

# THE ARMENIAN ROCK ART: THE ORIGIN OF NATURAL PHILOSOPHY AND METAPHYSICS

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**Abstract** Philosophical, rationalist ideas, social science and culture, the doctrine of four classical elements and four bodily fluids are still interlinked to Ancient Greece. A Classical Element in Ancient and Medieval Natural Philosophy typically refers to one of the four fundamental concepts of the world: **earth, water, air and fire**. The authors reveal part of this cognition, expressed in visual form (petroglyphs and rock art), in a number of clusters of Armenian Rock Art (10th -5th millennium BC) remarkable for their form and content, as well as implemented in the motif of birth of the first human in the ancient Armenian song “Birth of Vahagn”. Reconstruction of ideas on Natural Philosophy, Metaphysics, Mythology and Religion in the context of the genesis of knowledge shows, that the visualization of the four elements, fundamental principles of the world, including the archetypes of the major common Indo-European motifs, were first recorded, “documented”, in the Araratian Mountains c. 10th - 5th millennium BC.

**Keywords** Principles of Natural Philosophy and Metaphysics, Four Forces, Birth of the First Man, Rock Art, Temple of Knowledge

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## 1. Introduction

The History of Ancient civilization is usually associated with Classical Greek philosophical ideas, the conception of **four classical elements** and **four bodily fluids** (mainly influenced by **Aristotle’s** epistemology). It is vital to touch upon some of the most important events, which together developed from the illiterate and the first literate societies into the complex historical tapestry within which the history of Armenia unfolded. A Classical Element (from Latin *elementem* “rudiment, first principle, matter in its most basic form”; Greek *stoikheion* “origin and original sense”) in Ancient and Medieval Natural Philosophy typically refer to one of the four fundamental concepts of the world: **earth, water, air and fire**. The authors reveal part of this cognition, expressed in pictorial form (petroglyphs and rock art), in a number of clusters of Armenian Rock Art (10th -5th millennium BC) remarkable for their form and content. This cognition is similarly implemented in the motif of the birth of the first human (man) in the ancient Armenian song (“The Birth of Vahagn”) [1]. In the “History of Armenia” medieval historian M. Khorenatsi (5th century) gives a clue to the nature and origin of the ancient song. Thus, relating the philosophical ideas to the historical and cultural background, the authors trace the original conception of the definition, the function, and the task of Natural Philosophy and Metaphysics. It forces us to reconsider a number of questions having to do with the origin of Natural Philosophy and Metaphysics.

## 2. The Origins of Natural Philosophy and Metaphysics in Armenian Rock Art

### 2.1. Birth of the First Human (man)

Birth is the act of genesis, the beginning of life. Birth is the physiological act or process of emergence and separation of offspring from the body of its mother or an egg. In a symbolic sense, birth is the

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beginning or coming into existence (e.g. birth of the Cosmos or birth of a new epoch). Despite decades of research, the notion of “birth”, as a boundary between existence and non-existence, is one of the major topics in philosophy from Ancient times. Heraclitus of Ephesus (c. 540 BCE – c. 480 BCE) flourished the doctrine that the world of sensible things is a world of things in constant flux. He used the term “birth” to describe the interconversion of classical elements, of which the Cosmos is comprised, as an orderly system: the death of fire is the birth of air, and the death of air is the birth of water. According to Heraclitus death of the earth gives birth to air; death of air gives birth to fire. Part of that air, or pure fire, “turns to” ocean, presumably as rain, and part of the ocean turns to earth. Simultaneously, equal masses of earth and sea everywhere are returning to the respective aspects of sea and fire. The resulting dynamic equilibrium maintains an orderly balance in the world [2].

In the Ancient Armenian pagan song “The Birth of Vahagn” the birth of the first human (man) is presented as a process of bringing forth the youth from the “mother’s womb”, in a crimson river from a reed, flame, fire and smoke (fume). In the “The Birth of Vahagn” all the four classical elements - major elements of nature, the fundamental principles of the world were implemented to give birth to the first human, Vahagn.

## **2.2. The Caucasus and the Greek Myth of Prometheus**

In ancient Greek mythology the character of Prometheus is interconnected with the Caucasus and the four classical elements. “The location is somewhere in Scythia in the Caucasus Mountains: a bleak rough mountain face in the Caucasus. Two demons Power and Force enter leading their prisoner Prometheus. Hephaestus, god of fire, accompanies them: he will bind him to a rock” [3]. Prometheus addresses to the heaven and the sun, the earth and the sea: “See a god’s suffering, inflicted on me by other gods. I shall be tortured for centuries. This is the ugly sentence passed on me by the lord of the gods... because I gave a gift to men... I hid my stolen prize, fire, in a hollow fennel stalk: it taught men all the arts and gave them great resources”.

Prometheus tells the chorus, how much good he has done for people. They were foolish, like children, - he gave them mind and speech. They languished cares - he inspired them hope. They lived in caves, afraid of every night and every winter - he forced them to build houses, explained the motion of celestial bodies in the change of seasons, taught arithmetic and scripts to transfer knowledge to their descendants. He pointed out to them the ores under the ground, tied the bull to plow, and built carts and sea routes for ships. Diseases were killing them - he opened them herbs. They did not understand the prophetic signs of the gods and nature - he taught them to read bird calls, the sacrificial fire and the entrails of sacrificial animals. Prometheus exclaims: “The earth trembled around indeed, / And lightning twisted and thunder rumbled / Oh, Heaven, oh, holy mother Earth / Look: the innocent suffer!” [3].

The authors consider all these deeds to be interconnected, interlinked with the main motifs in the “The Birth of Vahagn”. Vahagn is the first human (man), a hero, a savior, a teacher (mentor), a thunderer and a dragon slayer. He is the God of fire, thunder and lightning. The authors discovered his detailed image in a variety of forms of Armenian petroglyphs. In the “The Birth of Vahagn” and in the Armenian Rock Art birth of the first human (man) is presented, long before the doctrines of ancient philosophers, as a process of interaction and inner conversion of the four classical elements of the Cosmos.

## **2.3. Cosmogonic Plot of the Four Classical Elements**

The cosmogonic motifs of the “The Birth of Vahagn” narrate the plot of birth in the throes from primordial chaos through interaction of the four classical elements (water, air, fire, earth). The plot of the metaphysical image of the genesis and birth of the first human (man) implies a halo of divine creation implemented in these motifs. The metric four-syllabic structure of the song creates a rhythmic and emotionally accentuated perception of its cognitive content [4].

The birth of a living creature from the chaos completes the circuit of the world creation. The term “chaos” hints to the original state of nature (Cosmos) before the first human (man) was created. It combines a number of references to the initial waters or the original darkness, which create the new order (life). The original state is observed as a combination of oppositions such as the earth and the sky, fire and water, which must be separated by the Creator. The Chaos is a “complex, aperiodic change of a physical system in space and/or time”, a “property of a complex system with such an unpredictable behavior that it appears random, owing to great sensitivity to small changes in conditions” [4].

The “The Birth of Vahagn” represents the comprehensive image of global cosmic genesis, completing with the birth of the youth. This process is accompanied in an earthquake and volcanic eruption, expelling lava (“the sea is mingled with blood”, colored in crimson). A crater is formed as a result of an act of “cervical dilatation”: rupture of the “amniotic fluid sac” and “amniotic fluid flow”. And Vahagn is born from reed, fire and smoke (fume).

