

THE MEANING OF THE ANCIENT MESSAGES THROUGH THE STONE ART IN MACEDONIA

Stojan Velkoski, Jane Velkoski, Mihail Velkoski

GAPE Institute, Skopje
e-mail: contact@igape.edu.mk

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Abstract. The ancient civilizations undoubtedly developed a culture that included all sciences, and wrote their messages on papyrus, skin etc. Those matters were easily degradable. Therefore, we have only few such exhibits in some of the world museums. The ancient peoples left messages on stone, which is nowadays known as stone art. Those inscriptions survive the ages without being damaged, bearing certain meaning and purpose. A large part of them has been destroyed either by careless gold seekers or because of negligence. About a hundred gold seekers surveyed reveal that the stone drawings very often indicate hidden treasure. So, they destroy the drawing forever. The truth is that those drawings are several thousands of years old and carry information to the future generations. A scientific approach to such stone art works will unveil many facts about the past civilizations. Everything depends on our readiness and capacity to understand them. Those works reveal many elements of everyday life, but also of the political, military and economic area of the pre-ancient civilizations. Those inscriptions carry a spiritual element as well, and the only question is whether we are ready to understand the messages they convey, preserve and bestow them to the future generation.

INTRODUCTION

Stone art dates from prehistoric times and it represents art, culture and spirituality. Besides, it conveys some messages as well. Each element carved or made in/of stone is part of the spiritual heritage of a society and is protected by law. The territory of the Republic of Macedonia inherited the age-old culture from those prehistoric times, and thrives in stone art as a legacy of millennial civilisations. The field researches conducted by the Skopje GAPE Institute in the past 20 years, which are still in process, revealed just a small portion of the secrets related to stone art. Cave engravings and sculptures but also inscriptions left by civilisations much older than 5,000 years ago have been discovered.

Gold seekers are obsessed with their findings and consider that each piece of stone art is a map to a hidden treasure, and they therefore destroy the location allegedly preventing the discovery of the said treasure from somebody else. Mr. Dushko Aleksovski is one of the prominent researchers and analyst of the Balkan stone art. He possesses a collection of photographs from various parts of Macedonia dating from different periods of time. All those stone-art documents will be subject to further observation and scientific purposes.

Consequences of the destruction of stone art artefact:

Mislead by the idea that those who found an artefact become its owners, illegal treasure seekers will destroy it without any further thought or care. By demolishing the spiritual records and the other stone-engraved artistic and historic elements, they are unaware of the consequences of that vandal act which can repercute: 1) *On their health condition and the health condition of their family members:* the analysis of this aspect indicate certain subtle phenomena incurred the energy and spiritual plan. This process is not sufficiently known and can onset certain indirect effects on the health condition and the life of the perpetrator and their family. If the respective engraving or work of art has been made by the ancient shamans and mystics, who, by their mantras or other spiritual acts known to them, embedded certain memory, information or a code corresponding to the universe, the said engraving provides for some contact with the so-called cosmic information generator, that is, the treasury of spiritual information. That treasury accumulates all the events, good and bad, related to human existence. With their mental or spiritual senses, people, consciously or not, provide or become aware of diverse information, thoughts and ideas. Upon the death of a person, the matter stays on Earth, whereas all information and spiritual skills remain in the universal spiritual treasure, wherefrom we, the person's

successors, receive ideas and thoughts, creating a type of exchange and distribution of the thought and ideas of the people on our planet (Fig. 1).

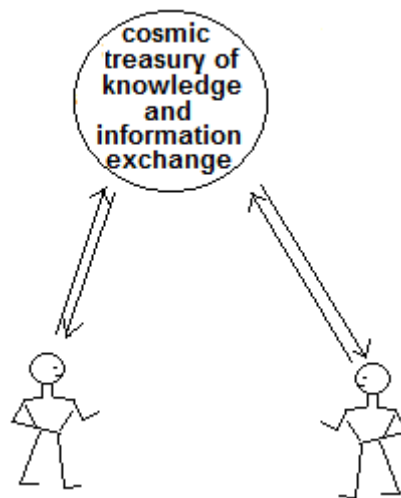


Fig. 1. Cosmic treasury of information

By interrupting this century-old connection, the destroyer can easily absorb some quantic destructive energy, which will leave negative effects of their own or their family members' health condition. We, as a civilisation, can only identify the consequence, but are unable to discern the real reason. This is exactly what the research proves. A considerable number of treasure seekers encountered problems or contracted some disease after they have destroyed some piece of stone art. Some of them even lost their lives. 2) *Cultural and historic loss*, as several thousands of years ago stone was used as building material but also as basis to bestow culture and information on good and bad luck, love or hatred, oaths or blessings, war or peace etc. The destruction of this element entails an annihilation of an important connection that supported or deny historic or culture facts. The destruction of the work implies destruction of important elements of culture or history of mankind. 3) *Legal responsibility*, as each destruction or illegal trading of cultural artefacts is a crime and is sanctionable in every society. Therefore, the destroyers of the cultural heritage can easily confront criminal repercussion.

