

# The Wheel as a Symbol of Fate

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## Abstract

Almost all traditional societies share a cyclic perspective of history that is contrary to the contemporary Darwinian, lineal-progressive approach that gained favor in 19<sup>th</sup> century academia. The traditionalist perspective eschews the idea that history runs in a straight line from primitive to modern. However, the notion of cyclicity is gaining new ground in academia and the arts, due in large part to a renewed interest in and acceptance of metaphysics and the Perennial Tradition as bona fide areas of scholarly study.

This article examines the wheel as a universal, recurrent, cross-cultural symbol of the cyclic perspective, and in so doing suggests that the perennial cyclic paradigm might be of more relevance in analyzing the contemporary and future human prospect than the still widely held lineal-progressive paradigm.

## The Cyclic and the Lineal

Our modern era is marked by an attitude of assumed superiority, based in large part on its technical achievements. While there are heightened misgivings about the direction in which science and technology are pushing humanity, there also seems to be a widespread feeling that we are marching in an upward quest toward Faustian<sup>1</sup> infinity; that humanity can overcome any and every challenge by the force of the will to conquer nature.

This “march of progress,” as it has been called,<sup>2</sup> is not unique to our 20<sup>th</sup> and 21<sup>st</sup> centuries, but is a legacy of the 19<sup>th</sup> century, when industrialization and concomitant materialism and rationalism destroyed not only organic bonds and natural hierarchies based on rural values, but the mystique of life through secularization and skepticism. Old

beliefs were swept away as superstition by a new religion of science and a belief in progress.

Darwinism was applied not only to scientific explanations on the origins of life, but was also given social and economic applications that provided a scientific rationale for the reorganization of society on the basis that material survival is the primary, pervasive force of life. This materialistic outlook was every bit as subversive as Marxism, which arose from the same *zeitgeist*. It is not surprising, therefore, that Marx supported the free trade doctrine as an essential part of the historical dialectic precisely because economic Darwinism subverted and destroyed the old order.<sup>3</sup> Thus Marxism and other forms of socialism are at one with capitalism in seeing history as a linear ascent.

The optimism that accompanied the technical achievements of the 19<sup>th</sup> century is reminiscent of an attitude that continues to the present. Within the highest intellectual circles this optimism was cogently expressed by 19<sup>th</sup> century biologist (and hence an exponent of Darwinism) A. R. Wallace in a book aptly titled *The Wonderful Century* (1898):

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## About the Author

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Not only is our century superior to any that have gone before it but... it may be best compared with the whole preceding historical period. It must therefore be held to constitute the beginning of a new era of human progress. ... We men of the 19<sup>th</sup> century have not been slow to praise it. The wise and the foolish, the learned and the unlearned, the poet and the pressman, the rich and the poor, alike swell the chorus of admiration for the marvelous inventions and discoveries of our own age, and especially for those innumerable applications of science which now form part of our daily life, and which remind us every hour of our immense superiority over our comparatively ignorant forefathers.<sup>4</sup>

Perhaps few passages more succinctly express the antithesis between the modernist and the traditionalist approaches to history. Dr. Wallace epitomizes the Darwinian outlook not just in terms of biological evolution, but also in terms of how this evolutionary doctrine was, and is, applied to history and society. He saw history as a straight line of ascent from primitive to modern, like the aforementioned "march of progress," depicting a procession from apelike to present human forms.

That this Western civilization is even unique in its technical prowess is something that the Perennial Tradition would question. Certainly we look with wonder today at the engineering achievements of the ancients, but there are enough archaeological anomalies to suggest that even our modern civilization might simply be at the technical cycle that many civilizations have passed through millions of years ago,<sup>5</sup> as preposterous as that sounds to orthodox academia.

The Italian metaphysical philosopher-historian Julius Evola cogently addressed the dichotomy between traditionalist and modernist perspectives on cultural morphology in this way:

Recently, in contrast to the notion of progress and the idea that history has been represented by more or less con-

tinuous upward evolution of collective humanity, the idea of a plurality of the forms of civilization and of a relative incommunicability<sup>6</sup> between them has been confirmed. According to this second and new vision of history, history breaks down into epochs and disconnected cycles. ... A civilization springs up, gradually reaches a culminating point, and falls into darkness and, more often than not, disappears. A cycle has ended...<sup>7</sup>

The "new vision of history" explicated by Evola in much of his work was not new per se, but a revival of the traditionalist outlook. Evola considered this revived cyclic approach to history as "a healthy reaction to the superstition of history as progress," which was a product of Western materialism.