The four Biblical rivers, which symbolize amniotic fluid, take their source from the so-called Van lands. The name “Vahagn” is connected with the crimson sea (lake) Van, the house of Torgom (Togarmah), the Kingdom of Van, Vaspurakan region (according to Greek and Roman sources – Basorepida). It comprised the lands between Lake Van and Lake Urmia and the River Araks with its centre in the city of Van. The act of creation of Vahagn generated the following key terms: vagina (Latin “vagina”) – fem. “vulval” (of Mother Earth), haven. A vulval means sheath, case (compare bath, bassin, Basorepida); anatomy – the female external genitals; the external opening of the vagina or reproductive tract in a female mammal. Haven (harbor) is a place on the coast (of seas, lakes and rivers) where ships may moor in shelter, especially one protected from rough water by piers, jetties, and other artificial structures. A “gate” is the entry into a haven. Vaspurakan (Vaspourakan or Vasbouragan) means the “noble land” or “land of princes”, the cradle of Armenian civilization [5]. Built on Akhtamar Island, the medieval Armenian Christian Cathedral of the Holy Cross (built 915-921) has extensive relief carvings of biblical scenes, including the Creation of Adam. The symbol of a winged cross symbolizes the universal motif of genesis of life, the so-called tree of life (the system of life development). A wingless cross symbolizes death (end of life on the earth). Temples (Armenian “vank”) were mainly built to honor resurrection – the circuit of birth and death on the earth (compare with the concepts of cross worshipping in the old Armenian epos “Daredevils of Sassoun”, presented in the monograph of the authors) [6].

According to the Jewish tradition the first Temple in Jerusalem (or the temple of knowledge) was built in 10th century - 586 BC. Oriented to all four cardinal directions, it declares the four elements and shows that God created the universe of four elements. This was after creation of the Phoenician and Greek alphabets by Cadmus (c. 2000 BC) [9]. The basis for the alphabets is the concept of the four classical elements, the four forces of nature [6]. Thus, the Greek philosophers, as well as constructors of the Temple in Jerusalem did not mention the author (Cadmus) of the Phoenician and Greek alphabets. They also leave out the fact that Cadmus used the concept of the four classical elements in creation of the alphabets, based on the knowledge from the temple of knowledge, created by his grandfather Hayk, on the territory of Historical Armenia, where the discovered Armenian Rock Art is identified as the origin of the principles of Natural Philosophy and Metaphysics, including the concept of the four classical elements.

The four elements symbolize the four directions and the creation of humanity. They unite at the Temple in Jerusalem. The Old Armenian epic poem “Daredevils of Sassoun” states a period, when two islands of universal belief were left in the world: the one in Jerusalem, and the other one in Pambak (Armenia). It is the cross-worshippers (Armenian “khachapasht”) from Jerusalem that passed the news of an imminent danger, the hordes of Egypt sovereign Misra Melik (born from Armenian Mher), crusading to subdue Armenian cross-worshippers [6].

According to M. Khorenatsi [7] the first Dwelling of God (or the temple of knowledge) was built by Hayk (archer, hero, titanid). This was long before the first Temple in Jerusalem was built. Hayk handed over the dwelling of god to his grandson Kadmos (son of Aramanyak). Bel decided to march against

Hayk with a massive force and subdue his lands, but Kadmos warned his grandfather ahead of time of the pending approach of Bel. Hayk (symbolizes the people of Askanaz/Ashkenaz and the house of Torgom/Togarmah) is the legendary ancestor, patriarch of a number of noble families in Armenia. The epithet Hayk Dyutsazn (patriarch) means “coming from “dits”, “scion of god”. Hayk is the son of Torgom, the grandson of Tiras, the great-grandson of Japheth, the great-great-grandson of biblical Noah and scion of Vahagn.

## **2.4. The One over Many**

In the “Book of Letters” the Armenian historian of the Middle Ages M. Khorenatsi mentions “... why the living (being) made up of many (elements), has one nature” and then adds: “for one living (being) must have one nature”. “The man consists of four classical elements - earth, water, air and fire; he equally contains heat and cold, humidity and dryness, like the soul consists of three parts ... If a person is made up of so many components, why is it considered one nature? For, in fact, a body is not a soul, and a soul is not a body, and the passions of both are different, and their combination - unmixed and unjoint. Likewise, the embodiment of the creative Word is perceived” [7]. Thus, according to M.Khorenatsi and the plot of the “The Birth of Vahagn”, Vahagn, as a living creature, has one nature and consists of the four classical elements – earth, water, air and fire, he evenly keeps heat and cold, humidity and aridity; his soul consists of three parts. Embodiment of the creative biblical Word should be perceived similarly, and this word (according to the authors) is Vahagn [8].

The “The Birth of Vahagn” represents the comprehensive picture of creation of the world within a triple aspect from the whole (system), from the Cosmos to specificity, to a man (to its systematically important element). The image of creation of the world is first documented on the territory of Armenia (10th -5th millennium BC), implemented in various pictorial forms of Armenian Rock Art. They testify that ancient philosophers and artists were familiar with the four classical elements, the four bodily fluids. These ideas are represented in a number of acts of birth and death. Shaped in the Armenian Rock Art, they are later implemented in the archetypes of Armenian symbols and ornamentation, as well as in the Armenian ideograms.

Reconstruction of ideas of Natural Philosophy, Metaphysics, Mythology and Religion in the context of the genesis of knowledge shows, that the visualization of the four elements and fundamental principles of the world, including the archetypes of the major common Indo-European mythological and ornamental motifs (universal symbology), were first recorded, “documented” in the Araratian Mountains in 10th -5th millennium BC [4].

The authors of Armenian petroglyphs had a deep cognition of the ideas of Natural Philosophy and Metaphysics, speech, logical and visual (image) thinking. They yearned for concern and hope for future generations. They did not only live in caves, frightened of night and winter. They built houses as they were cold, interpreted motion of heavenly bodies within the circle of the seasons, they taught to write (pictography, ideography) and to count, aiming to pass on their knowledge to their descendants. In the Rock Art of Araratian Mountains, we can observe traces of all the stages of the genesis of the scientific mode of thinking, the doctrine of the four classical elements [2].

## **2.5. The “Book of Letters” and Alphabet Rows**

In the epilogue of the “Book of Letters” M. Khorenatsi mentions: “This is for you (I give) as the basis for refutation of the doctrine, preached by madmen; for you to know, oh, theophilus, how to move over from someone and strongly wish a steadfast and faithful confession of faith” [7]. In this work, the author unveils the mystery of human birth and the unity of nature and man, using the language of metaphysics, underlining that forces of nature are interconnected and represent a single entity. This is a philosophical basis for the conception of doctrine (or belief) of One God, Trinity, the Son of God (God the Father, God

the Son and God the Holy Spirit). E.g. the story of Cronus, the main deity in Greek Mythology (the father of Zeus) eating his children is also interpreted as an allegory to a specific aspect of time held within Cronus' sphere of influence. It depicts the archetype of the motive of one god. Other motifs are also identified, such as Zeus, abducting Europa (the sister of Cadmus- the inventor of Phoenician and Greek alphabets). Later Zeus and Semele, daughter of Cadmus, had a son – Dionysus; and Typhon challenged Zeus for rule of the cosmos.

