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 (Asalband and Vanaland) to Scandinavia (Scandinavian Saga. Encyclopedia of Mythology, http://godsbay.ru/vikings/myths.html) and created there cultural heritage, moreover, became Kings of Sweden?
• Why Askana’ez home was renamed to Torgomas (Togarmah) home (Togomas 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://godsbay.ru/vikings/myths.html)? Armenian home built by Hayk – Hay(as)tun.
• 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, Vahanyan 2014) 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...
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 (Starceva and Vinca cultures) are based on the archetypes of rock art of Old Armenia (Vahanian, Vahanian 2009); Armenian rock art is the origin of Old Armenian, Hit-titian, Egyptian and Indian ideograms (Vahanian, Bleyan, Qocharyan, Vahanian 2005), as well as the signs of Armenian, Phoenician and Greek alphabets (Petrosyan, Vahanian 1991); The authors of the rock art around the Araratian mountains have language and can speak (Vahanian, Stepanyan 2004); The biblical Garden of Eden and old Armenian Vaspurakan 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; Draskhanakerti 1984; Vahanian, Vahanian 2010); The main motives of the rock art of Araratian mountains (Vahanian, Bleyan, Qocharyan, Vahanian 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 (Figg. 1, 2, 4), (Ayvazyan 2006; Petrosyan, Vahanian 1991).

Firas (Tiras) - the father of Askana (Ashkenaz) and Torgom (Togarmah), are creators of old Armenian house, becomes King of Thrace (Khorenatsi 1990; Draskhanakerti 1984). Askanaez moved to the Caucasus and becomes King of Sarmaatians. 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 Cadmos (Khorenatsi 1990; Draskhanakerti 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 Askanaez) and vanir (from lake Van, from Torgom) become the Kings of Scandinavia counties. Fjord, the King of Sweden finds this fatherland from Torgom become the Kings of Scandinavia counties. The æsir (from Askanaez) and vanir (from lake Van, from Torgom) become the Kings of Scandinavia counties. The 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), Vaspurakan (garden of paradise, water of life), Vahagn, Astghik (Ishtar), Askanaez, Torgom, Idjevan, Vanadorz, 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, Lighthing, Sun, Vishapakagh (Dragon Reaper). In his name we can find the structure of the basic principles of natural philosophy, and metaphysics (Vahanian 2014; Vahanian, Vahanian 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.
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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.