The universality of such an outlook would seem to be an expression of something being drawn from a deeper level than the usual differences in ethnography; something that might be described as "archetypal," as common to the deepest layers of the collective unconscious, or as manifesting a divine spark within the human unconscious. Hindus, Chaldeans, Hellenes, Iranians, Germans, Vikings and Amerindians have all possessed this cyclic outlook on the ebb and flow of history as indicated by their sacred texts and oral traditions. For example, the Hindu concept of *Yugas* or eons states that "The whole cosmic order is under Me. By My will it is manifested again and again, and by My will it is annihilated at the end."<sup>8</sup>

These cycles were called the "Great Year" by the Chaldeans and Hellenes, *Saeculum* by the Etruscans and Latins, *Aeon* by the Iranians and *Kalpas* by the Hindus. The Greeks and Romans referred to four eras named after the four metals: gold, silver, bronze and iron. Between the Bronze and Iron cycles there was a Heroic interregnum, where the Heroes resist encroaching Chaos. The Hindus also have four cyclic divisions: *Satya Yuga*, *Treta*, *Dvapara* and *Kali*, the last being the Dark Age of decline and chaos. The Persians had four cycles named after gold, silver, steel and "an iron compound."<sup>9</sup> The Chaldean view

was similar. The Mayans had solar cycles,<sup>10</sup> with a fifth Heroic cycle (beginning in December of 2012) where a new age or creation begins.

In the *Sermon of the Seven Suns* the Buddha tells a story of the destruction of the world to remind us of the impermanence of existence. However, the cyclic nature of his astronomical allegory is also indicated by the inclusion of a story about the Master Sunetto who became an “Angel of Splendor” after devoting himself to highest love of God rather than to matter. Having become a great Brahma, Sunetto returned to the world after “seven cycles of consummation and restoration.” The Buddha states that Sunetto became a “righteous world-ruler and emperor.” However, in time, even his empire came to an end.<sup>11</sup> While the allegory is intended to teach the futility of worldly attachment, and the means by which the cycles of rebirth can be overcome, the perspective in regard to terrestrial history is nonetheless cyclic. *The Sermon of the Seven Suns* also includes a theme similar to that of the Norse Ragnarokian *Wyrð* which suggests that even the Gods themselves are not above the cycles. Within this traditional outlook, a deity or a pantheon, rather than being eternal, is often regarded as presiding over a cycle of limited duration, to be replaced by another deity or pantheon once that cycle has ended and another has been born. In such a parallel, might not Master Sunetto, waiting in a celestial abode for the right time of his advent as the emperor of a new cycle (or empire), be analogous to Baldr waiting in the safety of Hel for the right time of his return as the God of a new cycle? This “waiting in the wings,” as one might say, also brings to mind the advice of Evola for traditionalists; namely his fatalistic view that nothing can be done to save the decline and fall of the West, and that the best a perceptive traditionalist can do is to “ride the tiger” and stay as aloof as possible from the rotting society in order to re-emerge and assist with a cultural and spiritual rebirth when the time is ripe.<sup>12</sup>

Norse cosmology is recorded in *Voluspa*, where the seeress *vala* or *volva*, explains the

creation and destruction of the cosmos to Odin. She tells Odin that before the present *Tree of Life and Time*, nine worlds existed.

“Nine worlds I remember,

Nine trees of life

Before the World Tree grew from the ground.”<sup>13</sup>

According to the Ragnarok, the present or tenth cycle ends with the death of the sun-god Baldr who is slain through the dark forces of chaos.<sup>14</sup> Norse cosmology shows that even the Gods are subject to the ceaseless cycles of life and time. Yet the Gods themselves are intuitively aware of and cooperate with their *Wyrð* or fate. The cycle preceding Ragnarok is like the Vedic cycle of decline and chaos among mortals. In particular there is a sundering of family bonds and betrayal, and immorality becomes commonplace:

Brothers shall battle and slay one another

Blood ties of sisters’ sons shall be sundered.