The origin and transfer of knowledge on Metaphysics and Natural Philosophy in Armenia is traditionally imputed to the influence of works by Greek philosophers in the 5th century BC. According to Herodotus [9] Kadmos/Cadmus from Phoenicia created the Greek Alphabet, one of the foremost innovations of civilization; he has as well created the Phoenician alphabet. Whereas it is plausible to assume the fact, that the Greek could have got not only the alphabet, created by Kadmos (Kadm, Cadmus), but also the ancient knowledge and some cultural and art forms. Compare the Greek mythological motif of the stolen Golden Fleece from the Caucasus, Colchis – the homeland of Askanaz (the brother of Torgom – the father of Hayk).

The Greek Alphabet had been created thousands of years before Mashtots created (5th century) the modern Armenian Alphabet. The origin of the Danielian Script (prototype of Armenian alphabet with a model, corresponding to the level of development of Armenian speech) and the memorials to old Armenian written language remain a matter of intense academic debate, as there is little information on this matter, including the work by A. Musheghyan [10]. Samples of pagan manuscripts of ancient Armenia are lost. They have either been destroyed or abducted. The Mechitarists (also spelled “Mekhitarists”) are a congregation of monks of the Armenian Catholic Church founded in 1712 by Mekhitar of Sebaste. They are best known for their series of scholarly publications of ancient Armenian versions of otherwise lost ancient Greek texts.

In Hellenistic times (323–30 BCE) Callimachus, a 3rd-century-BCE poet and scholar in Alexandria, recorded many obscure myths; his contemporary, the mythographer Euhemerus, suggested that the gods were originally human. Apollonius of Rhodes, another scholar of the 3rd century BCE, preserved the fullest account of the Argonauts in search of the Golden Fleece [11]. Thus, abduction of ancient knowledge, kept in the Caucasus (in the houses of descendants of Askanaz and Torgom), is described in ancient Greek mythology (e.g. the Argonauts, under the leadership of Jason, stole the Golden Fleece from Colchis).

Moreover, the researchers came to a conclusion that the letters in the Armenian alphabet (5th century) are arranged in 4 rows, each letter representing the 4 classical elements. The structure of the four classical elements is peculiar to old Sinai, Byblos, Phoenician and Greek alphabets, as well as ancient Danielian Script, which dates before the Greek transcription system [12]. M. Mashtots used Danielian Script for several years. His initiative to create a separate alphabet with the new elements of the alphabet row for the Armenians was driven by the concern, that the signs of ancient Danielian Script could not reflect all the sounds of the Armenian language in the 5<sup>th</sup> century.

In the hypothetical table of Danielian Script the lines correspond to the shortest sequence of philosophical elements in the following order: earth, water, air and fire, which could be transformed into each other. In an ancient manuscript from Matenadaran (N6962, 68A) the four rows of the Armenian alphabet (starting from the left) are named accordingly: fire, air, water and earth; the order of the elements (as compared to the abovementioned) is reversed. If the line is rotated 90 degrees clockwise, its sequence gets reverse order. These facts prove the hypothesis regarding Danielian Script, presented by S. Babayan and S. Muraviev [13,14].

The graphics of the Greek alphabet reflects complex natural-philosophical views of ancestors on language and thinking. The alphabet is actually a philosophical model of a soul in a graphic form. The Old Sinaian (Hyksos) alphabet reflects the concept of relationship between the microcosm and the macrocosm (human soul with space). Ancient Greek reflects the concept of the soul, implementing the symbol of the “World Tree” instead of the zodiac circle. The alphabet created by Mashtots also reflects

the concept of the soul. Mashtots preserved philosophical elements, but instead of feelings, he used generalized philosophical concepts - categories. The analysis proved that the five secondary elements symbolize the philosophical elements, where the first four are taken from the concept of the World Tree, and the fifth one is ether, derived from the Aryan swastika (that's the reason it takes different positions [13]).

According to Aristotle the initial materials can be transformed into one another, and the shortest way of these transformations is in the following order: earth, water, air and fire [15]. S. Babayan proves that Proto-Sinaitic Script is based on the ideas of Natural Philosophy and Metaphysics. S. Poghosyan proves another hypothesis: the Armenian alphabet and language are unique and strictly encoded systems, including ideas and concepts of the four classical elements.

The contrastive analysis of the signs of Starcevo and Vinca culture with the Armenian Rock Art revealed similarities and ancient cultural connections between ancestors of the Armenians and the Europeans [16]. Moreover, the authors prove the hypothesis, according to which the ideas and the system of ideographic scripts of the ancient residents of the Araratian Mountains had a particular impact in creating Hittite, Egyptian and Urartian ideograms. These ideograms (pictograms) are depicted on ceramics of Kura-Araxes culture (c. 3400 BCE – c. 2000 BCE).

There is little information about Tir - the god of wisdom, culture and writing - in the Armenian pagan pantheon. The scientific society does not know, that the creator of the Greek alphabet, legendary Kadm (or Cadmus) from Phoenicia, is Armenian Kadmos – the grandson of legendary Hayk. After the liberation of the territory from influence of Assyria and Babylonia, the territories pass on to Kadmos and his descendants. Thus, Armenian Kadmos becomes Phoenician or Hellenized Kadm/Cadmus. Kadmos as a preserver of tacit knowledge (kept in the dwelling of God) conducts educational activities, particularly, adapts philosophical scientific system (Danielian Script) for local languages. He creates the Phoenician alphabet and adapts Danielian Script for Greek language, after population distribution on the territory under Greek's control (including hereditary lands of Tiras). Kadmos – is the High Priest (for the people of Europe and Asia), a philosopher, a sage, a magician, the preserver of sacred knowledge and other cultural, scientific and educational values, mentioned by Prometheus, bound to the Caucasus rock for his good deeds.

## **2.6. Askanaz, the Caucasus and Asia**

The name Caucasus is a Latinized form of Kaukasos, which the ancient Greek geographers and historians used. “Caucasus” (old Greek- Καύκασος) was first mentioned by the ancient Greek authors Herodotus (5th century BC) and Aeschylus (6th-5th centuries BC) in “Prometheus Bound”. The etymological origins of the term hint at a number of urgent questions that go far beyond semantic issues. This ancient nomenclature reflects the historical importance of the region: in Greek mythology the range was the scene of the sufferings of Prometheus, and the Argonauts sought the Golden Fleece in the land of Colchis. There is still no accord in the effort of linguists to outline etymology of this name. According to ancient tradition, the ancestors gave their own names to rivers and mountains.

The authors attribute the origin of the word “Caucasus” and “Asia” to Askanaz and ancient depiction of the territory, where man was created from clay (Armenian “cav”- clay, “kavk” - hardened clay (mixed with water); “az” or “as”). According to Greek mythology, a cultivated man was created in the Caucasus. He was taught to speak on the same territory. The Armenian verbs “asel/khosel” mean “to speak, to say a word, to utter, to revive” (compare with the biblical dictum “In the beginning was the word”). The area of cultivated man, emerged in the Caucasus, spread further into Asia (compare with the extension of the land borders, subservient to Hayk and his descendants, to the lands, where Armenian was spoken, and then to Europe (in Greek mythology Europa is the sister of Cadmus).

In Armenian tradition, Ashkenaz, along with Togarmah, is considered among the ancestors of the Armenians. Armenian historian Koriun (380-450) calls the Armenians an “Askanazian (ie.,

Ashkenazi) nation". He starts the "Life of Mashtots" with these words: "I had been thinking of the God-given alphabet of the Askanazian nation and of the land of Armenia - when, in what time, and through what kind of man that new divine gift had been bestowed..."[17]. Hovhannes Draskhanakertsi (10<sup>th</sup> century) writes: "...The sixth son was Tiras from whom were born our very own Ashkenaz [Ask'anaz] and Togarmah [T'orgom] who named the country that he possessed Thrace after himself, as well as Chittim [K'itiim] who brought under his sway the Macedonians. 7. The sons of Tiras were Ashkenaz, from whom descended the Sarmatians, Riphath, whence the Sauromatians [Soramatk'], and Togarmah, who according to Jeremiah subjugated the Ashkenazian army and called it the House of Togarmah; for at first Ashkenaz had named our people after himself in accord with the law of seniority, as we shall explain in its proper place" [18].

