 POSbHëf.W 8Ofufit{uRX HOjDbHOu 8üttffu8Kü: O) r8m2CjnHNO bob
wioBоч storm, below nayma from raenonappravlenmy i ifuyachouzalan t'sg
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birds watching in jлэзпаie cтoюнтя Аси аола 4-:x winds?).
Instead of злнsn at rF ypa+ upzaorpchtiakpcyasv ceacniui<o. Shoulder.
VolsoBsi<vya #ybeynnya. L-ya pol. koi. 19th century.

Kiy Kur was depicted as a man, his head adorned with a swastika — a symbol of control over the winds and directions of the world (op-lecha Beginning — 1st half of the 19th century from KM and 2nd half of the end of the 19th century from the Vologda province).

On German biscuit moulds from 1746, the huge Kur is depicted alongside the Crucifixion and St. Longinus piercing Christ's side with a spear (Kunstgewerbemuseum, Hamburg)*². The "Kurg" is emphatically exaggerated in size, signifying that it heralds salvation to the whole world. This is chant èclairé,



*Kura on a baking tin. t346 #.
Kunstge•erbe-hlweutn. Hamburg*

<left new zarche, rarely found in Old Russian manuscripts (for example, in the Frolovsk psalter of the 1380s¹⁰¹⁰)*.

A similar symbol is found in Islamic tradition. In xamicax, it is believed that Allah has a white rooster: one wing is stretched towards the east, the other

goat — to the west, head — under the throne of glory, and feet — in the underworld." In the palace of the Japanese emperor in Knot, there is a map showing the cosmic Rooster above the World Egg, consisting of three spirals (maga-tama) or a three-pointed spiral swastika. According to tradition, **the human soul** has the same structure.

Western Slavs considered the rooster to be the bird of Svyatovit. Among the Slavic peoples, the rooster is a bird that greets the sunrise; with its singing, it calls forth this life-giving light, drives away the evil forces of darkness, and awakens nature from its slumber.

. When the Angels take the Sun from the throne of God and carry it to the east, the Cherubim will flap their wings, causing all birds on earth to tremble, and the rooster will then preach uipy "^(tcp. mnniatkr tts Cosmography with s;tmi stars above). The Russians believe that when the rooster stops crowing, then the end of the world will come; his voice will no longer rise above the sun, and the universe will be taken over by the unclean forces of darkness and cold, and eternal darkness will reign on eartheternal darkness will reign. The Germans sealed their agreements with the formula that established rights and obligations must remain inviolable for all time, as long as the wind blows from the clouds, the sun shines, and the rooster **crows**.

Omcniyn. rnue 8. Living OToHb. In Krestpyan riddles, the fire rooster has two aspects: destructive (• red rooster) and creative — the flame of the hearth: <The rooster sings while the fire burns.

* We agree with B.A. Rybakov about a slight heretical interpretation, characteristic etvennoi sn*ivo•zx' cockerel. B.lpori church authorities use the image of the cockerel из Евангелия (Мф. 26:34 и т.д.) для аллегорий и метафор¹⁰¹, и нет убедительных to believe that in Frozovsk, some kind of foreign s'ysl¹⁰¹⁰ is sold to him.



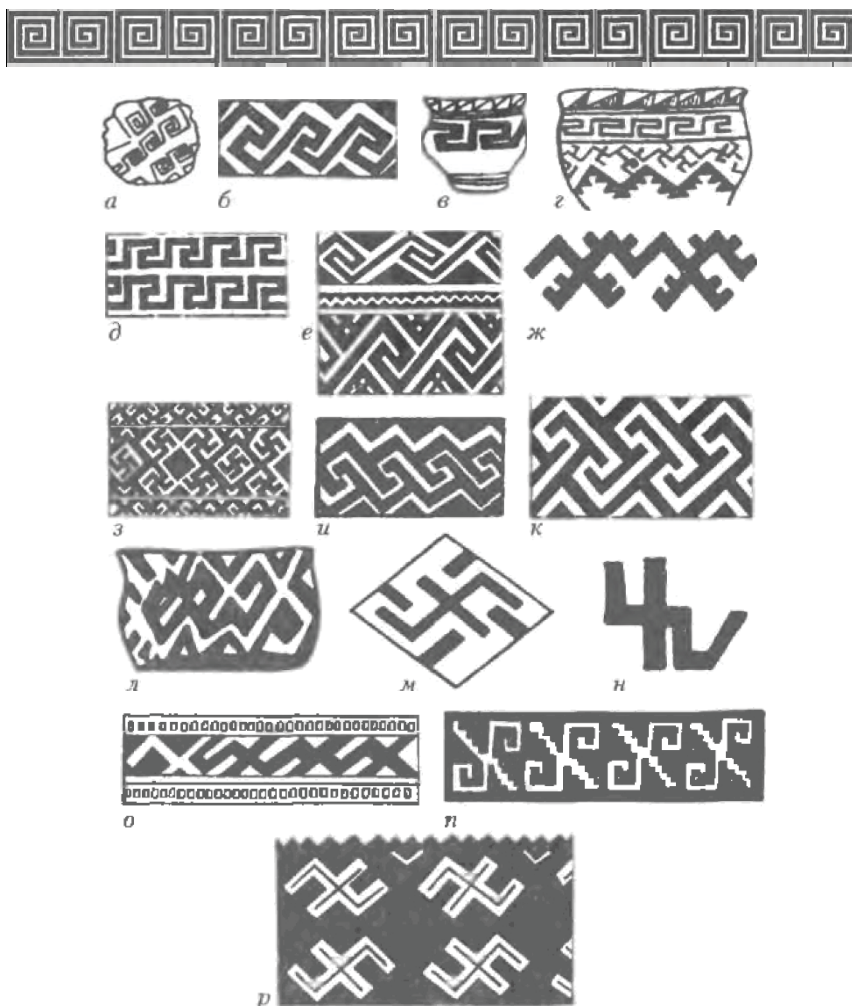
Nia, but they gave it away, as soon as it was ready (meaning: it only needs to be baked). The symbol of the moving sun, the swastika, was most widespread among agricultural peoples. The worship of fire, which did not interfere with the livelihood of grain growers, was incorporated into Orthodox Christianity. The heavenly fire, or "eternal warmth," was called *miitchem* by the Slavs in ancient times and contributed to "the creation and preservation of all living things." Accordingly, the creator of the initial fire, the creator of the universe, was called Aion (cf. with heat — the heat emanating from the Sun, the visible image of God).

The heavenly light and earthly fire were closely connected in the worldview of Indo-European peoples. According to B.A. Rybakova, Russian people of the 12th–13th centuries deified light, but did not replace it with the sun (although they did use solar symbols as agricultural tools). The Kii-Npki recognised the Sun as a mediator rather than a source of light: "For the Sun is light." Light itself, seen with the inner eye, radiating throughout the universe, is the Light of the Unseen, the Unknowable. This Light, greater than any other light, has its source in the eternal Logos (т4н. 1). Among the Serbs, the sun is called *chndo bozhie*, and among the Ukrainians, the word *bogach* means "rich man"; according to F.I. Buslaev, it meant "*son of Boza*." St. John of Damascus used the concepts of fire and light to describe the relationships between the persons of the Trinity.

The Russian people gave fire the most revered names (new fire, *божу5* fire, *chap-ton*) and revered its purifying and regenerating power, not because it was "dual-natured," but because it carried the ancient memory of God-Fire to the time of Christ's baptism, connecting it with the words of the Saviour, Who came to earth (Luke 42:49). The passages of the Gospel that say that "everyone will be salted with salt" (Mark 9:49)* could not fail to influence the popular consciousness. In the common Slavic conception, fire, like water, purifies all filth; it descended from heaven; in fire, the Lord Himself appears to people, the Holy Spirit "is like fire."

The sacralisation of the created world by Christianity is most clearly visible in the liturgy. The warmth poured into the chalice from Daran, known as the Holy Spirit, "Who is Himself called the Spirit," and on Christ's disciples descended in tongues of fire... And then He appeared...

*Perhaps this is the meaning of the image of the swastika on the pillars in Christian churches.



The commonality of the two and the joint light of the *tskogo chepta*
 (по С.В. Жарниковой): а) фрагмент орнамента на мезинском браслете из
 mp.chowpovoy kosp. XXIII ittys. to nyu. Chernipishchin; б) oriental ceramics. U' tzh. to
 p.e. Ukraine; in з) op ceramic ornamentation. II also
 before CE. Vg>sstoupaya Eapona, б е) Thaiism and Aaamiasco. Don. XIX a. Бан<:nod-
 GKOR oak; 1 ceramic ornament. Mkupimp V WefC. BC; д) orn.gzhennit yVptiue Bronze.
 Mkupini. II ntbiC. BC; е) unpk on ancient Russian
 •ninN<iWiope 16th century Moscow; V-N) ptkaChestvo and v'itvh. Volozhdsкая zyd. Late
 19th — early 20th centuries 20th century, n, ceramic ornaments. 2nd millennium BC. Boc-
 точная Европа; о,р) ткачество и вышивка. Кон. XIX — нач. XX в.
 Вологодская губ.



is considered warm water because it has the properties of water, dmla nritchastna and oguy.

Until 3616, the symbol of the third Divine Hypostasis in the Trinity was not only the Spirit, but also Fire [cf. Bmp. 4:24; 34c. 33:14, etc.]. Thus, during the consecration of water on Christmas Eve, the priest would say: "Sam and now Vladko, consecrate this water with Your Holy Spirit and Fire." The subsequent reworking of the text according to the Greek phrase and the removal of the word fire caused outrage among the people. .

It should be noted that *the Slavic-Russian spirit, enshrined in the 3rd* The term "postasyo" is less ambiguous than the Greek "pneuma." Paradoxically, the addition of fire to the previous version contributed not to materialisation (as it may seem today), but, on the contrary, to the transcendence of the concept of spiritual substance. This duality did not allow the Divine Energy (a n d even more so the Hypostasis itself) to be identified with one of the maternal carriers, showing its omnipresence and at the same time its immortality. When the time c a m e , popular religious **consciousness** (due to its lexical deficiency) inevitably identified dj/t, as a form of energy, with its physical carrier (and only with one!) — air. Unfortunately, this distortion has far from harmless consequences in the modern Orthodox tradition. True, in the Synodal-Patriarchal Church (and not only among the clergy), a stable attitude towards fire as



"sacred" and in traditional art
(according to V.A. Sochuev)



the most sacred elements. Thus, old icons, books, manuscripts, objects that have come into contact with holy things, etc., according to church

МѢСТѢ ПОВЛѢПИЮ, СЛѢДѢЮЩЕ ПІКДВѢТЬ ОРНУ.

It can be assumed with a **high** degree of certainty that the swastika, one of the sacred symbols revealed to humanity, was originally present on the clothing of Indo-Europeans, including Slavs, and later Russians. V.A. Gorodtsov, one of the first in Russian science to study a complex of ancient settlements (the Mesynskaya site, etc.), believes that swastikas, along with birds surrounding a female figure with her hands raised in prayer, are symbols of the spring sun (happiness, prosperity, joy). In Christianity, a similar scheme is implemented in the iconography of the Mother of God of Great Panagia (or Orantia), so ancient Scythian images, similar to those described by V.A. Gorodtsov, can be considered its ancient prototype. When, in the Middle Ages, doves bearing gifts were placed on the holy table on either side **of the crucifix**, they symbolised the Mother of God as the bearer of gifts, containing within herself the Holy Gifts. After all, she carried the Son of God in her womb (cf. in the Akathist: "Dove, merciful mother").

Spinning wheel. B.A. Rybakov refers to the multi-bladed swastika **often** carved on

Russian wooden spinning wheels as "be-guschi solntsem" (running with the sun), which is supposed to represent not the sun, but the sky itself,

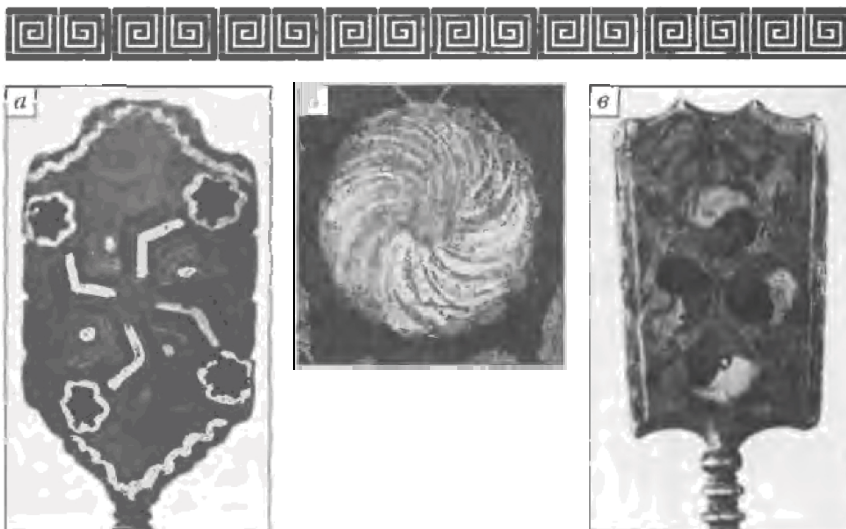
conveying the idea of white light. The idea of "unfathomable" pre-solar light, reflected in the Six Days, has been present in Indo-European art since ancient times. Spinning thread was considered a kind of sacred ritual, so the spinning wheel was one of the most symbolically significant tools of domestic labour; the swastika (or a figure similar to it) was the meaningful centre of the spinning wheel composition.

In the Urals, the swastika could have a rectangular shape, sometimes with four dots between the branches and "blue stones" (symbols of the Holy Spirit) above and below the sign (spinning wheel, early 20th century, Kt̂asnoselie, Vereshaginsky District, Perm Region).

As noted in Chapter V, the compositions on the spindles are symbolically connected.

With Christian gravestones and their leading patterns — the structure of man and the temple (the essence of Man in eternity). In the koigiu-pax of Pomeranian spinning wheels, the silhouette of an Orthodox temple was reproduced,

* A number of items — water.



Cvitchmuueckie .chotiaa in pocpusi po dguieu Meumsko ob..- o) spinning wheel pap.

CH in. ie spntroverchesnaya Beuievnti Kunsogelae Verst zumrko eo r—na;

6) Centupolii saggmpichny motif in pocnru p

zi<ti-tochiki. Obein-

Sketch by Deugvu. Deu. Koneasioe, Ilyinsky p-n. 1877. Ig"KM 3465 1, b) swampy areas in nibe qveshyqero pieces. Mrvzhv us hey.

Moleipaeyu K ynty

ozo op. Rube p. XIX — CX centuries. PGCHG. M 210B

crowned **with** three **domes**. It should be noted that this is precisely the .w et. That is, two-dimensional cpes. In a three-dimensional projection, a symbolic temple reflected on the prshzka, we see five domes. The finials for the domes, as indicated by Yu. A. A(efiat, were called +gozodkagi" tn Uzo,ze) and were directly referred to as "glavkami" (on the Pinega). The scientific comparison of the tombstone and the spinning wheel is far from complete. We will only note that the swastikas found on the spindles in all three tiers are located mainly in the upper and middle stamps corresponding to the " " and "главками".

•yellowing <cups (see V , p. 7.7. In the lists of the 19th century and early 20th centuries, the swastika often takes the form of a spiral-shaped flower. On the upper parts (+heads) of spinning wheels from the late 19th century from the Sumy Pomad region of the Belomorsk district, a spiral swastika was drawn, predominantly in yellow.

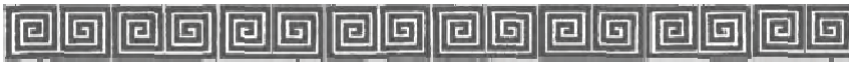
Along with hand spinning wheels, swastikas were also applied to looms. For example, on the loom from the village of Kornilovo in the Kamenka district of the Altai region (1955), a swastika is carved in a circle.



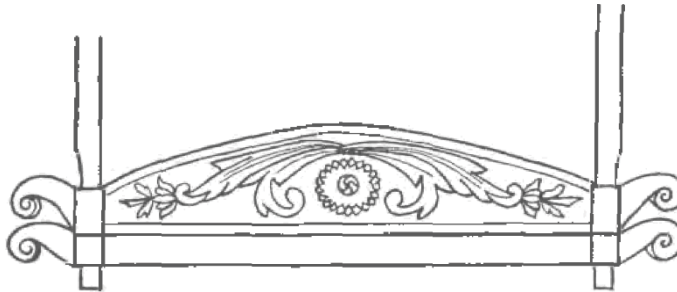
This type of swastika and the basic Beu-ayposso arrest of the 19th century with rnuptuie-8tidtttMitè C80CffiuKO.Chti 361. Collection. музея «Кижи». Фото И.М. Дени- CWSOn



*Оборотная сторона прялки
From Golzofsk, Kprcnion, and Spiual-
Vybnoyi Svastiki. 1B88. 31uziei village
Sumsky Mosid Belomorskotoq*



«Главки» прялок
1880-х гг. из Сумского
Посада (Беломорский)



*Sasyatko practises the craft of zachestao. Nobiphi. Detpal tkociozot stpno. Sego Korniyuevo Kachenskygo r-na Altaiskho kuap. 19 IS. dr.: M yeini NNFif, .W. G-7.
Fig. T. D. Fomichev*

TkvnB. Three colours of swastika. After the first acquaintance with Russian archangel embroidery, an indelible impression remains from the solemn combinations of silver-grey canvas and red patterns, white with gold and gold with red. Were these colours chosen at random?

find. In folk mythology, the colour white is associated with representations of light and the sky, originating from the Indo-European root meaning "to illuminate", "to remove", "to fly". The universe was illuminated by heavenly light, and in the element of water, the highest good was seen, associated with ideas of happiness and abundance. The intangible Divine Light, independent of the heavenly lights (ивґрамїѣх им) and having no visible source, corresponded to the silvery-white linen — the fabric of Russian vishivka.