MATERIAL AND METHODS

The research includes about one hundred treasure seekers, farmers, hunters, mounteneers and other people from Macedonia, but also from Bulgaria, Serbia, Greece and Albania.

The research also included several locations in Macedonia, and consisted of photographing, discussions with locals and with gold seekers, exchange of photographies and information, education of the citizens about the preservation of the cultural heritage. It is possible that a large number of the drawings that have been evidenced do not exist any more, but records thereon remain with the scientific researchers.

Description and meaning of the photographies:

The gold seekers interpret stone art in the following way: Fig. 1: According to them, the purpose of this engraving is to indicate that the treasure is to be sought along a river or a spring bank and the distance where it is located corresponds with the dots on the fins indicating steps upwards, while the fish id the symbol of early Christianty (Fig. 2). This engraving includes an arrow pointed upwards but also to the right for some degrees, and the dots indicate the depth where the treasure can be found. Fig. 3 represents a snake and a hammer, referring to some obstacles or traps that will be encountered while seeking for the treasure, but there is also a tool to provide for safety – this is a kind of a document on the location including all instructions on how to reach the hidden treasure; Fig. 4 depicts an engraving of a snake of which the body corresponds to the meanders of the nearby river, whereas there is some underground entrance into some treasure cave where the snake's head is; still there are some dangerous obstacles (traps, poisons or spiritual parasites); Fig. 5 – An engraving representing a camel in motion, referring to an old road and the existence of another sign in the direction of the camel's head which is to be followed to reach something hidden (old weapons, maps and letters or gold pieces); Fig. 6 – A big snake figure, indicating ancient mines containing some treasure and located probably in the direction of the snake's head, or from the direction wherefrom it is coming, while the curvatures of

the snake's body indicate the meanders of a road or a river. The distance to the treasure is proportionate (for example, 1:1000) to the length of the snake and the snake's head is the target.

Fig. 7 represents a map of alleged hidden treasures, with marked streams and a river with old buildings and hills, originally drawn on skin; Fig. 8 – A stone-engraving of a bear with its three cubs; some say that this indicates treasure hidden in 3 utensils, in the direction of the animals' obliquely upward movement; Fig. 9 is an engraving of a hen with five chicks of which one is on its back looking backward. This would indicate that another sign of a hidden treasure is to be sought backwards, in the direction where the chick is looking; Fig. 10 – Stone ovens, there is a cross whose arm ends in a small circle in the same direction, proportional to the cross hand's length in cm. There used to be golden coins which have been detected and removed; Fig. 11 – A map with a scheme of signs to be followed by the seekers towards the alleged buried treasure. Fig. 12–14 – Pre-historic stone-engravings on Belasica mountain (Aleksovski). It is considered that the geometric figures refer to something cosmic, or something still unknown to us; Fig. 15–17 represent artworks –mosaics each speaking of itself and of the cultural level achieved in Macedonian antiquity. Fig. 17 presents a reindeer directed towards an extraterrestrial creature by a flying snake. In modern times, the people in the village of Stracin, near Kumanovo report having noticed some snake-shaped flying creatures after the installment of the NATO forces in that area; Fig. 18–19 stone crosses on tombs of fallen or deceased Knights Templar (village of Premka, Kichevo). Fig. 20 – The meaning of the symbols compared to the alphabet.



