

# The Shadow of God and the Zurvan Iconography

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## Abstract

This article presents the results of a study of the Zurvan image's forming in the iconographic canon of Zurvanite myths. The relevance of the chosen topic is due to the following reasons:

- 1) in modern Iranian studies there is no universally recognized iconographic canon of a Zurvanite mythologem in general and a depiction of Zurvan in particular;
- 2) the presence of Zurvan's depiction in the Saratsk petroglyphic composition of XVIII-XVII centuries BC (Khakassia, Minusinsk Basin);
- 3) discovery of a "Shadow of God - Shadow of Zurvan" optical phenomenon topped with a solar halo in the Saratsk sanctuary of Khakassia;
- 4) the impact of the Zurvanite mythologem on the processes of Monotheistic theology formation.

The discovery of the "Shadow of God" appearance in the Saratsk sanctuary made clear that the dichotomy of iconography of the Zurvan image was determined by a light-to-shadow pictorial aggregate of anthropomorphic «Shadow of the Creator» formed by the shadow of "The World Mountain" and the light-carrying head crowning this shadow. In the Saratsk sanctuary of Khakassia these dichotomous presentations about the Creator were embodied in the Khakassia's Saratsk petroglyphic composition. The discovery of the optical phenomenon of «Shadow of God» in the Saratsk sanctuary lets us to identify missing component of the iconographic image of Zurvan who is a central deity of the Saratsk petroglyphic composition and confirm the stability of the iconographic archetype of a bell-shaped attire of Creator of the world that exists for more than three millennia of formation of monotheistic theologem basis of the civilization.

In the light of Zurvan-Mazdean content we substantiate in the Saratsk petroglyphic composition and the compositions of the "Temple of the Universe Creation" which we attribute to Fedorovo culture bearers in Khakassia we consider it necessary to point to the tentatively name of the deities' images with the names of Zurvan, Ahura Mazda and Angra Manyu.

Despite the obvious nature of the Zurvan-Mazdean mythologem embodied in these petroglyphic compositions at the moment we do not have a sufficient amount of evidences to name these depicted deities with theophoric names. At the current stage of our research it's correct to name the

presiding deity of Fedorovs in Khakasia as a pre-Zurvan. A manifestation of that deity in the existent and non-existent dynamic of the Aryans universe was its good and non- good incarnations which can be properly described as proto-Ahura Mazda and proto-Angra Manyu respectively similar to Amesha Spenta in Sassanian mazdayasna who were good emanations of Ahura Mazda - the Almighty. Since we don't know any other Aryan name for the Time deity except Zurvan in our publications we call it Zurvan by default.

**Keywords:** Zurvanite iconographic canon, Andronovo culture, Zurvan Akarana, Zurvan Dargahvadata, Ahura Mazda, Angra Manyu.

## Introduction

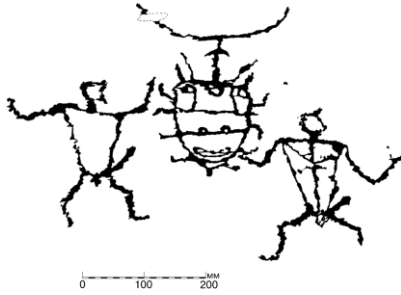
The myth of the divine twins (twins' myth) belongs to the worldwide circle of the archetypal myths which also includes the myths of the World Mountain, the World Tree and the World Egg. In a previous publication we proved the position of the semantic content of the Saratsk petroglyphic composition (Fig. 1) as a Zurvanite interpretation of the twin's myth [1], [2]. It has been shown that the Saratsk composition is the Zurvanite iconographic canon of XVIII - XVII centuries BC brought to the territory of Khakassia by bearers of Fedorov culture who belonged to the circle of Andronovo cultural-historical community.

The specific of the Saratsk composition's characters is an image of the central deity Zurvan in the shape of a three-part segmented face typical to depictions of deities of Khakassia's Okunevo culture. At the same time the body of Zurvan is not shown while the other two deities of the composition Ahura Mazda and Angra Manyu are depicted as anthropomorphes.

In the depictions of Zurvan in other Luristan compositions from the Rietberg Museum in Zurich (Figure 2) [1] and the Museum of Art in Cincinnati (Fig. 3) the image of the central deity - Zurvan is an anthropomorphic figure dressed in a bell-shaped long-skirted attire.

Similar bell-shaped garment is depicted on the Central deities zarvanytsia songs from the collection luristanica bronze Borowski in Basel [4, Fig. 276] and the University Museum of Philadelphia [5, Photo 5]. There is no doubt that the recurrence of the image of the Central deity luristanica songs, dressed in his long, bell-shaped robe, testifies to the persistence of this symptom in the iconographic image of Zurvan.

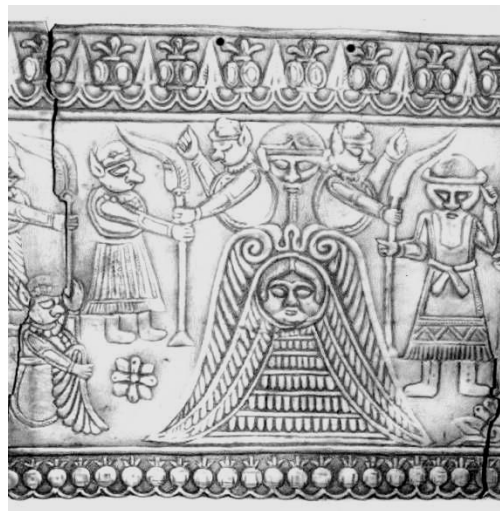
In the previous publication [1] it was shown that the iconographic canon of Saratsk's «trinity of deities» remained archetypal stable in chronological range of XVIII-VIII centuries BC. At the moment the Saratsk petroglyphic composition of XVIII-XVII centuries BC is the most ancient one among the revealed depictions of Zurvanite iconographic canon. Due to the greater archetypal philosophies of ancient societies the image of Zurvan in the Saratsk composition should also be implemented in a long bell-shaped attire. The question arises why it depicts only the face of Zurvan (Fig. 1) without depicting anthropomorphic body dressed in a bell-shaped attire similar to other Zurvanite compositions?



**Figure 1.** Saratsk petroglyphic composition of XVIII - XVII centuries BC. Saratsky Sunduk Sanctuary, Khakassia [1, fig. 3]



**Figure 2.** The composition of the Rietberg Museum in Zurich. Luristan XII? - X centuries BC [1, fig. 2]



**Figure 3.** Fragment of the composition from the Museum of Art in Cincinnati. Luristan VIII - VII centuries BC [1, fig. 4]

### The iconography of Zurvan

The search for the answer to the existing disparity in the iconographic canon of mentioned compositions revealed that at sunrise the top of the Saratsk sanctuary - Saratsky Sunduk Mountain forms an anthropomorphic shadow - «Shadow of God» which has «a bell-shaped attire, arms and neck» but there is no head formed by this shadow. Thus in the place of «the absence of the head's shadow» there is a solar halo formed as a result of optical phenomena - a ring around the shade of the top [6, P.287-290]. The most distinctive anthropomorphic view «Shadow of God» has during the summer solstice (Fig. 4).