According to Scandinavian legends, the Aesir and the Vanir are the two main groups of deities, gods or sages (Scandinavian konungs). They moved from the Caucasus, separating Asia from Europe, from the Black Sea coast, the mouth of the river Tanais (or Vanakvisl - currently Don; compare "tun", "tan" and "as" in Armenian, literally, "the house of Aesir"). In Armenian "Kenats tsar" literally means the tree of life, "kanatsi" - feminine, "kin" - a woman, "knanal" - to proceed to the role of a woman, perform duties, to become a wife. According to the history of Armenia, Askanaz becomes the king of Sarmatia (the Sarmatians originated from him) (after relocation on the Black Sea coast, he passes on his house to his brother Torgom, father of titan Hayk) and initially calls the Armenian people the people of Askanaz, and later - the people of Torgom.

In Greek mythology, Prometheus (old Greek Προμηθεύς) is a Titan, king of the Scythians, the defender of people from the arbitrariness and tyranny of gods. He is the son of Iapetus (grandfather of Askanaz and Torgom) and Clymene (according to Apollodorus - Asia). The name of the Titan "Prometheus" means "thinking first", "foreseeing" (as opposed to the name of his brother Epimetheus - "thinking after"), and according to experts it is derived from the Indo-European root me-dh-, men-dh-, "meditate", "cognize".

According to Hesiod, Prometheus fashioned men out of earth kneaded with water, and Athena breathed wind into them and made them live. In a more detailed version by Propertius, Prometheus either fashioned men out of clay, mixing ground with water, or he revived people, created from stones by Deucalion and Pyrrha. Adjacent to Panopea in Phocis, near the ancient statue of Prometheus, two huge stones lie, left over from the clay, from which people were fashioned. In Armenian Rock Art cultivated people, including the first man, are depicted in the form of a winged cross. The cross is the most symmetrical image with its multi-variance, flexibility and dynamism. The emergence of cognition and the imagination of modern man are characterized by the unique range of its semantic description (the cross serves to indicate the plant and animal worlds, the human and the cosmos, heaven and earth, the tree of life and of knowledge good and evil). It depicts the newborn human, and god, father and son. The winged cross is alive, a living image, wingless means lifeless, dead. The large winged cross and implements are an archetype in the visual motifs. The image of the struggle with the heavenly bull, hero of rock art, is transformed into a universal theme of chivalry, courage, fight or battle hero, warrior on horseback (the prototype of George the Victorious) with a spear, killing a snake (or dragon) [13].

Titan Prometheus kills the bull. Titan Hayk kills the ruler of Babylon, Titan Bel, whose symbol is a celestial bull. The petroglyph, discovered on the territory of Armenia, depicts the motif of struggle of the hero, stylized in the form of a man - swastika with an enormous celestial bull. In the earliest version of the myth, Prometheus stole fire from Hephaestus, took it away from Olympus and gave it to the people. He rose to the sky with the help of Athena and brought the torch to the sun. He gave fire to the people, concealing it in the hollow stalk of a cane (Narfeks), and showed the people the way to save it, powdering with ash. In "The Birth of Vahagn" the youth is born and runs out of a cane, covered with fire, flames and smoke. Reed has a cavity filled with white pulp that can burn like a wick. According to another version, Prometheus invents "fire sticks" from which fire lights up. In the Armenian song, Vahagn's hair is like curls from fire and flame, and he is a symbol of the sun.

For stealing fire, Zeus ordered Hephaestus (or Hermes) to bind Prometheus to the Caucasus Mountains. Prometheus is bound to eternal torment: his liver is devoured daily (or every third day) by an eagle, which is later regenerated. According to various ancient sources, these torments lasted from a few hundred to 30 thousand years (Aeschylus), until Heracles slays the eagle and frees Prometheus.

## 2.7. Ancient Doctrine of Classical Elements

According to experts, Empedocles was the first to develop the theory of the four classical elements. He believed that the elements are of material origin and are endowed with the properties of *Philia* (Love) and *Phobia* (Strife). These two opposites, inherent to all bodies, bring matter into motion. Later, the concept of four elements was developed by outstanding philosophers Plato and Aristotle. Empedocles considered Genesis as not one, but consisting of 4 elements, eternally brought into union: Fire (sun, Hephaestus), Air (Ether, etc.), Water (Sea, etc.), and the Earth, dominated by the two divine powers - Love (Aphrodite) and Strife (anger, hatred). Love is responsible for the attraction of different forms of matter, the four elements, into a single sphere - *Spheros* (Parmenides); and Strife causes their separation. The two forces wax and wane their dominance but neither force ever wholly disappears from the imposition of the other.

According to Empedocles [19], living beings start to emerge as a result of the interaction of the four classical elements with the gradual triumph of Love over Strife. At the first stage separate, not yet coalesced body parts are formed; at the second stage they coalesce into irregular monstrous combinations, such as centaurs and chimeras; at the third stage they form “natural” harmonic bodies, but are yet born directly from the elements, but not from each other; and finally, at the fourth stage they are imbued with love and begin to mate and generate bodies of their own kind. The poem “Purifications” by Empedocles sets out his theory of the transmigration of souls, which is directly connected with the idea of the four classical elements, the plurality and unity of elements (relation of the One and the many) [19].

Empedocles identified the four elements with the mythical names: Zeus is fire, Hera is air, Hades is earth and Nestis (Sicilian god) is water. They are constant (static), and at the same time they change as a result of aggregation and segregation. Everything in the world is spiritual, mental, physical and alive at the same time, and apparently invisible. Empedocles considers Fire and Air as masculine elements; water and earth – as feminine. Empedocles singled out two main forces among all living forces of the divine world: *Philia* and *Neikos* (Love and Strife). Love is the attractive force and Strife is the repulsive force. The constancy of the universe is manifested in four main phases, which are incessantly repeated. The first phase is entirely conducted under the sign of *Philia*. Strife stays beyond the limit. The phase of *Philia* domination is characterized by indivisible elements [19].

Plato [20] envisioned a systematic, rational treatment of the forms and their interrelations, starting with the most fundamental among them (the One). Plato theorized that the elements are different manifestations of a primary matter and are capable of interconversion. The earth is assigned to a cube, water - icosahedron, air - octahedron, fire – tetrahedron. The fifth possible regular polyhedron – dodecahedron, is the fifth element, which Logos used to create the heavenly bodies. According to Aristotle, each element represents one of the states of material prima - a certain combination of the main qualities - heat, cold, dry and wet: heat + dry = fire; heat + wet = air; cold + wet = water; cold + dry = earth. In geocentric cosmology Aristotle includes a hypothesis that the spheres of the four elements are arranged in series around the center of the universe (center of the Earth) in descending order of their weight: earth (Terre), water (Eau), air (Air) and fire (Ferre). Celestial spheres are located above them. The Armenian Rock Art images illustrate the principles of geocentric cosmology of their ancestors long before Aristotle. Moreover, the characters, identified in the Armenian Rock Art, represent symbols of the four basic elements (earth, water, air and fire) in the system of ideographic scripts of ancient Armenia [21].

