



ARMENIAN ROCK ART AS VISUAL KNOWLEDGE FOR UNDERSTANDING THE HISTORY OF CIVILIZATION IN ASIA, EUROPE AND SCANDINAVIA

Gregory Vahanyan *

SUMMARY

The report presents the results of a comparative study of the Armenian rock art in the context of knowledge about history of prehistoric art based on the proceedings of Valcamonica Symposiums, the main mythologies and religious motives of the ancient world, including ideograms, visual and linguistic symbols and ornamentation and its relations (networks) with Europe, Scandinavia and Asia.

RIASSUNTO

Il rapporto presenta i risultati di uno studio comparativo di arte rupestre armena nel contesto della conoscenza della storia dell'arte preistorica sulla base dei lavori della Valcamonica Symposium degli ultimi anni, le principali mitologie e motivi religiosi del mondo antico, tra cui ideogrammi, simboli visivi e linguistici e ornamenti e delle sue relazioni con l'Europa, la Scandinavia e l'Asia.

The report presents the results of a comparative study of the Armenian rock art in the context of knowledge about history of prehistoric art based on the proceedings of Valcamonica Symposiums, the main mythologies and religious motives of the ancient world, including ideograms, visual and linguistic symbols and ornamentation and its relations (networks) with Europe, Scandinavia and Asia. In this report there are substantiated answers to these questions:

- Why in Greek mythology (*Myths of the World* 1980) Prometheus, in eternal punishment, was chained to a rock in the Caucasus by the will of Zeus?
- Why Zeus in Asia kidnapped beautiful Europe (Europe). Her brothers Cadmus and Cilic (Cilicia), as well as Phoenix (Phoenicia) could not find Europe?
- Why Armenian historian Khorenatsi (KHORENATSI 1990) described how Hayk, after migration from Babylon to homeland (the winner of Bel and the founder of the first Armenian state), first of all built the House of God (temple of knowledge) near Lake Van and passed it to his grandson Cadmos? Cadm, in Greek mythology Cadmus (*Myths of the World* 1980).
- Why Greeks considered Cadm (Cadmus migrated to Asia), as the creator of the Phoenician and Greek alphabets?
- Why Greek Argonauts stole the "Golden Fleece" in Colchis (Caucasus)?
- Why Aesir and Vanir, descendants of brothers Askanaz and Torgom (Togarmah), moved from old Armenia and Caucasus (Asaland and Vanaland) to Scandinavia (Scandinavian Saga. Encyclopedia of Mythology, <http://godsby.ru/vikings/myths.html>) and created there cultural heritage, moreover, became Kings of Sweden?

- Why Askanaz's home was renamed to Torgomas (Togarmah) home (Torgomas tun) when he left his home (KHORENATSI 1990) and migrated around the Black Sea?
- Why ancient Scandinavian home was called Noatun (Scandinavian Saga. Encyclopedia of Mythology. <http://godsby.ru/vikings/myths.html>)? Armenian home built by Hayk - Hay(as)tun.
- Why Sveigdir Vanir, the Swedish king in Norse mythology (Scandinavian Saga. Encyclopedia of Mythology), in old Armenia found the Fatherland (Vanaland) and married with Vanuhi (Vanir)?
- Why in the Scandinavian medieval manuscript there is a map of mountains Ararat, Dragon and Lake (sea) Van (MUNTHE 1899) connected to the Black Sea and the Mediterranean?
- Why in Armenian rock art (VAHANYAN, VAHANYAN 2010; VAHANYAN 2014) there are motives of Creation (the same as in old Armenian "Song of Vahagn") as a result of interaction of the four forces of nature (water, sky, earth and fire)?
- Why in Armenian rock art there are archetypes of dragons (vishaps) and snakes, volcanoes and lavas (VAHANYAN, VAHANYAN 2009), where heroes (Vahagn) fought with them using thunder, lightning and ships ("nav")?
- Why the Greek historian Herodotus (HERODOTUS 1972) described the unique design of the ancient ship built in Armenia?
- Why in Armenian rock art (Around the Araratian Civilization 2010) there are archetypes of all types of crosses and swastikas, universal elements of world symbols (VAHANYAN, VAHANYAN 2013), including the religious, as well as ornamentation and temples? And at last, German archaeologists discovered in 2014

