



THE INTERCULTURAL RELATIONS BETWEEN OLD EUROPE AND OLD ARMENIA

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ABSTRACT

The authors generalized the results of the studies, which cover the twenty-year period within the framework of the "KareDaran - ArkaLer" project (www.iapt.am/ara) on the accumulation, systematization, classification, comparison and estimation of the Armenian and European rock arts. As a result the typical signs and symbols extracted from the rock arts database (7000-6000 B.C., Gegam, Vardenis, Aparan and Syunik mountains in Armenia) are given in the comparison with the symbols of the Vinča culture (6000-5000 B.C., Old Europe). The signs of the Old Europe and Old Armenian cultures are represented by three groups: the symbols, dated by early period in the development the culture of Vinča, then by symbols general for all periods and finally others symbols.

RESUME

Les auteurs généralisent les résultats de vingt ans d'études dans le cadre du projet « KareDaran-ArkaLer » (www.iapt.am/ara) sur l'accumulation, la systématisation, la classification, la comparaison et l'évaluation de l'art rupestre arménien et européen. Il en résulte que les signes et symboles typiques extraits de la base de données de l'art rupestre (7000-6000 avant Jésus-Christ, monts Gegam, Vardenis, Aparan et Syunik en Arménie) sont comparés avec les symboles de la culture Vinča (6000-5000 av. J-C, Ancienne Europe). Les signes des cultures de l'Ancienne Europe et de l'Ancienne Arménie sont représentés par trois groupes : les symboles datés à la période initiale du développement de la culture Vinča, puis les symboles généraux pour toutes les périodes, et enfin les autres symboles.

RIASSUNTO

Gli autori generalizzano i risultati degli studi che coprono il periodo di venti anni all'interno del contesto del progetto "KarenDaran-ArkaLer" (www.iapt.am/ara) sull'accumulazione, la sistematizzazione, la classificazione, il confronto e la valutazione dell'arte rupestre armena e europea. Come risultato, i tipici segni e simboli estratti dal database dell'arte rupestre (7000-6000 a.C., monti Gegam, Vardenis, Aparan e Syunik in Armenia) sono comparati con i simboli della cultura Vinča (6000-5000 a.C., Europa Antica). I segni delle culture dell'Antica Europa e dell'Antica Armenia sono rappresentati da tre gruppi: i simboli datati al periodo iniziale dello sviluppo della cultura Vinča, poi i simboli generali per tutti i periodi, e infine gli altri simboli.

INTRODUCTION

The authors generalized the results of the studies, which cover the twenty-year period within the framework of the "KareDaran - ArkaLer" project (www.iapt.am/ara) on the accumulation, systematization, classification, comparison and estimation of the Armenian rock art. As a result the typical signs and symbols extracted from the rock arts database (7000-6000 B.C., Gegam, Aparan, Vardenis and Syunik mountains) are given in table 1 in the comparison with the symbols of the Vinča culture (6000-5000 B.C., Old Europe). The signs of the Old Europe and Old Armenia are represented by three groups: the symbols, dated by early period in the development of Vinča culture, then by symbols general for all periods and finally others symbols.

Keywords: intercultural relations, knowledge, rock art, signs, symbols, alphabet.

Analysis of the signs of each group (table 1) individually and as a whole shows that Vinča symbols and the typical Old Armenian rock art symbols (archetypes of the signs) not only are similar, but also are identical. Moreover, the level of identity is above in earlier symbols. Complete (100%) identity was observed for 28 symbols of Vinča early period, 90% - for 37 general symbols of

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Vincha and of about 80% - for another 142 symbols of Vincha. Thus, general conclusion based on the results of studies (table 1) is single-valued - the culture of the Old Armenia rock art symbols underlies on the origin of Vincha signs culture. This striking discovery convincingly testifies o existence of the earliest network of the intercultural communication of Old Europe (Starchevo and Vincha, 6000-5000 B.C.) and Old Armenia (7000-6000 B.C.).

The essential conclusion can be presented as follows: Old Armenia was most intimately connected with other cultural centers contemporary to it peace. In the sixth millennium B.C. already there were a whole series of the cultural centers, and not completely isolated from each other, they were connected together as with the constants by relations, so by interaction of ideas and knowledge. In the sphere of these relations entered also the cultural tribes and peoples, which populated into those centuries Old Europe and Asia, both sides of the Caucasian and Old Armenia regions (Sardaryan, S.A. 1967, 2004; Turchaninov, G.F. 1999; Lyubin, V.P., Belyayeva, E.V., Godzevich, B.L. 2004, 2005, 2008; Vahanyan, G., Vahanyan, V. 1993, 2006, 2008).