Clear picture of the light halo could be observed while there are three or more people on the top. If on the top of the sanctuary are one or two observers then at the place of the «head shadow» a light pole is seen but not a round halo. This optical effect is due to the fact that a group of observers who are at the top of the sanctuary form a kind of «grating» that creates a picture of a light halo.

In terms of a historical reconstruction we can assume that at least three priests were supposed to be at the top of the Saratsk sanctuary for precise fixation of anthropomorphic «Shadow of God dressed in a bell-shaped attire» topped with a solar halo, symbolizing the luminous head of the Creator. The greater the number of people standing in a row on the top of Saratsky Sunduk at sunrise the more clearly the picture of a solar halo – the head of «Shadow of God» could be

observed. As soon as the priests at the top of the sanctuary kneeled the image of a solar halo disappeared. When the priests straightened to their full height and raised their arms in a pose of adoration the solar halo appeared again over the «shadow of the luminiferous Creator. » There is no doubt that the priests perceived the optical phenomenon resulted in the «solar head of God» appearance as the good sign of their belonging to the light-carrying harmonization of co-creation of originally good universe of «the Creator's plan».



**Figure 4.** «Shadow of God» - «Shadow Zurvan» in a bell-shaped attire and a light pole appearing if there is the only observer at the top of the Saratsk sanctuary.

In the previous publication [1] we set out arguments justifying a Zurvanite character of Khakassia's Andronovo theologem. Due to Zurvanite basis of these ideas the chronodynamic of the light-to-shadow picture of appearance and disappearance of the light-to-shadow image of the Creator was perceived by Andronovo's priests as an evidence of dichotomy of Zurvan Akarana in the role of Dargahvadata. A combination of a «solar head» and the shadow picture of «the body of God dressed in the bell-shaped attire» in the image of the appearing deity meant an appearance in the essential world of the above-essential Creator who is infinite in its pre-and post-essential theodynamic of the day and night stars motion around the World Mountain. Zurvanite character of the theologemic content of the Saratsk iconographic canon (Figure 1) visibly embodied in the appearance of «Shadow of God» is confirmed both by the semantics of the sequence of heroes' appearing in the petroglyphic composition during the summer and winter solstices and the structure of the light-to-shadow picture that precedes the appearance of «Shadow of God.»

At the summer solstice until the formation of «Shadow of God» it is seen like a conic shadow from the top of the Saratsk sanctuary in the beginning forms a light-to-shadow analogue of the Saratsk petroglyphic composition (Fig. 5). This pre-emergent light-to-shadow composition enables us to understand how the surrounding natural landscape influenced the formation of the structure of the Saratsk sanctuary in general and to the principles of composite construction of Saratsk petroglyphic myths in particular.

The light-to-shadow «composition» prior to the appearing of «Shadow of God» shows how the natural topography of the surrounding mountains of Saratsky Sunduk and the appearance of the light ring formed principles of the sacralization of the surrounding natural landscape and determined the cause and place of arrangement of the Saratsk sanctuary by Okunevo and Andronovo priests.

In view of the above we propose the following transcript of the semantic content of the light-to-shadow picture (Fig. 5) that precedes the appearance of the «Shadow of God»:

- 1) a conic shadow observed in the center of light-to-shadow pattern, topped with a solar nimbus symbolizes Zurvan;
- 2) to the left of the conic shadow we see a space filled with sunlight, symbolizing Ahura Mazda;
- 3) the space filled with the shadow of a nearby mountain range to the right of the conic shadow symbolizes the Angra Manyu.

Later during the sunrise this light-to shadow picture is converted to «Shadow of God» crowned with a solar halo (Fig. 4). Thus during the summer solstice through the observation of the dynamics of the light-to-shadow picture from the top of the Saratsk sanctuary we can understand the principles of the sacralization of the space-time continuum (STC) of the Saratsk sanctuary and the principles of the composite construction and mythlogem content of the Saratsk petroglyphic composition.



**Figure 5.** Structure of the light-to-shadow picture preceding the appearing of the «Shadow of God. ». The top of a pyramidal shadow is crowned with a “light pole”.

The very sanctuary enclosed with a shaft of Vara was initially arranged by the priests of Okunevo culture whose outlook’s dichotomy was clearly fixed in the images of Okunevo deities having their system of a vertically structured universe [7]. In turn Andronovo priests by creating of the Saratsk petroglyphic composition sacralized the Saratsk sanctuary in their own

horizontally deployed and ultimate coordinates of Zurvanite concept of eschatological completion of the universe existence.

What are the reasons to believe that the proposed interpretation of the light-to-shadow picture (Fig. 5) preceding the appearance of the «Shadow of God» (Fig. 4) is true? Let's consider this assumption on the example of the location of the burial complexes in the right shadowed part of the picture (Fig. 5) prior to the appearance of «Shadow of God».

In previous publications we noted that the topography of the placement and the structure of the construction of the funerary complexes of Bronze Age and early Iron Age within the limits of the burial field is usually estimated by archaeologists in the framework of the idea of building tombs in rows or groups based on affiliation of the dead to one or another kin as well as their social status. As for the orientation of the buried the archaeologists are usually confined to the orientation by the cardinal points with a corresponding argument of goodness or weakness of the cardinal in a varying interpretation of funeral cults of various cultural and historical communities. Similar arguments are given in relation to the above-ground structures of tombs - individual plates, menhirs, «fences» etc.

Earlier [8,9] in the study of the structural components of a burial field located in the shadow area (Fig. 5) of the Saratsk Sunduk sanctuary and placed in the vicinity of the astronomical limbs the principles of burials with the astronomical calendar and contexts in their topography were identified. It turned out that this context is due to periodic changes of sunset's sectors over the horizon during the annual cycle and moonset over the horizon in its saros cycles. During the study a connection between structural objects' cemeteries some menhirs, stone blocks and luminaries, the western sector of the horizon of the sky was found. We also found a connection between the structural elements of cemeteries marked with petroglyphic solar images and the eastern sector of the horizon. Therefore the semantics of ascending souls of dead ancestors to heaven and their annual revival was directly related to the light-to-shadow picture preceding appearing of the «Shadows of Zurvan» in the Saratsk sanctuary.

### **Zurvanite theodynamic**

In addition to the sacred symbols of the sanctuary's petroglyphs and the basis of the observational astronomy inherent in the structure of its construction there are narrative evidences that let to interpret in the manner described above the totality of the proposed semantics of the Saratsk composition (Fig. 1) and the light-to-shadow picture (Fig. 5) prior to the appearing of «Shadow of God» in the summer solstice. Written sources in turn shed light on the likely ways of evolution of Zurvanite theodynamic of proto-Aryan myth body.