* Professor of the European Regional Academy, Armenia, gregor@concourt.am

a stele (Unique Roman Relief Discovered. Classical scholars of the Cluster of Excellence find depiction of unknown god in Turkey – relics from 2,000 years of cult history excavated., 2014) with an unknown for them a god during excavations at the temple in the eastern Anatolia (Commagena, Old Armenia). By the author's opinion it's a stele with relief image of Vahagn and his attributes.

The author's conclusions are based on the following facts:

Armenian and Greek languages split from a common source in 7-6 millennium BC (RUSSELL, QUENTIN 2003);

In ancient Armenian and Greek mythology there are common motives, which date back to 5-4 millennium BC (GAMKRELIDZE, IVANOV 1990);

The mane signs and visual characters of Old Europe (Starčeva and Vinca cultures) are based on the archetypes of rock art of Old Armenia (VAHANYAN, VAHANYAN 2009);

Armenian rock art is the origin of Old Armenian, Hittite, Egyptian and Indian ideograms (VAHANYAN, BLEYAN, QOCHARYAN, VAHANYAN 2005), as well as the signs of Armenian, Phoenician and Greek alphabets (PETROSYAN, VAHANYAN 1991);

The authors of the rock art around the Araratian mountains have language and can speak (VAHANYAN, STEPANYAN 2004);

The biblical Garden of Eden and old Armenian Vaspu-rakan near the lake Van (Wan) are the same "garden" (in Armenian purak - garden, Vas (was) – the water, see the name Vahagn (Wahagn) with aqua, aqua vitae or aqua vita - the water of life). Noah's Ark after the flood stopped to the mountains of Ararat;

The Greek Gods and Heroes (Zeus, Prometheus, the Argonauts, etc.) related to the Caucasus and Asia. Zeus tricked kidnaps beautiful Europe from Asia. The Argonauts are kidnapped "Golden Fleece" from Colchis. Cadmos created the Phoenician and Greek alphabets, King of Greece, grandson of the Armenian heroes Hayk (*Myths of the World* 1980);

Grandsons of Hayk: Cadmos – becomes the King of Greek, Phoenic – the King of Phoenicia, Cilic – the King of Cilicia, Aramais – the King of Armenia (*Myths of the World* 1980, KHORENATSI 1990; DRASKHANAKERTSI 1984; VAHANYAN, VAHANYAN 2010);

The main motives of the rock art of Araratian mountains (VAHANYAN, BLEYAN, QOCHARYAN, VAHANYAN 2005) illustrated the birth of the first man as result of interaction of the four forces of nature (water, air, earth and fire), all types of crosses and swastikas, spirals and stars, knowledge's about the nature, animals and plants, dragons and snakes, volcanoes and eclipses of the Sun and the Moon maps, the signs of the Zodiac, the birth of the Moon, hunting life and religion scenes, old temples, the feelings and emotions of ancient man, the love and family, the cultural heritage of human-kind (Fig. 1, 2, 4), (AYVAZYAN 2006; PETROSYAN, VAHANYAN 1991).

Firas (Tiras) - the father of Askanaz (Ashkenaz) and Torgom (Togarmah), are creators of old Armenian house, becomes King of Thrace (KHORENATSI 1990; DRASKHANAKERTSI 1984). Askanaz moved to the Caucasus and becomes King of Sarmatians. Torgom's son Hayk after relocation from Babylon to fatherland, wins the battle with the Bel, builds the first Temple of Knowledge (God's Dwelling), and pass to grandson Kadmos (KHORENATSI 1990; DRASKHANAKERTSI 1984). One of the Phrygian tribes was speaking in a language similar to the Armenian (HERODOTUS 1972). Herodotus writes with delight about the unique designs of folding ship made in Armenia.

