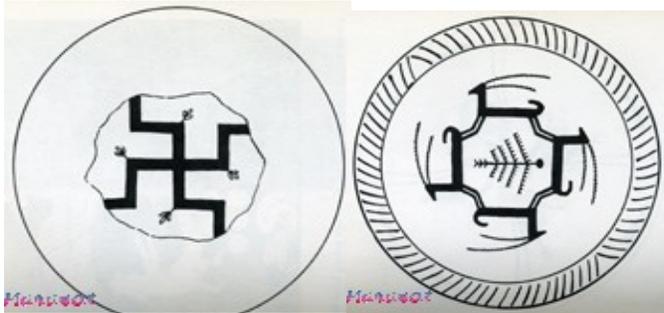


# The Triple-dot Pattern and the Swastika in Ancient Art

*A letter to Julianna Lees with regard to her study  
on the "triple-dot" pattern, called the "Cintamani."  
(<http://www.flickr.com/groups/1530622@N23/pool/>)  
by Mel Copeland*



**Fig. 1 and 2** Bowls from Baghouz, Syria, Samarra culture, ~5500 B.C.

I think the triple-dot motif coexists with the cross, swastika, labyrinth and various sun symbols and combinations where they are placed within a circular or square border. Such patterns seem to date from the formative, Neolithic days of man's perception of, and identity with, gods and heaven(s), i.e., there are seven heavens in Jewish tradition. In this sense, then, I think it is worthwhile to associate the symbols as a continuity of thought. Religious thought,

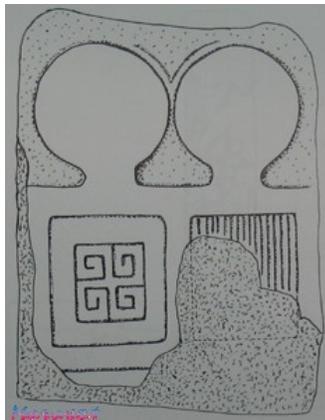
for instance, has always been conservative, holding onto the precepts of the past. The Catholic Church has held onto the use of the Latin language in its liturgy, though the people of their parishes had no knowledge of the language. From another perspective archeologists have found flower pollen associated with Neanderthal burials, suggesting they threw flowers on the grave; we still do it today, probably with the same meaning.

The swastika has been found around the world and some of its earliest versions include branches, where the design grew from a symbol of trees to a geometric form, of simple bars with buds on them, as seen in the ceremonial bowls from tell Baghouz, Syria (Samarra culture 5500-4800 B.C.). The theme of the swastika can be seen as the Tree of Life, from which all creation emerged, from whose base came ever-flowing

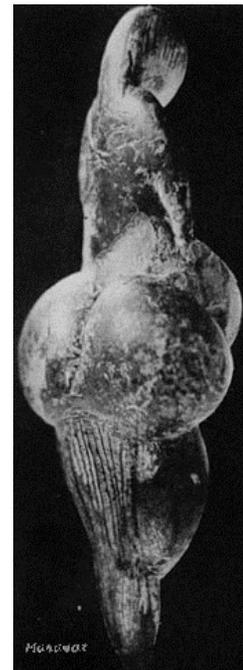
waters that have been compared to the amniotic fluid flowing from early "Venus" statues, such as the Venus of Lespugue, Aurignacian Period, carved on ivory (40,000 - 25,000 B.C.). Clyde E. Keeler did a study on this, called "Apples of Immortality from the Cuna Tree of Life," Exposition Press, NY, 1961. I have used images from his book at:

<http://www.maravot.com/Phrygian3.html>.

Essentially behind the various legends of the creation scattered around the world, God decided to create man and the animals and either took a tree and spun it, from which all life spun out or, as in some American Indian tales, the Great Spirit took a raven or some other bird and spun it around, from which all life began. The images from Syria show various forms of this creation theme, using fish, trees and birds. More images of



**Fig. 3** Idol from Phrygian altar Midas City, Turkey, showing swastika-labyrinth design.



**Fig. 4** Venus of Lespugue

Samarra pottery are here: <https://www.google.com/#q=Samarra+pottery>.