As evidence of this can be an example chronologically synchronous time of creating of the Saratsk petroglyphic composition a fragment of Hittite ritual hymn sung by priests during sacrifices to the Sun God [10]:

Oh, regal hero, the good Sun!  
 You go on a chariot  
 The whole world around. To the left  
 Of you are flying Fears  
 To the right of you rushing Horror  
 To the right of you flying Bunene –  
 The Charioteer and a faithful adviser.  
 To the left of you flying Mishar,

The Righteous assistant and servant.  
The Sky you cross around, the Sun!

(transl. By Vyacheslav Vs. Ivanov)

The author of the translation tells the fragment of the solar hymn which is mythologically identical to the fragment of Avestan hymn to Mithra [11, p. 76-118]:

At Mitrah's right hand flies  
the most beneficent and the most straight  
the highest Rashnu (Justice),  
Chista is flying at his left hand  
the most upright, the holy one,  
bearing libations,  
clothed in white clothes,  
and in the guise of Daena (Faith) in Mazda<sup>1</sup>.

(Myhr - Yasht XXXI 126) (Trans. By Steblin-Kamensky I.M.)

The solar context of the original goodness of the universe of both myths indicates their single-mythologem basis and the presence in Hittite Hymn to the Sun of an archaic relic of dichotomous construct similar to the dichotomy semantics of the Saratsk petroglyphic composition and the semantics of the light-to-shadow picture prior to the appearance of «Shadow of God» in the Saratsk sanctuary. Taking into account that the archetype of Hittite Hymn to the Sun is millennia earlier than the transcription of Mazdean myth it is obvious the primacy of the original “light-to-shadow” dichotomy of the Hittites Almighty over the luminosity absolute of the Almighty Mazda. Since Hittite hymn dates back to the II millennium BC it is a direct evidence of the correctness of the proposed decoding of the semantic content of the light-to-shadow picture prior to the appearance of «Shadow of God» and to the appearance of the «Shadow of God» in the Saratsk sanctuary.

In view of the single-Aryan basis of the solar myths of Andronovs and the Hittites the equivalence of the semantics of the above sacred hymns allows us to select a one theologem basis for pre-Rig-Veda era of «Aryans Confederation community» before it split on the «indoaryan» and “Iranoaryan” federations. Symbols of Iranoaryans and Indo-Aryans were taken here in quotes as in the reporting period these historical societies in their modern perception did not exist. At the same time the process of separating of the Andronovo theodynamic onto Ahuro and Daeva branches had already started due of sociodynamics of Aryan migration to new territories of habitat. The beginning of the second millennium BC was the epoch when pre-Rig-Veda dichotomy of contra pair Varuna-Mithra had been replacing of Mithra with Ahura Mazda and Varuna with Angra Manyu. Consider the sequence of occurrence of mythologem inversions in the «Iranoaryan» theologem basis of monotomy of co-pairs «Ahura Mazda-Mithra” and “Varuna the Knotting - Angra Manyu” provides insights into the nature of theodynamic inverse of this process. Due to the assurative nature of Varuna-Mithra and Ahura Mazda and presence of chthonic component in the function of Angra Manyu the no-good son of Zurvan is the most

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<sup>1</sup> The last line of the hymn can be translated as «Support of Mazdean Faith» – note of publication author.

obvious way of theologem inversion «Varuna-Binder Angra Manyu» co-pair forming transmitting their functional to the universe.

The base of the functionality of Varuna as «original Almighty» clearly was delegated to Zurvan Akarana. Figuratively speaking a dichotomy component of the functional of Mithra-Varuna divine dyad in theologem basis of Iranoaryan had been translated into a format of dyad Ahura Mazda - Angra Manyu. In the process of theologemic inversions a part of the «good and not-good» functional was redistributed within each of the contra-pairs. This can be judged with confidence as it was originally «Varuna the Knotting» was the Almighty connecting all components of the world and light and darkness while Mithra just preceded his arrival in the visible form of the «God of Dawn». As a result of further theologemic inversions Mithra handed luminous part of its divine functional to Us has the goddess of the dawn and in the contra-divine pair Mithra-Varuna ousted Varuna from the position of the Almighty at pre-Rig-Veda era.

Ultimately inverse theodynamic of the divine functional redistribution in theogony of the Iran-Aryans brought them to the logic of manifestation of the Almighty in the format of Zurvan Akarana, relegating Ahura Mazda and Angra Manyu the role of Dargahvadata's incarnations. By virtue of its absolute abstract content Zurvan Akarana is not perceived by us as the deity of the ancient pantheon of the era of «Aryan federation community».

It is difficult to imagine that the level of theologem abstraction of Aryan priesthood at III-II millennium BC did not inferior to the level of philosophical speculations of classical Greece era in the second half of I millennium BC. At the same time we must remember that the civilization of classical Greece is secondary to the Cretan-Minoan and philosophers of classical Greece with one exception were from Asia Minor. Greek philosophical school grew out of the «Malaysian philosophy of inverse theogony of the universe» which was prior to the classical Greek philosophy. Therefore the idea of recognition at the turn of the III-II millennium BC by Andronovo priesthood the abstracts of the time flow - Zurvan Akarana as Almighty and the supreme deity fact does not looks so fantastic.

With regard to possible ways of evolution of Zurvanite theodynamic from proto-Rig-Veda mythology there is a myth about the love of Varuna and Mithra to Apsaros Urvasi who eventually gave birth to two sons - Manu and Vasistha. In view of the well-known content from Rig-Veda mythology of the initial and final stages of «relationship» between Varuna and Vasistha it is possible that this inversion of the proto-Rig-Veda sons dyad of Mithra-Varuna could arise origins of the mythologem confront of the twins dyad Ahura Mazda - Angra Manyu. In the Rig Veda [12] some remnants of the myths were preserved:

And thou, Vasistha the son of Varuna and Mithra;  
 Born from the thought of Urvasi, oh Brahman,  
 A fallen drop, with the divine word,  
 all the Gods laid thee on a lotus.  
 The prophet knowing of a double (birth)  
 Having many a gifts, having gifts always  
 Vasistha was born from the Apsaras  
 To weave at the frame spun by Yama

Both were born at the sacrifice,  
 stimulated by adorations,  
 both poured semen into the pitcher.



Then from the midst of it rose up Mana,  
thence they say was born the sage Vasistha.

Rig-Veda VII 33, 11-13 (Trans. By T.Ya. Elizarenkova)

Rig-Veda's mythologem layer about relationship of Varuna and Mithra refers to the ancient layers of asuras' mythology when Varuna was «the Almighty» and the head of the Adityas. Consider the fact that the Varuna initially is Asura and Indrais initially is Daeva, the title of «the Almighty» in the Rig Veda attributed only to the two deities originally belonged to Varuna. This is even more obvious that, despite the fragmentary preserved in the Rig Veda mythological stories associated with Varuna, there is sufficient evidence of his primary cosmogony (RV IV 42, 3; VIII 41, 5) rather than chthonic functionality. Varuna as a creator of the universe created the movement of the sun, he measured the Earth with the sun, which was the eye of Varuna (RV I 50, 6).