In Russian, the word +белѣіі has connotations of "freedom" and "purity." According to tradition, the newly baptised were dressed in white clothes. The colour white was perceived as the boundary between the material and the spiritual; it was associated with the completion of something (a shift), with a point of rupture that left no choice. The white field on the shirt of the deceased had no pattern:

*He is in a white shirt, with a white parting,
In the front she asked and рба aer*

(N . g)

Going into battle, they also wore white shirts

Krasniy. If the white colour ultimately expresses the idea of the spirit (the essence of the Deity), then the red colour is associated with the soul and its bearer — the red blood: "...for the soul of every creature is his blood; it is the soul eros (Lev. 17: t4). They said: 'Red like blood', but at the same time they associated red (= ginger) with fire. The pagan consciousness combined both the biblical idea of blood-soul and the Aryan idea of blood-fire.

The word "red" is associated with the intense manifestation of fire and light. It was understood as "good" and "beautiful" and moved from the concept of light to the designation of colour. White, on the other hand, became exclusively associated with

T8LNO T& C£1 €іZTf•JleCHЫM,

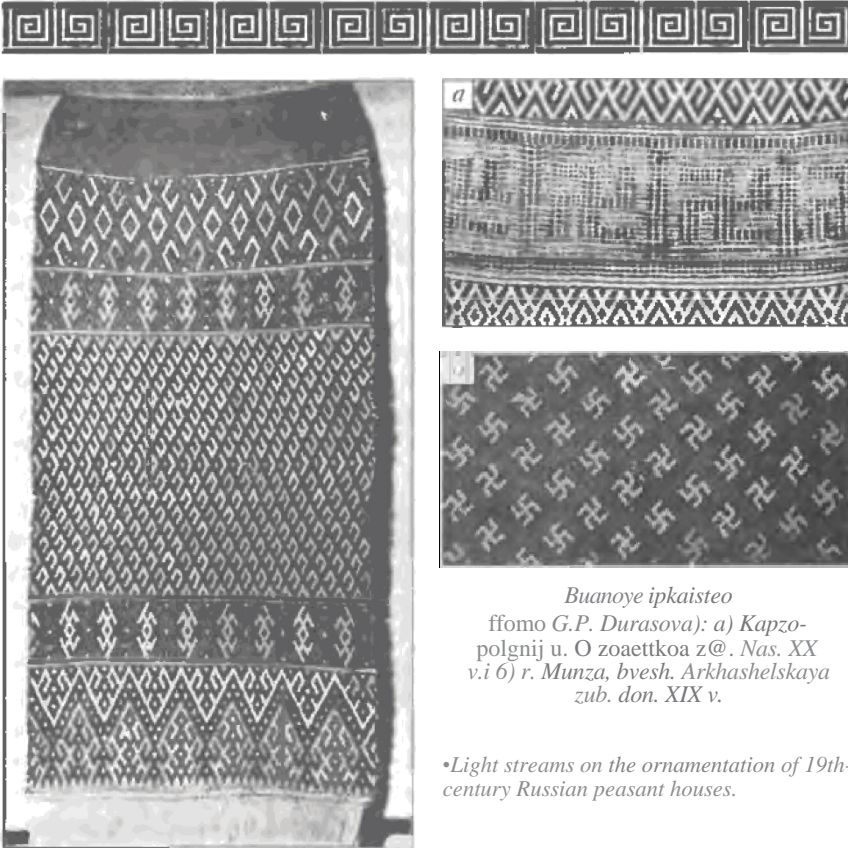
XOBH HLM CBCTOM.

Golden. The intermediate position between them is occupied by the golden life — the life depicted on icons, Christian holiness. The life of the future, where there is no antagonism between the ideal and the material. Gold is a symbol of the incorporeal existence of the spirit, not of the spiritualised flesh.

The three main Russian embroidery thus conveyed the ideas of Purity, Freedom, Beauty, Life, and Holiness. With their help, the idea of the world's imbued with divine spiritual energies was realised in folk tradition.

The swastika could be woven into the fabric itself, shining through it. Widely used openwork stitch patterns were already being made on mesh fabric that had been pre-pierced into a grid. The outlined pattern was filled with a diagonal stitch in the form of a net or a dense weave. As in cross-stitch embroidery, the areas that remained unfilled were clearly visible against the light.





Buanoye ipkaisteo
ffomo G.P. Durasova): a) Kapzo-
polgnij u. O zoaettkoa z@. Nas. XX
v.i 6) r. Munza, bvesh. Arkhashelskaya
zub. don. XIX v.

•Light streams on the ornamentation of 19th-century Russian peasant houses.

crosses, swastikas and solar rosettes. In general, in Russian archaic embroidery, the pattern was executed with openings in the form of solar or swastika symbols, or a lattice background. The white canvas with red embroidered swastikas seemed to be illuminated by a stream of light enveloping the hearths of the p.oamen.

"You are the light of the world... Let your light shine before others, so that they may see your good works and give glory to your Father who is in heaven" (Matthew 5:14). The swastika on the garment — a symbol of the origin of Light — seemed to testify that light is not something external to the soul, but inherent in it. In "How God Created Adam," it is said: To create... a man — take... from my blood, from salt — glaya, from cloud — MYSLN, OSH svetna — ceein, mr breath+""°. The fiery-light structure of the garment corresponded to the description of the Antzian costume described by Areopagi-



"Light and fire-like clothing," he wrote about the Heavenly Chi-ia, "signifies their godlikeness and their ability to illuminate in accordance with their 'hhchoiaipiem' in heaven, where light dwells..."³

Chspspiuplenpe 9. Symbolism of clothing. Ho may be

medieval, the more ancient people had nothing to do with the peasants of the 19th and 20th centuries. All these ishaniya, trakhaty, ischeyuvishy and zabggy traditions — on their own, and the Russian ethnic group — on its own? No. Even if we consider only material culture as an argument in favour of such a connection, we can speak of a kinship of ornamentation in those cases where similarities *in* ornamental *complexes* are found. S.V. Ivanov has convincingly shown that they are usually unique:

The elements or fragments of tribes, their development, preserve the motifs that are part of the complex for a long time. Parts or fragments of a disintegrated tribe

often diverge and lose contact with each other, but the ornament, continuing to preserve ancient traditions, testifies to the ancient commonality of these groups. Northern Russian clothing, especially women's clothing, was decorated with swastikas until very recently.



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h

sometimes goes back more than two thousand years, and the main part was formed at the beginning of the 2nd millennium BC.

For centuries, simple villagers preserved with religious reverence the shape, colour and smallest details of traditional Russian clothing, as noted by ethnographers in the mid-19th century. In cities, traditional Russian clothing remained in use until the time of the Revolution. In rural areas, however, it disappeared almost completely.

лежности костюма своих предков», —

as noted by ethnographers in the mid-19th century. In cities, traditional Russian clothing remained in use until the Soviet era. In rural areas, however, it was worn everywhere until the beginning (and in some places even the middle) of the 20th century.

The rules for wearing traditional clothing had a number of features:

Крестьянка в праздничном
cospyume. Ryazanskaya z96. Don. X/X
— nos. CX v. fсавстlпу nv pattern
zioкеаи2





One was to be worn by persons who had not yet reached marriageable age, the second by those who were of age but had not yet become parents, the third by those who had children, and the fourth by those who had become grandparents and had lost the ability to bear children. At the same time, old maids of a certain age were not allowed to wear the former maiden costume. Regardless of the origin and social position of a Russian person, their clothing primarily reflected their marital status.

The wedding attire carried the most intense symbolism. According to the "Wedding Ceremony," the bride and groom were called prince and princess, while the other participants were arranged according to military hierarchy: the grand boyar-thousand, the boyars accompanying the bride and groom. The wedding shirt had special significance. It was made over the course of three festive nights: on the first night of Christ (Easter), on the second night, on Ivanov Day, and on the third night of Petrovsk. It was embroidered with a symbol of the world that was accessible to human understanding, with the swastika occupying an important place in it. Linguist and ethnographer A.A. Poibnya wrote: "Every act... of effective artistic creativity is, at the same time, an act of creation... *Odraz* — not a figment of the imagination, not a conscious, arbitrary composition of ideas in the mind, but a combination that seemed most true to reality"".

Along with matrimonial information, the outfit reflected knowledge about man as a microcosm (in the image and likeness of God). The hem of women's clothing and headdresses were often decorated with patterns containing ancient ideograms. If the lower part of the costume was associated with Zenpei, then the headdress was always associated with the sky. Dressed in her traditional festive attire, an ancient Russian princess or peasant woman of the 19th century represented a model of the universe: the lower, earthy tier of clothing was covered with symbols of the earth, seeds and vegetation; at the top edge of the garment we see birds and the personification of rain, and at the very top, all this is crowned with clear and indisputable symbols of heaven: the sun, stars, seven figures representing constellations, birds, sunbeams, etc., — points out B.A. Rybakov^.

Digression f0. Uvorm: vshtevv reading. The ornamentation of folk clothing irrefutably testifies to its religious character. The word "pattern" itself comes from the Old Slavic *uzreshv* (to see). Before us is the essence of the spiritual, sometimes invisible





mnra. The word +pattern+ is associated with the Sun, the Sky, and their origins in a previous era. Under uarovyel, they understood goodness, beauty. In Slavic languages, *the root* has many cognates with meanings such as dawn, lightning, glow, and sparkle.

They are, to one degree or another, associated with the meanings of "light" and "warmth." A.K. Chekalov drew attention to the contrast between u-zora and lr-pora: the former is called upon to p r o t e c t clothing from the latter (i.e., witchcraft). As in any

other traditional art, embroidered images were arranged in strictly defined, schematic patterns with no random details. Comparing embroidery with book miniatures and icons, one can clearly see the unity of their origins. Practically all compositions of folk

embroidery have a pre-Christian past, which did not prevent them from being reinterpreted in the context of the new culture. Crosses, swastikas, squares, rhombuses,

triangles, and other geometric, plant, and animal symbols, their number and combinations, find a complete explanation through the system of celestial archetypes and their embodiment in everyday life. Often, peasants who were not literate, who wore clothes with rather complex patterns, could not give an accurate explanation of them.

However

They strictly followed ancestral customs and traditions.

From the second half of the 19th century, when a large number of affordable and elegant cotton fabrics appeared, the Tatar tambour stitch was abandoned in a number of provinces. The spread of the more striking tambour and embroidery contributed to the destruction of

NNYU, Q{H•BHHX KdHOHOB V'iSHIVKI, 2iOTYA OSNOVNY I-iB O{i SIM8OPOV ST D-
were preserved.

In contrast to the tambour stitch in archaic embroidery, errors in pattern reproduction are practically impossible. In northern Russia, for example, there was a widespread type of embroidery called "gupkaya" or "rospisya" (painting), also known among the people as "dosepnym" or "dav-ishniny" (double stitch), "dav-ishnin stitch", which was performed with *a single thread*. On the shimmering silver surface of the canvas, small stitches, which corresponded to the cells of the fabric, were made vertically, horizontally and diagonally, mainly with red thread, to outline the pattern. It could be strict and graphic or diverge from it in different directions with a scattering of geometric symbols. Then

Ю{ИПОНТИЛЬНЫМИ И Ве ТИКРЛЬНЫМИ реАаМИ СТ€ЖРОВ 4}ЭеШ8ТИЛИэ
the stop, and the cells that formed were filled in a chessboard pattern.





straight crosses forming a dense mesh surface. The pattern could be made up of chains of squares, triangles, and rhombuses, sewn together with smooth stitches, resulting in a perforated, fiery-red surface.

During the Christian period, asceticism became a distinct for
m of asceticism for women. The 2nd-century apologist Tatian wrote: '...All our women are celibate, and those who sit behind the screens sing divine songs much better than [Sappho]+ (Discourse on the Greeks, 33). The custom of spinning was attributed to the Virgin Mary, who, among seven other virgins, worked on the temple veil for the Jerusalem Temple. However, while she was engaged in this sacred activity, she was visited by the Archangel with the Good News (Protoevangelium of James, J0—12). The Annunciation with the spinning Virgin Mary is widespread in Russian iconography. In Russia, weaving and drinking were one of the main ways for women to participate in housekeeping: "And every woman or girl should be skilled in handicrafts, and that is to say: making shirts or scarves, sewing, weaving, or embroidery and silkwork... and all her handicrafts... And [the sovereign] should always sit at her needlework herself: for her honour and glory, and necessary praise" ⁽²⁾ As N.L. Pushkina noted: "In a strict environment, needlework gave no less, but, freed from the burden of obligation, even greater impetus for the manifestation of individual taste and self-actualisation of women."

The following expressions, used in traditional texts in relation to types of handicrafts, are noteworthy: •diligence in a wonderful craft+, <dexterity and skill+, <silky tricks>, etc. They testify to the irreducibility of embroidery to a purely technical process, to a certain practice of self-development associated with handicrafts. On the other hand, it is possible to talk about different levels of skill among embroiderers, about different degrees of advancement in this practice.

The popularity of one or another type of traditional embroidery among different peoples indicates the diversity of spiritual expression achieved through craft activities. In this regard, it is interesting to observe the difference between Slavic and Karelian embroidery ⁽³⁾. At the heart of each of them is the consolidation of a certain spiritual practice. The Karelians embroider in a circular pattern. That is, the pattern follows the contour of the figures from the edges to the centre. In Russian embroidery, the pattern moves in parallel rows, and attention is dispersed rather than focused on each figure individually.



It is necessary to understand *their* relationship, *their* overall connection. This psychological attitude is similar to the desire *to merge* with the external world in relation to the soul (cf. the request from the 7th morning prayer to the Mother of God to make the worshipper "nirskaya... prevyshaya sligya"). This attitude can be seen as the elevation of the soul from individual objects (elements of composition or ornament) to the highest idea, KOTO jfIII BЫIIIKdJIB KOM"

to a higher idea, KOTO jfIII BЫIQIIIKdJIB KOM"



In the middle of the 19th century, there was still a *custom* of reading, which was part of the bride's dowry. This is how it happened in the village of Nikolskoye in the Kadnikovsky district of the Vologda region. On Epiphany (6 January, old style st style), brides-to-be came from nearby and distant villages, bringing with them

l and brought with them the best of their clothes. Almost all of the outfits were made by their own hands.

The girl put on a shirt with two red stripes, and over it — another

TJ}YA•-NYAT S Cit Mie MI NJEI I ,b2N8biMH fIO-
ramas that ran from the hem to the chest. Over the top shirt she wore a sarafan, three or
etpire of decorated aprons. On top of everything else, covered with peasant cloth.



с• ••z j in "WM-
Off wore she wore a sheepskin coat trimmed with fur and
(своистики вышиты на
headband on Monday).
Reconstruction by M.A.
Sabuuooei

After lunch, the most important moment of the viewing began. The brides stood in rows by the church fence. No

Several young men selected an elderly woman and, under her leadership, approached the disarmed maidens, who stood motionless, afraid to move. The woman approached one of the girls, lifted the hem of her coat, and displayed her elegant aprons. Then she lifted the hem of the sarafan, one after another, all the embroidered shirts until she reached the one with two red stripes on the hem. And all the while she explained the meaning of the patterns. The grooms judged by the shirts and...





Девушка-гамаюнка в подпластике (головной убор) и «чехрах» (банты, сзади). На шее — ожерелье с «язычком». Свастики на юбке внизу



about the girl's abilities and her diligence: whether she can spin, weave, sew and knit lace. Russian folk embroidery is a "system of writing" where ink and paper are replaced by canvas and, most often, red thread. In ancient times, the concept of "writing" meant "decorating" and "depicting." "Writing a letter" meant embroidering СТРОКОЙ, marking a series of symbolic stitches one after another.