Modern science roughly contrasts these four elements to four states of matter, respectively: solid, liquid, gas and plasma. The notions lithosphere, hydrosphere, atmosphere and magnetosphere may as



well be contrasted to Aristotelian spheres of the four elements. The allegory depiction of the four elements is reminiscent of ancient Armenian eight-pointed cross (the symbol of the tree of life and the tree of knowledge of good and evil), found in Armenian petroglyphs. It is found in Armenian rock paintings and is used in Armenian «vishapakars» (dragon stones) and cross-stones, in miniatures, in carpet weaving, in ornamentation and in architecture. It includes earliest conception of birth and death; small, large, wingless and winged crosses, as well as right-facing and left-facing swastikas. The models of Cosmic House (macrocosm) and Earthly House (microcosm) are univocally reflected in the “image and likeness” in rock art [13,22].

According to the plot motifs in “The Birth of Vahagn”, Vahagn is the first man, created in the throes from four elements (earth, water, air and fire). These elements (the fundamental principles of the world) are material, endowed with the properties of Philia (love of Vahagn towards his beautiful bride Astghik - in Armenian, literally, “a little star”) and Phobia (hatred, expressed in the motif of the struggle of Vahagn, the Dragon Slycer and thunderer, with the dragon). Thus, the fragments of the cognitive abilities of our ancestors, the elements of their teachings, expressed in the form of the knowledge frames of the four elements in the “The Birth of Vahagn”, are reproduced in art and speech-song form, thereby storing and passing over generations long before the poems by Empedocles, and works of Plato and Aristotle. Moreover, in Armenian Rock Art the authors discovered and highlighted visual traces of invariant knowledge. They complement the visual imagery with pictorial forms of characters, transformed into archetypes of world symbols: birth of the first man, the four classical elements, love and strife, men and women, the macrocosm and the microcosm, celestial bodies, winged and wingless crosses, swastikas (Armenian “Karatev”, literally, “having four wings”), a triangle, a circle with a cross and an eight-pointed star, a house - a rectangle and a square, good and evil, life and death, union of the two origins - two aligned triangles and squares, etc.

According to Plato, Logos used the fifth element to create heavenly bodies. In ancient Armenian tradition, the fifth element is the word “ban”, literally, “logos” [21,23]. The words “Ban” and “Van” are interlinked as Logos and Water (wan, one, uan). Vahagn and Astghik produce cultivated, literate and trained people according to their kind. The word “soul” is translated into Armenian as (h)ogi (hogi).

“The world and all the things are comprised of the four elements (generated by the God): fire, wind (air), earth and water”, - writes Armenian philosopher Anania Shirakatsi [24]. “They interact due to the common qualities they share. The nature of fire is heat and dry, air – heat and wet, water – cold and wet, earth – cold and dry. While interacting, they acquire qualities of each other [24]. “Creation is the beginning of decomposition; and decomposition is the beginning of creation. And due to this intact opposition the world is created”, - state the early Greek philosophers [25].

## **2.8. What Language and Petroglyphs Prove**

The authors are convinced, that Yeghishe, the Armenian thinker of the Middle Ages, was the first in the world to present in a literary form the chronology of the division of languages. It starts with separation of Armenian (described as “delicious and powerful, can absorb all the languages”) during the relocation of Hayk from Babylon to the land of his ancestors, and ends with Greek (described as “gentle”).

In “Greco-Persian Wars” Herodotus points out that one of the Armenian tribes is a descendant of the Phrygians, called Brigs before their relocation. The Historian mentions a “linguistic experiment” conducted by Egyptian pharaoh Psammetichus I (reigned 664–610 BCE) to discover the oldest language. He gave two newborn babies to a shepherd, with the instructions that no one should speak to them, but that the shepherd should feed and care for them while listening to determine their first words. The hypothesis was that the first word uttered would point to the root language of all people. On one occasion the child ran up to his guardian as he brought some bread, calling out “bekos, bekos”; this, being said to be the Phrygian word for bread, proved that Phrygian was the oldest language. Phrygians are

descendants of the Thracians (from Tiras, the father of Torgom, the grandfather of Hayk) and Brigs (before their relocation to Asia Minor). Retaining the features of the language of human prehistory, Armenian language proves that “language is not just a sum of words, but acts as well”. It’s not a coincidence that Armenian “ban” does not only mean a word, like Greek “logos” means both “act” and “subject”. Japhetic theory has already revealed the origin of this word: it means “speak” and “commit an act” or “create” [21,23].

## **2.9. Name of the First Man as a Result of Synthesis of the Four Elements**

The authors identified that the name of the first man, Vahagn, is the result of synthesis of the four elements - fire, air, water and earth. Va (water), Agn (fire), H (hोगi/հոգի) - soul, (H)og(h) - earth. The basis of their “synthesis” is the integrated metaphysical, artistic and mythological image, implemented in the teachings of Christ. The essence of the pre-Greek natural philosophy teachings, described in the “The Birth of Vahagn”, is expressed in the following statement: *“The One is spherical, motionless and eternal. The matter of this must necessarily one is the four elements; its types - Strife (dragon or serpent) and Love (beautiful Astghik) are the history of the One or Vahagn (Dragonlayer and thunderer; analogous to Hercules) and Astghik (analogous to Venus/Aphrodite). The four elements in interaction “gave birth to” a savior and defender of mankind. They are the elements and the world, their mixture, the Earth and the Heavenly Spheres, where they and their descendants are settled. Their souls are divine, as divine are the water of Van and its flora and fauna, the Garden of Eden and the country of Vanaland (according to Scandinavian myths Vanaheim). The symbol of the unity and love of Vahagn and Astghik (a circle with a stylized eight-pointed cross) is divine as well. A larger direct winged cross symbolizes Vahagn; a smaller oblique winged cross symbolizes Astghik. As a manifestation of the unity of nature and the man, the signs of the Armenian alphabet are kept in Echmiadzin Cathedral in the form of letters, cast in gold”*.

## **2.10. The Earth is a Sphere in the Centre of the Universe**

Aristotle, followed by Eudoxus, taught that the Earth is a sphere in the center of the universe. Aristotle was the first to prove the sphericity of the moon based on the study of its phases. Aristotle attributed actual physical existence to the planetary spheres. The universe is composed of a series of concentric spheres, moving at different speeds and set in motion by the outermost sphere of static stars. The vault of heaven and all the heavenly bodies is spherical.

Ancient Greek philosophers state: Plutarch [25] - As soon as, there are four primary bodies (fire, water, air and earth) in the universe, it is necessary that there are equal primary and simple qualities. Cicero [25] - There are four kinds of bodies (elements), their alternation causes continuous nature of the world, supported by the connection of parts of the world. Heraclitus [25] [thought] ... the fate of the mind [logos] - creator of things by “running in opposite directions”. Epictetus [25] – The four elements are transformed and changed up and down (hither and thither, in a circle).

Anania Shirakatsi (610-685 AD) authored *Cosmography and the Calendar*, a 48 chapter work that discusses astronomy, meteorology, and physical geography. He described the world as “being like an egg with a spherical yolk (the globe) surrounded by a layer of white (the atmosphere) and covered with a hard shell (the sky)”. He also believed “that the Milky Way is a mass of dense but faintly luminous stars and agreed with earlier philosophers that the moon was a dark body by nature whose only light was that which it reflected from the sun” [24].