Fig. 1 Samarra ware shows buds growing at the end of the bars of the

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swastika that seemed to have grown into the triple-dot pattern. We can see in your site various uses of the pattern, usually on robes of gods and rulers and then in Christian panels the dots represent the stars in the sky. In some of your images you can see that at the end of a floral design — such as a curvilinear leaf — the three dots are placed, as in the Campanian kylix, Fig. 4, representing what would logically be considered floral buds. Hence, I would conclude that the buds are another symbol of the Tree of Life. In a Mycenaean seal there is a design featuring the earth mother seated on a throne before a palm tree, at the base of which is a flowing stream that emerges from the feet of the earth mother. On either side of her throne are lions. She appears to be an early version of the Phrygian Cybele.



Fig. 5 Offerings to the Earthmother at the Tree of Life. Note sun, moon and river of heaven, double-headed axe of the Sun god. A child is taking fruit from the Tree of Life. Golden ring from Mycenae, after Sir Arthur Evans – Image from Keeler.

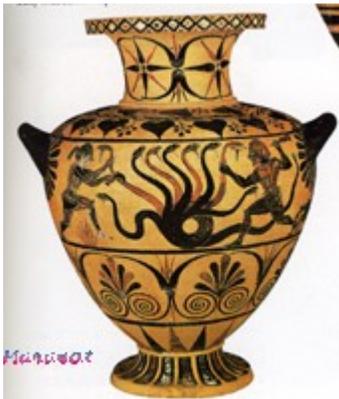


Fig. 6 Etruscan vase showing Heracles destroying the Hydra.



Campanian kylix, Metropolitan Museum, NY (MET 41.162.241)

Fig 7 Campanian kylix

winter and begins to head back towards Spring and the (re)birth of vegetation, breeding of livestock, etc.

Another symbol, the cross, seems to mark the four points of the compass, or perhaps man with arms outstretched. In any event we can see the cross enclosed within a box and in each quadrant of the box is often placed a dot and in a few cases we see the triple-dot. (See Indus Valley seal below, Fig. 13).

Out of the spiral (labyrinth) grows plants! This can be seen on a vase showing Heracles destroying the Hydra (Fig. 6) and also on the Campanian kylix (Fig. 7), Metropolitan Museum, NY, (MET 41.162.241) –see also on the “Cintamani” flickr page (<http://www.flickr.com/photos/27305838@N04/4999709320/in/photolist-1530622@N23/>).

The Etruscans, of course, were obsessed with a pleasurable experience in the afterlife, but crossing into their paradise was besought with monsters and terrors of all kinds. Worst



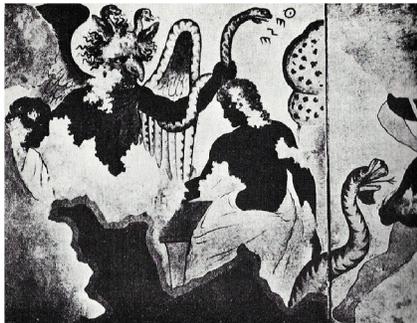
Fig. 7 Etruscan statue, Apollo of Veii

Fig. 8 Etruscan tombstone from Vetulonia.

## The Triple-dot Pattern and the Swastika in Ancient Art



**Fig. 9** Archaic vase from Athens that shows the Tree of Life guarded by monsters. The vase has four swastikas – from Keeler



of all, perhaps, was Charon, the ferryman of Hades, who was painted in their tombs, sometimes chasing them with a hammer. Charon used the hammer to hit the soul on the head, to make sure it was dead. In their tombs are images of heroes, such as Theseus, who went down to the underworld to rescue his friend but only got stuck himself on the seat of forgetfulness before Hades. In an Etruscan tomb mural we see Theseus being tormented by an evil demon called Tuchulcha with snakes coming out of his head and

hands. Some scenes, such as that of Theseus (Etr. THESE > ΘESE), show the soul of the tomb fleeing from the demons. In this sense they faced the realities of the underworld, that before pleasure and happiness one must cross before the demons of Hades. Theseus was rescued by Heracles when he descended into Hades to capture the three-headed guard dog of Hades.