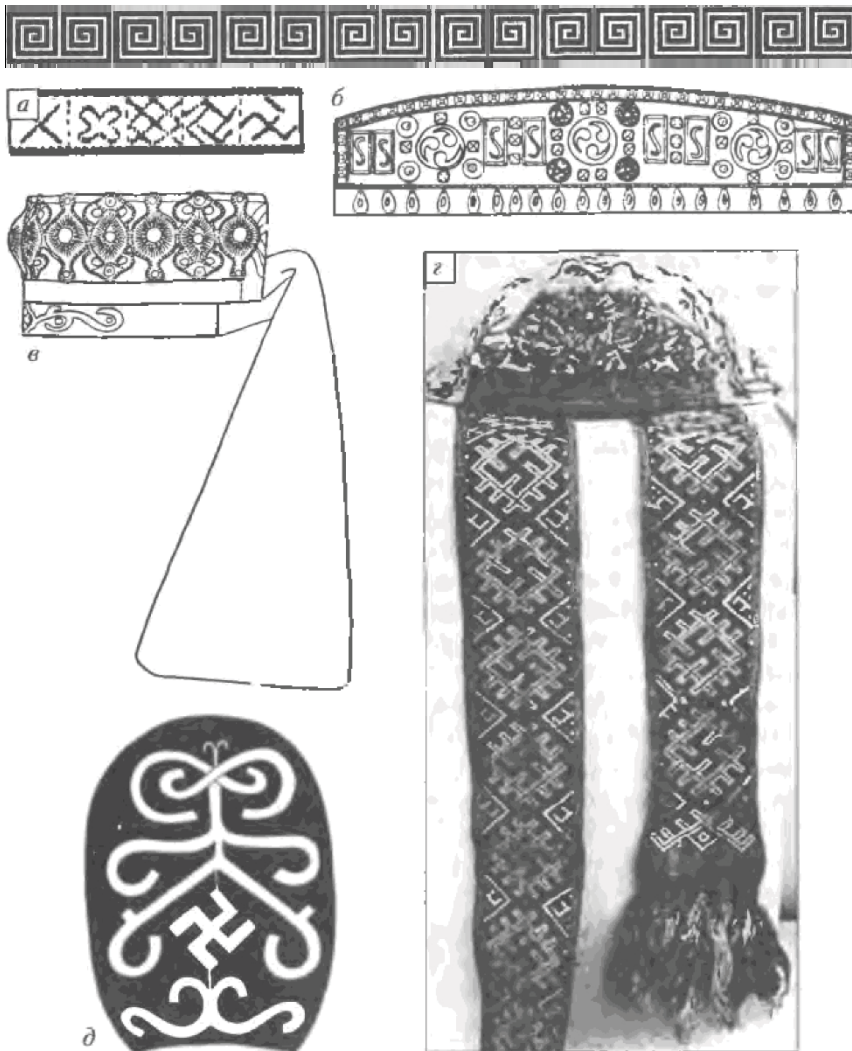
When a girl was preparing her dowry, her mother or grandmother would carefully monitor her work and censure.

corrected mistakes. An eyewitness recounts how his daughter was weaving a dowry blanket and wanted to place two rows of triangles, tip to tip, on the border. Seeing this, her mother stopped her: "You can't do that, daughter! You will end up with dragon teeth, bring misfortune upon your head, and your maidenhood and married life will be in the dragon's teeth. Place the soles together and the sun's rays will come out. And they will shine on you throughout your life."

The most archaic parts of clothing: headdresses, shoulder covers and hems in different regions of Russia had characteristic differences. From them, one can glean information about the ethno-religious characteristics of the Slavs. And on the Pechera River, as early as the 1970s, hunters, reading the patterns on mittens and felt socks, determined the tribal affiliation of the fellow countryman they encountered.

The swastika is found on all elements of traditional clothing. It can be said that it permeates the attire of the Russian people from head to toe.

Headwear. In traditional culture, headwear is perceived as a concentrated symbol of a person. In Belarus and the Kaluga province, a priest would read a prayer over a child's cap and name the newborn if they could not be brought to the church. In Montenegro, the bishop could read a prayer over the shawl of the newborn in absentia. In Khomopye, the godfather also announced the godchild with a headdress, which he then gave to the godchild. In the Penza province, the godfather raised the child three times on his shoulders.



Women's gold headdresses among the Ussuri people. - a) Iguznav lenpsh ro gaptichnch.chti oppkami. V'tichi. X - XIII centuries. Nina, Moscow region: dl iprekhp-oienkene spiral-shaped svncmttki and S-shaped aoyuuui• on oiolie. Mtrebe-nee kon. XII century. Boris, Lebessii Cathedral, Hoeszopo; c) Bevi iuti aenets;

z) letipia with a vastinichnoe drink, ukryshnie 6 iya skin. ROME. Hall

• Slayane Vospioinoi Europe+.- b) gra.evyas -ioritčwktin oaaeyuinyom acezo KOŁTnfOma, female eolanoi choir neg on sebg n«iiibatee sa»uğnye izobua genius, voltiko noiporaikh formed in the depths of tysvieleppp'i • Zolopa

Ayiiana Kokoshanka. Vtiózodskaya z@. Nas. XIX century.



on which lay the cap or shawl **of the newborn** (юфи); at the same time, they chewed on all the bpar¹⁰⁰.

In the 10th–13th centuries, swastika symbols adorned ornamented woolen headbands worn by women on their heads (see the find in the village of Nikolskoye, Moscow Oblast). The similarity of the ornamentation on the ribbon from the Vyatichsky burial mound and on the Tambov headdresses suggests a tradition that continued uninterrupted until the 19th–20th centuries. Such headdresses were worn by young women as part of a set with a veil (see below). Three-pointed star-shaped swastikas and S-shaped volutes are represented on the plaques of a woman's headdress from a burial site dating back to the end of the 12th century (Borisoglebsky Monastery, Novgorod).

In Russian gufnias, the golden voluta (double-sided swastika) was placed on girls' headscarves, leaving most of the hair uncovered. The girls' headdresses **were made** in the form of a headband, decorated with rich fabric, pearls and coloured glass beads. At the ends of the Tamf towels (mid-19th century), the central strip of the ornament consisted of alternating vertical and horizontal lines (i.e., when superimposed on each other, they formed a cross-shaped space). S-shaped symbols and female figures with lowered arms.

In animal symbolism, the snake is analogous to the S-shaped voluta. As I.31. Denisova shows, the snake occupied one of the key positions in ancient Slavic symbolism. In the composition mentioned above with the Goddess, snakes appear alongside animals, birds and swastika symbols. Although initially Christians in Europe visited smei even in the middle of stone crosses on the cross

the diocese of Govin in the Scottish county of . The swastika in the centre is formed by four emay*), the negative interpretation of the image gradually prevailed. The figures of snakes in the composition were schematised into more neutral geometric symbols.

After the wedding ceremony, the newlyweds were placed a ritual yupovnaya

*Св астика на традиционной
pyrkoil v'pipeke.
F'ppo T. E ruzlinovoy*

¹ Further, when referring to the task, the number of illustrations is indicated.



The ritual was called "okruchivaniem" (turning) and was performed in the church refectory, on the porch, or in the abbot's house. With this rite, the bride's maidenhood came to an end, and she entered a new phase of life. If the formation of a maiden's soul through spiritual influences was understood through the story of the Presentation of the Virgin Mary in the Temple (and the corresponding pre-Christian rite), then the wrapping ceremony transferred the woman from the direct spiritual care of the Church to the care of her husband, beyond the walls of the church where her soul had previously grown.

She wrapped, i.e. put on, the "young" poivivka*, sacred, matchmaker, godmother or "zavivalnaya"^^; the "Prayer for dressing the head of a bride"^^ was recited. The maiden's braid was unbraided, her hair was combed long and carefully, parted straight down the middle and braided into two women's braids, which were arranged around her head. A women's veil was placed over the new hairstyle, from under which not a single hair was to be visible. In the Perm province^ the matchmaker wrapped the veil around the bride's head three times (^)This ritual symbolises the natural "swirl of hair" around the "thin point" (cc. I ch.).

Along with Orthodox Christianity, the practice of "okruzhivanie" was adopted by other peoples from the Russians. The ritual became firmly established in the Komi-Permyak region. The Komi-Zyrians tried to observe it even in the 1920s and 1940s, when churches were closed and the Russians themselves had practically forgotten about "twisting"^^.

In the 1820s, the Kashu people branched out

СВЕДЕНИЯ О ТИПЕ. ЮБОИИМКА, КРОИЛИКИ (В Оии N 13) —

shurp) married women were common among the Russian population

ИЮКТИЧСКИ ПОВСЫЕТНО. ЮО СТОУКИ (Ю @ДННОЮ ЮЛОВНОЮ jfЮ)Эик мОЖНО

understand the significance attached to swastikas on other women's headdresses — more archaic ones, which are much more difficult to read.

A volosnik is a round cap made of thin dark fabric. At the front and sides, there was a thick snorkel-like rim with a fabric cord. At the back, the volosnik was made soft (vtylennke) and fastened with two ribbons. The upper part (edenuiko) was also soft, gathered in the centre with a small round opening: the tallest part of the human body connected it with the spirits.

* <THAT WHICH IS WOVEN",



world. After unbraiding the bride's braids, the two braids *were placed* under a hairnet called a korzinka. Old Believers considered a wedding without a hairnet to be illegal. Of course, it was not the braid itself that ensured "legality," but the ritual actions that gave the right to wear it. Thus, among the Old Believers of Western Siberia, the future newlyweds had to "join" the religious community. That is, to become "unworldly," to "leave the world." For a certain period of time, the betrothed read the prayer rule together.

Until the end of the 20th century, Siberian Old Believers were aware of the symbolic meaning of the veil. For example, it was believed that the seven stitches on the forehead part of the veil () symbolised the seven evangelists ().

The "vtelnik" symbolises the apostles, the circle around it symbolises Jesus Christ, and the opening in the centre of the hairband symbolises the Holy Spirit. The design of the hairband was discussed at the Council of Telensky and "approved" in this form. The cord sewn into the headdress symbolised parental blessing. A bride who married a "Ufgo" was given a "kardona" instead of a headdress, which did not have a cord.

Digression 1 1. Typology of men's headwear. Perhaps, statements about the "universal co6opes," regulating the form of clothing, are from theThe "Fatherly Instruction of the Holy Synod of the Old Orthodox (Old Believer) Christian Church to Old Believer Christians Entering into Marriage and Their Parents," adopted around 923: "...In ancient times, our ancestors prepared for marriage, i.e. the wedding ceremony, with special care... They prepared new shoes, new gloves, new special dark clothes, appropriate for prayer and the Holy Temple. These were: long caftans for men, and for women — sarafans and headscarves (opovoynik) and large scarves to cover their heads on all sides, as St. Paul the Apostle and St. John Chrysostom teach. They only wore these clothes to the Holy Temple on particularly solemn days and when receiving communion. A special prayer is said over the headscarf and shawl, and they are consecrated. The veil is a special sacred sign of Christian maidens, indicating that they are no longer free. The headscarf is a common head covering for females, maidens, women and widows, while the veil is a special permanent head covering only for married women. Further on in the instruction, it is stated that the opovoynik for a woman entering married life is analogous to the kamnlavka and mantin for a black-robed nun.



because it reflects the performance of a "known rank" (Eph. 4:1–3); wearing veils (fatas) is condemned.

In connection with the importance attached to women's headdresses, it is interesting to analyse their etymology. The life force inherent in a girl's hair was gathered (hence *сбор*, meaning "collection") in a certain order, determined by *her brother*, meaning "society." That is, *одопoиѡм*, on the one hand, and, *бороиѡщѡсч*, i.e. preparing for sowing, on the other (hence — *боруѡшка* I. In some riddles, a woman in ritual attire was likened to a temple: «**Стом** baba na gorushve z V zolotoi Frushke» (омзнбкп: church)" . In addition, one of the names of the village — +boronya, razlitchnie «oborki+ (from *odopn*. «ograda»)"* — refers to the same nest. In addition to its cosmological function, clothing also fulfilled a protective function (from the word "sil").

The name knkp comes from *kikapi*, "to cry like a bird." "To complain, to grieve." In Old Slavonic: kiki — "chulosi" . Kuka originally adorned the bride, symbolising the wisdom acquired in the marriage union. In Orthodox Christianity, the heavenly prototype of wisdom is the Holy Spirit, the Wisdom of God. The allegory of sacred marriage (hierogamy) is reflected in a series of Russian wedding songs, where the bride is likened to a swan, and *the groom* to a falcon (sometimes an eagle). The original swan and falcon are preserved in the folklore of the northern provinces, while in the southern provinces they gradually give way to the **goose** and **the duck**. The allegory of the wedding falcon chasing the swan is of Aryan origin. In Sanskrit, the epithet of the divine Fire is Suepa tdivah) — Falcon (of the sky). **Moreover**, in Christianity (as mentioned in Chapter V), the falcon could be a symbol of the Holy Spirit. Judging by the sayings, not only brides were compared to swans, but also women with many children: "A wife is like a swan — a bird that raises a flock (var.: a string) of children."

Just like *кѡша*, *сорока* и *кокошанк* (from the word +кокошь+ — ку-рица) excluded in cede тичью symbolism"•'. Горока even breaks down into bird details: «побочку s and •хвост»"4'.

All of the items listed above could be embroidered with a wide variety of swastikas, ranging from double-sided voluta to classic rectangular ones, such as those found on Vologda coats.

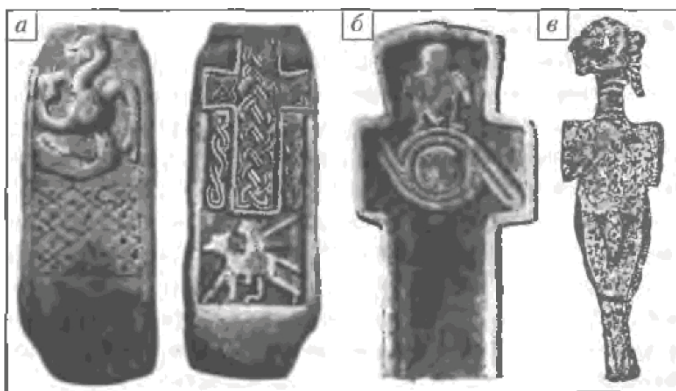
POSHNIKS.

Devv ap" Mvt? The central motif of women's headdresses was usually the Tree of Life, identified with Fli-





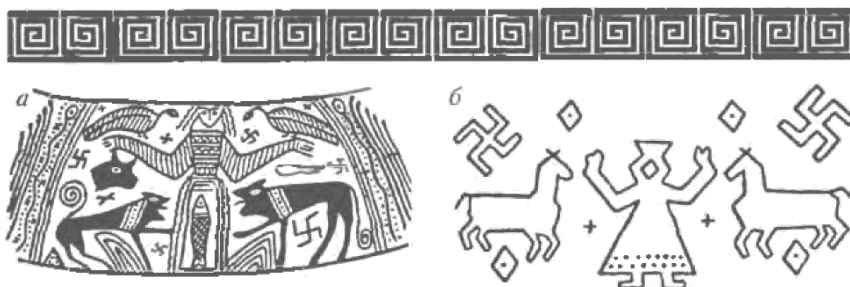
Researchers have linked the figure of the Goddess in archaic art with the presence of animals. As S.V. Zharyuzhova proves, the "Tree" on a number of North Russian headdresses corresponds to the "frog" in the poem "Rozhanitsy" and the representation of the Rozhany. The tree with Rozh-vpito, nalriyer, on a Vologda iukuntek from the early 19th century, has a straight swastika at its base. Since Rozhantsa is characterised by a *cubzcha*, *zyagushchaya* posture (which is indeed convenient during childbirth), this allows us to distinguish her image from the full-length «Боггини». Although in the composition with animals standing, the female figure was depicted both standing and sitting, the ancient «по;канііам» were not characteristic of .chuchaispusvanie, and its analogue — svastika — is located in the lower part. On the lead figurine of a goddess found in Gissarlyv, the swastika is inscribed directly on the vulva. On the reverse side of the wamen-not from Hamilton (Lanarkshire, Scotland), instead of a swastika, a ball of two snakes — a volute — is depicted under the figure of the Great Mother. On the contrary, the rays are a sign of the Sun Goddess, as, for example, in the Proto-Slavic images of the 7th century BC, where her head is crowned with a solar disc. In Russian art, the rays of the standing figure take on a wide variety of forms. Swastikas, in the case of the "Goddess," can occupy all tiers, but must be present in the *upper* part of the "position."



o) Svlgpntkl in trnipe kp.chennoz ы;esyuo gi enayxuu Govén yutp 4ondskpz zufgtvp Lanau: a figure consisting of 4 emay, б) i :v.chRnnti nresip from Gn chi.1-ton i zrpfgpiwo .7onorkuvr.

Shojatpnttya l. Oboopinaya sitioois-

in} fshurkv goddesses from Gissarlyk. Swine . Tyoya-III iyu Plimppu



Fizuv 6ozunu g iidnyaty chi pykatchi and svvspiv.chi: a) Greece, VII a. ho n.e., - 6) ,bugsoya siyuvkp XIX v.