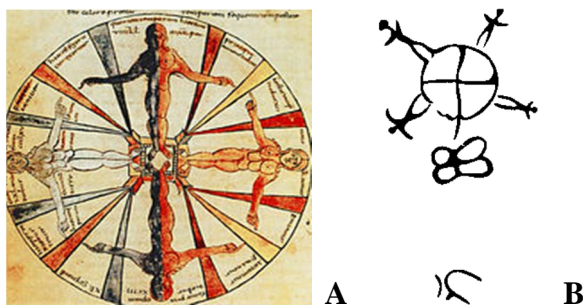
What did the ancient artists and philosophers “write” about? What did they depict in the petroglyphs? It is obvious that the authors of these figures knew about the sphericity of the Earth, they portrayed it in the form of a sphere, with a winged cross of motion with four antipodes, long before the archaic polytheism, pagan and biblical description of world genesis (Figure 1b). Students of Vahagn, scattered

throughout the world, passed the ancient symbolic signs, which were included in the treasury of the world, universal symbols, e.g. in the form of the tree of life and the tree of knowledge of good and evil, life and death, light and darkness.

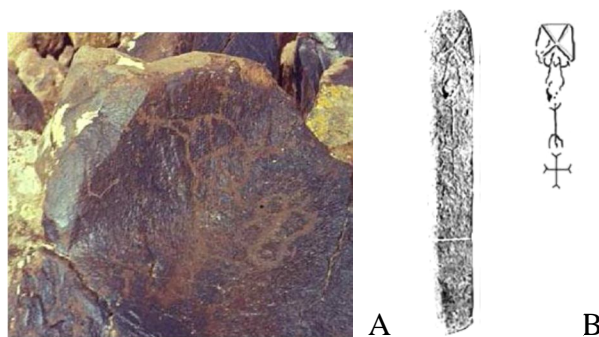
The authors interpret the composition in Figure 1b with the following statement of ancient sages: “The One is spherical, motionless and eternal. The matter of this must necessarily one is the four elements; its types - Strife (dragon or serpent) and Love are the history of the One. They are gods; the elements and the world, as a mixture of them, and, moreover, the perfect Earthly and Heavenly Spheres, where they and their descendants are settled”.

Figure 1b shows a globe with a stylized cross in a typical Armenian life-giving style with four human figures - the antipodes. An incredibly high level of knowledge of ancient Armenian philosophers and artists, who introduced not only the shape of the Earth in the form of stylized globe with the cross of life (creation of life) and birth (long before ancient Greek philosophers and their pagan ancestors), but also depicted the four human races (antipodes). The similarity of the considered petroglyphs with modern astronomical symbols is not in doubt. Particularly, the universal astronomical symbol of the Earth in the form of a circle with a cross inside or a cross on a circle, as well as the symbol of Venus, as a circle with a cross below, have similar forms. The symbol of the sun corresponds to a circle with a dot in the center. The so-called Solar cross inside the circle is a sun gear. This symbol is often found on the objects of prehistoric Europe, especially in the Neolithic Period and the Bronze Age.

The medieval historian seems to describe a unique composition in the petroglyph (Figure 2): “The man consists of four elements - earth, water, air and fire; it equally contains heat and cold, wet and dry; his soul consists of three parts... For, in fact, a body is not a soul, and a soul is not a body, their passions are of different nature, their combination is neither united, nor mixed. The embodiment of the creative Word is perceived the same way” [7]. In Armenian tradition, Vahagn (Figure 2b) corresponds to the Milky Way Galaxy. The Urartian deity Shivini carved on the belt (9th-7th centuries BC), discovered in Armenia (Figure 5c), corresponds to the image of the Kneeler.



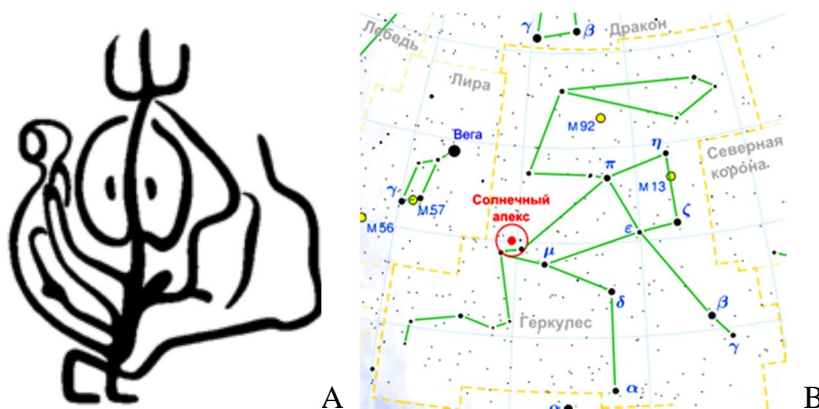
**Figure 1.** Allegory of the four elements; A) ancient natural philosophy - Isidore of Seville "On the Nature of Things"; B) Armenian rock art – “Holy Cross” in the spherical shape of the Earth with four antipodes or four corners of the earth



**Figure 2.** A) Life-giving cross and the circle of the earth (rock painting, first discovered by the architect S. Petrosyan; B) Vishapakar. Draconian stone - Vahagn (6th-5th centuries BC)



**Figure 3.** A) The symbol of Hayk, a swastika rotated to the left; battle of the Hero with Bel; B) Battle Scene, Mithras killing the bull, Roman relief of III century



**Figure 4.** A) Unique petroglyph (7-5 millennium BC) - "Message of the Kneeler or Cosmogony of Vahagn"; B) Constellation "The Kneeler"

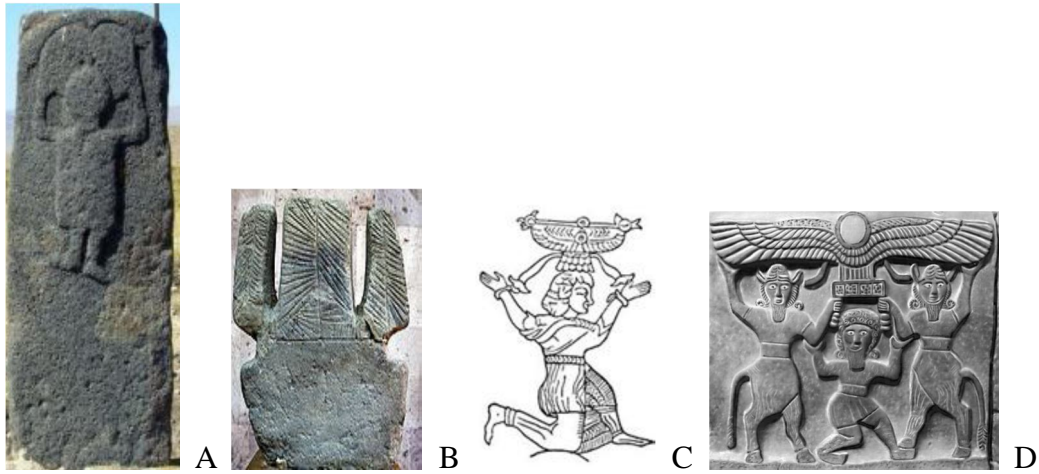
Figure 5 shows: a basalt stele (5th-4th millennium BC) with an archaic image of Vahagn (his face toward Heaven) and the circle of the world (a) from Yervandashat (ancient capital of Armenia - Bagaran); a stylized image of a man (4b) as a “tree of life” – “the halo” of interaction of the four elements (7th-5th millennium BC), the Museum of History of Armenia; the Kneeler solar deity Shivini (Vahagn) (c), Kingdom of Van (Urartu) (11-9 centuries BC); the relief, depicting the deity, from the palace of Tel Khalaf (d), northern Mesopotamia (9th century BC), Berlin.

