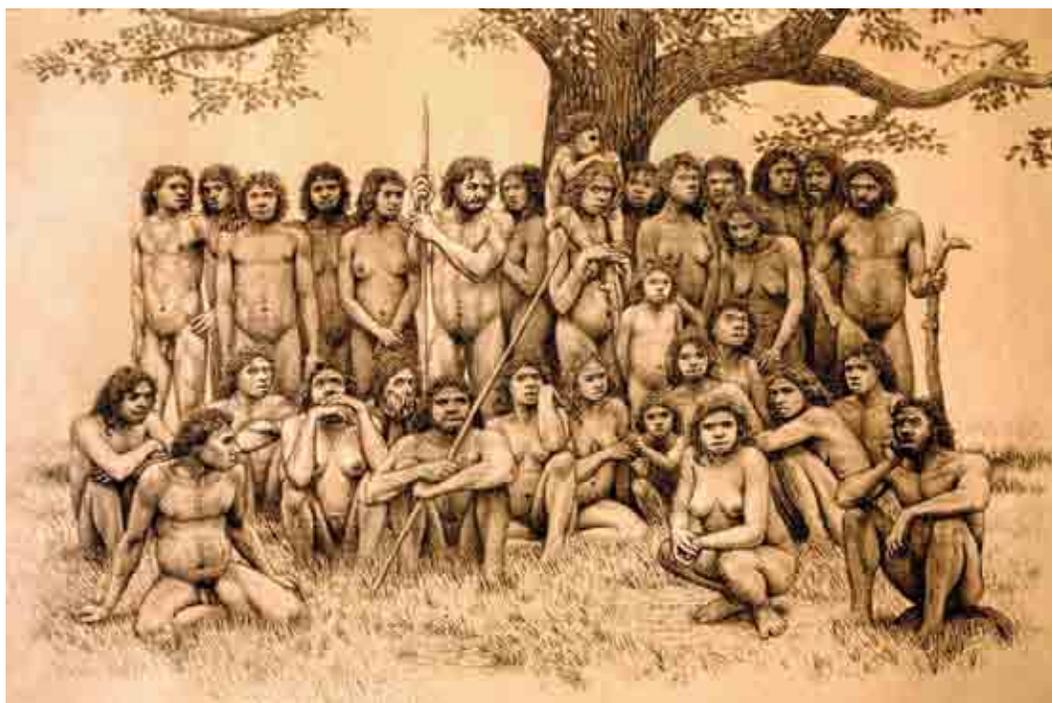


EXPRESSION

BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

N°6

August 2014



Atapuerca Family Portrait. By Mauricio Antón. (*Homo heidelbergensis*). Burgos, Spain.
Image courtesy of National Geographic.

A MESSAGE FROM THE PRESIDENT

Dear Friends and Colleagues,

The International Committee on the “Intellectual and Spiritual Expression of Non-literate Peoples” is conveying in its session at the USPP Burgos Congress, as in previous occasions, for experts from various disci-

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques). Emmanuel Anati, President.

plines to share experience and scientific approaches for a better understanding of the human creativity and behavior. Thank you for your active participation. Over 70 summaries have been accepted, and several full texts of papers have reached our team already. Participants include colleagues with different scientific concerns and specializations, from five continents. A stimulating dialogue is in progress by skype and internet. It will continue at the Congress and thereafter.

Our committee is progressing in a joint effort of its participants, for a cooperation of different branches of the humanistic and the social sciences, aiming at building up a new kind of broad-minded study and understanding of the past. It is a sincere pleasure to welcome this courageous common effort. Prehistoric archaeology is in urgent need of this new landscape of “Conceptual Anthropology”, for a step forward. It is an important new academic approach for build up a solid future for the study of man.

In the last three generations, we have followed the tendency of some humanistic disciplines, in stabilizing conservative concepts, as a mean to preserve the past acquisitions and dictate the philosophical and ideological image of the discipline. Such trend creates a sort of mysticism of the discipline, a special glossary of conventional slangs, imposing a peculiar way of reasoning. This may turn out to become a handicap for innovation and progress. Each discipline has the tendency to find a comfortable refuge in its own ghetto. The spirit of conservation then favors the progress of those best integrated into the vernacular system. The obedient alumni are not necessarily the most brilliant ones. Such conservatism risks preventing new ideas and new concepts to compete with the old dogmas. Such a chain may have a negative effect on the progress of scientific research.