The confusion in the designation of the two Iken characters can be explained by the mixture of different archetypes hidden behind them, one of which is superior and encompasses the other. Let us venture the following hypothesis: originally standing in the pose of aloraia or blessing, the Goddess corresponded to the Heavenly Parita, the highest cosmic essence, daughter and spouse of the supreme, trans-individual God. The seated "Rozhanitsa" is the Great Mother, corresponding to the Earth, giving birth to living beings. The first corresponds to Devo, the second to Mater. In the ancient religion, these two archetypes are sometimes close, sometimes distant from each other, which is clearly seen in the Christian cult of the Most Holy Mother of God, Devi-Mater. The combination of the characteristics of the Holy Mother and the Mother Goddess can be observed in hymns to the Mother of God, in church paintings, and even more clearly in Russian folk art of the archaic type, where For example, the female figure in the poem Adoration can be identified with a frog (shirt from the village of Bpishie Haluti, Kargopolsky District, 19th century). It should be noted that the prerequisites for the combination of the images of the Virgin and the Mother are initially present in the Christian image of Mary.

In traditional Slavic culture, a woman identifies herself first with her maidenhood and second with her motherhood. A maiden was freer than a wife. But although in marriage a maiden's range of possibilities was sharply narrowed to one chosen one, it was realised in a new stage of life — through the birth of a child. If the swastika on the headdress of the Vogodsky corresponds to the human spirit, which originates in the heavens, then the swastika on the headdress of the Gitsar symbolises the birth of this spirit in the world. A child is a divine gift, confirming the blessing of his parents' lives in the eyes of the gods. The dream of gathering,



the acquisition of blessings corresponded to the reverse form of the swastika, placed on the kokoshnik.

Historically, the rite of "encircling" affirmed the primacy of male will over female will. In Slavic languages, there is a connection between vo-

воладѣт (8f1dCdMlf) ѿт & ѿаСТЬЮ феПОВѢНЯ. О8Н , В ,QQѢ•ВНѢ ССКОАІ?

владѣ = владенгіе владѣ = волосы

ВОЛОСТЬ = ВЛАСТЬ **ВОЛОС = Влас**¹¹⁵¹.

The light of maidenly chastity (connected, incidentally, with a special gift of prophecy) gathered, gathered and gathered responsibility for preserving it in its former state. Now the wife could not even light a candle at home, she was obliged to walk with a lamp, called upon to preserve it in its former state. Now the wife could not even light a candle at home, she was obliged to walk with a torch covered head, and often went to the post office . Her combed hair was never visible.

in a special pillow, which, according to the woman's wishes, is placed under her head in the coffin. To cover her hair, she also used head ornaments: hairpins, earrings , pendants (see Chapter V), some of which in the 11th-12th centuries took the form of the form of icons and images.

Лучистость головы женщины подчер- ной русской вышивке.
with embroidery on other uvarash nnya of
Slavic women. Often, the main field of wedding headdresses , the main field was a coarse fabric, on which gold was embroidered. The outfits were decorated with pearls, sparkling stones, mother-of-pearl, stev.shmiz, beads, and metallic sequins.

Parts of rubakh. Clothing represented a circular shell, in the centre of which, like a bee's nest, was placed the "human body". The ritual form had cosmo-creating and protective magical functions. The places on the clothing where the fabric ended and the body began were covered with a protective pattern. In such places, the swastika was not used before the introduction of the cross. Surrounded by a four-pointed star, a person would feel himself in the embrace of Atagolat.





A cocoon that protected him from the destructive forces of the four winds and the four elements.

On the icon "Saints Gavriil and Timofei" from the 16th century, swastikas are depicted on the hem of their clothes. Red swastikas cover the white shoulder straps of the

8ЯНСКОЮ ОТ]ОКIt Hit H<QТИHe C

Sermon by Sts. Cyril and Methodius,

Свастичная кайма на прошвах пинежских женских рубах. 2-я пол. XIX в.

1 *Фото Г.П. Дурасова*

Oriented towards the four cardinal points, swastikas were among the symbols that integrated the external and internal worlds of man. A long undershirt with gathers at the neck was the basic garment, and for unmarried young people it was often the only garment. Right- and left-sided swastikas were placed at the collar, on the shoulders, on the chest, on the sleeves and at the hem. The middle part of the shirt corresponded to the inner essence — the microcosm. Starting at least from the Trypillian era, the Slavs understood this, which was reflected in the circular "space" of clothing. Turning around its axis, a person of traditional worldview perceived the surrounding world in reverse perspective.

In the Ryazan Meshchera region, shirts embroidered with swastikas were called "with crosses" or "old-fashioned shirts," because the shoulder straps repeated their ornamentation from generation to generation.

Svastikas were often scattered **across the shoulders of** Oloonets (Tkarpol) shirts. On the Oloonets shoulders of the 1st half of the 19th century, 12 green and red swastikas are arranged on the front (Fig. 1F). The basis of *the design of* the second Oloonets shoulder strap from the same period is two rhombuses with radially directed white swastikas, located on either side of an ornamented gold swastika tau cross (90).

Double rows of swastikas are sometimes enclosed by a border of half-swastikas on the outer side (relative to the centre of the composition) and scythes on the inner side (91, 10t L Due to the difference in colour, the symbols could be intertwined, for example, from simple to branched) (fi 05 —96).





Russian traditional embroidery: at the turning point

simeol'tya dutovnogo sgvni on the female oak tree.ru. Npaer.tu — 6pe snyaya k
chpozshija g +zt ggisznije.ch" ptits and zs;gen gbpginv. O.aofeq kpy

Zy6., Eargopolgn yezd, I -ya nai. XIX century. 34.7 n 23.5 cm. FIHtl;

6) svasip t1•iny ounachgnip ao 2-zh with kupv y»by omie«m žrnckou uubahi.

Olonets District, Roshchopolsky District, f iyu z. XXX a. Embroidery: izbor, zlnd,
ctne8elbvotnufi stitch. NIHII iv) on.ievoe ritual princely ruoaz:t1 uzinte.ch b't.4o aspaaleno in
iyulotenqe) go znaka.chi/ savgvi/kti. Cero Pena Kopzo polvskoza yezya, Olongtskoi tooth.

Hav. XIX a. Foipo G.M. D yyacoea.

g) 30 uaenonaprvlgunsh t svagnii: np oplgcheye female ritual pybaxtl.

Olongnaya tooth. , Rprzopo-igkvy district. I -» no.v XIX a. Vaita: nador,

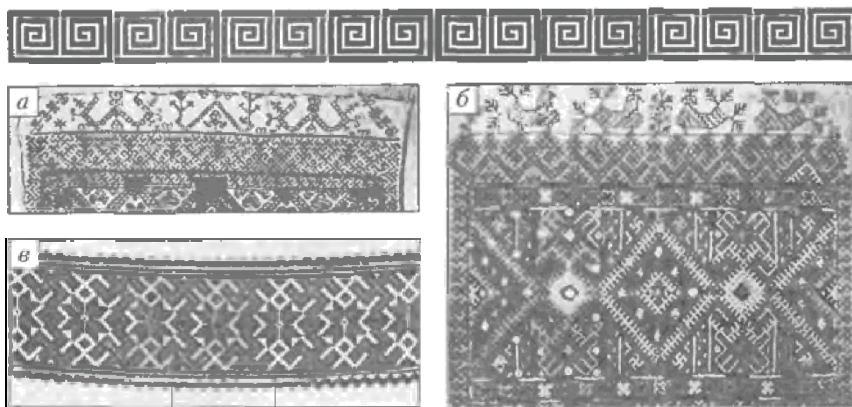
ыпбъ, стиебельчоівил шон. h IHII

Most often, the symbols constitute the initial (but not the outermost) layer of the shoulder (N• 97–98, J 09, I 13, I i4). In other cases, they form the background of the central area of the shoulder (<fi 104) or elements of its middle part. Shoulder from the first half of the 19th century with two grffonamp, preceding the raiigka irriiueii, with khovnym

плодом в клюве: здесь по четыре разносторонних свастики вписаны in two oblique (Anleevsky) crosses tN• 1021. The Tree of Life, at the top of which a bird sits, has roots that resemble both **the east and the west**. In essence, this is the third heaven of Ishtar's mythology, from which the evergreen branches of the "Tree of Life" spread out. According to Slavic physiologists, the two figures meeting the sun were interpreted as Archangel Michael and the City, standing before the Light-Bearer Christ for judgment. The replacement of the sun with a bird carrying the fruit of the Tree of Life in this deity is quite understandable.

On the golden shoulder, fastened at the top of which is represented the Tree-Sun with the spreading Garden, swastikas connecting





Russian traditional drink. •

a) Whisky blazosloeepii ii oashchitayna ogygchye obuvoy women's shirt. O.sonetjgya zub., Fapzotiaibcnnü u. Nas. XIX century.

Photo by G.P. Lyfncnoao; 6 shoulder of a women's shirt. The basis of the ornament is a gugbgncchapaye umbta, umbta with op9lktncbv, kvstyaе krespti, robbi s kuy:to.ya. In the aeukhnen pasture - two spiders ppiits, prebsyaioiqnkh Drgvu Mizni. Oloneko tooth... I-in rto.z. XIM a. Canvas, brown and blue buttons, coloured threads, gold threads, sequins.

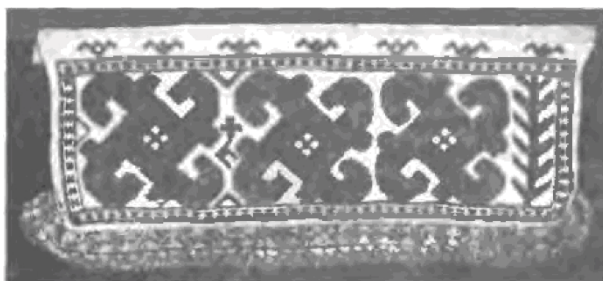
Bauliieka. - rospiigb, set, ctuebr ЪuambI tcb. 25 и 30. MNI iv) okpa.centovanny kopvts sevruiusskozopo, po,iotentsa s itolguvpstnka.sh. Kop. XIX — nas. XX v.

All parts of the coat of arms, including the central image (there are four of them) (103). Four intertwined swastikas are woven into the middle of an Archangelic shoulder strap from the first half of the 19th century, and on the sides there are strips with five voliogues on each (N• J8). On another Archangelic shoulder strap from the second half of the century, a five-pointed cross is bordered by seven branched swastikas at the top and seven at the bottom (N• J8).

Swastikas, symbolising the reception and transmission of grace, covered the sleeves of ritual clothing. On the right and left sides, they differ in shape: on the left, they usually curl inwards, while on the right, they curl outwards (Ns 86). We found the same logic when analysing the spiral swastikas on the Virgin Mary's clothing in Orthodox icons (see Chapter V).

The sleeves of the bride's shirt were fastened with narrow straps

- bracelets—sleeves made of brocade with coloured stones (as, for example, in Solvychegodsk). The swastikas were thus located above the bracelets and, together with them, symbolised the blessing of the bride.



Орнаментальная полоса из свастических фигур с косым (андреевским) крестом в центре и обозначением Древа Жизни справа. Три свастики символизируют тройственные плоды Древа Жизни под сенью семи даров Св. Духа (семь голубей на верхней кромке четырехугольника). Конец полотенца. Новосильский у., Тульская губ., 2-я пол. XIX в. МНИ. КП 2796, № 245

on the hands of man (cf. Deut. 33:1; Gen. 49:24), strengthening his muscles (Gen. 49:24), and the flow of his deeds. Therefore, at the ends of the arms of the swastika, they essentially unfold.

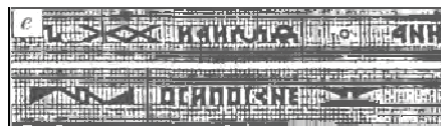
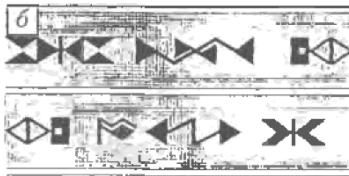
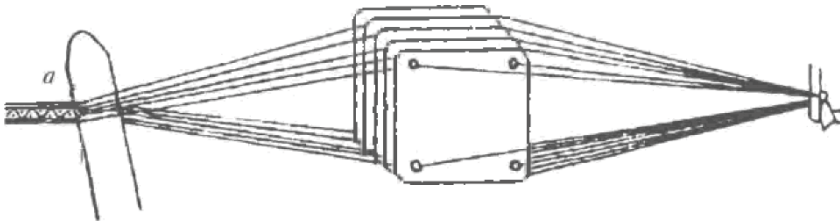
The arms of the swastika cannot touch each other, my py-xoiĭ, that is, they cannot be poor. From a religious point of view, this can be explained by the fear of **losing one's soul**, which is perceived through the rituals of baptism and marriage. That is why in many places they wore long-sleeved shirts with sleeves that reached the ground.

The belt. The belt symbolised the honour and freedom of the Slavs. Every Russian guarded himself so carefully that he would not even walk around the house without his belt. Along with arrest, the belt was considered a sign of a person's belonging to the Christian faith. "He walks like a heathen: without a cross, without a belt," was condemned with condemnation. In Old Rus, the belt was placed on the child during baptism. "The belts signify the ability [of the Heavenly Sithl] to preserve within themselves the forces of fruitfulness, and to concentrate their actions on a single goal, established forever in the same state, as in a perfect circle," wrote St. Dionysius. The belt carried protective spirits, words of prayer. Among the Russian population from the Volga region to the Far East, it was equated in its sacredness to the cross. For the Old Believers, the belt accompanied the believer or Christian to the grave. The traditional width of the Russian belt was 2.4-2.8 ri;

«їЕ»1.111эСлЈ«їлИїИ«їЕ

It was tied on the left side, under the serlme, with the ends hanging down to the hem. Swastika patterns on belts are quite common.

The swastika is incorporated into the technology of hand-weaving belts. Ksenia Vladimirovna Klepizkova from the village of Kuyacha in the Altai region showed ethnographers the wooden boards used for weaving. The boards are cut at right angles with four holes. Each hole is threaded with a single thread in a specific position, usually facing each other. One end is attached to a nail in the wall, the other is tied.



Altiafirku beer: n) boards. With the help of which alitiauci«a» -chagternzp K.V. K u'nyova piketii itirabvцпонные belts, поеорашаая их «по солныш-ку ы б-в) свпсншы на ріханот°i опорсне (г. Руюгпн) и на гюяге дс. А»I,-

i) geaspiki nochupni. Пое tkhonai on the shore. S. Casino; b1 ao.Iyuti, itpe chezhai;isgya g cho zvlm<t.chv on tn«on'g vozhhzhakh. S. Togpa», - r1 swastika-ko-aaronia on the belt. S. Kuy in



.hmm strangers"*). At the beginning of the 20th century, the swastika was banned.in the Perm region: both Russian and Кӱт-Перѳікӱ and Мариѳѳіт (a border from the village of Brꝑuev, a belt from the village of Moskali in the Cherdynsky district)"^.

Poneva, front. The square border (< konit-nlica») formed a physical barrier for the poneva, nosivieiz-



Mongolian ёс(д)ит), ,!fry. Aspiaz ovo P runovszoz in the V Khodi.chuskaya region.
Hav. L"X v. Fozh G.M. R. Urogov



by women over their heads. The poniva was worn only by married women, but unlike the main 3'dopa, worn after the wedding, it was a wedding outfit. Wearing a poniva meant recognition of maturity.

.guests of the bride"*. In the costume of a betrothed girl in the 11th century, the swastika appears both on the headband (see above) and on the pattern of the transparent fabric. In combination with symbols of fertility, animals and swastikas were placed on aprons, curtains and hems. The archaic front garment was not worn on the taltium, but was tied above the chest, as if to fix it in place. The curtain protected the woman's life, her reproductive organs, so the front of the apron was almost completely covered with fabric or embroidery.

Towel. Along the perimeter of the ornamental border of a Vologda wedding shawl from the second half of the 19th century, there are six right- and six left-sided swastikas (168). They alternate with deer (symbols of "strengthening the spirit"). Three swastikas, with a slanted cross in the middle, occupy the main part of the border of a Tula cloth from the same period (245). The swastikas are enclosed in a rectangle, surmounted by seven stylised doves (gifts of the Holy Spirit). The latter are reminiscent, on the one hand, of archaic cross-shaped ptiyach, and on the other, are associated with ecclesiastical applied art (see Chapter V). On a towel from Velsk

branching swastikas on ornamental panels also evoke associations with figures from

The towels of the Stroyadtsy people living in the upper reaches of the Bukhtarma River in Altai have a stable structure. The ornamented end of the towel is divided into three sections. The lower section is dominated by usually a large figure, predominantly a cross or swastika square

The swastika could be located in the very centre of the towel. Thus, on Kargopol monthly calendars A.F. Popova (towel 2t. 11.191t) and A.I. Kuenetsova (sarafan from the late 19th – early 20th century or J 9J 8), known to be placed in the middle of the Sunflower, armed with 12 GODOVfMN SYMBOLS, dating back to the ancient Slavic calendar-A^R " " They can be compared to months (B.A. Ribaev), holy days (Sh.M. Shizhverdiev). The composition on Agrivpttni Fedorovna's towel resembles the Tree of Life mentioned in the Apocalypse, which bears fruit 12 times a year, giving to each month...





pf frazlent embroidered belt endings from the late 19th — early 20th centuries us cobP, Nprglvskogr zsh. local history .chuse. EGM g 18287. Photo LI. M.,!fe-nisi, 6) orvpchenovapnpi end



colourful saasipiks. Cop. L"IX — nas. XX century. Photo by G.M. Durasoa: a) edge of a towel. 20th century. ISraioe nii«auectwo. M uьomskiu y-n. Meьaemьe3opckии ropoьckьli myeeiL MKM '9Ф. Photo by I.M. фенисовой; c) border at the edge. Fraya-want пояязевтјд. фпч. НА в. Collection. Еарельскозо зос. краеаеьчвскосо муже». Photo ааторо





This month, with swastika motifs.