According to the Ukrainian experts, most of the inscriptions in the Stone Grave have direct parallels with ancient Ogham inscriptions of the British Isles, the German “branched” runes, ancient Slavic “features and cuts”. These inscriptions can be monuments to ancient sacred scripts of the era of Indo-European unity, namely, the Sredny Stog Culture of IV millennium. BC [26].

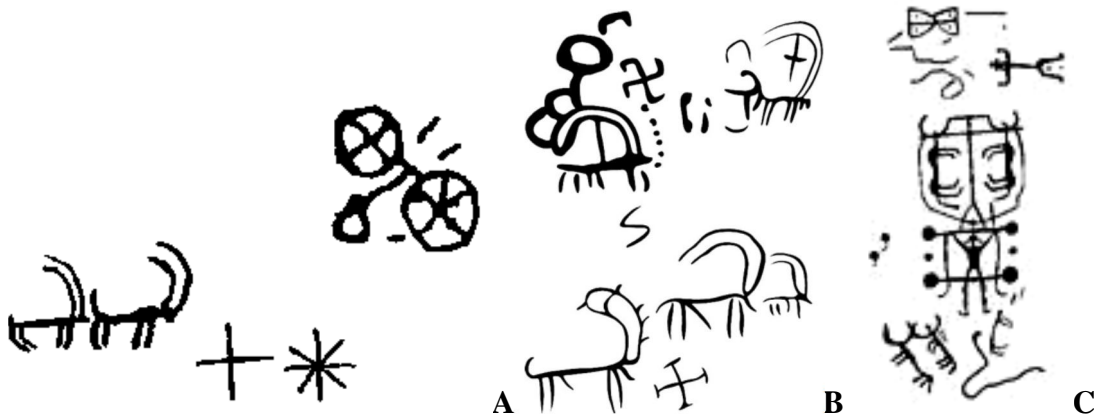
The authors are convinced that the origin of the above mentioned inscriptions can be found in Armenian petroglyphs, considering the similarity of many petroglyphs of the Stone Grave (IV millennium BC) and prehistoric Armenia (10th-5th millennium BC), (Figures 6, 7).

Pagan philosophers say that living beings inhabit the land from both sides, and that on the lower side of the world there are people and other creatures - our antipodes, located around the earth like flies, swarming an apple from all sides (Figure 1b). They assert that if there were no antipodes, inhabiting the lower part, then to whom the same sun would give its light half of the day, when we submerge into shadows of the night, for it is impossible to assert that the sun makes its run in vain.

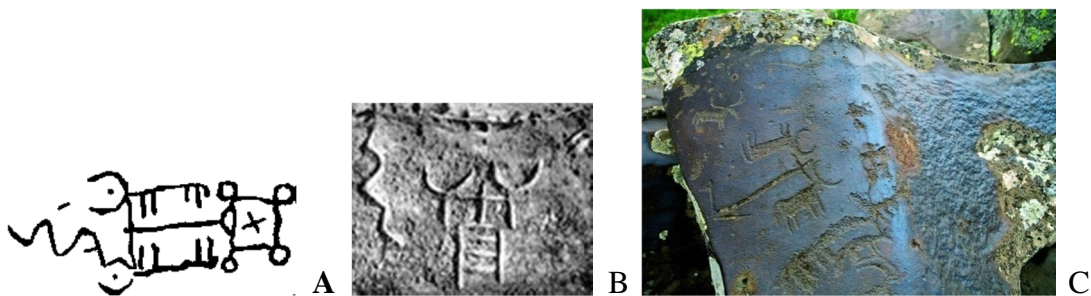
“The Birth of Vahagn” and the petroglyphs (Figure 1B) are unique monuments of the ideas and conception of our ancestors. Nothing of what they said is inexpressible in words and images, and inaccessible to the mind, while interpreting the Armenian Rock Art. From incorporeal to corporeal, to what has an origin, they are cognized using what is available for knowledge. The land is set in the middle of the sky.



**Figure 5.** Artifacts with the image of the first man



**Figure 6.** Armenian Rock Art: four elements, symbols of fertility (life-creation) in the form of solar, celestial and terrestrial carriages with various crosses and swastikas, an eight-pointed star, circles, snakes and deer



**Figure 7.** A and C) Fragments of rock paintings: bull and snake harnesses on the volcanic Mountain Ukhtasar, Armenia; B) Petroglyph in the Stone Grave, Ukraine

Pagan philosophers do not simply state that living beings inhabit the earth “on both sides” and that on the lower side of the world there are people and other creatures - antipodes, located around the earth like “flies, swarming an apple from all sides”. Ancient philosophers and artists, having a unique astronomical knowledge were able to describe the "genesis of the Moon" from the Earth's body (a process proved by modern scholars thousands of years later) [27].

In petroglyphs the motif of creation and struggle of Vahagn Dragonslayer (vishapakagh) with Vishaps (fire-breathing dragons), snakes develops into forms, illustrating natural, earthly disasters, volcanic



eruptions, avalanches, Solar and Lunar Eclipses in the form of huge snakes that sow death and devastate all life, “swallow” the sun and moon disks or “devour” earthly creatures (often deer and people) [28,29].

Stylized images of snakes or vishaps in the petroglyphs, as a rule, illustrate the volcanic eruptions, avalanches, destruction of water sources, flora and fauna. The forces of nature, the elements acquire new visual forms, suitable for illustrations and interpretation, education and knowledge transfer. Ancient inhabitants put up 5-meter basalt stones on the spots of the eruptions, underground or underwater lava (body of the Vishap). The multi-tone sculptures - vertical or horizontal steles, the so-called dragon stones (vishapakars) are described in literature, but not fully explored in systematic and comparative terms. According to the authors, the art of vishapakars is the first phase of the occurrence and formation of rock culture as a product of perceiving nature in terms of natural philosophy, which testifies to the facts of observation and description of catastrophic volcanic eruptions, earthquakes, accompanied by avalanches, with the destruction of drinking water sources, rivers and lakes, houses, etc. Simultaneously, clouds of fire and smoke, emissions from volcano craters led to Solar and Lunar Eclipses [29].

### **2.11. The Eye of Areg (Sun)**

The Sun (heavenly light) is the Eye of Areg, i.e. the God of light. “The Parsi called the visible sun the eye of Mitra or Ahura Mazda” (Figure 3). “According to the concepts of the pagan Armenians, light served as an expression of life of the sun as a deity”. “The Greeks and the Romans thought a circle was the symbol of the sky. In a number of cases (e.g. in the Pantheon) the circle was replaced with a round relief - oculus or shield “skudum” - the sign of the sun” [12]. As opposed to pagan tradition, which considers the sun as a characteristic image of deity and source of light, in the Old Testament it stands for the light itself, created on the first day of the genesis as “an emanation of the deity”, creating the world.

“God is not the sun”, but the “light of the sun of righteousness”, “the invisible pure light rays of conceivable sun”, “eternal light of God's goodness” [29]. In sharakans, Christ is called “the light and the sun of the mind”, “the light brighter than the sunlight”, “the light/sun from the light” (as the Son from the Father), “the incomprehensible light”, “the beam, born from the Father's roots”, “the beam and the image of the essence of the Father”. “I am the light of the world”, - says Christ [30]. Movses Khorenatsi calls Gregory the Illuminator “the spiritual ray of the mentally grasped sun”, stressing and emphasizing “smart” and not “sensual” (i.e. “pagan”) nature of deity contemplation. “The Creator of all things is the highest light, eternally pouring and remaining inconceivable” [31].