In addition, in this case, we have direct artifactual evidence of that theologem identity confirmed by the semantics of the cosmocratic image of «Almighty» of the world in the petroglyphic composition (Fig. 6) of the Andronovo sanctuary in Khakassia (XVII-XV centuries BC) «Temple of the Universe Creation» [13]. In this composition in the image of «Almighty» incarnation of Ahura Mithra with Ahura Mazda and Varuna, Ahura- the Knotting is merged. From the analysis of the dynamics of the light-to-shadow picture of illumination with the rays of rising sun of characters of the Saratsk composition and «Temple of the Universe Creation» it follows that it theologem substitution was formed on the basis of the twin mythogem of the solar myth. These artifact evidences of theodynamic from the dichotomy of Varuna-Mithra to the dichotomy of Ahura Mazda, Angra Manyu were fixed (Fig. 6) in the petroglyphic composition the «Temple of the Universe Creation» «where the image of Varuna-Mithra - Varuna-Mithra - Ahura Mazda was captured in an archaic zooantropomorphic style of «Almighty Eagle» holding the Earth in its claws. In the Rig Veda that image is described in that way:

1

I'll sing to Almighty a sublime, profound  
Pray grateful to glorious Varuna  
Who slay the victim - a skin, split  
The Earth, to spread it in front of the Sun.

2

Among the trees he strained the air,  
The will to win of Varuna (put) in horses, milk to cows.  
Inspiration into the heart, Agni into the water,  
The sun put up at the sky, soma to the mountain.

3

A barrel with a hole at the bottom Varuna  
Poured out into the both world (and) airspace,  
With it the king of the whole universe,  
as rain bedews the barley waters the soil.

4

He waters the soil, the earth and the sky,  
When Varuna wants (just to be) some milk

Mountain are wearing clouds  
(And) men shaming their powers release (the flood).

5

I want to declare with dignity that great miracle of  
Famous Asuras - Varuna,  
Who, standing in the air, like with a measure,  
Measured the Earth with the Sun.

Rig-Veda V 85, 1-5

The solar disk on the head of Varuna symbolizes the dichotomy of the Almighty in format of Varuna-Mithra. Above the solar disk there is a circular disc of the full moon. Twelve disks on the head of Varuna in total represent 12 Zurvanite millennial world cycle and a sixth torn disc symbolizes the invasion of Angra Manyu in the initially good world and the beginning of the era of «good and evil mixing». The rope on the left «wing-hand» of the Almighty which is tethered to the constellation of the «Eagle» symbolizes the Almighty Varuna the Knotting. Initially cosmogonic positions of «Varuna Almighty» are clearly fixed in Rig Veda. By separating the heaven from the earth Varuna filled the space between them with the air and put the sun to the sky. As for the image of Angra Manyu in the «Temple of the Universe Creation» composition he had been transformed many times. The image of the «World Snake of Water « holding its tail in its mouth and forming a shell of the «World Egg of the Universe. » The chthonic component of the symbols of the Almighty Eagle holding in its claws the earth with a hole in the center which Angra Manyu fell into. In Avesta [14, c. 226, 286] where Varuna isn't even mention fixed only the echoes of theodynamic delegating of cosmogonical functions of Mithras to Ahura Mazda.

13

Who the first the Spirit God  
Rises in the [Mount] Hara  
Ahead of the undying swift-horsed Sun  
Who the first decorated with gold  
beautiful summits take hold  
From thence looks over  
Aryans land with a beneficent eye.

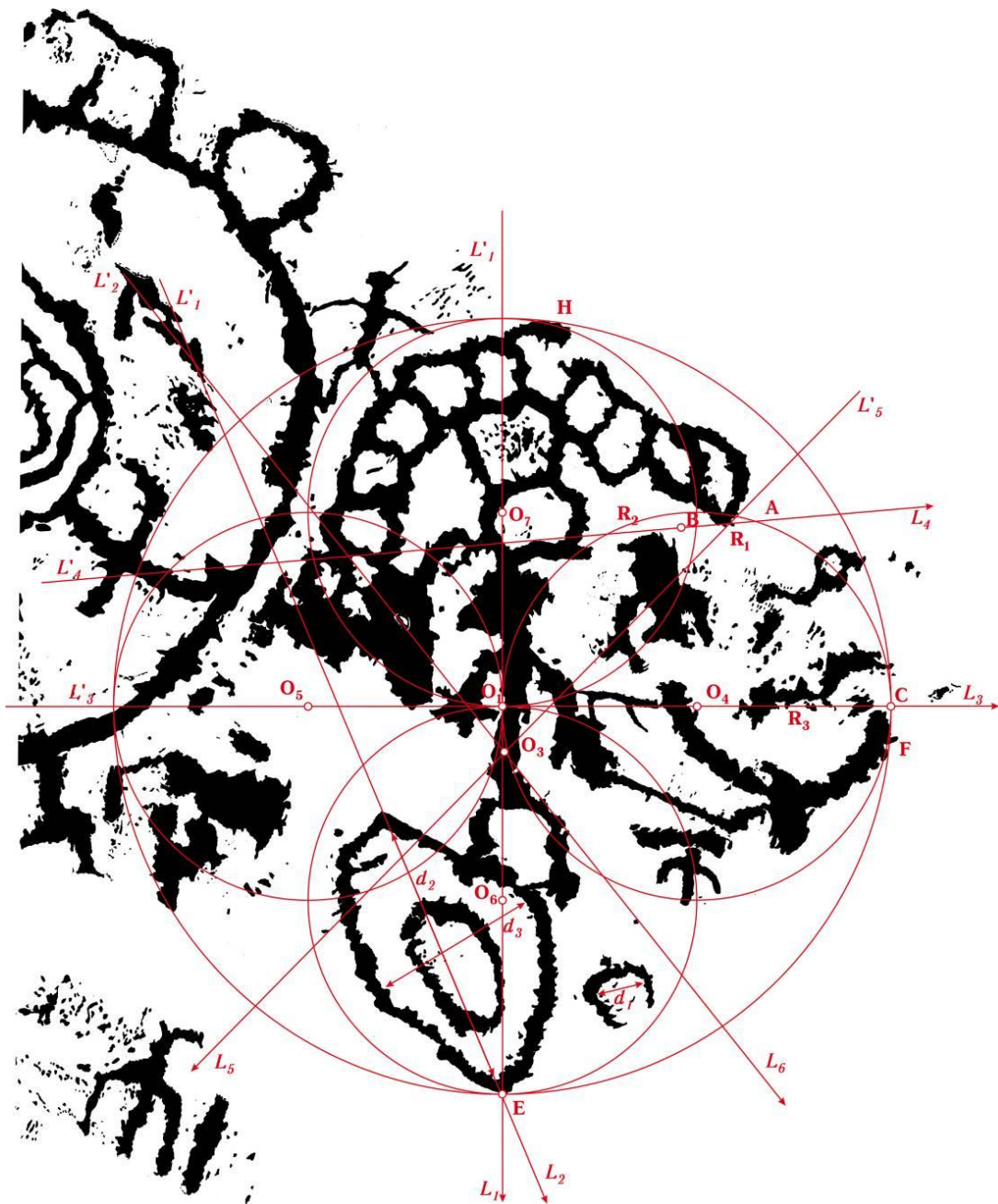
73

Mithra of wide pastures we sacrifice  
With fair speeches, eloquent,  
With thousands of ears, well-built,  
With ten thousand eyes, tall,  
Everything around he sees, strong,  
Sleepless, and ever awake;  
'Who, with hands lifted up,  
Rejoicing, cries out, speaking that way  
"Oh, Ahura Mazda", the sacred spirit  
The creator of Life  
The existing World, devout.