Der. Tsar, KaPrонольскозс'уездa. Arkhangelsk Province. Photo by G.P. Durasov



its fruit every month... — for the healing of the nations" (Rev. 22:2). On each side of the sunflower are the four seasons of the year in the form of botanical-geometric symbols with accompanying swastikas, which symbolise

the four cardinal directions of the Sun in the sky (two solstices and two equinoxes). Around it is the plant life of the universe. (The beginning, from which the entire composition unfolds, is located in the centre. The swastika is the living power of the Holy Spirit.

Rhombuses and swastikas, along with their derivatives, were less common patterns in woven fabrics in the Mezen and Ptenga river basins. Less frequently, the swastika appears as an ornament on towels of the Russian population of the Vaga, Kok-Shenq, and Ustyia basins.

Swastikas and S-shaped figures were embroidered on "mourning" towels, which women who had lost a loved one wore during the post-funeral period of mourning. In the villages of Poochya (Ushnka, фол. Iyaoora. Vyemka. Knnrnlovo. Krasnaya Dubrova), mourning towels often have swastika-like ornamentation.

Mittens, stockings. Along with felt stockings, mittens were one of the elements of winter clothing that were decorated with ornamentation. In Pechora, women wore mittens even in hot weather when concluding a marriage contract, and then they would "slap their hands" (hence the expression). The composition on the mittens (which included various types of swastikas) indicated the status and history of the family to which the person belonged. According to our data, mittens with swastikas are knitted in the Leshchinsky district of the Arkhangelsk region.

The outer part was decorated with "pttkaschi" (i.e. embroidered, knitted). Master craftswoman Praskovya Savelyevna Chuprova, an Old Believer from the village of Borovskaya in the Ust-Lemsky district of the Komi Republic, refers to it as a literal form of pgiasiya. The ornament on the stockings--pnskas is arranged in several tiers--rows, each of which has its own name-kmoch. The upper row is called «okoltii»

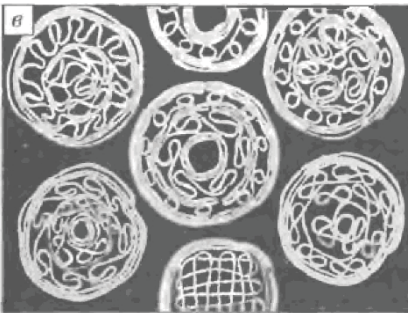




(that which surrounds the Circle, the Sun), then "river", "fish", "bees".
por-o, +k shyie so ini je koni» (this is *ii gei*» svastichnyii ry), «tie-
.zy" (on the toe and heel).

Ritual food. The use of spiral motifs and swastikas in Russian ritual food is closely connected with the annual cycle of the Sun, the circle of life. As shown by the works of E.D. Bozmquist, A.K. Amdroza, L.M. Rusakova, the swastika symbol with hooks on a *kerzhamka* symbolised the return of the Sun and the life it brings.

The swastika was associated primarily with grain. The death of the grain determines its future growth.



*КнРзопольснtte tneмртя. Der. Гаръ
Kauzopolsko district, APxанзель-sk<t
region. 19??. Fozh E.P. Dura-sova: oI
ntai< lep>in karzotiolskiv nieteptya A.A.
Savinoaa and M.A. Sokolov; 6)
хаРзотio..iъспная мемсра with three
обаоБа (околами) voluiagzi zhpк in увелп z
hands macstryиды. in cepebune — raaer-
iйaatscha»sya b-konetchpoia spiral-
aibnaya сааснии«n;
c) tnetiteРтя with Spshilizovannzhchi
swastika>iu signs, ucnr,iен-name A.A.
Savipova*



knowledge. The crops were cut, threshed, and soon sho-obizir again, and they were reborn to new life, just as gas kills and returns in the year SYiime"*.

The first holiday in the Orthodox calendar, for which spiral-shaped gingerbread cookies were baked, was Christmas. In the Arkhangelsk province, they were made from rye flour, and in the Tarusa district of the Kamensk province, they were made from rich dough and shaped like clubs. The spiral, rolled up with a spiral, was considered one

mon zhkhyehiu. in this "the throne of the Almighty is spread out." As mentioned in Chapter V, the spiral can be found on almost all icons depicting the segment, sphere, or hemisphere of the sky.

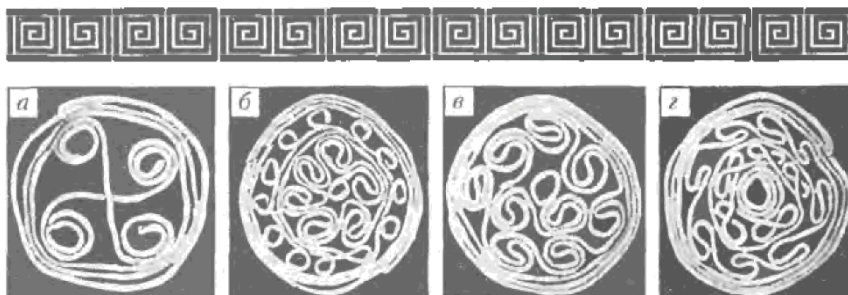
During the Christmas holidays, cookies similar to clubs are baked in Novy Urgach, Moscow, Voronezh, Saratov, and Kursk. According to the testimony of local resident A.N. Kapionnaya (b. 1921) in the Leshukonsky district of the Arpangelsky region, on Christmas Eve they sing

.QIIIKCTOIQOHHSIO CBECTHIOI-BO/IIOTY.

Christmas is followed by Epiphany, when the Light of the World, as sung in the kontakion of the praesdnik, shines throughout the universe, and the Holy Spirit appears before us in bodily form, as love (Matthew 3:22). On this holiday in the Arkhangelsk province, they again prepared spiral-shaped gingerbread cookies.

The wedding lepeika, which friends gave to the bride in the Voronezh region, consisted of spiral-shaped and swastika-shaped cookies. Most of the swastika cookies are baked in Kargopolye.

D marm (9th century), after the establishment of the spring equinox, on the day of "God's Mother" •Saovo plot bystig. According to the tradition of baking cookies, "tetere", the equinox itself is called "teterechny"; it marked the beginning of the spring cycle of work. In the fields of his farm, man reproduced the creation of the plant and animal world. In spring, according to the testimony of "Shestdnev", "God created all things; and (on it) he reveals that the growth of plants occurs in his presence, which is the equinox, because it makes the day and night twenty-four hours long. It is formed when the sun rises in the e a s t . — and is distinguished by its beneficence, it multiplies blood.,, g" ^ . In spiritual life, Raviodistvne signifies clarity, since nothing is hidden from the inner gaze and one can distinguish between the present and the future.



Roenovydnosii, as described by A.A. Savinovi: gvyuha (a); +horses with hoods.iiii+ (б); gkonu uv (в), iushgry with siiraelevi.ch svaspi ngskim chotshom izI

On 22 March, all women who have participated in wedding rituals as bridesmaids during the year are obliged to attend the wedding reception. It is mandatory to wear a headscarf. The cake is a circle with a diameter of 13-20 cm, consisting of three layers (sokolov) of thin dough and a filling wrapped around the centre. The mother-in-law bakes more cakes — 50.

J 00 (and so on, depending on the quantity), but no less than 40 pieces. Some of the biscuits are made from wheat flour mixed with water. +Teterochny day comes on a fast day, so cow's milk and butter were not added. Hemp seeds were added for flavour. As a rule, teterochny was baked from rye and barley flour. Nowadays, they use a special flour, which is mixed with milk, sour c r e a m , margarine and sugar.

As can be understood from III and ¥' -3<ib, traditional breads have an ancient history, which developed in the church.

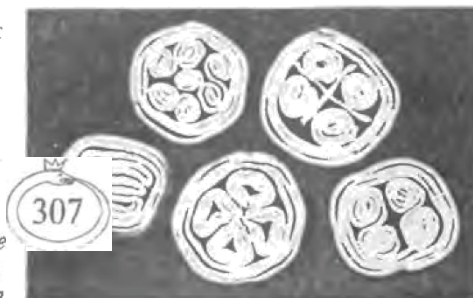
.chpturgiya. In Rossiz, the cookies gvastikp have retained their special names to this day. Various shapes of cookies, baked by A.A. Savnovoi in 1977, village of Gar, Kargopolsky District, Arkhangelsk Region .eastn). She called them: стінний

kosynochkpn, uz ko ieushka v ko iea
iko vos. erulki

ко с кудерочками, солнышко с

и , ,
восьмерушки с кудерочками,
коники солнышк и восьме
рушки, коники с кудерочками,

Тетеры, испеченные
П.Т. Семянник ю Каргополь
78. и Г.П. Дурасова





septchat-resetchat, *vbtozii*, etc."^). Several other configurations are found in the *teterki* of P.T. Semyannikova (1978), a resident of Kargopol. Like Savnovoi, she also favoured the swastika motif. The swastika motif is particularly suitable for the "classical" form of *vyo-hit*. In the village of Lekshmozero, "*vyukhami*" refers to all ritual cookies prepared for the spring equinox. The *rasuy te-terki* of the former Oshevskoi volost are famous. Previously, they were also made in the Arkhangelsk and Bykovskoi volosts of the Kargopolsky uyezd.

On "*teretochny*" day, each member of the household had to eat at least one cookie. The most beautiful ones were selected as gifts for the young couple. In addition to cookies, they were given a white loaf of bread, *dvinyanki*, *ribnki*, *nalivki*, *kalitki*, and closed pies with various fillings. Cookies were served to all the young women and women gathered at the table. Men were not allowed to celebrate together with women, as this day was considered a "women's holiday."

Bread could be baked in the oven not only on holidays, but also on ordinary days. Participants in the expedition of the All-Russian Museum of Decorative and Applied Arts in 198d, stopping for the night at an old woman in the village of Dor in the Nyukstinsky district of the Vologda region, were

surprised when the hostess took out a round loaf of bread with a four-pointed swastika baked into it and, as if nothing had happened, gave it to them. As with magical symbols, the bread swastika has four points.

Swastika symbols are found on many items of folk pottery.

ДУ, ОСОБІЗНО НА ЯЇДОДХ ФІ БІІТИНІХ, ИЗ КОТОЇЗІХ ПИЛІ ПІВО — ПІІТОК,
without losing its ritual character in the New Testament. In the Middle Ages, it became a symbol of immortality (cf. verse 3 of the Easter canon: "Come, drink the new wine..." etc.).

The cycle of renewal. The Russian people contemplated the universe as a space through which, like a sieve, water, wind, fire and light could flow freely. Existence is ephemeral: "Sito vimo, petnemo covered" NLIZ "Sito SvkmO, YLotom pokruto". The answer in both cases: "Heaven and Earth." The grid •Я is a symbol of fertility, eola is a symbol of holiness, divine bliss. •Cirro> fЗеопя)

«Vito» (or svnto). That is, it gathers (svnvaet) *исходяівузо* from *Zizdite-lya* (Heda) *dlagadat*, materialising, embodying it in *cede*, thus bringing forth fruit. The image of Zita corresponds to the tether «setchata-re-setchata».





*Soarezhny dog.i.l.u. a traditional shirt with
vtyshitya.i. sapstii.chi and
nezacaiu. 1999 z.*

Collecting (two-sided) swastika in Sanskrit, the name suvastika, derived from the Sanskrit su — •to lie down•, •to create•, as well as "Revive" is equivalent to "resurrect." Resurrection, the revival of fruitful life, is associated with the sun, which is enshrined in the folk solar symbolism. The most powerful force of the sun's rays is contained in its bright rays. Therefore, on the days of the solstice and equinox, bonfires are lit in elevated places, surrounded by burning straw wheels (rolling down the hills on poles), symbolising the Sun, and the sacrificial fire was lit in its place.

IN MANY T'ДОСТ X OJ-Ĭ, SLOVNO B9YBĬ DE—

roar, muscle. It was still alive and, as they believe harvest. The word krug:ž meant "fire" and at the same by the way, "resurrect," "revive with fire," and kr beginning of life."

The power of resurrection, known to the Slavs, interpreted in the eschatological perspective of the Ukrainian composer V.I. Martynov notes, "among the spring, Kaleshars, there is a song that stands out, sung in four notes in a sextuplet dialogue. This chant is the basis for the songs of the summer period (kupchye, senokhosnye, zhnivnye songs), and is also characteristic of some Maslenitsa songs in the spring. This allows us to speak of the 'sunny', 'summery' meaning of this chant. However, given the strict association of certain melodies with specific phenomena, characteristic of the folk calendar tradition, it may seem extremely surprising that these melodies are also used in mourning songs sung for the dead. How can we explain that the same song is





The ornamentation of Serbian Easter eggs—

is a sign of such different phenomena as the celebration of the highest beginning of life, which was considered to be solipsism, and funeral lamentation. It seems that there can be only one explanation: in this

соединении значений предзнаменовалась исти-
on Easter Sunday. Naturally, the anticipation of this, embedded in the structure of calendar songs, was not the result of **human** activity, but was a gift from Providence, a revelation, a mystery

воспитывающее и предуготовляющее к приня-



q.



”

The custom of painting Easter eggs with and spiral marks (still preserved by the Serbs) also passed into Christian
from time immemorial. In Hutsul pysanky, a rim made of

СПИQd-цeBH/дHыx ЗаBHтKOB, B COEОEj/пHOCTH Oй-
raeyushny wave-shaped swastika"^. A cross with curved ends (swastika) was called "four-legged" in southern Russia and Ukraine, and a three-pointed swastika on pysanky eggs was called "ru-toy". Hungarians called the swastika on Easter eggs "a cat's tail", believing that its "a" branch corresponded to one of the four elements . The Russians had a similar tradition.

It complemented the rolling of painted eggs from Sunday until the feast of Trinity Sunday. It is similar to throwing painted clay balls at the Vyatka "whistle dance," a fragment of an ancient ritual. Spiral and swastika ritual patterns include the movements of singers in a number of Russian round dances. Listing the names of the dances, A.A. Savinova noted: "And now I will lay down the eight-step dance — this is how we dance in the North. " Moving in a circle, towards the edges and back, performing various movements, the participants in such round dances form, when viewed from above, similar to living swastikas (two-, three-, four- and multi-rayed).

VIII СВАСТИКА ИЗНУТРИ

The Spirit is understood in many ways, wrote St. John Damascene. The Holy Spirit is also called by this name. The spirits and powers are also called by this name (cf. *Aam*. Holy Spirit). The spirit is also a good angel; the spirit is also a demon; the spirit is also the soul; sometimes the mind is called the spirit: the spirit is the wind; the spirit is also the air... God — the Holy Spirit — is the middle one between the Unbegotten and the Begotten, and is in contact with the Father through the Son. He is called the Spirit of God... the Spirit... of truth, freedom, and goodness (if he

There is One who produces all this; One who fills all things with His being, who contains all things; who makes all things complete with His being; who is incomprehensible to the world in His power.

Since the time of Neolithic agricultural cultures, religious consciousness has interpreted the processes taking place on earth through two actions: sowing and reaping. In the Christian era, the gathering (acquisition) and sowing of the Spirit, symbolised by the swastika, became an allegory for the *mystical* work of the ascetics. St. Seraphim Ca—

The image of the Mother of God, nepeb.

"oniop i, kneeling, passed away neit. Cepaфuw Saroyeshmy. Clearly vden тнозолуче е:т, sun-covered crown, often meet—ици"іся sreби инъоеаронеііских and images

of the sun god





Rovskn (t 1833) wrote: "The spirit of peace is strong, and then thousands of spirits will be saved by you." And shortly before his death, he advised one hieromonk: "*Сeu...* I give you a seed. Sow it on good soil, sow it on sand, sow it on rocks by the roadside, sow it among thorns, somewhere it will sprout and grow and bear fruit, *t h o u g h* not soon .

In a conversation with his disciple, Nikolai Motovilov, St. Seraphim gave him a sense of the presence of the Spirit in man. Motovilov recalls:

"It is necessary," I said, "for me to understand this well. Then Father Seraphim took me very firmly by the shoulders and said to me:

— "We are both now, Father, in the Spirit of God with you... Why don't you look at me?"