The results of the conducted investigations also allowed are identifying the ultimate source of origin and ideological content of the signs of the Phoenician consonant alphabet (1300 B.C.). On the table 1a are presented the signs of the Oldest Protosinaitic (1700 B.C.) and Phoenician alphabets in the comparison with the archetypes of the Old Armenian symbols and signs from the rock arts. The comparative analysis of the symbols (table 1a) and signs (table 1b), comprised by the authors on the basis of the publication about 180 pictograms from the Aparan region (Muradyan, F.M. 1993), from the stones (of the funeral construction the settlement - fortress on the shore of Aparan reservoir in 3 km. to the southeast from the village of Kuchak, dated in limits of 1800 - 1400 B.C.), led to the following conclusion: typical signs (archetypes) of the Old Armenia rock art are the prototypes of the Aparan (table 1b), Protosinaitic and Phoenician alphabetical signs (table 1c).

Thus, becomes visible the resulting point ("alpha and omega") the solution of the problem of the origin of the earliest alphabet in the world. Old Armenia was the key place of the origin the culture of the oral and visual thinking of people, which ensured continuous and synergetic generation and the accumulation of the knowledge, expressed in depth and quality of knowledge and the description of the surrounding reality. Armenian upland became as one of the unique centers of Oldest knowledge, shaping of cognitive information and communication, production and the transfer of the spiritual and visual values, which played exceptional role in the formation of culture in particular in Old Europe, Asia, India, in Syria and Palestine.

Until recently many scientific semitologists, they adhered to that opinion that the signs of the Phoenician alphabet (table 1a) are the result of the transformation of the preceding culture from the form of letters - hieroglyphs, utilized in Egypt. In Egypt were discovered the stones with the signs (Prof. Darnell, J. 1999, 2005). They are identified as the possible prototypes of Phoenician symbols. Some scientists attempted to read these signs in the ancient Aramaic language.

However, the results of studies of Old Armenia "rock art documents", which themselves "prompt, they say and assert". Scientific peace today moved to the step forward toward the realization new approaches and discoveries, and it must be ready to the revision of the obsolete views. The new conclusions will be required new studies, new concepts for the correction of the history of the earliest civilizations for the identification of the algorithms of the transformation of petroglyphs, rock art signs and symbols (Anati, E. 2005; Turchaninov, G.F. 1999; Vahanyan, G. 1993, 2005, 2006, 2008; Martirosyan, H. 2005, 2008).

Taking into account that the artifacts of the Armenian rock arts are on the basis of the origin of the Egyptian, Hittite, Indian and Urartian ideograms and hieroglyphs (Vahanyan, G., Stepanyan, A., Kocharyan, L., Vahanyan, V. 1993, 2004, 2005), it is possible to note that the creators of the earliest signs of letter and their heirs continuously supplemented intellectual capital, which ensured dialectical reflection and the influence from "the content to the form" and respectively from "the form to the content".

This experience of the intellectual achievements of the different historical epochs, connected with the activity of the genetically related to each other early hunters, collectors, cattle-breeders and the farmers in the form of different stages of the genesis visual and oral communication; language and speech; painting; ideograms and hieroglyphs; it allowed their heirs to reach to the invention of contemporary national alphabet with the start of vowels.

Still 1925, Marr noted that in contemporary the Armenian language was preserved unique know-

ledge and artifact (linguistic archetypes, cognitive protostructures) the earliest peoples with which the ancestors of Old Armenians was situated in the intercultural communications. Many of the peoples did not live to the present, but memory about them, psychological, the ethnic and linguistic tracks of their activity, feeling, emotion, the methods of the thinking and the natures of the behavior of in the form corresponding cognitive semantic ideas, words and their "combinations" they are involved in Armenian language, in its dialects.

In 2006, the authors proposed the cognitive model of the evolution of Homo-Sapiens thinking, the design algorithms of the first simplest ideas - first words and the structure of the key concepts of proto-language. In this case, the proto-armenian language is "the not glowing center, the carrier the concealed knowledge, protoculture and the skill of the earliest civilizations".

The creators of the motives of the earliest rock arts possessed developed thinking and speech, communication line by abilities, managed the skills of the visualization of ideas and designed of words and more complex concepts and constructions because of the intensive, harmonious, balanced to development and to interaction of the basic functions of two: right and left human hemispheres, which correspond for the logical (analytical) and descriptive (visual, graphic, geometric) thinking.

The asymmetry of the cognitive abilities of the human brain contributed to the cultural stability and to an increase in the viability. Single simultaneous of the Old Armenian rock art symbols and signs indicate early development stages of cognitive process and the dominance right hemisphere in local residents. Lateralization of hemispheres in the ancestor's of the Old Armenian people occurred very early. Possibly, in this early stage in the ancestors protoarmenians arose the habits of the speech (Vahanyan, G., Stepanyan, A. 2005).

The echoes of these reciprocal effects distinctly it is outlined not only in the cultures of the peoples of the proto-Indo-European and Indo-European lingual group, but also some representatives of Semitic lingual group. The value of this discovery is difficult to overestimate, especially for the studies in the region the history of civilizations, archaeology, epistemology, psychology and ethnography, communication and by knowledge and intellectual capital management.

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Table 1

Typical symbols of the Old Armenia rock art[^] (7000-6000 B.C.) in the comparison with the symbols of the Vinča culture ^{^^} (6000-5000 B.C.)