Harsh is the world. Fornication is rife,

Bring to faithlessness spouses of others.<sup>15</sup>

This passage depicts the moral rot and violence typical of the end-cycle of a civilization:

Axe time, sword time, shields shall be cloven;

Wind time, wolf time, ere the world wanes...

no man shall then spare another.<sup>16</sup>

The dying world tree flares

At the sound of the shrill trump of doom...<sup>17</sup>

Following the cataclysm a new cycle begins:

Another earth from the sea

Once more turning green.<sup>18</sup>

The Hopi Indians state that there have been three prior “world cycles” or “Suns.” According to Hopi lore, this fourth cycle will end “if people do not change their ways”...

The “spirit of the world will become frustrated.” One Hopi elder believed that the world had worsened since he first learned of this prophecy from his grandfather during the early 20<sup>th</sup> century. The elder spoke as a traditionalist who sees the moral and spiritual decay as being symptomatic of the present cycle: “There are no values at all any more—none at all—and people live any way they want, without morals or laws. These are the signs that the time has come.” The elder stated that some people will be safe “if the Hopi do not abandon their traditions,” and if the Hopi impart their traditionalism to the rest of the human race. He went on to explain that this is fated according to divine law and that after the ending of the Fourth World, a Fifth will begin.<sup>19</sup>

### The Wheel and the Cycles of Time

Because the traditionalist outlook comprehended the cyclic nature of life—which might also be seen as a seasonal conception of life, with nature as a reflection of divine law—they saw cultures as subjected to an organic or morphological course of birth, youth, maturity, and senility and death, analogous to spring, summer, autumn and winter. These are precisely the seasonal terms used by the German historian and philosopher of cultural morphology Oswald Spengler, who provided contemporary empirical evidence for the traditionalist cyclic outlook<sup>20</sup> in his seminal work, *The Decline of the West*.

The wheel as a device for cyclic motion with outward spokes emanating from a central unchanging axis is an accurate depiction of the manner in which life, including the morphology of cultures, manifests. This was recognized by innumerable cultures that have chosen the wheel as the central motif representing the world process.

A key element of the wheel symbol is the concept of the central axis or noumenal center—the *axis mundi* or cosmic axis (also expressed as a tree or a column, such as Yggdrasil in the Norse myths, and the

Irminsul or World Column in the Teutonic). To the traditionalist, a civilization revolves around such as an axis, and when that axis is shaken the world shakes and ultimately falls. This axis is ultimately predicated upon spirit, and is a reflection of the divinity of which the cosmos is an emanation. Rites are performed to maintain an intimate connection between a traditional society and the divine.

For the traditionalist society manifesting in its spring and summer phases, the castes are reflective of one’s place in the cosmos, with a hierarchy and a position at the top representing the leader, not just as a political chief, but as a priest. Such a traditional society is antithetical to a society in its autumn and winter cycles where materialism is the predominant ethos, castes have degenerated into economic classes, and leadership derives from a secular political base. This concept of cyclic degeneration, where society strays ever further from its founding ethos (the “falcon cannot hear the falconer... the centre cannot hold...”), was cogently expressed by the traditionalist poet W. B. Yeats in the opening of *The Second Coming*:

Turning and turning in the widening gyre  
The falcon cannot hear the falconer:  
Things fall apart, the centre cannot hold;  
Mere anarchy is loosed upon the world...<sup>21</sup>

When Yeats says that the “centre cannot hold” he is alluding to the destabilization of the *axis mundi* and to all that revolves around it. The *axis mundi* is a symbol of the nexus that traditional cultures revolve around – in their Spring and Summer cycles, to use the Spenglerian terminology – in terms of their ethos and spirit. Such an ethos or spirit is reflected in the feeling of awe for, and connection with, the divinity and the cosmos as indicated by the aforementioned Hopi legend, or by the Hindu concept of *dharma* or cosmic duty. As Yeats poetically describes it, a civilization in its cycle of decline has its spokes falling off. Few are left who can realize a connection with the divine, and “things fall apart.”

The motif of the wheel is ubiquitous and full of symbolism. It represents the “round of existence,” the “world process” and the “cycles of life” of individuals, societies and entire civilizations.