The æsir (from Askanaz) and vanir (from lake Van, from Torgom) become the Kings of Scandinavia counties. Fjord, the King of Sweden finds his fatherland in Vanaland and marries with Vanuhi from Vanaland (Scandinavian Saga. Encyclopedia of Mythology, <http://godsby.ru/vikings/myths.html>).

The author identified common motifs between Armenian and Scandinavian rock art, including ships (HERMANN 2011; MARTIROSYAN 2009). The legendary æsir Odin was the creator of Nordic runes by using Knowledge from Hayk's Temple as well as Cadmos. In manuscript illustrations from the Nordic Ynglinga Saga contains pictures (MUNTHE 1899) of Van Sea (lake) and of Araratian Mountains (Vanaland) with a Dragon - the symbol of the lava, catastrophic volcanic eruption (Fig. 3).

The words: Europe, Asia, Caucasus, Armenia, Cilicia, Phoenicia, Phrygia, Anatolia, Sunrise, Light, Sun, Water, Wan (water of life, aqua vitae or aqua vita), Vaspu-rakan (garden of paradise, water of life), Vahagn, Astghik (Ishtar), Askanaz, Torgom, Idjevan, Vanadzor, Sevan, Yerevan, Nakhichevan, Tatvan, Van, Vanakat (in Armenian obsidian), Vank (in Armenian Temple), Swastika, Vostikan, Vatican, Tigris and Euphrates, Cadmos, Marduk (in Armenian man), and other keywords as the intellectual and cultural archetypes have a common Greek-Armenian root. However, we can interpret this tacit knowledge with the support of Armenian language and Armenian rock art. The Savior and Teacher of mankind is a youth from the song The Birth of Vahagn (KHORENATSI 1990), the God of Thunder, Lightning, Sun, Vishapakagh (Dragon Reaper). In his name we can find the structure of the basic principles of natural philosophy, and metaphysics (VAHANYAN 2014; VAHANYAN, VAHANYAN 2013).

The love story of Vahagn and Astghik, the beautiful bride became the prototype of the motives of the famous in Europe love story of Tristan and Isolde (MARR 1990).

By the opinion of author, The Golden Fleece is a coding system, which enabled the Greeks recognize the hidden knowledge and dominate in the world for a thousand years.

So, Armenian Rock Art is the Visual Knowledge for Understanding the History of Civilization in Asia, Europe and Scandinavia.