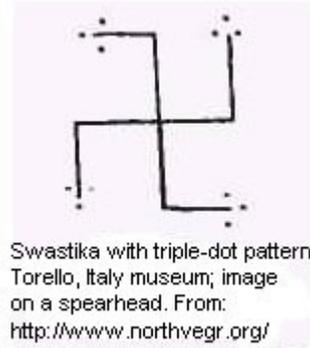
Another example of the Tree of Life is found between the feet of the Apollo of Veii (Fig 7). Between his legs are two vertical double spirals and between them is a tree. Compare this to the Vetulonia Warrior stele that has a spear with rays between his legs (Fig

8). The spear with rays may be a symbol of the god Mars.

Back to the triple-dot. Ian Harling's work, "The Ram and the Bull — forgotten Belief Signs of the Vinča and Cucuteni," takes us back into the Chalcolithic with his study of the Vinča signs. Figure 123 of his work shows among the British signs the triple-dot sign and another sign or character of three labyrinths arranged in a triple-dot pattern. His work is at:

[https://www.academia.edu/5363413/The\\_Ram\\_and\\_the\\_Bull\\_a\\_Forgotten\\_Belief\\_Signs\\_of\\_the\\_Vinča\\_and\\_Cucuteni](https://www.academia.edu/5363413/The_Ram_and_the_Bull_a_Forgotten_Belief_Signs_of_the_Vinča_and_Cucuteni). In that work is the bronze spear from Brandenburg which has at the ends of the bars on the swastika the triple-dots (buds). It also has other marks, one of which appears to be a stroke with rays of the sun above it (spear, symbol of Mars?) and another stroke with the triple-dot pattern above it.

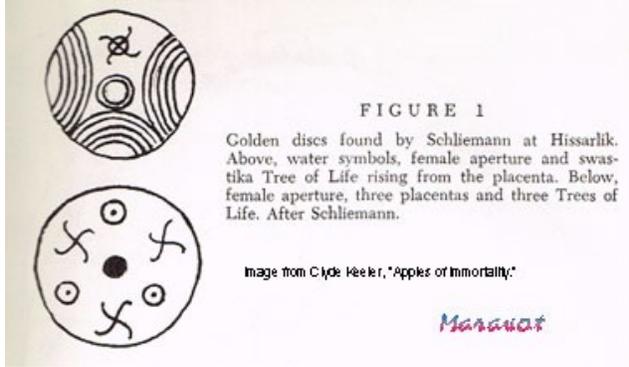
Another spearhead in the Torello, Italy museum (Fig. 10) contains a similar image with an inscription in runes. Another image from Ian Harling is a chariot from Serbia dating ~1500 B.C. whose driver has on his breastplate three spirals in the form of the triple-dot pattern. (Harling, Fig.99).



Swastika with triple-dot pattern Torello, Italy museum; image on a spearhead. From: <http://www.northvegr.org/>

**Fig. 10** Swastika on spearhead, Torello Museum.

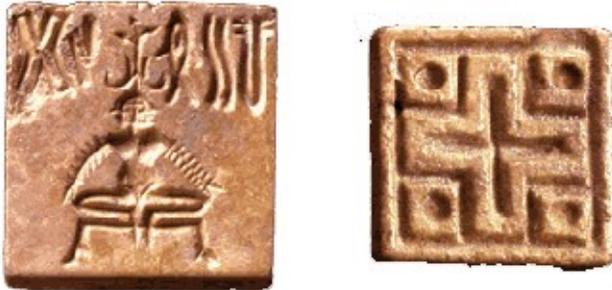
# The Triple-dot Pattern and the Swastika in Ancient Art



**Fig. 11** Swastikas and triple-dot patterns on golden disks from Troy – from Keeler.

**Fig 12** Creation scene from Cave of Nativity.

scene showing what Keeler suggests is the spinning Tree of Life viewed from top down. It appears to be so! This leads to another ancient design of the cross within a boundary, either a disk or square. In the Indus Valley seals we have