The medieval world of Western civilization also has its wheel—“The Wheel of Fortune” or *Rota Fortunae*, with eight spokes of opposites meant to refer to the capricious nature of fate. The Wheel of Fortune turns up as the rose window in medieval cathedrals, as a colorful fresco or as a spinning geometric hung from the church ceiling and used to predict the future or fate.<sup>22</sup>

The Wheel of Fortune entered Western occultism via the Tarot or *Taro Rota*. According to Paul Foster Case, the tenth Trump or Key 10 represents the cyclic nature of the cosmos. “In the 10<sup>th</sup> Key self-consciousness grasps the import of the basic wheel pattern of cosmic manifestation.”<sup>23</sup> The positioning of the Wheel of Fortune as Number 10 in the Major Arcana reveals the nature of this symbol and its relation to the Tarot as a cosmic book of many chapters and infinite application. The 0 or Fool represents eternity, undifferentiated power, or what we call God, while 1 (The Magician) represents the manifestation of “that Source as the Beginning 10,<sup>24</sup> in other words, the return to the “Eternal No-Thing” and the beginning of a New Cycle. ...”<sup>25</sup> Dr. Case continues:

The completion of a cycle is always a return to the Eternal No-Thing, 0, but since 0 is essentially changeless in its inherent nature, the Eternal Source is eternally a self-manifesting power. Consequently, a new cycle begins as soon as the preceding cycle ends. Thus the number 10 symbolizes the eternal creativeness of the Life-Power; the incessant whirling forth of the Self-expression of the Primal Will,

the ever-turning wheel of manifestation.<sup>26</sup>

Hence, a new civilization emerges from an incipient culture (spring cycle) upon the fall of an old civilization (winter cycle). Historically this might be seen, for example, by the Roman displacing the Hellenic, the Christian the Gothic or the Western displacing the Roman, etc. However, this apparent progression from the eclipse of one civilization to the other is misunderstood by the Darwinian lineal-progressive paradigm as “progress,” reflecting one universal history of ongoing ascent.

The Jains<sup>27</sup> also understood the cyclic nature of life and the endless nature of time. One

of their core symbols was a wheel of twelve spokes. Like the medieval West’s Wheel of Fortune, the Jainist wheel represents polarities of life, divided into pairs of six. It is a specifically cyclic motif. One set of pairs represents a descending cycle in which good things gradually give place to bad, while the other set signifies an ascending cycle. The Jains believe we are currently in the fifth spoke or phase of the descending cycle.<sup>28</sup>

Apart from the Celtic Cross, a variation of the Norse sun wheel, the Celts had the Triskele, a curved three armed cross, radiating from an axial point; an intermediate motif between the sun wheel and the swastika, representing the three cycles of life, both physical and metaphysical. As such, this is a wheel motif, like the swastika, expressing motion outward from an axis, more particularly like the curved-armed swastikas.

The Triskele was a common motif in Celtic art particularly between 5<sup>th</sup> century BC and 8<sup>th</sup> century AD. Its three spiraling arms represent the importance of the triad in the Celtic

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outlook; the three cycles of life, death and rebirth within the three primary elements, land, sea and sky. The Triskele also represents the interaction between the three physical spheres and the spiritual realm. As the arms spiral from an axis, we again see the traditionalist motif of life radiating from a central cosmic point or *axis mundi*. The three aspects of life, death and rebirth rotate and return to the center, to the divine or cosmic pillar or axial point, analogous to the Teutonic World Column *Irminsul*, the Norse *Yggdrasil*, and the Hindu Wheel, etc.

Present day Celtic craftsmen have noted that the Triskele is drawn as a single line without beginning or end, representing the eternal cosmic laws.<sup>29</sup>

### **The Flag of India – Remnant of a Living Tradition**

Some cultures, including those that have passed through the full cycles of civilization and are the remnants of a great past, have retained vestiges of their traditions. India is one of these cultures, and the Indian flag is instructive as to the wheel symbolism of the traditional cyclic paradigm.

The 24-spoked blue wheel on the flag is the *Ashoka Chakra*. Dr. S. Radhakrishnan, speaking before the Constituent Assembly that adopted the flag in 1947, explained:

The Ashoka wheel in the center of the white is the wheel of the law of dharma. Truth or satya, dharma or virtue ought to be the controlling principles of those who work under this flag. Again, the wheel denotes motion. There is death in stagnation. There is life in movement.<sup>30</sup>

The Ashoka wheel is hence the symbol of cosmic—*dharmic*—motion. The cosmos is subjected to constant change, but also predicated on unchanging cyclic laws (*dharma*). The Akosha wheel is itself derived from the Sanskrit *Dharma Chakra*, meaning literally the “wheel of the law,” the cosmic law of cyclic motion.

### **The Hopi Wheel**

The same concept of the wheel of time is held by the Q’ero Indians in Peru, and the Hopi of Arizona.