Mihr-Yasht 13, 73 (Trans. from avest. Sokolova V.S.)

Thus we have the evidences which are mythologically fixed in Rig Veda and Avesta, as well as they are artifactually fixed in the petrolyphic compositions of the Saratsk sanctuary and «Temple of the Universe Creation» that in the era of the Aryan Confederation collapse the theodynamic of the cosmogonic functions of the divine pantheon of Aryans was handed over from Varuna to Mithra and from Mithra to Ahura Mazda. From dichotomy of Varuna-Mithra to monotomy of Ahura Mazda which apparently formed finally only in the Achaemenid era, due to the reform by Zarathushtra of the first theologem basis of Zurvan-mazdayanizm.

The mythologem semantics of the twin myth's heroes of the Saratsk petrolyphic composition (Fig. 1) and the «Temple of the Universe Creation» (Fig. 6) shows the inverse nature of Iranoaryan theogony as it was in the case of the Assyrians and in the Daeva of Indo-Aryan theogony.



**Figure 6.** The image of the Almighty Mithra-Varuna -Ahura Mazda. The principles of the composite construction. «Temple of the Universe Creation» XVII-XIV centuries BC. Khakassia. Fragment of the petrolyphic composition.

This theologem process of delegating of the divine functional from Mithras to Ahura Mazda also kept its mark in Avesta. It is important that the process of the delegating was translated on the world into a form of Dargahvadata which is an additional evidence in favor of the correctness of our understanding of the semantics of the Saratsk petroglyphic composition.

Our statement about the correctness of the transition from the later Indo-Aryan pair of Mithra-Varuna deities (which preceded the pre-rigveda divine couple Varuna-Mithra) to iranoaryan pair of Ahura Mazda - Angra Manyu in the Avesta (primarily in Videvdat but not in the Gathas of Zarathushtra) through theologem inversion of Zurvanite twin myth to date our knowledge is the field for discussion. At the same time we consider it necessary to insist on this point of view of the following arguments:

- the image of Mithra in the Avesta remained in the context of the divine functional of the Ahura Mazda "Almighty" because of the fact that Mithras as well as Ahura Mazda is luminiferous, good and asura who doesn't have dichotomy component in the content of its divine functional distinct from Varuna who is not in Avesta;

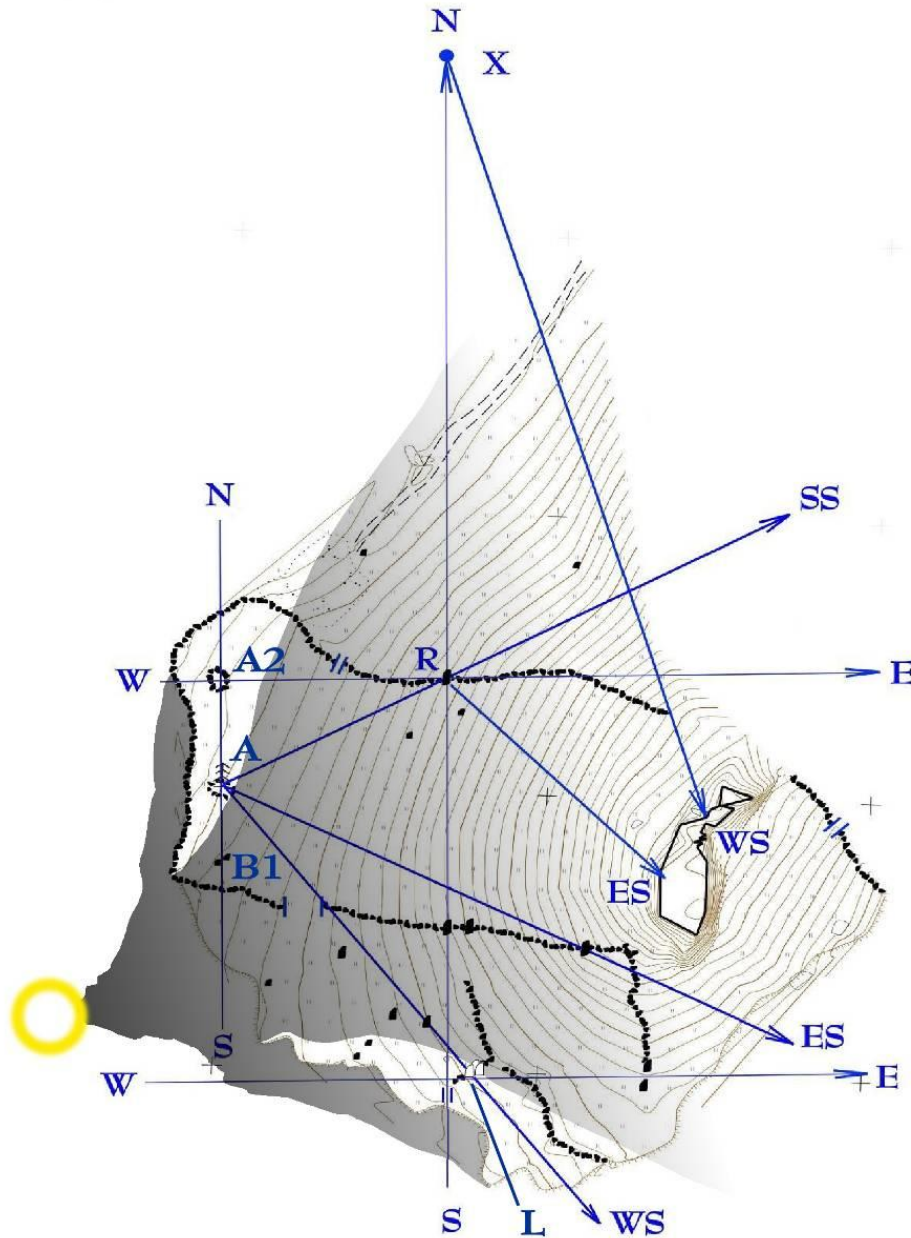
- If you consistently consider the hymns of Mihr-Yasht (1,4,6) [14, p. 215, 218, 219] the inconsistency of the text becomes apparent in the same lines Ahura Mazda as the Creator and the Almighty claims that he created Mithras (1) and then (4,6) Ahura Mazda chants - "*I pray for the happiness to Him with loud pray, I sacrifice to Mithra ...*) and further (6) "*I pray Mithra the powerful, most beneficent in creatures, making libation, praise him, pray loudly and worship of Mithras, who has wide pastures* " that is completely impossible as the Almighty can honor no one with victim and can worship no one if he is the Almighty or if Mithra did not preceded Ahura Mazda as the Almighty in the previous step of theodynamic of Irano-Aryan pantheon.