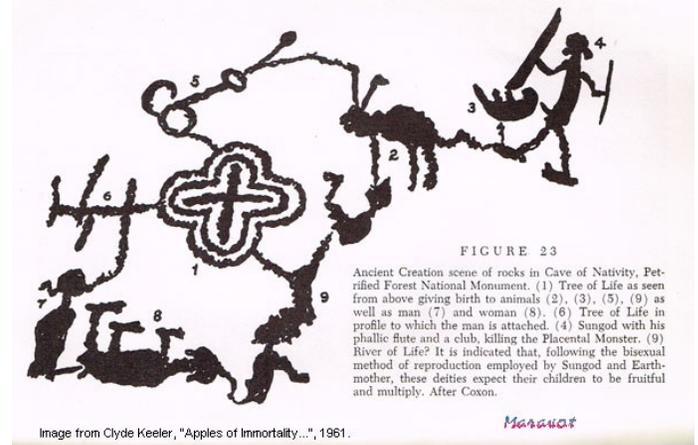


**Fig. 13** Indus Valley seals showing a seated god with two faces that resembles the Celtic god Cernunnos and the cross and cup marks within a box.

**Fig 14** Image of Cernunnos on the Gundestop Bowl.

In another pattern on some golden disks found by Heinrich Schliemann at Troy we have three swastikas arranged in the triple-dot pattern, together with the triple-dots, which Keeler suggests are symbols of placentas (but more likely sun disks?). Of interest also is the merger of a sun symbol with a swastika. The sun, of course, begets life.

In another image from Keeler we have what appears to be the key to the cross design. From the Cave of Nativity, Petrified Forest National Monument, is a creation



a design (also on the Phrygian Midas City monuments (See <http://www.maravot.com/Phrygian.html>) with the cross within a square



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boundary, plus four dots. In British tombs there are “cup marks” that seem to follow the same idea. Coupled with the design of the cross and “cup marks” is an image of a god who has horns on his head (Fig. 13). The god appears to be like Janus, a god of directions.

(Wikipedia.org: “of beginnings and transitions, thence also of gates, doors, passages, endings and time. He is usually depicted as having two faces, since he looks to the future and to the past.”) He resembles the Celtic god Cernunnos seen on the Gundestop cauldron (Fig. 14) that is also horned and seated in a yoga position.

Finally, we can see again from Troy an example of the earth mother with a swastika on her vulva. On a Villanovan, early Etruscan urn ~1,000 B.C., we have swastikas on the roof, together with a symbol composed of a sun rising between two horns upon three columns (seen on many Villanovan urns). On the door of the urn are stylized swastikas merged with triple-dot patterns.



Fig. 15 Villanovan Hut Urn, ~ 1000 -800 B.C.

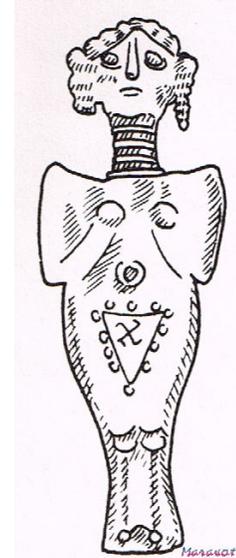


Fig 16. The pubic triangle represented a garden with the Tree of Life represented as a turning swastika – From Keeler after Schliemann

The Etruscans had early developed the application of the triple-dot motif, and while it appears on the dress of gods and

goddesses in Etruscan mirrors, dating the mirrors is problematic. There is an interesting mirror from the multi-volume *Speculum Etruscorum – Etruscan Phrases #1690* (From France 1, Fascicle III, L'erma di Bretschneider, Paris Musée du Louvre). It once again repeats the triple-dot pattern with vegetation, and this mirror is more Latin than Etruscan, because it contains the name “Venus.” In this scene we have on the border a plant leaf which has above it the triple-dot pattern and on the bottom of the mirror the plant motif with Cintomani is again repeated. In the scene is Venus (Etr. Turan, Gr. Aphrodite) who appears to be weeping seated next to god, “Diovem” (Latin Jupiter, Etruscan Tinia, Gr. Zeus) and facing them is Proserpina (Etr. Phersipnei, Gr. Persephone). The name “Proserpina is pointing to a chest and holding in her hand a branch and Diovem is apparently lecturing her. (Latin god -



Fig. 17 Etruscan mirror with Venus, Diovem and Prosinpai.

deus, Nom., dei, Gen.). The staff (branch) held in the hand of Diovem is

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**Fig. 18** Etruscan mirror: Semele embracing her son, the god Dionysus, who had rescued her from Hades.

like that featured in images of Tinia. If *DI OVEM* is a phrase we may have “[by] god, I may speak” (dei, Gen. obeam, Conj. 1<sup>st</sup> Pers. Single); in which case we may have an unusual Etruscan document using the Latin name of Venus, Etr. Turan, Gr. Aphrodite and Proserpina, Etr. Phersipnei, Gr. Persephone.