The Hopi conception of time is thoroughly cyclic in the context of the Perennial Tradition. Benjamin Lee Whorf, the American linguist, stated that the Hopi “has no general notion or intuition of time as a smooth flowing continuum in which everything in the universe proceeds at an equal rate, out of a future, through a present, into a past.”<sup>31</sup> This cyclic concept is manifested as a wheel that is spinning in one place without forward momentum, producing an eternal recurrence explained in seasonal terms, reminiscent of the way Spengler explained cultural morphology.

Such a time perspective produces the cyclic eternal recurrence of the same sequence of seasons, which are never accumulated into years and decades, or “the tape measure of Western linear time.” This concept is depicted by the Hopi medicine wheel. Most medicine wheels are made by placing stones in a circle pattern around a center axis with spokes radiating from the center stone or stones. While the use of such wheels included healing ceremonies, the wheels themselves are based upon teachings of the cycles. Medicine wheels are also associated with the so-called “hoop dance” described by a leading North American Indian news source:

The hoop is symbolic of the never-ending cycle of life. It has no beginning and no end. Tribal healers and holy men have regarded the hoop as sacred and have always used it in their ceremonies. Its significance enhanced the embodiment of healing ceremonies.<sup>32</sup>

### **A Cyclic Mandala for the Present Western Epoch**

In the East, certain of the above-named wheels of time have served, and still serve, not only as representations of the cyclic spiral nature of the cosmos but also as mandalas

upon which to meditate. As noted above, the Western medieval epoch, or the spring cycle of the Western civilization in the Spenglerian sense, had the *Rota Fortunae* as a symbolic representation of cyclicity to which all were subject.

The West, currently in the winter cycle, is in need of a mandala upon which to contemplate its predicament. At present, there is no more pervasive symbol epitomizing the present cycle of the West than the *automobile wheel*. No better symbol represents the present Western cycle's current obsession with haste, the compulsive drive of modern life and the flight from our true selves. The car wheel also symbolizes ever-present mortality. Like the *Rota Fortunae* hanging from the medieval church ceiling, the speeding car wheel is a constant reminder of transience and death.

The *steering wheel* can also be viewed as a kind of mandala. It allows the driver to manipulate the automobile so that it follows a desired course. At present, that course is largely based on the accumulation of material wealth and money. Like the speeding automobile, often oblivious to the *dharma* of others, Western civilization entered its cycle of decay and death centuries ago and seems to be proceeding in a frenzy toward oblivion. Whether this cycle ends with a "bang or a whimper,"<sup>33</sup> as T.S. Elliot questions, remains to be seen.

## Conclusion

Fortunately, into such final states of cultural decay there emerges a "Second Religiousness,"<sup>34</sup> as Spengler called it, in reaction to the late or winter cycle of a civilization. This phase in a civilization's development is an attempt to "revision" and rebirth the spiritual content and traditions of the culture.

The coming of such a "Second Religiousness" is the result of humanity's search for something more than what can be offered by the strictly material. This search is manifested, often confusingly, by an interest in metaphysics and the other worldly. The popularity of Tolkien's mythos, for example,

has come at a time when there is a yearning for a spiritual and heroic rebirth, precisely as Tolkien had intended when writing the *Ring* trilogy. Metaphysics, including studies in the Perennial Tradition, is becoming an established and popular discipline in universities across the world.<sup>35</sup> The books of Evola are being translated into English and are becoming widely discussed.<sup>36</sup> Elders and seers of the remnants of living traditions that have survived despite the materialistic onslaught are making the primordial wisdom of their traditions known to ever-widening audiences seeking explanations that the rationalist and materialistic concepts of Western science have failed to provide. For example, the Mayan elder Carlos Barrios from the Eagle Clan of the Mam Maya of Guatemala aptly states of the current epoch:

This is the time people need to know what is the purpose of their own lives. This is a dangerous time because we can go to the next step, to the transition, to the fusion of the polarities, or it is a time when we can be destroyed. This materialistic way of life, all this business about economic and social position in the world, it needs to change and the people need to go inside themselves in order to know what they are and to find harmony with the mother earth, with human beings, with their brothers, with the animals, with the plants. It's an important time because we are in the moment of the prophecies and humanity can be destroyed or we can be saved, all together.<sup>37</sup>

There is also the prospect of science uniting with metaphysics into a new synthesis that can diagnose the ills of our civilization and offer alternatives that combine the insights of science with the spiritual predicates of tradition. According to Nobel Prize winning physiologist Dr. Alexis Carrel, a man of science who nonetheless insisted that the basis for a cultural renewal and the ascent of man must rest upon religious and spiritual foundations:

For the first time in the history of the world, a civilization which has arrived at

the verge of its decline is able to diagnose its ills. Perhaps it will be able to use this knowledge and, thanks to the marvelous forces of science, to avoid the common fate of all the great peoples of the past. We ought to launch ourselves on this new path from this very moment....