REFERENCES

- Around the Araratian Civilization.*
2010 Digest N1, ArcaLer-Hayknet, <http://www.iatp.am/-news/digest>.
- AYVAZIAN S.
2006 *Annotation to the monography*, in VAHANYAN G., VAHANYAN V., *The Stone Annals of Civilization. Universal Rock Arts Language*, Yerevan, Njar, Armenia, <http://www.iatp.am/vahanyan/kamlet/index.html>.
- DRASKHANAKERTSI H.
1984 *The History of Armenia*, Yerevan, Armenia, <http://armenianhouse.org/draskhanakertsi/history-ru/contents.html>.
- GAMKRELIDZE V., IVANOV V.
1990 *The Early History of Indo-European Languages Scientific American*, pp. 110-116, <http://rbedrosian.com/Classic/sciam2.htm>.
- HERMANN L.
2011 *Ship Engravings in Armenia?*, in «Adoranten» 2011, pp. 93-94, HERODOTUS.
- 1972 *The History in 9 books*, Nauka, Leningrad, <http://kronk.spb.ru/library/1972-l-herod.htm>.
- KHORENATSI M.
1990 *The History of Armenia*, Yerevan, Hayastan, <http://www.vehi.net/istoriya/armenia/khorenaci>.
- MARR N.
1990 *Armenian Culture*, Yerevan, Hayastan, <http://www.iatp.am/culture/articles/marr.html>.
- MARTIROSYAN H.
2009 *Ancient World of Writing Systems Pictograms and Genealogical connections*, <http://www.iatp.am/culture/articles/martirosyan-am.pdf>.
- MUNTHE G.
1899-edition *Kringla Heimsins, illustration for Ynglinga Saga*, <http://en.wikipedia.org/wiki/-Heimskringla>.
- 1980 *Myths of the World*, Encyclopedia 2 vols, Moscow, <http://philologos.narod.ru/myth/mnmindex.htm>.
- PETROSYAN S., VAHANYAN G.
1991 «Karedaran» - *The Database of Armenian Rock Art*, in «Tracce»12, Online Bulletin by Footsteps of Man, <http://rupestre.net/tracce/12/armen1.html>.
- RUSSELL D.G., QUENTIN D.A.
2003 *Language-tree divergence times support the Anatolian theory of Indo-European origin*. Department of Psychology, University of Auckland, Private Bag 92019, Auckland 1020, New Zealand, Nature, Vol 426/27, www.nature.com/nature.
- Scandinavian Saga*. Encyclopedia of Mythology, <http://gods-bay.ru/vikings/myths.html>.
- Unique Roman Relief Discovered. Classical scholars of the Cluster of Excellence find depiction of unknown god in Turkey – relics from 2,000 years of cult history excavated*, <http://www.pasthorizonspr.com/index.php/archives/11/2014/roman-stele-depicting-unknown-god-uncovered-in-southeast-turkey>, http://www.uni-muenster.de/Religion-und-Politik/en/aktuelles/2014/nov/PM_Unbekannte_Goetterdarstellung-entdeckt.html.
- VAHANYAN G.
2014 *The Beginning of natural philosophy and metaphysics in the rock art of Armenia*, in «EXPRESSION» 6, pp 158-164.
- VAHANYAN G., BLEYAN V., QOCHARYAN L., VAHANYAN V.
2005 *Rock Arts of Armenian Highland*, The international conference World of Rock Art. Institute of Archaeology of the Russian Academy of Sciences (RAS). Edited by Prof. E. Devlet, Moscow, http://www.iatp.am/vahanyan/articles/rock_arts_world1.pdf
- VAHANYAN G., STEPANYAN A.
2004 *Prehistoric art in Armenia: new discoveries, new interpretations and new methods of research*, in ANATI E. (ed), *Prehistoric and Tribal Art: New Discoveries, New Interpretations, New Research Methods*, Papers XXI Valcamonica Symposium 2004, Darfo Boario Terme (BS), Italy, Capo di Ponte (Bs), Ed. Del Centro.
- VAHANYAN G., VAHANYAN V.
2009 *Intercultural relations between Old Europe and Old Armenia*, in ANATI E. (ed), *Making history of prehistory, the role of rock art*, Paper XXIII Valcamonica Symposium 2009, Capo di Ponte (Bs), Ed. Del Centro
- 2010 *Armenian Pleistocene Rock Art as Origin of the Universal Visual Motifs of the Indo-European Myths*, IFRAO Congress, 6-11 September 2010 – Symposium: Signs, symbols, myth, ideology.
- 2013 *The Cross, the Swastika, the Star of David, and the Eight-Pointed Star in the Rock Art of Armenia*, in ANATI E. (ed), *Art as a Source of History*, Paper XXV Valcamonica Symposium 2013, Capo di Ponte (Bs), Ed. Del Centro.



Fig. 1 - Armenian Vishap-stones (dragon steles), 2500-3500m above the sea level. Photos by K. Tokhatyan, www.panoramio.com.



Fig. 2 - Armenian Rock Art, 2500-3500m above the sea level. Photos by K. Tokhatyan, www.panoramio.com.

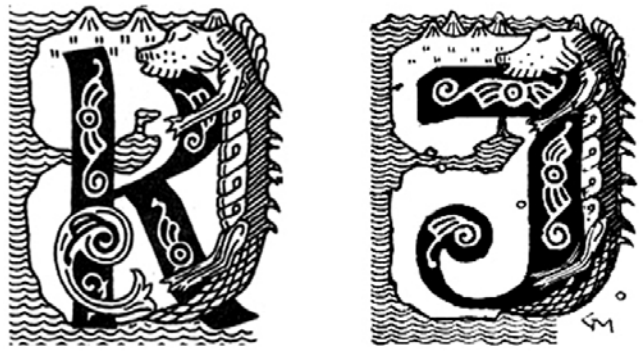


Fig. 3 - The see (lake) Van and Mountains of Ararat. (Gerhard Munthe, Kringla Heimsins, illustration for Ynglinga Saga), <http://en.wikipedia.org/wiki/Heimskringla>.