Another Etruscan mirror (Etruscan Phrases # 1726, also Script CD – From Deutsche Demokratische Republic Faszikel 1, Berlin, Staatliche Museen, Akademie Verlag Berlin) shows Semele, (Etr. Semle, Gr. Semele), mother of Dionysus, embracing Dionysus (L. Bacchus, Etr. Fluflluns or Blubluns [8LV8LVNS]) with Apollo (Etr. APVLV, sometimes written, APLV) in attendance. Dionysus is usually portrayed holding a fennel staff, tipped with a pine-cone, known as a thyrsus. Hera was jealous of Semele and knowing that

anyone looking upon the image of Zeus would die, suggested that he appear to Semele in his real form. He went to her, conceived Dionysus, and she died from the incident. The fetus of Dionysus was rescued before her death and sewn into the thigh of Zeus, from which he was born and thus known as the “twice born.” When he became an adult Dionysus rescued his mother from Hades and she became a goddess on Mount Olympus with the new name Thyone, presiding over the frenzy inspired by her son Dionysus. Thus, in this mirror the triple-dot motif appears to go along with the regeneration of life, i.e., Dionysus. The border of the mirror has the triple-dot floral motif and Apollo (Apollo) is holding a branch.

## The Triple-dot Pattern and the Swastika in Ancient Art



**Fig. 19** (Left) : Etruscan Phrases mirror #1747 of two dancers. The triple-dot motif is on the male dancers' clothing but not on that of the female.

**Fig 20** (Right): Etruscan Phrases mirror # 1744 of Apollo (Etr. APVLV) being serenaded by his sister, the virgin huntress, Artemis (Etr. ARTVMIS). The serenade is puzzling. The triple-dot motif is on the gown of Artemis but not on Apollo's clothing. From *Speculorum Etruscum*, Bundesrepublik Deutschland, Staatliche Museen zu Berlin, 1995, Himmer Verlag, Munchen

## The Triple-dot Pattern and the Swastika in Ancient Art

Left (Fig. 21): Etruscan Phrases mirror #1748, Dionysus dancing, wearing his signature leopard skin. Right Etruscan Phrases mirror # 1742 (From *Speculorum Etruscum*, Bundesrepublik Deutschland, Staatliche museen zu Berlin, 1995, Himmer Verlag, Munchen)

One of the earliest stories of Dionysus involves the abduction of Dionysus by Tyrrhenian sailors. This also is an event some believe was caused by jealous Hera. As he was a small boy, he asked the Tyrrhenian sailors to take him to the island of Naxos, where his nurses were waiting for him. They agreed and took him aboard, for they believed him to be the son of some wealthy family who would pay them well. Greed overcame them and they steered the ship off course, planning to hold the lad for ransom. Some add that he was so handsome that they also tried to rape him. The helmsman, Acoetes, did his best to save the passenger, for he sensed that he was more than an ordinary mortal, but the



**Fig. 21** (Left) Etruscan mirror showing Dionysus dancing, wearing a leopard skin (one of his symbols).

**Fig 22** (Right) Etruscan mirror with two dancers wearing dresses with the triple-dot motif. Note the floral buds around the mirror, one of which appears to be the thyrsus of Dionysus, a symbol of prosperity, fertility, hedonism, and pleasure



## The Triple-dot Pattern and the Swastika in Ancient Art

other sailors threatened or manhandled him for interfering.