In each regime, to make a career, it is useful to be a “member of the party”. Academic regimes tend to follow the same trend. Conformism helps to survive though it does not help much in the progress of research. To avoid criticism, young archeologists and prehistorians prefer to remain descriptive, limiting new ideas that may displease “peer reviewers”. This is favoring mediocrity. For the advancement of scientific research, new ideas should have space: in any case, good ideas will survive while bad ideas will die. The debate will be the judge, rather than aprioristic dogmas.

Archaeology, both prehistoric and historic, needs a constant and open dialogue with other disciplines. The study of man includes anthropology, sociology, psychology, human geography, semiotics, art history, and other disciplines that have to join efforts. This is the aim of conceptual anthropology. Please join us in this effort.

For the last three generations the trend has been for researchers to be more and more specialized on limited research fields. Cultured humanistic formation has often been sacrificed, being replaced by specific technical knowledge. Rather than broadminded thinkers, this has favored the formation of technicians. They are welcome, as they are useful and needed, but it would be a dangerous dead end for the humanities if technicians would replace humanistic scholars and thinkers. Both have to coexist side by side, both being conscious of their task and role.

What is to be the image of Prehistoric and Protohistoric sciences in the future? Understanding the past is necessary to build a future. The knowledge of the past is the elementary base of culture. Even in the tribal world young people are being initiated to the knowledge of their past. Let us join efforts to develop public awareness, education, formation, engagement, research, for a broader understanding of our past. “Expression” will be glad to host a forum for debates on the future of the study of man. Ideas, comments, proposals, will be welcome.

Emmanuel Anati, President

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EXPRESSION
The International Journal
of Art, Archaeology &
Conceptual Anthropology

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Fall, Winter, Spring and Summer issues will be available by subscription.

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DISCUSSION FORUM

In our discussion forum, we are publishing papers which will be presented at the Atapuerca UISPP World Congress (1-5 September) in Burgos, Spain. Other papers from participants in Burgos will be published in **EXPRESSION** N°7 as we evolve into a quarterly over the next year.

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Gregor Vahanyan

Armenia

Abstract

Ideas about the origins of natural philosophy and metaphysics have been reconstructed by the author in relation to Armenian rock arts (10000-5000 BC). The article presents the images that indicate the existence of prehistoric ideas about the four elements of nature. These ideas are described in various compositions a tree of life, a man, family, direct and winged crosses, swastikas, spirals, eight-pointed stars, circles and balls - the earthly and heavenly worlds, carts, tridents and the sun's rays, as well as natural phenomena such as volcanic eruptions and earthquakes.

Reconstructing ideas of natural philosophy and metaphysical subjects using the cognitive abilities demonstrated in rock art, the author relies on the context of systems engineering, which describes the genesis of knowledge (in particular, as it is based on the asymmetry of logical and visual thinking), as well as on the language of communication. Based on recurring elements of language, their frames, and audio information, the content of rock arts of the Araratian mountains, can be interpreted and compared with Anatolian, Indo-Iranian, European, Balkan and Italian (Alpine) rock art. Signs show that the basic philosophical study of nature and the universe as well as the intellectual and spiritual expressions of the knowledge of the basic causes and nature of things, were “documented” on Araratian mountains.

As a result of catastrophic earthquakes and volcanic eruptions, surviving archaic civilizations endured with knowledge, which had been transformed or implemented in the universal mythological motifs in Old Europe, in the river delta Tanais, Scandinavia, Sumer, Egypt, Phoenicia, East and Minor Asia.

The four elements in Greece

The ancient Greek belief in five basic elements, these being earth, water, air, fire and ether, dates from pre-Socratic times and persisted throughout the Middle Ages and into the Renaissance, deeply influencing European thought and culture. These five elements are sometimes associated with the five platonic solids.

It was Empedocles who established four ultimate elements which make all the structures in the world - fire, air, water, earth. Empedocles called these four elements “roots”, which he also identified with the mythical names of Zeus, Hera, Nestis, and Aidoneus (e.g., “Now hear the fourfold roots of everything: enlivening Hera, Hades, shining Zeus”). This theory of the four elements became the standard dogma for the next two thousand years. Many philosophies and world-views have a set of classical elements believed to reflect the simplest essential parts and principles of which anything can consist or upon which the constitution and fundamental powers of everything are based. In classical thought, the four elements earth, water, air, and fire frequently occur; sometimes including a fifth element or *quintessence* (after “quint” meaning “fifth”) called ether in ancient Greece and *akasha* in India. The concept of the five elements formed a basis of analysis in both Hinduism and Buddhism.

Cosmic elements in Babylonia

In Babylonian mythology, the cosmogony called *Enûma Eliš*, a text written between the 18th and 16th centuries BC, involves five gods that we might see as personified cosmic elements: sea, earth, sky, wind. In other Babylonian texts these phenomena are considered independent of their association with deities, though they are not treated as the component elements of the universe, as later in Empedocles.