I replied:

— I cannot look, Father, because I cannot see your words.
are merging. Your face has become brighter than the sun, and my eyes

О. Серафим сказал:

— Do not be upset {....}, for now you yourselves have become as bright as I am. You yourselves are now in the fullness of God's Spirit, *and you would be able to see 2vboi*. — *Author J. [...]*

After these words, I looked into his face, and an even greater reverential awe came over me. Imagine, in the middle of the sun, in the most brilliant brightness of the midday rays, the face of a man with your own eyes. You see the movement of his lips, the expression in his eyes, you hear his voice, you feel someone holding you by the shoulders, but you cannot see the hands, you cannot see the hands themselves, nor his figure, only a blinding light extending far, several fathoms around, and illuminating with its bright glow the snowy blanket...+' Further, according to the spiritual signs of grace (tranquillity, peace, spiritual sweetness, heartfelt joy), St. Seraphim helps Motovilov to formulate the physical ones: sheploshp (the element of fire) and *blago-ukhaie* (the element of air) ' .

Prnavap lv4eregva Samodazhivniy Par, according to Uepzvu's views, possessed the fullness of spiritual gifts. By a strange coincidence, it was during the reign of Nicholas Alexandrovich, who glorified Seraphim of Sarov, the symbol of the Holy Spirit, that the swastika almost became the state emblem of Russia.





During the Sarov celebrations in 1907, the clergy wore specially made vestments with a supporting cross (Jerusalem cross), which is a combined rectangular swastika. The combination of swastikas pointing in different directions in the central cross led to a series of unexpected associations...

One of the oldest signs of leadership, revealed through archaeological finds, is considered to be the attributes of the male and female principles, found among the belongings of one person. The unity of the two principles in the person of the leader had a ritualistic and magical meaning: in this way, he could comprehend the opposites in nature and control them. On anthropomorphic statuettes, swastikas placed on the left and right sides symbolise the first androgynous human, who, according to Biggio, was the forefather Adam before the creation of Eve. Most of the "androgynous" swastikas were found on statuettes from the 4th-3rd centuries BC in Iran (Tali-Bakun). The balanced placement of swastikas and sextants on the belongings of various rulers could be the subject of a separate study, so abundant is the material.

The tradition of placing the omophorion on the bishop's shoulders so that the cross falls on the right and left sides dates back to ancient times.



Did you know that the omophorion on the shoulders of the bishop is placed in such a way that the cross falls on the right and left sides?



*Rovnaedistvi. I fullness of the Holy Spirit. Schez pacpnn
tepiya seyushchikh and cobirajugix svastiki po cmoroanch
dvuzpavozo orla pa tsaousich snlovavtjax tri omax XVII v.*

shoulders'. Since the omophorion corresponded to the vestments of the veg-hoyaavetny, the two shoulder fastenings corresponded to the two sardonix clasps, denoting the Sun and the Moon (the active and passive principles)*.

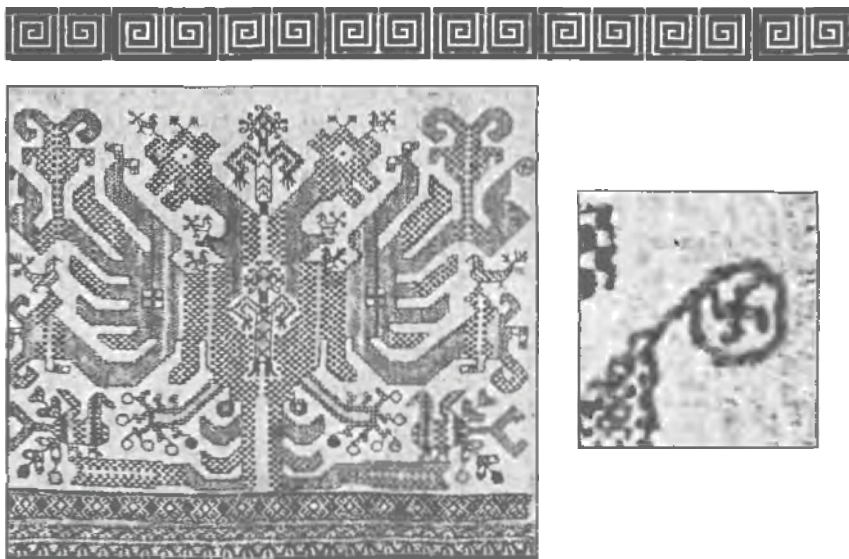
Returning to the topic of the Tsar's House, it should be noted that the Romanovs initially used mainly a spiral swastika. It was placed on the tops of the royal pins of Mikhail Feodorovich and Alexei Mikhailovich ². The spiral shape naturally flowed from the plant and animal style of ornamentation that prevailed in Russian art in the 17th century and was based on ideas about "Pae Zhnovton," "God's Garden," etc.

On granted letters of the 17th century, a common motif is

Stena odorotnsheliya linm why

- There are other interpretations of this part of the church vestment.





*Crimqz swastika cnyicet own двузлавого of la. Spipn zhгнскои fiyбахu.
Olonetska tooth, Narzotispiy uee0. I-» pol. 19th century.*

There are two swastikas twisted in opposite directions, located on either side of the symbol of the kingdom — a two-headed eagle. with a crowned cross. The swastika MOFOL is printed on branches with sharp-edged leaves. The main feature of all variations is that a gathering swastika is drawn to the left of the viewer, and a sowing swastika to the right ⁽²⁾ The motif of swastika flowers rotating in different directions also appears in the handwritten miniatures of the masters of the Armoury Chamber in the second half of the 17th century, from which the second motif is borrowed (e.g., e.g., the 1681 Gospel, where the central figure of Op.sa is the spiritual fruit).

The same pattern of decorating the centre with various swastikas is seen in the construction of the defensive wall between Volta and Donoy (late 17th — early 18th centuries).

The same elements are present in folk art: on the front of a women's shirt from Kargopol, first half of the 19th century, to the right of the double-headed eagle there is a swastika in a circle (120).

Svyasnyk in **Poccini** Ronanov. The various swastikas in the initial letter of the tsar's letters are also found in the gvastic **TsvTGKI**, ллHорда framed in vo.чiotamp* ' Here, the pzpot





oeshvvy. pr>yusyashchego

<its fruits in its time'. Therefore

C{g And K]ЭйШШШЙй НР sЗИСТЯ ГQдМОТЫ ЗРЯ

various, sometimes very unusual, fruits, berries and vegetables appear... The spiral swastika is often reproduced on the coat of arms of the Romanov family. A griffin with a sword holds in its left paw right paw a round disc with a swirling swastika.

In Russia in the 18th and 19th centuries, spiral swastikas pointing in different directions were widely used in relief decoration

facades (see, for example, the Siroganov and the Transfiguration Cathedral in Usolye in the 18th century)¹² '^\.

During the Petrine era, the spiral swastika gave way to the classical rectangular one, which is characteristic of...

Western European stylistics. Imler Peter Alekseevich and his cынpyra Ekaterina Alekseevna are depicted in lifelike engravings in Framling of the Roman

svasti c h eskogo (engravings by

Yakov Khubraken, K. Mo-

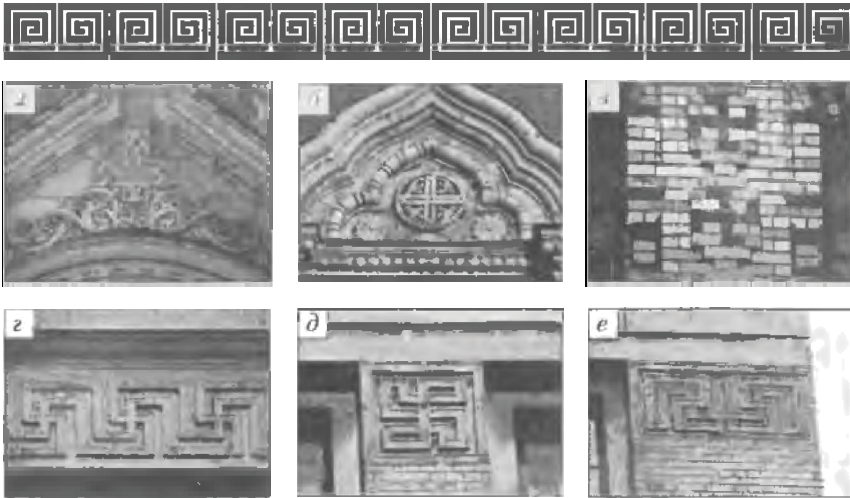
ri). Meander patterns made of swastikas adorn the ceilings, walls and floors of palaces, ceremonial halls, official

places and museums in St. Petersburg

burg. The swastika meander is perhaps the main organizing motif in the courtyards of the Eraintage. In the throne room of St. George's Hall, it covers everything in gold on red

swastika meander on the тірwxианенном " роутрете i<chnepniy Ekateina I. Yeriejura Y. Hubrikena on the orythmal K. Moopa. 1718 г.





Свастический декор на петербургских церквях: а) Милующей Богоматери; б) Воскресения Христова, «Спас на Крови»; и зданиях: в) Угольный пер., 7; г) Загородный просп., 47; д-е) 9-я Советская ул., 4 (<http://www.nork.ru>)

walls. Ancient swastikas stand out in Pavlovo and elsewhere. Here, the ancient symbol connecting link with the Hellenic-Roman culture, the centre of which was located in Northern Europe. A wide variety of swastikas can be found on the walls churches (the Church of the Holy Trinity, the Church of the Savior on Blood, etc.) and in the *buildings* of St. Petersburg ².

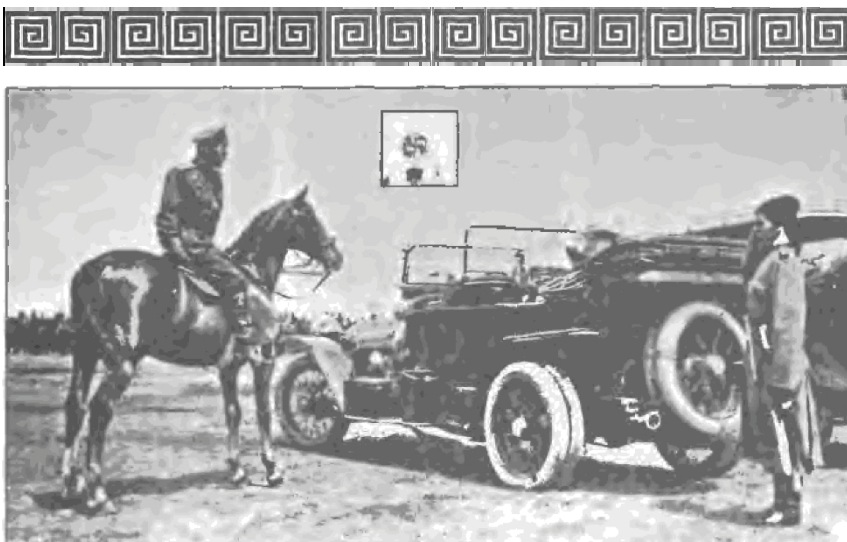
Swastikas can often be found on the buildings of large Russian cities from the mid-19th to early 20th centuries. According to Gorodetsky's design, swastikas encircled the building of the Museum of the Society of Ancient Arts in Kiev.

However, for the last royal couple of Russia, this symbol undoubtedly had some kind of special meaning, hidden from outsiders. In photographs where Alexandra Feodorovna is seen behind the wheel of a car, the swastika is visible in the centre of the steering wheel. The empress engraved swastikas on gifts for her loved ones, put them on the end of her letters, and on 20 December 1917, she wrote to her beloved friend A.A. Virufova: "I sent you at least six decorated cards, which you can always recognise by my symbols (<swastikas>..."³).

N.E. Markov (2nd), member of the Duma, who sought to liberate Tsar

³Уу СММ ВУ, ВС РОУЖИ ИМ. < ПШН } SLOVNIM ЗР КОМ бб1.ЗР СБФІСІІІК е... .

The Empress knew this sign well and preferred it to others...



*GusdaP6 Nikolai II, accompanied by his wife, Princess Fodorovna, sat in his personal car.
On the catotnr svgisnpnk in a circle*

The swastika is visible on some of the sovereign's belongings collected by investigator N.A. Sokolovych.

On the covers of letters from 1517 to 18, the swastika accompanies the texts of psalms and prayers, and in the diary it marks the memory of deceased relatives and friends. As mentioned in the introduction, Alexandra Feodorovna drew her favourite symbol on several important texts from the last years of the imperial family's existence. The author of the book *The End of the Romanovs*, V. Achek, titled the chapter on the escape of the royal children to the Leningrad region: "Under the Sign of the Swastika" ^{122a}.

The occult swastika. If the imperial family, consciously returning to the origins of the tradition, adopted its features, then a certain part of the intelligentsia could be determined to oppose it.

and adopted its symbols, then a certain part of the intelligentsia could interpret this in a slightly different context. At the beginning of the 20th century, theosophical and occult literature became widespread, imposing on the swastika a number of interpretations that in some ways coincided with Christian beliefs, but in others strayed far from them. One of the most popular occult authors at the time,

Doc—

Tor Papios (Ankog Gerard), who appeared at the Russian court, interfered with the right-wing swastika among the set of Jasonic symbols.





The founder of the Theosophical Society, E.P. Blavatsky, considered
СЕЫСТНҚҫІ 4ДВОЙПІНКОМ4 П ГОQҒҒСКОЮ ТҒТQҒҫІ.2ИСЫІД3 FІQФҒ•МННЦЫ
Ann Besant explained the symbol as follows: <The Cross, or rather, the Fiery Cross, is
a symbol of energy in motion

giving rise to atoms, which serve to create the universe

the infinite star. However, this is at the beginning of the later period. Upon careful consideration of the original meaning, as described by G. Bopape, it is clear that the dominant concept is

The swastika symbol has shifted to the left and now hangs above the apex of the triangle. Conspiracy theorist and priest of Freemasonry, G. Bostun, saw sinister meaning in the swastika's shift on the theosophical emblem.

Another debunker of the occult and Freemasonry, Y.N. Lukin, writing about the swastika, quotes the Kabbalist D. Levi, who believed that it is "the symbol of the religion in which the beliefs, religions and sects of humanity will come together and be reconciled in a universal brotherhood of nations. " Poorly versed even in Christian symbolism and setting himself a propagandistic rather than a research task from the outset, Y.N. Lukin, following S.A. Niyaus, contrasted the swastika with the cross. Both relied not on scientific research or Christian theology, but on interpretations found in pseudo-esoteric literature, attempting to apply them to the symbol in general, ignoring their secondary nature and rather late origin.

A detailed alchemical-astrological interpretation of the swastika is contained in the book by T.G. Burgonya, "The Light of Egypt" (Russian translation, 1955), where the author designates it as a symbol of the sun.

Here **it is called** the "absolute key to the great astrological creation." The key is depicted as a twisting swastika with a spring in the centre and four arms with three protrusions on each, truly resembling a key. In the middle are the zodiac, the symbols of the Evangelists, and the "realms of elemental existence" (sylphs, undines, salamanders, gnomes). On the corners are located three chemical elements (intellectual, passionate and external), corresponding to the four elements... According to T.G. Burgo, the symbolic diagram expresses in a non-hieroglyphic way everything that alchemical science can teach*. It is very reminiscent of the key and magnetic painting of the Navajo Indians (see III Ffl.).





One of the leading Russian occultists, Vladimir Shma-
ZOV, SCHNTYA-L, THAT SVBSTIKÉ IS 4 SNMVOL, V'GQBZBYUCHYI DOCTDIN)f QOZHD8-
is relevant today. That is, the realisation of potential cosmic synarchy and the transition
of Reality from Nirvana to Manthara through the organisation of potential categories
into creative conjugation and the subordination of polyoses connected from binaries. He
interpreted the swastika («swastika») as a symbol of the dialectical transition of the
Aldreev cross into Greek (i.e., ravis-sided): < If the cross, in connection with the
concept of the swastika, expresses the ontological victory of actual existence over
Nirvana, then in connection with the concept of sovastika, it signifies the victory of
actual existence over absolute Emptiness. In the aspect of Vedanta, the meaning of the
swastika is exhaustive; in the aspect of Sankhya, the swastika is **the birth** of the cosmos
from Nirvana, understood as pt ov, and Gowastikaya is its emergence from 1-fyarvana,
understood as oukov. Complementing e a c h other, these binary symbols represent the
law of the transition of Adolki-ta from Pralaya to **Manvantara**.

*Moka is futile at czosop
In my mind, I meet and argue with Vesti
over lomonippo0 koggs. Or milo coacmvu
ysop Find under the centuries-old
kouostyu,*

— wrote in a poetic message to Vasily Briossov, poet-rosenkreuzer B.M. Pubakin.

Mevoi prvyazheniom n otgalpnvnnene: 1909-1919. In Russia, however, the
purely **Orthodox** use of the swastika **continued** to be preserved (see Chapter V). It
is interesting that every priest who, during the ordination ceremony, recited the
"Oath taken by the clergy" from the printed text, looked at a medallion with the
image of the Saviour in the centre and e i g h t different-sided rectangular
swastikas on the sides of the medallion (see the text of the "Oath...", published by
the St. Petersburg Synodal Printing House in January 1909) . In 1937, under
pressure from the Provisional Government and the liberal clergy, the text **of the
oath was** changed; at the same time, **the medallion** with swastikas disappeared... In
the pre-revolutionary years, the swastika frame...