As mentioned above Varuna by virtue of chthonic component of its content is not in Avesta, as well as Zurvan practically (except non-system reminiscences, primarily in the Greater Bundahishn [15] and Videvdat [16]. Chthonic content in Avesta belongs to Angra Manyu but not as the Almighty Varuna but in the role of non-good spirit, as he had previously been a non-good incarnation of his father Zurvan. In the above Pahlavi texts there is a reflection of the character and previous functional of Ahura Mazda as a good incarnation of Zurvan because the reckoning of Ahura Mazda to the ranks of the six Ameshas Spenta as the Holy Spirit humbles its functionality as the Almighty and points to its original functional – the good spiritual incarnation of Zurvan.

The fact that Ahura Mazda is the heir of the divine functional of Mithra-Varuna there is no doubt as illustrated in the above examples of Mihr-Yasht. The question is what part of their functionality he inherited? We believe that only the good part of it is personified in Mithra. This process of division, confrontation and theologem replacement of Varuna Mithra functional is observed in Rig Veda where the divine couple is fixed as Varuna-Mithra or as Mithra-Varuna is not a coincidence. Consequently the presence in this theologem context the dichotomous pre-Zurvan as the Creator and Father of twins Ahura Mazda and Angra Manyu is also explained as the separation and confrontation of their functionality in theologem of "Irano-Aryan."

We also should take into account that Assuras remained the gods of Irano-Aryan (for example Mazda the Ahura –Assura) while the Indo-Aryans replaced the supreme pantheon of Assuras with new generation of "Young Gods" - Daeva (Indra etc.). In the light of this it rather correct to claim that Varuna was the supreme deity of the proto Rig Veda at the turn of III-II millennium BC while in Rigveda of the Indo-Aryans of XV-X centuries BC (the exact we know) Varuna was a secondary deity and all extant Rig Veda's hymns about him are only evidence of his former greatness and primacy in the original assura's pantheon of Aryans. In Avesta of Irano-Aryan

Ahura Mazda is the Almighty. As in the first half of II millennium BC Varuna was supplanted by Indra from the pedestal of the Almighty of Indo-Aryan, and in Irano-Aryan culture in the first half of II millennium BC Varuna was supplanted from the role of the Almighty by Zurvan (or more correct to say pre-Zurvan). Then in the first half of the I millennium BC due to the reform of Zarathustra Zurvan was supplanted from the Almighty with Ahura Mazda as his good incarnation which is fixed in gathic mazdayasnizm of Avesta and Saratsk petroglyphic composition (the first half of the II millennium BC) and petroglyphic composition "Temple of the Universe Creation" (mid-II millennium BC) are artifactual evidences of the process of theologem inversion of the "Irano-Aryan" divine pantheon.



**Figure 7.** The optical appearance of the «Shadow of God» in the Saratsk sanctuary at the summer solstice. Abbreviations: SS - Sunrise at the summer solstice, WS – Sunrise at the winter solstice, ES - Sunrise at the equinox, R - equinoctial plate, X – the Saratsk petroglyphic composition, L - plate with images of moose, II – Gates in the Vara’s shaft, (N, S, W, E - azimuths North, South, West, East respectively). The distance between the crosses on the plan is 50 meters.

In our research we rely not only on the analysis of the content of the Rig Veda and the Avesta but also to artifactual illustrations to the myths of pre-Rig Veda and pre-Avesta which are the Saratsk petroglyphic composition and the composition "The Temple of the Universe Creation". Petroglyphic images of pre-Zurvan and pre-Ahura Mazda and pre-Angra Manyu are semantically readable uniquely because initially the Saratsk sanctuary equipped by Okunevs in Khakassia is solar in its inner content. While Saratsk petroglyphic composition due to the presence of dichotomous heroes – pre-Zurvan and pre-Angra Manyu is placed outside of the vara of the Saratsk sanctuary to astronomical azimuth to the North (Fig. 7).

Chronologically similar to the Saratsk composition the petroglyphs of "Temple of Universe Creation" [13] show us the entire sequence of the theologem transformation of the Varuna - Almighty -Mithra image to the way of pre-Zurvan and the process of separating of the sacred pre-Zurvan image to the images of pre-Ahura Mazda and pre-Angra - Manyu (Fig. 6).

In following articles we will present the argumentation of the sequences of the inversion of the theodynamic so we don't pay much attention here as an additional argument in support of our position we publish beforehand a pre-Zurvan Mazdean in its theologem content composition "Temple of the Universe Creation" (Fig. 8). A specialist considering the composition obviously can find in it a semantics of the Varuna-Mithra, personified in the pre-Zurvan and images of the "World Egg of the Universe" and the twelve-thousand-year-Zurvan Mazdean "World of the Year", the image of Yima, the constellation of the scorpion and the head of the slain "Primordial Bull "(as the forerunner of Mithraic symbolism), three levels of the Mazdean heaven (spheres Stars, the Moon and the Sun), the Chinvat bridge etc.

Advance publication of petroglyphic composition of mythologem of the creation of Andronovo's "Temple of Universe Creation" due to the need of additional visual artifactual argument for this article. All further observations on description of the semantic content of pre-Zurvan-Mazdean compositions of Andronovo's "Temple of Universe Creation" will be given in subsequent publications.

### **Angaras and the Saratsk sanctuary**

Except of Okunevo and Andronovo symbols of petroglyphic images in the Saratsk sanctuary we found artifactual evidences of the Angara culture bearers' presence in the sanctuary [17] In the lower left corner of the photo (Fig. 4) we see a sunlit group of three massive sandstone blocks. In 2012 on one of the blocks one of the members of the expedition discovered a petroglyphic composition (Fig. 9) with the image of an Angara type moose. In the process of topographic survey of the shafts structure and separate large menhirs it became clear that the stone block with the image of «Angara moose» gives astronomically significant direction in the structure of the sanctuary. While observation from the main observation platform of the sanctuary called us «Larch» the direction of the block with the image of Elks fixes sunrise at the winter solstice. In turn three astronomically important direction cross the «Larch» platform fixing the sunrise at the summer solstice and equinoxes. This platform is on the line of the meridian passing through a minimum of four man-made structures (Fig. 7).