Araradian Mountains and the Caucasus

The action of four forces of nature partaking in volcanic activity is evident in Armenian rock art, as well as in the song about Vahagn where the hero - the thunder,

Dragon Reaper releases water, earth, sun and fire from the dragons (serpents). The author has demonstrated that the Araradian Mountains preserve the origins of the cult of Zeus-Yahweh, ideas about the four forces of natural philosophy, which were transformed into the names of the gods Zeus (Zeus) and Yahweh (Yahwe), which has four letters. Biblical names, such as the first man Adam, also have four letters. Zeus imprisoned Prometheus in the Caucasus Mountains for telling people the secret of fire. Zeus kidnapped Europe (Cadmos sister). Cadmos was Armenian Hayk’s grandson, who had returned from Babylon after the collapse of language on father’s land— Askanaz’es and Torgom’s house. Precisely in Colchis (Caucasus) Greek Argonauts stole the “golden fleece”.

Vahagn Vishapakagh and act of birthday

Vahagn Vishapakagh (*Vahagn the Dragon Reaper*) or Vahag(k)n was a first human, god of fire and war worshiped anciently and historically in Armenia. Vahagn was identified with the Greek Heracles. The priests of Vahévahian temple, who claimed Vahagn as their own ancestor, placed a statue of the Greek hero in their sanctuary. In the Armenian translation of the Bible, “Heracles, worshipped at Tyr” is renamed “Vahagn”. Historian Khorenatsi’s report of an ancient song gives a clue to his nature and ancient Armenian origin in Vahagn’s birth song:

In travail were heaven and earth,
In travail, too, the purple sea!
The travail held in the sea the small red reed.
Through the hollow of the stalk came forth
smoke,
Through the hollow of the stalk came forth
flame,
And out of the flame a youth ran!
Fiery hair had he,
Ay, too, he had flaming beard,
And his eyes, they were as suns!

Other parts of the song, now lost, said that Vahagn fought and conquered dragons (snakes), hence his title Vishapakagh, “dragon reaper”, where dragons in Armenian lore are identified as “Vishaps”. The Vahag-

nian song was sung to the accompaniment of the lyre by the bards of Goghten (modern Akulis). The stalk or reed, key to the situation, is an important word in Indo-European mythology, in connection with *heaven, earth, sea, fire* in its forms (fire, air, water, earth).

The oldest myths and legends

Prometheus, in eternal punishment, is chained to a rock in the Caucasus, where his liver is eaten daily by an eagle, only to be regenerated by night, due to his immortality. The eagle is a symbol of Zeus Himself. Years later, the Greek hero Heracles (Hercules) slays the eagle and frees Prometheus from his chains.

The four most ancient sources for understanding the origin of the Prometheus myths and legends all rely on the images represented in the *Titanomachia*, or the cosmological climactic struggle between the Greek gods and their parents, the Titans. Prometheus himself was a titan who managed to avoid being in the direct confrontational cosmic battle between Zeus and his followers against Cronus, Uranus and their followers.

The first temple of knowledge

The first temple of Jerusalem was built during the 10th c. - 586 BC. As noted by M. Khorenatsy the first Temple of knowledge built Hayk, which passed by inheritance to his (his grandson) Cadmos. The whole galaxy of Armenian aristocratic families considers its overall direct primogenitor to be Hayk Nahapet, the patriarch of the Armenian people, whose epithet was “dyutsazn” that was “derived from ditsov”, “son of the deity” (meaning Vahagn).

The idea of the four elements in the alphabets

Ideas of four elements are embedded into the structure of the Armenian alphabet (the inventor of the alphabet M. Mashtots is M. Khorenatsy’s teacher). The Armenian alphabet is divided into 4 rows under the signs of 4 elements. The structure of four elements is also inherent to the Greek and Phoenician alphabet, as well as Daniels ancient Armenian signs for writing are implementing the system of four elements (S. Babayan, G. Pogosyan). Daniels old Armenian signs

were used by M. Mashtots, but in a couple of years the teacher refused them, as the signs could not reflect all the sounds of the Armenian language any longer.

As per legend, the Greek alphabet was invented from Phoenician on the basis of Phoenician alphabet established by Cadmus nearly 1,000 years before the invention of the modern Armenian alphabet. However, some works of the Greek scholars of antiquity are preserved only in Armenian translations. During the creation of the Greek alphabet, Greeks were not familiar with the doctrine of the four forces. Greek Cadmus is the hellenized Armenian Cadmos (master of the temple of knowledge). The Armenian Cadmos initially invented for the Phoenician alphabet and then for the Greek alphabet, based on Daniel’s writing systems which embodied ideas about the four forces of nature.