Suddenly, in spite of a stiff breeze in its sails, the ship stood still. A sound of flutes was heard. Ivy and grapevines twined themselves about the oars and masts, or the oars turned into snakes. The astonishment of the sailors turned to terror as wild beasts — panthers, lions and bears — appeared on the deck. Some say that the captain was eaten by a lion, others that he ordered Acoetes to turn back to the proper course, but it was too late. In a frenzy of fear the sailors leaped into the sea, where they were changed into dolphins. Acoetes would have followed, but Dionysus restrained him, assuring him that he had won his favor by his attempts to save him. As for the dolphins, having once been human themselves, they ever afterward remained friendly to human beings. Dionysus placed one of them among the stars to commemorate his triumph and, no doubt, as a warning to pirates. (Story from the Meridian Handbook of Classical Mythology, Edward Tripp, 1970)

Mirrors that are bordered with vines with the triple-dot motif seem to go along with the bacchanalian rites. We can conclude, therefore, that the Cintamani or triple-dot-motif is an abstract symbol of rebirth, which, together with the swastika (Tree of Life) and the labyrinth

lead to immortality and union with gods and heavens and in the case of the rites of Dionysus reflects the heart of its mystery, of rebirth. Other mirrors including these are on Etruscan Phrases [http://www.maravot.com/Etruscan\\_Phrases\\_a.html](http://www.maravot.com/Etruscan_Phrases_a.html) and including the triple-dot series at

[http://www.maravot.com/Translation\\_ShortScripts\\_k.html](http://www.maravot.com/Translation_ShortScripts_k.html).

Script DM ([Divine Mirror.html](#))

This mirror (Left, Fig 23) from Vetulonia, Italy circa 600 B.C., tells the story of Helen of Troy. The robes of Turan, Tinia, Thalna, Paris, Helen and Agamemnon have the triple-dot motif. The mirror is unusual since it contains Heracles (Etr. Hercle, L. Hercules) in the story, and his relevance to the Etruscan version of the story is a mystery. From left to right in the top panel is Aphrodite (Etr. Turan), next to her is Heracles (Etr. Hercle) who is holding a cherub with the caption EPE VR (Epe Or) over his head. They are facing Zeus (Etr. Tinia) and next to him is his consort Thalna (Thalna, the Etruscan goddess, representing Nemesis (Gr. “revenge”) mother of Helen; re: Etruscan word, thalio, meaning “revenge, retaliation”); (L.



Script DM, "Divine Mirror"

**Fig. 23** Etruscan mirror from Vetulonia, circa. 600 B.C. that tells the entire story of Helen of Troy (From Etruscan Phrases)

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talio-onis, retaliation). This, of course, is what the story of Helen of Troy involves. She was abducted by a prince of Troy, Paris, also known as Alexander (Etr. Elchintre) who is in the middle panel being crowned by a goddess named Mean, whose name stems from the ancient name of the Lydians recorded by Herodotus, who called themselves “Maeonians.” In the Greek version of the story it was Aphrodite (Etr. Turan) who awarded Alexander with the hand of Helen. Next to Alexander is Queen Helen (Etr. Elinai), of Sparta who is shaking hands with Agamemnon (Etr. Achmemnvn) and between them is Agamemnon’s brother Menelaus (Etr. Menle) who is being betrothed to Helen. On the left side of the panel is an astonished Aesacus, (Etr. Aecai) who is the son of the king of Troy, Priam, by his first wife, Arisbe. Aesacus learned the art of prophesy from Merops and had the reputation of prophesying that Troy would be destroyed by a firebrand, caused by his brother, Paris (Alexander).

On the other side of the panel, escaping from the scene as it were, is Lasa Thimrae, who is probably Cassandra, the sister of Aesacus. She had slept overnight in the temple of Apollo on the Thimbreaen plane, where the river Thymbrius flowed into its course to the Scamander. Sleeping in the Thybraean temple she gained the art of prophesy. But there was a problem with her oracles, for it was determined by the gods that her prophesies would not be believed. She also prophesied the destruction of Troy. Thus, in this panel both Aesacus and Cassandra are alarmed at the agreement between Helen and Agamemnon, since they knew that Helen had been promised to Paris, though betrothed to Menelaus. Such an agreement meant war. The bargain of marriage is usually described between Agamemnon and King Tyndareus, Helen’s father, and this scene puts an unusual slant on the proceedings, showing that Helen agreed to marry Menelaus.