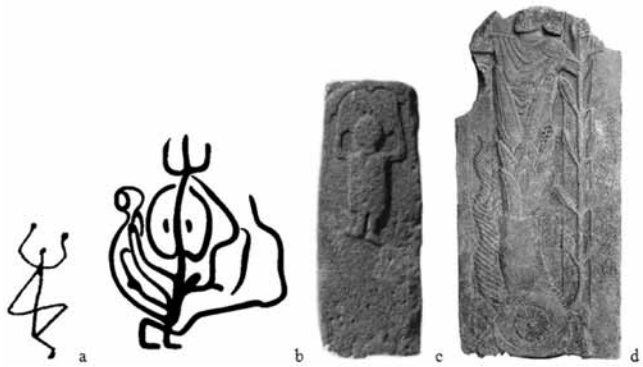


Fig. 4 - Vahagn, Rock art (a, b, Project "Karedaran"). Basalt stele with Vahagn (c), Armenia. Vahagn (d), Doliche, Asia Minor Research Centre, <http://www.pasthorizonspr.com/wp-content/uploads/2014/11/God2.jpg> (b).

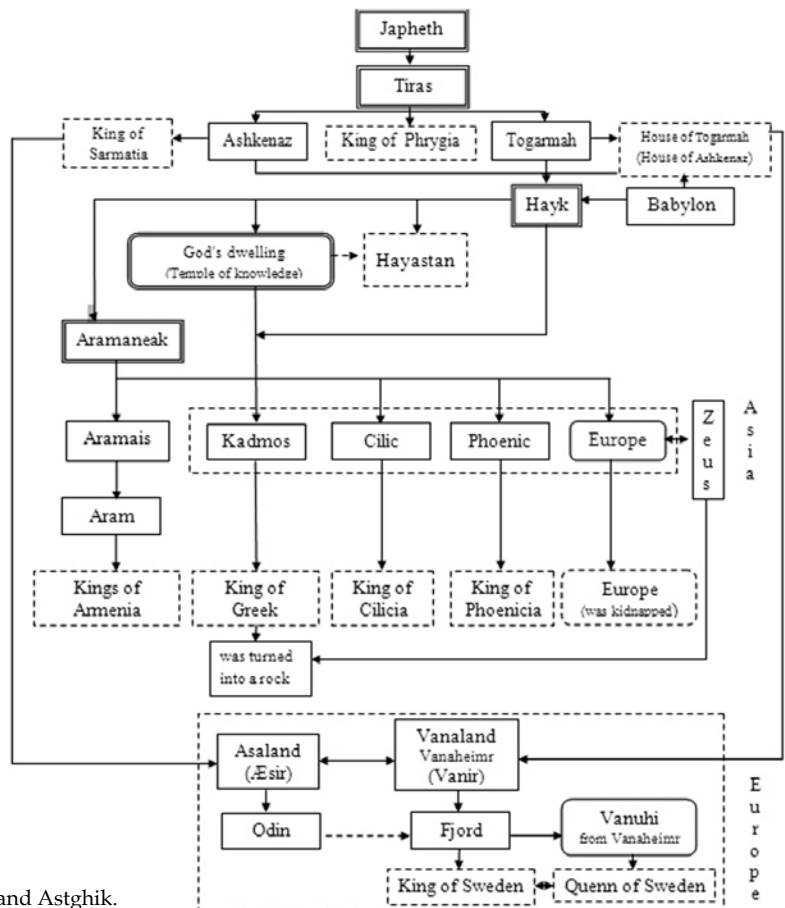


Fig. 5 - Genealogical tree from Japheth, from Vahagn and Astghik.