Before those who perfectly perform their task as men, the road of truth lies always open. On this royal road, the poor as well as the rich, the weak as well as the strong, believer and unbeliever alike are invited to advance. If they accept this invitation, they are sure of accomplishing their destiny, of participating in the sublime work of evolution, of hastening the coming of the Kingdom of God on Earth. And, over and above, they will attain all the happiness compatible with our human condition.<sup>38</sup>

Those of us who live in the West's winter cycle have the opportunity to learn from the past, from both the timeless wisdom of sages and the historical empiricism provided by cultural morphology. We have a choice, perhaps as no other civilization did, to reconsider our paths; to continue along the course of winter or to walk toward a new spring, predicated upon eternal values and past achievements.

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<sup>1</sup> The legend of Doctor Faustus refers to an unquenchable quest for learning, which became self-destructive hubris. Oswald Spengler used the term *Faustian* to describe the specific ethos of Western Civilization. Spengler, *The Decline of The West* (London: George Allen & Unwin, 1971).

<sup>2</sup> "The March of Progress" is an iconic illustration used by Time-Life Books for its *Early Man* volume (1965) in the Nature life Library. This simplified Darwinian biological conception has been reformulated in terms of technical Darwinian evolution.

<sup>3</sup> Karl Marx, *Communist Manifesto* (Moscow: Progress Publishers, 1975), 71. Karl Marx & Friedrich Engels, "Speech on the question of free trade delivered to the Democratic Association of Brussels at its public meeting of

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January 9, 1848," *Collected Works*, Volume 6 (London: Lawrence & Wishart, 1976).

<sup>4</sup> Asa Briggs A. (ed.), *The Nineteenth Century: The Contradictions of Progress* (New York: Bonanza Books, 1985), 29.

<sup>5</sup> Michael A. Cremona and Richard L. Thompson, *The Hidden History of the Human Race* (Los Angeles: Bhaktivedanta Book Publishing, 1999).

<sup>6</sup> "Incommunicability" insofar as it can be contended that an "outsider" or someone from a different epoch cannot inwardly comprehend the ethos and spirit of another civilization or epoch, despite the present tendency among Westerners especially, due to our own spiritual and cultural impoverishment that arises at the end cycle of a civilization, to try and embrace the customs and teachings of other cultures that have not succumbed to cyclic decay. For example, C.G. Jung contended: ... "[W]e cannot transplant the spirit of a foreign race *in globo* into our own mentality without sensible injury to the latter, a fact which does not, however, deter sundry natures of feeble instinct from affecting Indian philosophy and the like." *Collected Works* (New York: Pantheon Books, 1953), Vol. 7, 149, footnote 8.

<sup>7</sup> Julius Evola, *The Hermetic Tradition: Symbols & Teachings of the Royal Art* (Vermont: Inner Traditions, 1995), 13.

<sup>8</sup> *Bhagavad-Gita* (Los Angeles: The Bhaktivedanta Book Trust, 1981), Ch.9:8.

<sup>9</sup> Julius Evola, *Revolt Against the Modern World* (Vermont: Inner Traditions International, 1995), 177-178.

<sup>10</sup> According to the *Popul Vuh* the First Cycle or "Sun" fell with the "heat of heaven blowing mist into their eyes..." All wisdom and knowledge of the beginning was destroyed. *Popul Vuh: The Sacred Book of the Ancient Quiché Maya* (University of Oklahoma Press, 1991), 109.

<sup>11</sup> "The Sermon of the Seven Suns", translated by Albert J. Edmonds, <http://www.hinduwebsite.com/buddhism/practical/endofworld.asp> (accessed September 10, 2010).

<sup>12</sup> Julius Evola, *Ride the Tiger: A Survival Manual for the Aristocrats of the Soul* (Vermont: Inner Traditions International, 2003).