*.Nledalaon with Sgyugmine.kz m 8th saaspiipami {cu+ivo.s I originated m svdrmpniya Sv- D
yra) nr,peb gpekgtto.The gvoshennichessos prmsyazi, optechatan-noi in S. Petrdyrzkoa
Synod-i'noy pizhrafii in January lP09 z.*

They even had stickers in the office of the chief prosecutor of the Holy Synod. Swastikas were used in the design of official letters issued by the Kiev-Pechersk Lavra at the beginning of the 20th century.

The dies for the 250, 1F0, Y00 and (Y00-ruble banknotes of the Provisional Government (where the double-headed eagle was replaced by a watermark with a rectangular swastika) were probably made on the orders of Emperor Nicholas II. The combination of the symbol of the Kingdom (the double-headed eagle) and the swastika had been accepted for a long time, and the Tsar constantly showed keen interest in restoring many forms of sacred symbolism that were sometimes considered archaic by most of his contemporaries. By a twist of fate, the new banknotes were printed with the eagle, but during a period when Russia had lost its Tsar. On the 1,000 and 2,000-ruble credit notes, the swastika occupies a central position, and on the 250-ruble notes, two more are added along the edges and on the reverse side.





,Qeng.zhnaa kutora at 10 ONO rubles.m.y, aany valuable Советсху. И uovite-ii were introduced in 1918. The value of the sign

The swastika was also featured on the first coins of Soviet Russia (for example, a 10-kopeck coin).

The swastika, sacred to Buddhists, became the emblem of the Mongolian-Buryat cavalry regiment named after Dorzhi **Banzarov**, formed at the initiative of Ataman G.M. Semenov.

The use of the swastika, contrary to the five-pointed star, became sporadic after the Flevikovs came to power. According to V.O. Daynes, the Central Military Archive of the Soviet Army contains an appendix to Order No. 213 of the South-Eastern Front for 1918, which describes a new emblem for the flag: <Rom0 i5 x i t centimetres made of red dry wood. In the upper corner there is a five-pointed star, in the centre there is a wreath, and in the centre there is a red «ЛЮИГТН» with the inscription «Р.С.Ф.С.Р.». The diameter of the star is 3 cm, the wreath is 6 cm. The inscription "ЛЮИГТН" is 27 mm, the letters are 6 mm. The badge for the military and administrative personnel is made of gold and silver, and for the Red Army soldiers it is screen-printed. Zveda, Shungiti and the wreath are made of gold (for Red Army soldiers, they are made of silver), ca'mdi vñioit and nashTiñ —





*Centrobq, a swastika with vkprgznnoi
abbreviation T' FSR, which is used
ввести в качестве эмблемы для своих
padrzdē.zen-it Voenspec V.†f, //ormN Nv*

Yuko—Vostopochno. 4zh e. 19 I8 z.

середом (Red Army soldiers — white
краской)»¹²³⁵. Загадочной аббревиатурой
«ЛЮНГТН» обозначена здесь раскручи-



Judging by the fact that "Romb" was created in 1918-1919, when the Red Army on the South-Eastern Front was commanded by Vasily *Gtanovich* Shorin (a tsarist colonel who was repressed in the 1930s), it can be assumed that in his own peculiar way, he wanted to establish the continuity of the new army with the former Russian army. But the fear of unrest (including armed unrest) among the godless government proved stronger. Shorin's emblem was buried.

Robean vevdy. Due to a strange coincidence, the five-pointed star, which is relatively common in traditional Russian culture, became the main symbol of the country after 1917. According to the government's plan, the pentagram was probably supposed to illuminate the construction of a new life. Its introduction into the state coat of arms coincided with the beginning of an unprecedented anti-religious campaign, accompanied by mass repression and the destruction of the traditional cultures of the indigenous peoples of Russia. Those who preserved their faith saw in **the star** the Antichrist, and those who wore it on their clothes — the devil. Therefore, when World War II began, it was important for the Soviets to discredit the swastika, which the Nazis had proclaimed as a symbol of "Freedom from Communism" (see Chapter I).

Corresponding pressure was exerted on church organisations controlled by the authorities. Their assessment of the swastika complemented the official propaganda. If the communists saw the swastika as "misanthropy," the pro-Soviet episcopate saw it as "brotherhood."

The most convincing explanation of this phenomenon is provided by S.I. Semionov. See his article "Esotericism in Latin American and Soviet History" in *Sraetgge•tigGt Analysis fOHC*, 3996, No. 3, pp. 133— III }.





The bishops identified Hitler as the Antichrist. Hence, they concluded that he embodied the spirit of Christ. In his Easter message of 2 April 1942, Exarch of the Baltic States, Metropolitan of Vilnius and Lithuania (Voskresensk, 19Ft) wrote: •...He will not defeat the pagans, having taken the Cross of Christ to recognise his knowledge and wisdom. Emphasising the non-ecclesiastical nature of the symbol, Sergius refers to the meaning revealed to Emperor Constantine, confirming the meaning of the Cross: "Not by the sword, but by the Cross." It is not the swastika, but the cross that is called upon to lead Christian culture, our Christian way of life. "

Unfortunately, the message makes no mention of the five-pointed star and other communist symbols, under the banner of which religion was destroyed in the USSR. Under the hammer, sickle, and sickle, and the profiles of Marx, Lenin, and Stalin, rather than the cross, our soldiers fought against Germany. In addition, in the heat of his passionate rhetoric, the bishop emphasised that the equal-armed Cross (which was revealed to Constantine the Great) was adopted by the Germans, and not *by* the Soviet Union, *which*, according to Flesch, consisted mainly of apostates and atheists. Various forms of the swastika served in the German army as both a symbol of power and a sign of recognition. The fact that the swastika is an ancient variant of the Christian cross was hardly a secret to the higher clergy, since even in seminary schools it was taught before the revolution. Thus, in the Guide to Liturgy, or The Science of Orthodox Worship, for Spiritual Seminaries (Tver, 1886, p. 3dd), Archimandrite Gavril refers to the swastika as a "gnostic cross."

If synodal theologians until recently argued with Old Believers, insisting that all forms of the cross are equal, then the "red bishops" (the expression of St. Nektarios of Oginsk) looked without remorse at the monuments of military glory, where the cross is adorned with a five-pointed star.

In the 1940s, the swastika became a symbol of something foreign, something dangerous, *something to be feared*. Those who did not want to accept this were persuaded by the state security services to correct their mistake. It should not be forgotten, however, that the reasons for rejecting the swastika were

* The most famous book is by St. John (Seresnev) of Kronstadt

+On the Cross of Christ (SP6., 18961.

** For the rejection of Perkin popNraiush cpect, see the 73rd rule of Felt-Shestosh Felenskoi on the Council.



not so much in the political sphere as in the spiritual sphere of life in our long-suffering Fatherland. After all, having defeated Germany, the Soviet Union did not become an Orthodox power, did not renounce atheism, but only slightly moderated its ferocity. The swastika is originally a symbol of the Spirit of God, and it is impossible to understand it without remembering through whom this Spirit is transmitted — the sovereign ruler, the autocrat.



On 24 January 1918, Tsarina Alexandra Feodorovna sent General A.V. Shchurovsky from Tobolsk a letter beginning with the words:

*Grant them, Lord, patience
In the gloomy darkness of the storm To endure the
people's suffering
And the torture of our executioners...*

The date stamp is a swastika with a cross, and on the back of the postcard is the Saviour on the cross, a reproduction of the painting by Caravaggio.

+Eozba and the queen, says N.N. Ipatiev, owner of a house in Yekaterinburg, were transferred to my house on Voenesenskaya Square, and the queen wrote on the window frame in memory of her arrival: [swastika symbol] 17/30 anp. 19 18'. Th r e e months later, Nicholas II and his family would be killed in that very house.

*On 27 January 1919, in Mempoypabe, the final act of destruction of the tsarist fleet took place. Right in the courtyard of the Metropavlovskaya Fortress, Grand Dukes Nikolai **Mikhailovich**, Dmitry Konstantinovich, Pavel Alexandrovich, and Teopzuu **Mikhailovich** were shot with revolvers and buried there. This was done in the name of the "red terror" in response to*

the murder in Germany of comrades Rosa Luxemburg and Karl Kautsky, a few days before the death sentence was carried out. The bodies of the victims were found not far from the , where they had been executed by the Emperor of Russia. The fortress is crowned by the Metropavlovsky Cathedral, encircled at the top by a cornice—





ev chuguniioi petuemko* from lesocmoroitnx, so8preyushch, p nposocmo-ronuttm. *crux*, seaspskh. All reets, osyambak>tque imperial i«t6zpodttя in larsko t usaplpvщ Peurotipnvlovsko codopn ipakme oun«zcheitoeanv saasticheskimi kpiokami. The saastic braid npucymcmayem and in the form nvv chosoni St. Pvkolpy in Nice Lf866 — 1887) at the place of the house where Alexander II died, qecayeowч Nvkolpy.

The swastika was adopted by Semyon Wmneyamopa during his lifetime and after his death. But in order to get closer to the mystical connection between us and the last Czчobepяctrm, it is necessary to add a few more details.

Pvak Pole In 1914, an event took place that, due to the war, revolutionary turmoil and civil strife, did not receive the attention it deserved, but was extremely significant for understanding the "collective unconscious" of Russia. The polar expedition, crossing the Arctic Ocean from east to west, accomplished the greatest geographical feat. Captains Boris Vilkitsky and Peter Novopashensky, navigators of the icebreakers

Tainir and Vaigach, mapped and described the vast area of the *Kapchov* Nor. It was named Ячлв Нмперато-ри Z-фукола t /J, but after the October Revolution it was renamed Severnaia Zemlia (Northern Land' ⁽²⁾ •°. It became the territory of the Empire closest to Polios. The last Emperor turned out to be the son of the North.

"Where is the connection with the swastika?" the reader may ask.

Considering the Aryan concept of •jukrovpijтup (literally, "the wheel of fortune"), R. Guénon associates it with a certain social position that allows the bearer of absolute sacred power + Tsar Miryae to be truly recognised — with the principle of svastika. He is a human barrier, and in comparison with the kourm, his individuality becomes nothing. In this way, in the religious consciousness of the peoples of Russia, there can be only one person — the ruling Tsar. The only one in the world who has twice undergone the sacrament of chrismation, crowned for the Kingdom, the Orthodox emperor was, in a sense, the "immovable mover," the one who, remaining at the centre of the universe, controls the movement of things without participating directly in it, or, according to Aristotle,





Aristotle's expression, " " **the "unmoved mover."**

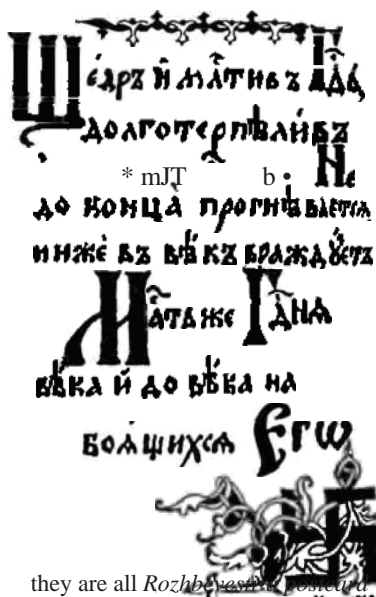
"The centre in question," writes R. Guénon, "is a fixed point, unanimously referred to in all traditions as the symbolic

•The "pole" of beating, and it is precisely around it that the circular movement of the world takes place, which, in turn, is symbolised by **a wheel**: this is precisely the case with **the Celts**, the Sumerians, and the Inca. This is the true meaning of the symbol, a sign that spread from Da. This is, first and foremost, *a sign of power*, which modern scholars should be aware of, as they have vainly attempted to explain this symbol using their own fantastical theories.

R. Guénon's reflections on the nature of absolute power can be considered, if **you will**, a variation on the Orthodox formula of autocracy (+The Tsar is by nature like other men, but by power he is like God) and the apostolic teaching about the Catechon-Restrainer (2 Thess. 2:1–4, 6–R). The swastika in relation to the Russian Empire



*Свастичный меандр на саккосе православного архиерея. Прибытие
Emperor Nicholas II in the fence of the Sampsonigskaya Tsarskaya and Bratgiya mnyu
26.06. 1909 s. Photograph by Khmelevskoz,o*



they are all Rozhbeyskaya posteda
— 1918 s., iapsayua zostate
Александрой Феодоровной.
Аpxue Yel's<:>go uineerstitia

, symbolising the throne of the Orthodox
NOGOY. MNOTDON, VSVOUYEOEA,
являлся аналогом Небесного Престо-
ла, oiiisaio*odreiiimi proroiamiya
(sy. MIgl.isl.).Emusooieesivui
Orthodox concept «nirudvizhi-
тель» (κοσμοπότης), мелькающее в бо-
in the texts of the service™¹⁴⁴

To what extent Tsarskaya Senya was
aware of the analogy between the swastika
symbol and the sacred status of the
Sovereign, it would be useful to clarify the
reference to the original of one published
letter. Alexandra Feo-

иЮQOBHд HHHfCT .A. DON IZ фб-
2 March 1918: 'The children have all grown
up, Marie has lost a lot of weight, and the
fourth is fat and small. Tatyana, as always,
helps everyone and everywhere;

Olga is getting married, but in their hearts
at the same time. They kiss each other tenderly
[d;ъqee, as indicated by the commentators
, the word "Sovereign" is replaced by
envk] yulet serdeshiy prime. K-koy sign
exactly — nti-gde not indicated

However, given Nicholas II's limited correspondence, it can be safely assumed that the
sign of the swastika on a number of Alexander Feodorovna's items of clothing during
her imprisonment represented the Emperor.

With the advent of the modern era, a series of revolutions, the fall and
reduction of European monarchies, the Russian throne remained practically the only
one to retain its sacred status. Although a careful analysis of the facts gives the
impression that the person of the Sovereign lost its inspirational character for
Russians, especially those who had strayed from Orthodoxy, it continued to be so
for "foreigners," who were much more committed to their traditional values.

After Catherine II, all Russian monarchs were regarded as high initiates, as the
embodiment of the revered Tibetan deity Tsagaan Dara-yahs (White Tara) ^{2*}. Buddhists
in Russia and Tibet



and de jure considered Emperor Nicholas Alexandrovich Chakravartin to be a virtuous and righteous ruler of the country, who fully supported the teachings of Buddha. As the prominent figure of Kalmyk Buddhism D. Ulyanov believed, Russia represented Tevernuki Ilambaia⁹⁰". On 23 January 3901, the sovereign received in the great hall of Peterhof

D8OQIIa OGO Ю МНССIIЮ „Д.&Л&Й-ЛI8MY III BO FЛ&EIO C ЛIxBQB;“4 OЙ Д— nom Dorzhnev, who had arrived from Tibet. The tsars were presented with gifts from the Dalai Lama. According to the testimony of en. Migrofan (Zios-ko), the delegation presented the Emperor with the sacred robes of Buddha. <They belong to you alone by right, and others accept them from all of Tibet," said the elderly lama. In 1908, the sovereign was presented with a mandala of the Thirteen-Armed Vajrabhairava by the Bakshi Dud-dist-kzmik of Don. As O.V. Gorovaya points out, the act of donation reveals a sacred motif, since this mandala is of a very high esoteric level. The teaching (tantra) of Vajrabhairava

HPYQRVY YAV7IYASTSA BASIC TaHTQOIi IIKOJII:4 IN NIYEP, I IOHIO' Lii, Kalnzhnya and Burvtii. The Vajra workshop is the shshnF moha-stir Dalai Lama namgyel. The lama's gift can be perceived as a sign of the deepest respect: the ruler of the Empire is given the sacred natsdal of the tantric lord Vajrabhairava. A special sacred connection arises between the monarch and the hierarchical representative. This gift has the meaning of infinite respect, patronage of Buddhism, and is associated with the rulers of antiquity, who were perceived as Dharma-rajās.

Nicholas *III's* geopolitical plans included expanding the empire to the northeast, gradually annexing Tibet and Mongolia, whose peoples saw him as the "White Tsar," the ruler of the world. **The construction of Europe's largest Buddhist temple in St. Petersburg** should also be viewed from this perspective. The question of the temple's construction was discussed in detail by the Tsar with A. Dorzhiev on 4 August 1907; at the same time, Nikolai Alexandrovich extended an invitation to the Dalai Lama to visit the city. The first service in the Kalachakra temple took place on 21 February 1913 and was dedicated to the 300th anniversary of the House of Ronapov. The swastika (Tibetan: bkra shis ldan) was laid out with tiles on the floor of the prayer hall; during the Soviet era, it was destroyed. At the opening, as reported by Novoye Vremya, the shrine was decorated with Russian flags and flags of Thunet with *Buddhist symbols and* the (which, presumably, also **included** the swastika). In 1914, the Tsar personally approved the temple's staff of nine people.