It should be noted that, according to one ancient manuscript from Matenadaran (N 6962, 68 A), in the Armenian alphabet, written in four columns, each of them has the following names (left to right): fire, air, water and earth. S. Babayan showed that the line elements (9 x 4) correspond to the philosophical elements in this order, and if the line rotated 90 degrees clockwise, then these series get the reverse order, as evidenced by the said manuscript from Matenada-

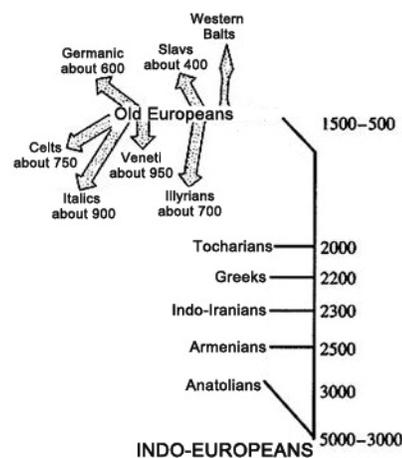


Figure 1 Differentiation of Indo-European (by S. Sedov), <http://slavya.ru/trad/history/genesis/sed.htm>.

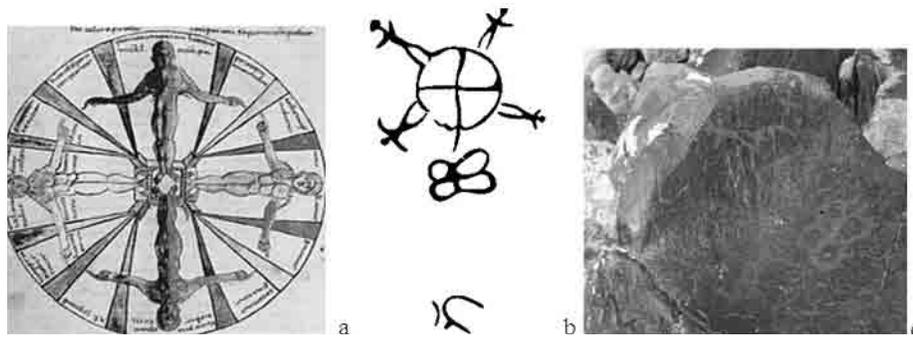


Figure 2 Allegory of the four elements of ancient natural philosophy (the manuscript of Isidore of Seville "On the Nature of Things": (a), http://commons.wikimedia.org/wiki/File:Isidore_of_Seville_Four_elements_.jpg?uselang=ru. Armenian rock art "Holy Cross "in the spherical shape of the Earth with four antipodes or four ends of the earth (b, c).

ran (S. Babayan in "Ancient alphabets - graphical models, reflecting the philosophical concept of the soul" (www.iatp.am) provides additional information on this topic).

In the ancient tradition, the fifth element is typically the Armenian word "ban" or "logo" (Marr). The terms "Ban" and "Van" are interconnected as Water and Logos. N. Marr believed that all languages were composed of four elements within language (universal language frame elements).

Chronology

V. Sedov leads some studies in the field of ethnogenesis (Fig. 1), where the emphasis is on a multidisciplinary approach in addressing issues (*Proceedings of the Russian Academy of Sciences, Volume 73, No. 7, p. 594-605, 2003*, <http://slavya.ru/trad/history/genezis/sed.htm>).

Name of the first man Vahagn

The name of the first human (man) Vahagn is split into four elements - fire, air, water and earth. Before Aristotle, the rock art of the Araradian Mountains taught that the Earth is a sphere and the center of the universe (Figs. 2b and 2c).

Figures 3a and 3b are examples of rock art from the treasury of the history of natural philosophy and metaphysics, intellectual and spiritual knowledge. Man (3b) consists of four elements - earth, water, air and fire; it contains the same heat and cold, moisture and dryness, as well as his soul consist of three parts.