### **2.12. Analogue of the Solar Cycle – the Wheel**

Similarity with a wheel (Figure 6) is obvious, when the “circle of eternity” is depicted as a multi-grade or whirlpool rosette, creating an effect of apparent rotation [32]. We present the definitions of the Sanskrit word “chakra” (wheel): wheel, potter's wheel, round object, disk, mill, lightning, whirlpool, whirlwind, tornado, period, cycle. “Number eight symbolizes a church – the Holy Cross, which is depicted as a cross with diagonals”. In this case, the circle of eternity itself symbolizes the universal nature of the Church. The eight-pointed star is the symbol of Astghik (or Venus) - the sign of motherhood and fertility, love and happiness. Vortex is the image of “energy temple” of all-knowing, all-good and all-powerful human soul. Whirlpool Rosette is an analogue of a wheel, a symbol of motion, movement (“Its wheels like a whirlwind” [33]).

### **2.13. A Hymn to the Sun**

In Egypt, there was a cult of “solar disk”, the cult of Aten. They put the sign of heavenly spirit – “Ankh” (the key of life) - before the word Aton. This combination literally means “Long live!” (let live). There is also another sign on the crown of the pharaoh - a circle with a snake. The solar disk also appears in the image of a circle - uraeus and a disk with a snake at the bottom and a number of outgoing rays from

the disk, ending with wrists, stretching the keys of life – Ankh, to people. The more archaic Armenian petroglyphs (Figure 8) show the universal picture of the world. The main role is given to nature, its key planet - the Sun - in the form of three disc-circles, inscribed in each other; fire with a lot of rays ending in curls, coming out of its outer circle, symbolizing hands and at the same time - waves of a sea (keys of life).

Figure 8 shows the universal image of the world (“Hymn to the Sun”), illustrating unity of the major natural-philosophical and metaphysical ideas, motifs of interaction of the four forces of the classical elements - elements of nature, the processes of “salvation and birth” of the first man, fertility of the earth, flora and fauna. The solar disk, depicted as a circle, is a disc with outgoing rays, ending as “hands” that stretch life keys (Ankh) to people.



**Figure 8.** Petroglyph (Geghama Mountains, Armenia). 10th-5th millennium BC

#### **2.14. On Mythological and Linguistic Facts**

A mythological fact is mostly a linguistic fact. Formation of mythological concepts date back to the formation of linguistic forms of thinking. According to the table of languages by Benveniste, the origins of Armenian language formation date back millennia. During the resettlement people preserved dialects and a part of formed mythological concepts, which were later transformed, but never lost common features. The traits of Indo-European (Indo-Iranian, Greek, and Armenian) mythological thinking are preserved in their purest form in Armenian texts [16].

Academician V.Sedov presents the results of his studies in the field of ethnogenesology. It is clear that the division of the Indo-European language was a multiple process, extending over thousands of years. In the first phase the Anatolians became isolated and developed an original ethno-linguistic formation, followed by the Indo-Aryans, Iranians, Armenians, Greeks, Thracians and Tochars” [33]. Languages of the Indo-European tribes, who settled the lands in Central Europe, were formed as independent relatively later.

After years of linguistic research, the German scientist H. Krahe came to the conclusion that while the Anatolian, Indo-Iranian, Armenian and Greek languages had separated from other Indo-European languages and developed as independent; Italic, Celtic, Germanic, Illyrian, Slavonic and Baltic Languages did not yet exist. The dialects, from which these languages were developed, were then of quite a homogenous unity, linked to each other to varying degrees [34].

The aforementioned leads to the possibility of a qualitatively new interpretation of the origin of the name of the first man: e.g. Vahagn (an acronym for the name of the first created man), as well as the names of Adam and Cadmus (Kadmos). In this context, “Adam” - the name of the biblical first man is interpreted in a new way. Adam Kadmon (Hebrew - “Original man”) in Kabbalah is the name of the first

(highest) of the 5 spiritual worlds, created after the First Reducing, as a system for correction of Genesis. Vahagn and Kadmos are interpreted as a system for the continuation of Creation (salvation, rebirth). The House of “Vahagn-Hayk-Kadmos” is called “Hay” and “Hayastan” - dwelling of God.

The legend of the origin of the name “Adam”, derived from the names of the four cardinal directions, is included in Jewish-Greek apocryphal - “Sibylline Oracles” (2nd century BC). The name “Adam” is considered an abbreviation, consisting of names of the four cardinal directions. It is believed, that God took the dust for the creation of Adam from all cardinal directions [35]: Ἀνατολή - east, Δύσις - west, Ἄρκτος - north, Μεσημβρία - south. It should be noted that this acronym is based on the Greek transcription of the word “Adam”, and cannot be read in original Hebrew. According to the Gnostic Apocryphon of John, Adam created Autogenes. “Adam” is interpreted as Apocryphon of John – “the reflection of (epinoia) light”.

### 3. Conclusions

According to Jewish tradition, first Adam was created as a soulless embryo - golem. He grew like a plant. Adam became a real human only after God revived him, breathing into him the breath of life. Translation of the Holy Scriptures into the western dialect of Aramaic, dating back (according to composition of its constituent fragments) to 1st-7th centuries BC, tells of the material for the creation of Adam - the remains from the place of the future Jerusalem Temple (temple of knowledge), mixed with water from the four corners of the world. From this mixture God created the man “red, white and dark-skinned” [36]. This story recalls the petroglyphs and the motifs of ancient Greek myth about the creation of man from clay in the Caucasus (Figure 1b) – “God created the Earth, the Moon and the man, and settled him on the earth, the four cardinal directions”.

According to Armenian medieval historians, the first temple of knowledge (the dwelling of God) was built by Hayk in the vicinity of Lake Van, at the source of the four biblical rivers, where the Garden of Eden was located. Cadmus inherited the dwelling of God and ancient knowledge. Uncle of Cadmus - Askanaz (passed on his house to his brother Torgom, father of Cadmus), moved to the shores of the Black Sea, the Caucasus, where Prometheus was chained in the mountains by Zeus. In the Caucasus, on the Black Sea coast, the Greek Argonauts searched for the Golden Fleece - the hidden knowledge of ancestors. The sister of Cadmus, glorious Europa, was abducted by Zeus. Cilicia and Phoenicia were named in honor of her brothers [16].

Why did Askanaz separate Europe from Asia by the Caucasus? Why was a man created from clay in the Caucasus? Why do biblical legends call Adam the first man, created in the Garden of Eden, at the source of four rivers in the Araratian Mountains? Why did the Noah’s Ark come to rest on the Araratian Mountains after the flood? Why did the ancient border between Europe and Asia pass on the river Vanaksvisl (modern Don)? Why is Odin (Scandinavian and German mythological hero) an Aesir, and Njord - a Vanir? They come from Asaland and Vanaland (Caucasian countries: Asaland (Sarmatia) – the country of Askanaz; Vanaland or Kingdom of Van (Biainili) – the country of his younger brother, the house of Torgom).

Traditional point on the origin of ideas of natural philosophy and metaphysics, the role of ancient Greek, Babylonian and other myths, as well as the origins of the values of pan-European civilization and culture, universal faith and religion need to be revised. This is clearly evidenced by the results of complex and comparative studies of the petroglyphs of prehistoric Armenia.



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