Mean, incidentally, has a deer beside her and the deer is the sign of the virgin huntress goddess Artemis. Artemis was not part of the Greek story that awarded Paris the hand of Helen. Paris was awarded Helen’s hand, though she was already married to Menelaus, through an event that is called “The Judgment of Paris,” where Hera, Athena and Aphrodite contested who deserved most the golden apple thrown into the wedding of Peleus and Thetis. It seems that all the gods were invited to the wedding except Eris, the goddess of discord. Infuriated that she was not invited she threw the golden apple into the wedding which had inscribed on it, “for the fairest.” To determine who was the fairest of the gods Hera, Athena and Aphrodite decided to call Paris, the fairest man then living, to judge the matter. They each bribed Paris but Aphrodite won the judgment by telling Paris that he would be awarded the hand of the fairest woman then living, who happened to be Helen of Sparta.

As one may note there is beside the goddess Thalna a goose, which is the symbol of Nemesis. Zeus wanted to seduce her and she fled from him, changing forms and in the form of a goose landed on an island where Zeus, who had changed into a swan, caught up with her and violated her. The result was an egg that was found by a shepherd (an Etruscan mirror says it was the brothers of Helen, the Dioscuri, that found the egg), and the egg was presented to King Tyndareus of Sparta. He and his wife, Leda, raised the child that emerged from the egg and the child was very beautiful, so much so that several men attempted to abduct her. (All mirrors described herein can be seen at “Etruscan Phrases.”)

As a child Theseus and his friend, Peirithous, attempted to abduct her, but she was rescued by her brothers. Peirithous later ended up in Hades (he tried to abduct Persephone) and Theseus attempted to rescue him, but failed, being frozen before Hades himself, until Heracles descended there and rescued him, leaving Peirithous to sit on the eternal seat of forgetfulness.

Paris had not intended to abduct Helen, since he was visiting her and her husband, Menelaus, in Sparta. But Menelaus was called to Crete to attend his grandfather’s funeral and during the

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time that he was away apparently Aphrodite fulfilled her part of the bargain to Paris by either giving Helen a potion, causing her to fall desperately in love with Paris, or she sent her son, Eros, to produce the love affair. In any event, the two lovers decided to run off to Troy, carrying the treasures of Sparta with them, and this caused a thousand Mycenaean ships to follow to restore the abducted woman to her husband and Sparta. King Agamemnon of Mycenae led the war which lasted ten years, according to the Iliad. As one can see, the entire story of Helen of Troy and more can be told from Script DM which we call “the Divine Mirror.”

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## Spirals growing into crosses and labyrinths

The spiral – sometimes seen as a coiled line, coiled plant or coiled limbs of an octopus, sea snail, etc. – is a common theme in Bronze Era pottery, in Thera



particularly and Crete. From a cave sanctuary in Kameronas, Crete, dating circa. 1,900-1,700 B.C. is a vase (Fig. 24) that has an unusual geometric design using what appear to be birds and floral motifs

based upon a cross within a circle and triple-dot motifs. Spirals appear in palace-style pottery whose floral-like



spirals enclose the triple-dot motif. Some spirals are modelled on birds and sea life. The spiral is common among Celtic designs, such as the recumbent stone at the entrance of the tumulus of



Newgrange, dating from 3,200 B.C. (Fig. 26) This design can be compared to a Terramare bronze comb dating (1650-1170 B.C.) in the Po Valley, near Bologna, Italy. Next follows two images of the Meigle Stone, Scotland, believed to date from the 8<sup>th</sup> – 9<sup>th</sup> Century A.D.

**Fig 24** Kamaras-style vase, Crete  
**Fig 25** Palace-style vase, Crete  
**Fig. 30** Kameronas-style vase from Crete with spiral motif of bird

A

controversial stone, called the Craig Narget stone (Fig. 29), of Wigtownshire, Scotland has sun crosses and the triple-dot motif. Our image is from L. A. Waddell's book, "The Phoenician origin of



**Fig. 26** Recumbent entrance stone, Newgrange, Ireland (3,200 B.C.) Image from [www.ballybegvillage.com/old\\_newgrange\\_photos.html](http://www.ballybegvillage.com/old_newgrange_photos.html).

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**Fig. 28** Meigle Stone, Scotland. (8<sup>th</sup>-10<sup>th</sup> century A.D.) (From Mad Dog Harry's page: <http://dundee3js.freeforums.org/the-ancient-carved-stones-t88.html>)

Britons, Scots and Anglo-Saxons," 1925 (second ed.), published in the Proceedings of the Society of Antiquaries of Scotland. (see [www.scholarly-societies.org](http://www.scholarly-societies.org)). A copy of the book is available online ([http://jrbooksonline.com/pob/pob\\_ch01.html](http://jrbooksonline.com/pob/pob_ch01.html)).