Fig. 1. A fish



Fig. 2. Arrows and marks



Fig. 3. A hammer and a snake



Fig. 4. An engraved snake



Fig. 5. An engraved camel



Fig. 6. A snake



Fig. 7. An oriental map copied from a skin



Fig. 8. A stone engraving a bear with three cubs



Fig. 9. A stone engraving of a hen with five chicks



Fig. 10. Stone ovens, A, an engraved cross, of which one hand end with a circle: there used to be gold coins buried iun this direction, horisontally B, which were taken out by somebody

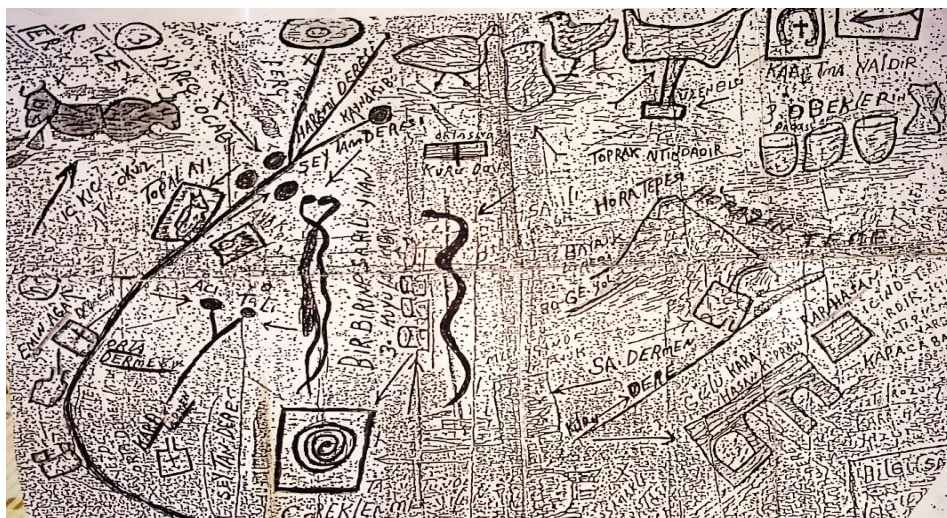


Fig. 11. A copied map bearing signs of alleged burried cold coins



Fig. 12. Pre-historic stone on Belasica mountain (Aleksovski)



Fig. 13. Pre-historic stone on Belasica mountain (Aleksovski)



Fig. 14. Pre-historic stone on Belasica mountain (Aleksovski)



Fig. 15. Heraclea, a mosaic, big basilica, exonartex, a detail



Fig. 16. Heraclea, a big basilica nartex, a detail



Fig. 17. Ohrid, a polygonal Christian temple



Fig. 18. A Templar knights' cross in the village of Premka, Kichevo

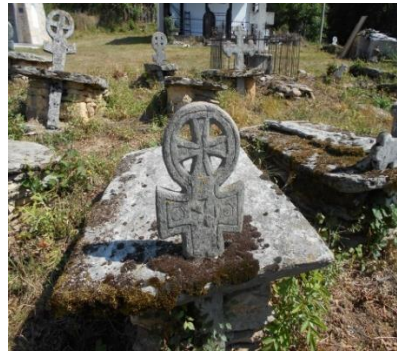


Fig. 19. A Templar knights' cross in the village of Premka, Kichevo

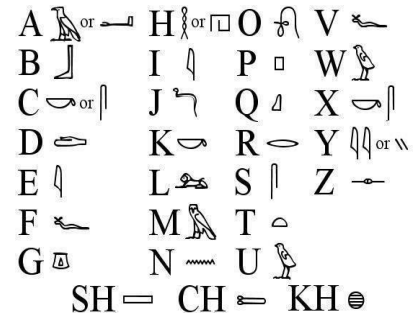


Fig. 20. The meaning of stone art compared with the alphabet

PURPOSE

The purpose of this paper is to provide a deeper insight into the meaning and decoding of stone art and to register them into adequate records. The purpose is also to educate the illegal gold seekers and the population in general and explain why it is incorrect to destroy stone art and other cultural heritage items.

RESULTS

The result of this research is the documentation of certain rather important elements and findings of stone art which were unknown until now. The result is also the increase of the awareness of the population about the protection of the cultural heritage. All these processes are already giving their results in the preservation of cultural heritage.

CONCLUSION

It can be concluded from the above that Republic of Macedonia possesses plenty of stone art from different historic periods. There is lack of information about stone art throughout the Balkans and a tendency of its destruction, on purpose or as a result of negligence. It is necessary that the Government take a comprehensive scientific and educative approach as early as in the education system to stone art and prepare a national strategy of its protection. Stone art is the basis and the future of the Macedonian and world culture and cultural heritage. It does not belong to one ethnicity or nation, but is part of the civilization and culture of mankind, to be preserved and bestowed for the future generations.

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