"Adam"

The name "Adam" is regarded as an abbreviation consisting of the names of the four cardinal directions,

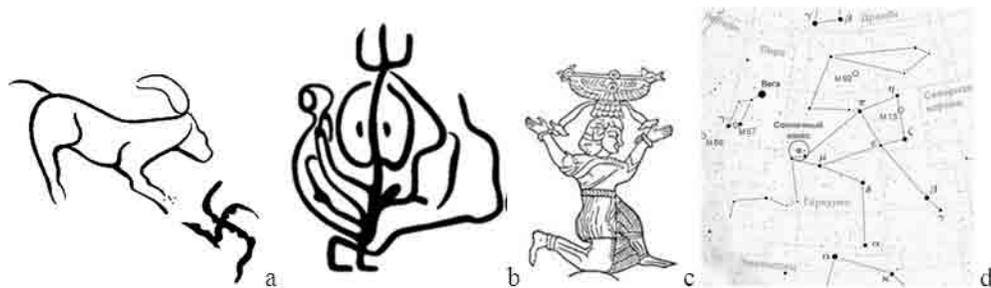


Figure 3 Cave drawing depicting the solar deity in the form of a swastika levorotatory (four elements - thunder, lightning, fire and flames). Cosmic battle between Hayk (swastika) with Bull (Bel) (a). Image of the human soul, which is the light of the four elements (b). Kneeling Vahagn - "message", man and nature, the four elements, 7-5 millennium BC, Armenia (c). Kneeling man from the Urartian bronze belt (c), Historical Museum of Armenia. Constellation "Kneeling" (d).

Figure 4 Petroglyphs of the four elements, solar (heavenly) and ideograms with crosses, swastikas, eight-pointed star, snakes and deer.



and it is believed that God took the dust for the creation of Adam, respectively, from all ends of the earth (Sibylline Oracles, 3:26): east, west, and north, south.

Cadmus

Cadmus (Ancient Greek: Κάδμος), in Greek mythology, was a Phoenician prince, the son of king Agenor and queen Telephassa of Tyre and the brother of Phoenix, Cilix and Europa. He was originally sent by his royal parents to seek out and escort his sister Europa back to Tyre after she was abducted from the shores of Phoenicia by Zeus. Cadmus was credited by the ancient Greeks (Herodotus is an example) with introducing the original Alphabet or Phoenician alphabet—*phoinikeia grammata*, “Phoenician letters”—to the Greeks, who adapted it to form their Greek alphabet. Herodotus estimates that Cadmus lived sixteen hundred years before his time, or around 2000 BC. Mikael Chamchyan date leads battle with Hayk and Bel - 2492 BC.

Moon as the result of collision between earth and another planet?

June 6, 2014

“One possible explanation for how the moon formed is that another planet, which some scientists refer to as Theia, collided with Earth billions of years ago.

Scientists have attempted to find enough differences in moon rock samples compared to rocks found on Earth to prove that the moon was created when our planet collided with another world in the distant past. Now, they may have discovered enough of a difference in the lunar rocks, though it’s a minor one, to validate the theory that the moon has both Earthly and other-worldly origins. Three lunar rocks which Apollo astronauts collected from the moon’s surface and returned to Earth with in the 1960s have been re-analysed by scientists from Germany’s Georg-August-Universität Göttingen. The rocks might offer proof that they are different enough from Earth rocks that they came from another planet when it collided with our own. After another world, let’s say one called “Theia,” slammed into Earth, the theory goes that molten rock was formed and flung up into orbit around our planet where it cooled and became Earth’s largest natural satellite. In mythology, the Greek goddess, Theia, was the mother of the moon.

Scientists may never know with 100 percent certainty how the moon was formed, but the re-analysis of the three lunar rocks by scientists from Germany has helped add validity to the giant impact idea. Douglas Cobb, <http://guardianlv.com/2014/06/moon-result-of-collision-of-earth-with-another-planet/>.



Figure 5 Petroglyphs rides bulls (a, b) Ukhtasar, Armenia and stone tomb stone (c), Ukraine.

Figure 6 Philosophical picture of the world: the four forces and acts of birth, Geghama Mountains, Armenia.



Conclusions

- Names of gods Vahagn (Vahagn), Zeus (Zeus) and Yahweh (Yahwe) consist of four letters, as well as the name of the Biblical Adam, and symbolize the four elements of nature.
- Traditional views of scientists on the impact of prehistoric Armenian culture and art on the genesis of the world's culture and science do not correspond to the history of M. Khorenatsy and the modern theory of the collapse of the language, especially in Armenian rock art and language in its prehistoric connections with the European, Greek (Phrygian, Thracian) rock art and language which do not conform to the basic features of Armenian-Greek and Biblical mythologies. Re-assessment is called for to address these issues.
- Petroglyphs from the Araradian Mountains indicate intellectually and spiritually keep many elements of prehistoric knowledge. They are priceless and not yet fully deciphered. They can learn a lot, in particular, how the moon was formed, tell us about the role of man and his place in the cosmos, as well as the future of humanity.

Figure 7 How the moon was created by modern scientists (a) and ancient people by the rock art from Araradian Mountains (b).



a



b

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