(Fig. 30) with a carved Celtic stone (Fig. 31) that has not only the spirals but the triple-dot motif.

A floral double spiral design is next seen on a Phrygian vase, Fig. 32, from Gordion (~900 B.C.). Also from Gordion is a pottery fragment containing a simple cross design, such as the cross with dots enclosed in a circle. The cross within a circle and square is associated with



**Fig. 5A**—Briton prehistoric monument to Bel at Craig Narget, Wigtownshire. With Hitto-Phoenician Sun Crosses, etc. (Alter Proc. Soc. Antiq. Scotland 10, 59, by kind permission.) Details explained in Chaps. XVIII. and XX. *Margaret!*

**Fig. 29** The Craig Narget stone, Scotland  
**Fig. 31** (Right) Celtic stone with spirals and triple-dot motif

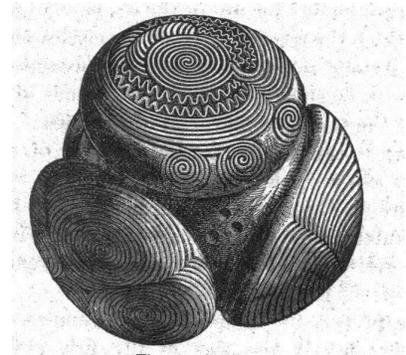
circle and square is associated with swastikas, labyrinths, etc. on pottery and the sign is used in syllabic

scripts, such as Linear B syllabary and similar characters were used by the Vinča Culture (5500-4500 B.C.). It can also be seen in the Indus Valley seals (Fig. 13). This design is the form from which a labyrinth is drawn. By simply connecting the dots and bars with arcs one produces a labyrinth, as seen in the template (Fig. 34).

Using the same model one may make a swastika, and in this sense the spiral, labyrinth and cross symbols are related. The cross within a circle also



**Fig 27** Terramare bronze comb



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**Fig. 32** Phrygian vase from Gordion

**Fig. 33** Phrygian design with cross and four dots within a circle.

forms the basic design of a labyrinth. And connected with all of them is the triple-dot motif which probably represents buds, as seen on the swastika design in Fig. 1 and the Campanian kylix (Fig. 7) discussed above.

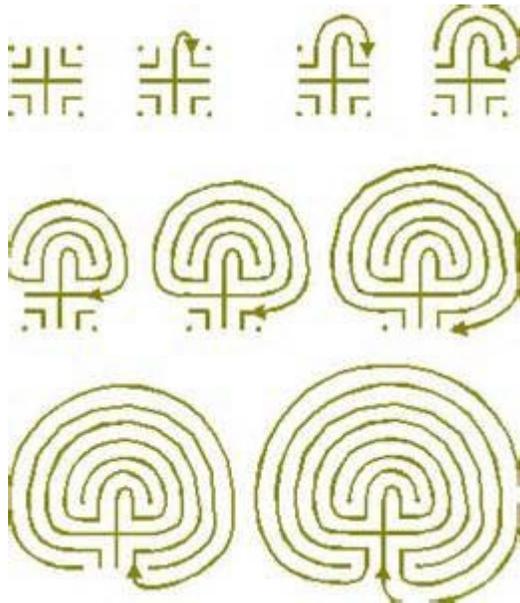
In drawing a labyrinth one basically connects the dots and bars following the design in the template (several available on the internet) as in Fig. 34.

We conclude that the swastika is a symbol of



The Tree of Life, wherefrom all life forms sprang or were flung by the Great Spirit. The buds of the Tree of Life

(represented by the triple-dot motif) are seen on swastikas, on pottery and swords, and these appear to represent the promise of resurrection. The triple-dot buds are associated in Etruscan mirrors with Dionysus and his rites, and since Dionysus is regarded as the “twice born” it would be suitable to associate his vines and buds with creation and rebirth. Such designs are also common on Hindu and Buddhist objects, such as Buddha’s foot.



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**Fig. 34** Template for a labyrinth

## The Triple-dot Pattern and the Swastika in Ancient Art

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