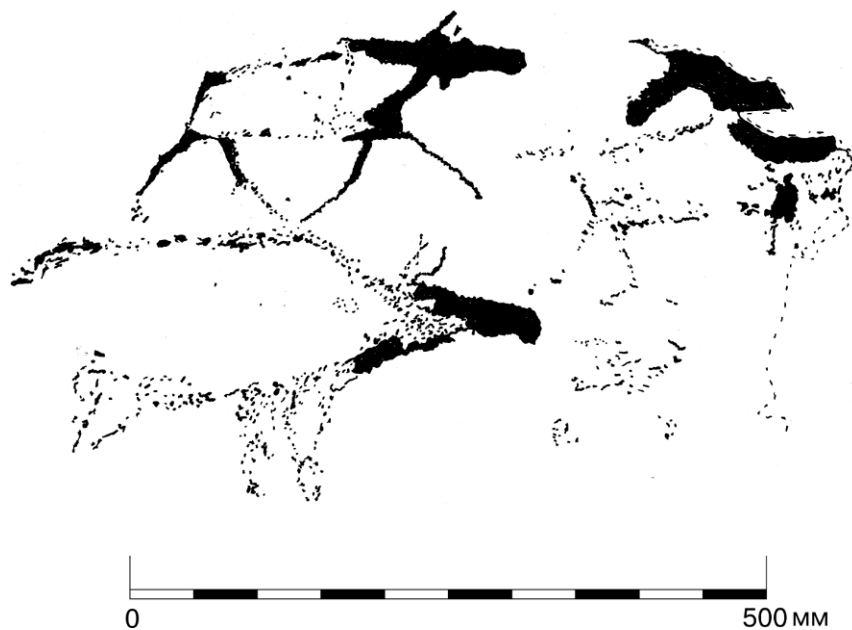
In addition, the plane of the stone block with moose petroglyphs is oriented in a way that after the formation of the «Shadow of God» it coincides with the boundary of light and shade that defines the left close to the edge of the rising sun 'apparel of the Shadow of God.



**Figure 8.** Creation of the Universe from the "World Egg" in Zurvan-Mazdean Mythologem of the Creation. Left plane is "Temple of the Universe Creation" Khakassia, mid-II millennium BC.

The sight of a pregnant and static standing elk (Fig. 8) is aspiring to the solar halo crowning «the shadow of God». At the same time, male elk «runs» on the border of light and shade to the solar halo crowning «Shadow of God».

Thus a block of stone with the image of «Angara Moose» is a sacred coordinate system of the sanctuary linking sunrise at the solstices and equinoxes. Therefore the block with the elk images was set intentionally and astronomically oriented and was integrated into the structure of Vara of Okunevo sanctuary. The question is when and under what historical conditions the image of the Angara type moose might appear in the Okunevo-Andronovo sanctuary? Obviously Angaras could do that only after Okunevs left the Saratsk sanctuary and Andronovs have not yet received full control over it. According to radiocarbon dating [18] in the history of the Minusinsk basin in II millennium BC there was a 80-year time interval in the XIX-XVIII centuries BC when in the process of displacement of Okunevs by Andronovs the northwest of ancient Khakassia was not densely populated by the bearers of both cultures.



**Figure 9.** An Angara type Moose Petroglyphs. The Saratsky Sunduk Sanctuary.

This chronological interval is most likely time of penetration of the Angara culture bearers in the territory of Khakassia in the district of the Saratsky sanctuary. As the Angara type petroglyphs cover Okunevo culture images of Shalabolinskaya pisanitsa in Khakassia with Palimpsest [19] we can assume that petroglyphs of the moose in the Saratsky sanctuary could be made by Angaras chronologically synchronized with the images of Shalabolinskaya pisanitsa after the Okunevs' departure from these regions of Khakassia. The question is whether there are more archaeological evidences of Angara culture bearers left in Khakassia at the beginning of II millennium BC outside of Shalabolinskaya pisanitsa in the interfluves of the White and Black Iyusa?

There are such evidences. In 1975 L.R.Kyzlasov in Ordzhonikidze district of Khakassia on the Chulskiy chaatas unearthed a burial in an Angara type stone boat [20, Fig.105, P.67]. This burial was blocked with reused and partially broken stone slab with the a solar-type Okunevo's image. The Okunevo image from Chulskiy chaatas burial is similar to the Okunevo images of Shalabolinskaya pisanitsa covered with the palimpsest of the Angara's horned anthropomorphic petroglyphs. The fact that the Angara type burial was blocked with Okunevo stove indicates that the burial was held after Okunevs left the North of Khakassia. Consequently, the Angara-type



burial discovered by LR Kyzlasov in Chulskiy chaatas can be dated to the second half of XIX - the first third of XVIII century BC - a period of repression of Okunevs by Andronovs from the territory of Khakassia.

It was mentioned above that in the 1968-1970 next to the Saratsky sanctuary Naschyokin N.V. unearthed an Andronovo burial complex in stone boxes covered with plates. On one of them L.R. Kyzlasov found an Okunevo's solar type image [20, Fig.95, P.157]. In the light of new data on the history of Khakassia's cultures [18] that Andronovo burial can also be dated to the first half of II millennium BC. Thus at a distance of visibility of each other are the locations of Andronovo graves discovered by Nashchekin N.V. and Angara type graves of Chulskiy chaatas overlaid with the reused plates with the Okunevo solar image. Therefore it is safe to talk about post-Okunevo chronology of both graves.



**Figure 10.** Petroglyph of big astronomical limb. Saratsky Sunduk Sanctuary.

In view of the above the most probable chronological sequence of the creation of Angara and Andronovo graves is next: the burial of the Angara-type on Chulskiy chaatas overlapped with Okunevo plate was made by Angara who penetrated into the valley of the White and Black Iyusa after Okunevs left the valley under pressure of Andronovs but until the full Andronov's occupation of the territory. Andronovo burial could be made after Angaras were forced out by Andronovs from the Chulym basin that is most likely or in the era of short coexistence of Angaras and Andronovs in the Chulym basin. Obviously when Angaras left the district of the Saratsk sanctuary onslaught by arriving waves of Andronovs the Andronovo graves were created one of this was overlapped with Okunevo stove and found by Nashchekin N.V.

Correctness of the proposed dates (second half of XIX - the first third of the XVIII century BC) of Angara type burial in Chulskiy chaatas and images of a moose from the Saratsky sanctuary was confirmed with one additional artifact. The Saratsky sanctuary complex includes located close to it linear structures of large and small astronomical limbs [8,9]. On one of the menhirs of the big astronomical limb in the Saratsky Sunduk sanctuary we found a petroglyphic depiction of horned anthropomorphic image of Angara type (Fig. 10).

The geographical proximity of the horned anthropomorphic images' petroglyphes the Angara moose petroglyph in the Saratsky sanctuary and an Angara-type burial in Chulskiy chaatas confirms a possible chronological synchronism of these three objects and makes it possible more likely to date the Chulskiy burial and petroglyphs (Fig. 9, 10) of the second half XIX - the first