N	Symbols dating from the oldest period of Vinča culture (6th-5th millennia BC)	Armenian Rock Art Symbols (7th-6th millennia BC)	Common symbols used throughout the Vinča period	Armenian Rock Art Symbols	Other Vinča symbols	Armenian Rock Art Symbols
1	III	III		I	T	T T*
2			X	Y	E	I
3	—	—	Y	+ /	—	—
4	—	—	+	+	—	—
5	—	—	—	—	—	—
6	—	—	—	—	—	—
7	+	+	—	—	—	—
8	+	+	—	—	—	—
9	+	+			—	—
10	⊕	⊕			—	—
11	—	/			—	—
12	—	//			—	—
13	—	—			—	—
14	—	—			—	—
15	—	—			—	—
16	wave	wave	++	++	—	—
17	O	O O	#	# H*	—	—
18	◎	◎	#	#	—	—
19	☀	☀ ☀	—	—	—	—
20	—	—	#	#	—	—
21	—	—	X	X	—	—
22	—	—	X	X	—	—
23	—	—	X	—	—	—
24	—	—	X	—	—	—
25	—	—	X	—	—	—
26	—	—	—	—	—	—
27	—	—	—	—	—	—
28	M	M	—	—	—	—
29			V	—	—	—
30			V	—	—	—
31			V	—	—	—
32			V	—	—	—
33			V	—	—	—
34			△	—	—	—
35			◆	—	—	—
36			*	*	—	—
37			—	—	—	—

	Other Vinča symbols	Armenian Rock Art Symbols	Other Vinča symbols	Armenian Rock Art Symbols	Other Vinča symbols	Armenian Rock Art Symbols
1	—	—	田	—	—	—
2	—	△ +	—	—	—	—
3	—	—	—	—	—	—
4	—	—	—	—	—	—
5	—	—	—	—	—	—
6	—	—	—	—	—	—
7	—	—	—	—	—	—
8	—	—	—	—	—	—
9	—	—	—	—	—	—
10	—	—	+	+	—	—
11	—	—	+	+	—	—
12	—	—	—	—	—	—
13	—	xxxx	—	—	—	—
14	—	—	—	—	—	—
15	—	—	—	—	—	—
16	—	—	—	—	—	—
17	—	—	—	—	—	—
18	—	—	—	—	—	—
19	—	—	—	—	—	—
20	—	—	—	—	—	—
21	—	—	—	—	—	—
22	—	—	—	—	—	—
23	—	—	—	—	—	—
24	—	—	—	—	—	—
25	—	—	—	—	—	—
26	—	—	—	—	—	—
27	—	—	—	—	—	—
28	—	—	—	—	—	—
29	—	—	—	—	—	—
30	—	—	—	—	—	—
31	—	—	—	—	—	—
32	—	—	—	—	—	—
33	—	—	—	—	—	—
34	—	—	—	—	—	—
35	—	—	—	—	—	—
36	—	—	—	—	—	—
37	—	—	—	—	—	—

[^] Armenian hieroglyphs (<http://www.iatp.am/culture/hieroglyphs.htm>).

^{^^} Vinča signs (<http://www.omniglot.com/writing/vinca.htm>).

** Aparan, bronze, head. 2000 B.C., 9 sm., State Museum of Armenia.

*** Space model, 2000 B.C., Sevan, Armenia.

Z - Armenian hieroglyph.

ZZ - Lori, the end of 2000 B.C., Armenia.

Table 1a

Table 1b

Pictograms (prototypes of the alphabetical signs) from Aparan, Armenia

N	Знаки из Апаранского района			
	1	2	3	4
1	1	2	3	4
2	"	1.	4	
3	2	4	5	
4	3	5	6	
5	4	1	7	
6	5	0	8	
7	6	9	9	
8	7	-	10	
9	8	1	11	
10	9	2	12	
11	10	3	13	
12	11	2	14	
13	12	1	15	
14	13	*	16	
15	14	*	17	
16	15	*	18	
17	16	*	19	
18	17	*	20	
19	18	*	21	
20	19	*	22	
21	20	*	23	
22	21	*	24	
23	22	*	25	
24	23	*	26	
25	24	*	27	
26	25	*	28	
27	26	*	29	
28	27	*	30	
29	28	*	31	
30	29	*	32	
31	30	*	33	
32	31	*	34	
33	32	*	35	
34	33	*	36	
35	34	*	37	
36	35	*	38	
37	36	*	39	
38	37	*	40	
39	38	*	41	
40	39	*	42	
41	40	*	43	
42	41	*	44	
43	42	*	45	
44	43	*		
45	0	*		

Table 1c
Traces of the 16 and 12 characters of the two Wadi el-Hol inscriptions and Old Armenian rock art symbols

N	Proto-Sinaitic script	Armenian Symbols	Proto-Sinaitic script	Armenian Symbols
1	o	o	w	m
2	s	ss	e	n
3	x	w	x	t
4	o		g	v
5	q	q	g	r
6	s	s	p	q
7	z	z	b	b
8	v	v	t	t
9	l	z	y	ll
10	h	h	e	
11	l	l	g	g
12	z	z	d	
13	l	l	g	
14	g		g	g