<sup>13</sup> *Voluspa*, reprinted in *The Masks of Odin: Wisdom of the Ancient Norse*, Elsa-Brita Titchenell (Pasadena: Theosophical University Press, 1985), verse 2.

<sup>14</sup> *Ibid.*, v. 33-60.

- <sup>15</sup> Ibid., v. 46.
- <sup>16</sup> Ibid., v. 47.
- <sup>17</sup> Ibid., v. 48.
- <sup>18</sup> Ibid., v. 61.
- <sup>19</sup> G. Hancock, *Fingerprints of the Gods: A Quest for the Beginning and the End* (London: Mandarin, 1996), 532-533.
- <sup>20</sup> Spengler, op.cit. The seasonal analogues of cultures are particularly well explained in the chart called "Contemporary spiritual epochs" that is inserted, along with the charts for "Contemporary culture epochs" and "Contemporary political epochs," into *The Decline of The West*, between Volumes I and II. The charts can be examined online at: <http://www.scribd.com/doc/13596939/Spenglers-Civilization-Model> (accessed September 10, 2010).
- <sup>21</sup> W. B. Yeats, *The Second Coming* (1919). <http://www.potw.org/archive/potw351.html> (November 11, 2010).
- <sup>22</sup> D. Phillips, "Wheel," in *Man, Myth & Magic* (London: Purnell, 1970), Vol. 7, 3014-3015.
- <sup>23</sup> Paul F. Case, *Introduction to the Tarot* (Los Angeles: Builders of the Adytum, 1961), Introduction 11: 1.
- <sup>24</sup> The numerals in the Hebrew system being read from the right.
- <sup>25</sup> Paul F. Case, *Tarot Fundamentals* (Los Angeles: Builders of the Adytum, 1961.), 2: 3.
- <sup>26</sup> Ibid.
- <sup>27</sup> The Jains derive from the same roots as Buddhism and Sankhya Hinduism, confined to India with 1,700,000 adherents, but traces its founding "savior" to Parsva ca. 743 BC, the first of a series of saviors, the last being Mahavira, contemporary to Buddha, ca. 540 BC. Jainism is marked by a severe asceticism. (C. Von Furer-Haimendorf, "Jains," *Man, Myth & Magic*, op.cit., 1480-1483.
- <sup>28</sup> Phillips, op.cit. 3015.
- <sup>29</sup> "The Triskele," *Celtic History Newsletter*, Vol. 1., No. 1, April-June 2004. [underthemysticalmoon.com](http://underthemysticalmoon.com) (accessed September 10, 2010).
- <sup>30</sup> S. Radhakrishnan, Constituent Assembly, 1947, "Flag Code of India," <http://web.archive.org/web/20060110155908/http://mha.nic.in/nationalflag2002.htm> (accessed September 12, 2010).
- <sup>31</sup> James B. Carroll (ed.), *Language, Thought, and Reality: Selected Writings of Benjamin Lee Whorf* (Cambridge: Technology Press of MIT, 1956), 57.
- <sup>32</sup> Dennis Zotigh, "History of the modern Hoop Dance," *Indian Country Today*, May 30, 2007, <http://www.indiancountrytoday.com/archive/28147954.html> (accessed September 12, 2010).
- <sup>33</sup> T.S. Elliot, *The Hollow Men* (1925), V. <http://poetry.poetryx.com/poems/784/>.
- <sup>34</sup> Oswald Spengler, op.cit., Vol. II, 310.
- <sup>35</sup> For example, Rod Blackhirst, Department of Philosophy and Religious Studies, LaTrobe University, Australia, is a scholar of "The perennialist perspectives in Religious Studies and comparative religion (Guénon, Coomaraswamy, Schuon, Burekhardt, Nasr et al) with particular attention to traditional cosmology." <http://www.latrobe.edu.au/prs/staff/blackhirst.html> (accessed September 13, 2010).
- <sup>36</sup> English translations of Evola's works are published by Inner Traditions International, Vermont.
- <sup>37</sup> Carlos Barrios, Organization for Mayan and Indigenous Spiritual Studies, August 25, 2003, <http://www.sacredroad.org/article.php?story=2003082514330878&mode=print> (accessed September 14, 2010).
- <sup>38</sup> Alexis Carrel, *Reflections on Life* (Hawthorn Books 1952), Chapter 9, section 3, <http://chestofbooks.com/society/metaphysics/Reflections-On-Life/Ch.9:3> (accessed September 14, 2010).