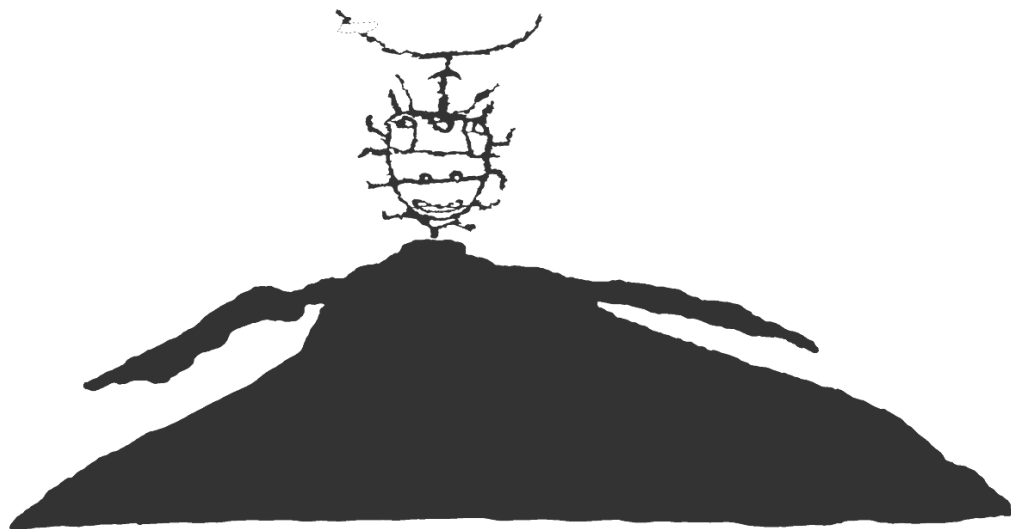
third of XVIII century BC when the territory of Khakassia was not densely populated by bearers of both cultures and there was unimpeded penetration of Angara culture bearers to the area of the Saratsky Sunduk sanctuary.

The presence in the Saratsky sanctuary of two petroglyphic images typical for Angara culture explains the possible chronology of their appearance in the sanctuary and the reason why on Okunevo sculptures in Khakassia there are images of Angara type moose with palimpsest overlapping images of the Okunevo gods [7]. The fact that such images are rare and are not widespread, indirectly testify to the short staying of Angara culture bearers in the Minusinsk basin.

### The dichotomy of Zurvan

The light-to-shadow picture of the appearance of the «Shadow of God» in the Saratsk sanctuary is a perfect illustration of theologem representations of Andronovo priesthood about eternal dichotomy of the light-carrying pre- and after- existent Akarana and a finite interval of «time of mixing of present» Dargahvadata. It is for that reason the Saratsky sanctuary was created by the Okunevo priests was used by Andronovs to create the Saratsky petroglyphic composition. To visualize this presentation of theologem we can accomplish a reconstruction replacing the solar halo crowning «Shadow of Zurvan Dargahvadata» with the face of Zurvan in the Saratsky petroglyphic composition (Fig. 11).

This reconstruction allows you to recreate initially hidden iconographic image of dichotomous content in the «Shadows of Zurvan Dargahvadata in a bell-shaped attire» not visibly embodied by Andronovo priests in the image of Zurvan in the Saratsk petroglyphic composition. This semantic approach in turn leads us to the origins of the global myths of the «hidden deity.» The reconstruction carried out by us and based on the arguments presented in this and previous publications [1] follows that theologem content of the optical appearance of «Shadow of God» in the Saratsk sanctuary is the dichotomy of confrontation between the Light and the Darkness, the Life and the Death, and Akarana and Dargahvadata infinite Time of pre-existence and post-existence and end Time of era of mixing good and evil in a Zurvan- Mazdean 12-millennial world cycle.



**Figure 11.** «The Shadow of God» - «Shadow of Zurvan Dargahvadata» in a bell-shaped attire. Saratsky Sunduk sanctuary, reconstruction.

Explicitly this opposition was expressed by Andronovo priests in the Saratsky petroglyphic composition (Fig. 1) when in a vertically structured icon of Zurvan Akarana's face was imposed a centrosymmetrical horizontally laid structure of the twin myth showing the good and infinite subsistence of Akarana - Ahura Mazda and a non-good final subsistence of Dargahvadata - Angra Manyu.

Thus through the sacralization of the optical effect of the «Shadow of God crowned with a solar halo» appearance priests managed to convey the dichotomy of the theologem content of the time flow as a deity whose body is darkness and the head is light (Fig. 4). Discovery of the artifactual evidences Angara and Andronovo cultures bearers taking part in the sacred arrangement of Okunevo Saratsky Sunduk sanctuary indicates the presence in these cultures a solar and dichotomous components embodied with different inherent to these cultures figurative embodiment of the solar deity.

## Conclusions

Due to the absence of writing in Fedorovs in Khakassia in particular and iranoaryan in general hadn't it up to the Achaemeni epoch it's likely that there are no enough facts to deal with the Fedorovo gods naming without relying on narrative sources which obviously did not exist in the II BC in Khakassia. At the same time the written sources of Middle East give us hope to reach to the truth. This hope is based on the apparent Zurvan-Mazdean basis of Luristan bronzes symbolic of XII-VII centuries BC [1] and the accompanying written sources of the era of the second half of the second millennium BC.

For example, the inscription on the plate from Nuzi of the XII century BC where the theophoric name **Za-ar-wa-an** was fixed. M.N. Wolff in his book [21] mentions that "it does not mean that Zurvanism as theologem existed in the XII century BC" but for us, given our knowledge of the theologem content of Saratsk petroglyphic composition it suggests that Zurvan at least was a deity of local "Indo-Irania " pantheon for several centuries before the birth of Zoroaster. This in turn does not exclude the possibility that pre-Zurvan was named as Zurvan in earlier times. Based on the transcript of the theophoric names of the Nuzi tablets Videngren G. [22] attributed the primacy of Zurvanite theologem relative to Zoroastrianism. However to date our knowledge of theologem of Fedorovo (Andronov) in Khakassia it's more correctly to name the supreme Time deity as pre-Zurvan, by analogy with Zurvan known to us from Pahlavi and other texts.

The discovery of the optical phenomenon of the «Shadow of God» in the Saratsk sanctuary lets us to identify the missing component of the iconographic image of the central deity in Saratsk petroglyphic composition - Zurvan and confirm the stability of the archetype of the bell-shaped attire of the Creator of the world that exists for more than three millennia.

The study of the astronomical content of the Saratsk sanctuary's structure the semantic content of the archetype of the bell-shaped attire of the Creator became evident. «Cutout of the bell-shaped apparel of the Creator» is determined by the shape of the shadow of «World Mountain» created by the rising sun over it. Mythologically this approach fits well to the matrix of Iranoarayn conceptions of the sacred geography and division of the world into seven Keshwar-lands with World Mountain located in the center of Ariyaen Vayedzha. Already in the first consideration of the principles of the sacred geography of Iranoaryan it becomes apparent that it was built on the model of the inhabited world which space-geographical location was determined by the displacement of sunrise and sunset sectors of stars in different seasons of the

year (the Sun in the first place and the Moon in the second). In Saratsk sanctuary these ideas were embodied in the natural topography of the river White Yus converted in the sacred topography of the World river flowing around the World Mountain, and the phenomenon of the «Shadow of God» was perceived by the priests in the context of the current of «river of time being and otherness» hallowed with rays of the rising sun.

All this finally explains the stability of the Zurvanite iconographic as a European iconographic canon of the «Trinity twin myth» for more than three millennia in chronological range from the XVIII century BC to the XVI century from iconography of the Saratsk petroglyphic composition to the Old Testament iconography of Andrei Rublev's «Trinity».

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