**Свастика, выложенная плитками на полу зала
молитвенный храма Калачакры в С.-Петербурге**

Photo from the Russian Academy of Sciences Archive

Unprecedented in Europe at that time,
• was granted to Islam. On 3 February 1910, construction began
in the capital on a magnificent
"– The architectural basis was the Gur-Zaim mausoleum in
Samarkand, where
d the tomb of Tinur is located. The work was completed after
the death of the Tsar in 1920.

On 29 May 1914, the distinguished thinker V.V. Romanov made

СИЛНЕВНИКОВ ЮЗБПИС 14: ОСИ/ДП/ЕБ. . . ОДНН AND EXCLUSIVE SMOT/EIT

Not from the point of view of 'naiuero poktzeniya', but of all generations of the
Fatherland, both past and future... it has something or is hidden within it. There is
something 'underground', but there is nothing 'modern' and there should not be... There is
a special type, "the secret of the tsar," which is not told to anyone and *will never be told*,
because from birth, as if "a ryoji"... tsario dao to, wju <under his eye everything is
diminished" to dust, to trifles, to "transient" and "unnecessary", and the view of eyt has
a relationship only "with the borderline things", with what lies "beyond our generation",
far ahead of him and beyond him. Eternity. The Tsar. The Fatherland. The sovereign
cannot help but feel that what is locked in his heart (the "secret of the kingdom") is not
told, not explained, not expressed... *IStapie*. Bgrr is his domain. The great "6nt po sezu".
I want to say what I cannot explain, that in "be thus" there can never be a mistake, even
if "be thus" sometimes fails, due to grief and misfortune (unfortunate war)... The Tsar is
often the bearer of

.ii«nx failures. That is, the luminary of great choral tragedies: and we must follow him
in every tragedy with the thought that "we will perish," but "for the better." Shr —
always for the better. That is his essence and his feat. Уаръ (and this is a miracle of
history) can never be low, petty

ное, благородное»¹²³⁶

...we must rush after him...", but such a mood was far from characteristic of the
Russian elite, which tended not to loyally serve the Tsar, but to demand that he conform
to their ideals (whether modernist or conservative). Even the Orthodox clergy, verbally
loyal to the throne, did not want





AelwĩsNikoĩšemMiweetsivennoštaanoooluyurelvĩosnayapottt-ku. It refused to acknowledge the obvious truth: the logic of the Empire's expansion dictates absolute loyalty in matters of faith. Archbishop Nikon (Rozhdestvensky) and others demanded the construction of a temple in St. Petersburg, maximum restrictions on the activities of heretical sects, etc. To satisfy these demands would have meant cruelly humiliating non-Christians who, based on their own traditions, wished to serve the Russian throne. And Nicholas Alexandrovich, as the father of *all* peoples belonging to the Empire, could not take such a step.

The policy of the last Tsar still puzzles both secular and church historians. It combined traditionalism with liberal tendencies, personal loyalty to Orthodoxy and an absence of religious oppression unprecedented in Russia. External contradictions and internal unity closely conceal the mystery of the sacred throne.

Looking at the last century, two paradoxes stand out.

The first is the personality of the Tsar. In light of the published archives, it is quite obvious that Nikolai Alexandrovich was a strong, well-rounded individual with high moral qualities. But his personality was practically never manifested in state affairs in the way that is characteristic of a historical figure. At key moments, the sovereign displayed a kind of icy coldness, which his subjects interpreted in their own way, reproaching him for his "indifference," "*indifference*," weakness, dullness, and even feeble-mindedness...

It is difficult to agree with this. There are many facts that testify to Nikolai Alexandrovich's clear understanding of his historical role. The French ambassador to the Russian court, M. Paléologue, recalled the words of Nicholas II, once spoken to him after a prayer before making an important decision: "Perhaps a sacrificial offering is necessary for the salvation of Russia: I will be that sacrifice — may God's will be done!" The famous starets Barnabas of Gethsemane (1906) also made predictions in his cell. Predictions were made to the sovereign more than once. One of them was made in Novgorod in December 916 by the elder of the Desyatnyy Monastery, Maria Mikhailovna. She repeated it twice to Alexander Feodorovich: "And you, krzhaviia, — the heavy cross — do not be afraid. "





The era of Christian autocracy was coming to an end. If Constantine the Great was its alpha, then Nicholas II was its omega. As a *private individual*, he did not want to change anything, believing that such was his destiny. If one wishes, one can reproach the Tsar for fatalism, but then one must admit that most Russian **activists** of the late 19th and early 20th centuries were equally fatalistic, predicting rivers of blood and the imminent arrival of the Antichrist. It depended entirely on the Tsar, in what position he would accept this reality, in what form the End of the Epoch would be coloured. It is well known that, despite all the unfavourable circumstances, the reign of Nicholas and Alexandra marked the highest rise of Russia. And here is the second paradox.

The mystery of the tsar's life is shed light on by the fact that Nicholas II (being a tsar) was the first of the Russian sovereigns to commit suicide. When he arrived in Japan in 1891, Buddhist priests paid him special honours. "These were not simply honours bestowed upon the heir to the throne of a great state," believed the aforementioned Bishop Mitrofan, "but in their person, all of Buddhism bowed before the Tsar..." Such a meeting had the character of some kind of incomprehensible, mysterious cult performed before the highest incarnation, sent by the will of heaven to earth with a special mission. When the Tsarevich entered the temple, the Buddhist priests prostrated themselves before him, and when he raised them up, they looked at him with reverence and awe, solemnly, barely touching him, and led him into the sanctuary of their temple. If anyone from the crowd wanted to follow the Tsarevich, they were not allowed to. Prince George of Greece once attempted to do so, but the lamas blocked his way.

Further on, Mitrofan recounts the settlement by Nikolai Alexandrovich of the famous hermit Terakuto, who lived in one of the groves near Kiyo*. "From afar, those approaching saw the emaciated figure of the ascetic-duddist. The heir bent down and carefully picked him up from the ground. Nikyu did not say a word, waiting for the hermit to speak. Looking with unseeing eyes, as if detached from everything earthly, Terakuto spoke:

In fact, the journey turned out to be not entirely smooth sailing; due to a number of circumstances, the United States did not participate.
circumstances, the **United States** did not join.

*' АНБ.нНПтQ)'Я ННПШСЛВЩ ЮШНй Т ИСт, it is necessary to take into account the рБЗННуу bydy АВјфЧЯ

the representative of the latter.





g Molar" X horn.tom..Cepevery image> i<oiпopтbъч
blessed main кпипііпна 3—zo

by expedition 1913 — 1914 rz. Rico Чнаса и
Папа саасіну іесі<т•іи эиі<ами.

— O thou, Heavenly Chosen One, O great
КШЙ ШСКупИиенъ, МНЕ ЛШ ІТQO)ТЄЧЬТЄМHyC'M-
Your servant? You are above all others. There is no deceit or
flattery in my words before the Most High. And here is the
sign: danger hovers over your head, but the dust recedes.
The pit and the form *will be stronger than the sword... and mgocnin aacttjaem b.sand**.
The crown is destined for you, Paravish: earthly and heavenly. The stones on the crown
of your power, the ruler of a mighty empire, sparkle, but the glory of the world is fleeting
and the stones on your earthly crown will fade, while the heavenly crown will remain
forever. The legacy of your ancestors calls you to your sacred duty. Their voice is in
your blood. They live in you, many **great and beloved ones**, and from among them you
will be the greatest and most beloved. The sorrows and upheavals of the world will
shake you and your state. *You will be responsible for all, and all will be responsible for
you. On the edge of the abyss, you give beautiful things, but hell is tzriemaopnu,' bemu
peynic:R to flowers and fall into the abyss, cc.ru does not listen to his father.* Blessed is
he who lays down his soul for his friends. Blessed is he who lays it down for his
enemies. But there is no blessing in your sacrifice for all your people. It will come to
pass that you will live, but the people will die, but it will be judged: the people are
saved, and (you) are holy and immortal. Your weapon against malice is strength, your
weapon against offence is forgiveness. Both friends and enemies will bow down before
you, but the enemies of your people will be destroyed. I see fiery tongues above your
head and your family. This is a dedication. I see countless sacred fires in the altars
before you. This is a fulfilment. May a pure sacrifice be brought and atonement be made.
You will become enlightened boy evil



* This is about the failed assassination attempt on Pesarev's life, which took place a few days ago in Orcv. A Japanese fanatic struck him on the head with a bat, but the blow was not fatal, causing only minor injuries. Prish Georgi Grechesvti did not have *the strength* to stop the violent attack, which saved Pesarev's life. After Naslenitpa returned to Peierburg, the cane was repaired and given to Prince Georgish. Kan {pshdnazal Teranui, the cane was stronger than a sword and defeated him.





In Terakoto, he said that he had been revealed to him by the Book of Destiny. Here lie the secrets of the Creator. The beginning and the end. Death and immortality, youth and eternity. It is important to remember that all this also passed under the sign of the swastika, which is still revered in Japan as a symbol of good luck.

The fact that P. Novopashennogo, who discovered the "Temple of Emperor Nicholas," was blessed by his mother for his voyage with an image of the Saviour in a circle of light, with a sphere *of fire*, crowned with a star, surrounded by a halo, in order to break it down into its constituent parts... An important era in the life of humanity has come to an end. Having reached **Polkisa** (in a physical and metaphysical sense), the Christian Empire overslept its existence in order to merge with the very foundations of Ekeistenia. Thus, Egypt, Troy, Persia, Zlada, Rome... dissolved into it over time. Alpha united with Omega, marking the swastika — the highest principle to which the universe is subject.

Gvvegya in yedecax. Despite the discontinuity of tradition, all possible legislative obstacles, for our people, the authentic spectrum of understanding of the swastika, with all its possible variations, remains accessible. Those who were once united by a powerful empire continue to be united by the swastika symbol against the backdrop of its collapse: Muslims, Christians, Buddhists, and pagans.

The five-pointed star that reigned supreme after October symbolises static unity in the sensory-material aspect (humans have five senses). The swastika, on the other hand, provides a dynamic principle of unity — spiritual and cyclical, where each end transitions into the other, and together they have a common centre. We live in a constantly changing, pulsating world, in which there is no immutable "axis" connecting us to the processes of the universal feminine. Access to this axis is possible only after an existential awareness of the cyclical nature of what is happening on Earth. The star does not give such an idea; it inspires us with the idea of constancy, as if it were already a realised ideal.

Chapter II touched upon the question of the symmetry of the swastika and the star. The equal element of the latter has its own axis of symmetry, which distinguishes it from the equal element of the swastika. If the social structure of modern civilisation is symbolised by a star with five billion rays, then it must be assumed that each of them possesses autonomous motion... Unfortunately, such a motion is impossible.





number of rays, then it must be assumed that the most important of them has autonomous life... Unfortunately, this view is an illusion. It is pleasant to believe in it, but such belief **only** distances us from the truth. In modern civilisation, there is no subject that possesses its own "will" and is independent of the world process. There is no absolute leader, chakravartin or autocrat*. At best, we have the will to create the conditions for its emergence, but at the moment we must accept the situation of mutual conditionality and dependence on each other. Perhaps then we will discover the meaning of happiness and spiritual love, enclosed in the swastika...

People who unconsciously follow the idea of the star (the symbol of modern civilisation) constantly face a world dynamic that destroys their plans. The psychological harm caused by the widespread use of the star is difficult to assess at present. Even the very formulation of such a problem may provoke objections. However, willy-nilly, there is a trend in international heraldry towards replacing mirror-symmetrical rosettes (especially swastikas) with compositions where they are arranged in a circle, which is a step in the right direction (cf. the emblem of the European Union).

The swastika, which has been banned from the social sphere, is increasingly appearing as a non-offensive symbol. A heavenly sign, a pure phenomenon of religious consciousness.

Traditionally, it is believed that on Annunciation Day and Paschy "the sun plays," which corresponds to solar signs — swastikas. Participants in Orthodox rites note similar meanings not only on major holidays. Thus, on 25 October 19B4r, pilgrims arrived to worship the icon of Borovaya, the Deliverer from Misfortune, in the village of Tavily in the Stavropol District of the Samara Region. After the liturgy, everyone went to bathe in the holy spring. "The water was unusually warm and somehow especially blessed," says the eyewitness. "The sun shone brightly all day long, like in spring, occasionally hiding behind the clouds, and then it snowed. And then

* The creative genius of Lenn Rhenigal, who in his work "Trn-unf waves" used the swastika as a symbol of unity and strength. Hitler's power, however, did not have the traditional sacred legitimacy even in the eyes of the German people. The crowning of the world ruler inevitably aroused feelings of resentment.





Already at dawn, we witnessed a miracle. The sun rose as if on Easter. *It* shone, shimmering with all the colours of the rainbow, *emitting rays of light*. Several rainbow circles formed around it. Inside the sun, the circle was green at times — motionless. And around it was a golden, brightly coloured rim. Its *twinkling was invisible to those around the invisible circle*. *Ginoago*

TOOLTRKO B£ EYU ISCHSEBLO H£t A FEW MINUTES t TO BCKOQ€APPEAR AGAIN again. This miracle lasted for about an hour. At 4 p.m., everything disappeared, and we went home. On the way, it turned out that one woman's angina had gone away, and another's sore throat had stopped hurting. There were probably other healings, but I did not hear about them. And before entering Sarana, on the right side of the sun, many saw an unusual rainbow — not a semicircle, as usual, but a column. It did not stay in the sky for long, but the sun continued to play. Many who were in Diveevo for the summer celebration of St. Seraphim in 1991 remember the appearance of a swastika and St. Andrew's cross in the setting sun.

"The wind blows toward the south and turns to the north; round and round it goes, ever returning to its course." Today, adherence to the living faith gives rise to the *same* phenomena as in the past. This adherence is not "primitive" or "archaic," but rather a *contemporary* consciousness that has grown alongside centuries of experience, manifesting itself in the limited human existence of the indestructible Spirit.

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- AIZ — Archaeological News and Notes BKM — Berezniki
Regional Museum BSE — Great Soviet Encyclopaedia
VG — Voliebnaya Gora
VDI — Vestnik Drevney Istorii (Ancient History Bulletin)
GAISH — State Astronomical Institute named after P.K. Sternberg, Moscow State
University GMC — State Museum of Kazakhstan
GMZ — State Museum of Dnipro GRM
— State Russian Museum
YU — OS. QYЧЪЯ IOBCKдЯ EB.K8QЯS
GHMAK — State Art Museum of the Altai Territory DI
— Decorative Arts CCCPe
ЖМНП — Journal of the Ministry of Public Education ЖМП — Journal of the
Moscow Patriarchate
ЖС — Living Antiquity
ZGHMZ — Zagorsk State Art Museum-Reserve (now in Sergiev Posad)
IRKM — Ilyinsky Regional Museum of Local History
MAN — Museum of Anthropology and Ethnography (St. Petersburg) MGAMID —
Moscow State Archive of the Ministry of Foreign Affairs MSU — Moscow State
University
MDA — Moscow Theological Academy MNI — Museum
of Folk Art
MPKM — Moraviansky Republican Regional Museum MRMI — Mordovian
Republican Museum of Fine Arts
OHDPА — Society of Lovers of Ancient Literature
OLDP — Society of Lovers of Ancient Literature OHC — "Public Sciences
and Modernity"





PGHG — Periskaya Art Gallery

PIITÉ — Orthodoxy and Culture of the East

PIKH4Z — Pskov Historical and Artistic Architecture **Museum-**

PLDR — Monuments of **Ancient** Russian Literature PSRL —

Complete Collection of Russian Chronicles RA — Russian

Archaeology

RAIMKRA — Manuscript Archive of the Institute of Material Culture History of
the Russian Academy of Sciences

RGADA — Russian State Archive of Ancient Acts RGIA —

Russian State Historical Archive RIM — Russian Ethnographic
Museum

SA — Soviet Archaeology (since 1992 — RA)

SAI — Archaeology of the USSR: Compilation of Archaeological Sources CXM —
Solikamsk Local History Museum

SzRЯ — «Dictionary of the Russian Language of the 11th–17th Centuries» V t. t — ...
(Pjyu-dolzhayshchiesya edition)

CM — •Soviet Topography (since 1992 — TO)

ЦАК М,QA — Church Archaeological Cabinet of the Moscow State University

ChM=ChKM — Cherdyn Local History Museum

TO — Ethnographic Review

gos. — state gu. — province

der. — village

ин-т — институт

conf. — conference obl. —

region

prep. — reverend prep. —

reverend

rkp — manuscript, handwritten r-n
district

с. — село

св. — святой

svv. — holy sFr. —

assembly u. — uead

univ. — university





худ. — художественный

ц. — церковь

Иж. — Ижевск

B. — Berlin

L. — London

Lpz. — Leipzig

Ml. — Milano

NY. — New York

P. — Paris

R. — Roma

COMMENTS

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Fig. 2-4. [see electronic version: <http://www.ee.surrey.ac.uk>)

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