

MUZEUL DUNĂRII DE JOS, CĂLĂRAȘI

MUSEUMS, MONUMENTS AND TOURISM

CULTURE AND CIVILISATION AT THE LOWER DANUBE



**CULTURĂ ȘI CIVILIZAȚIE
LA DUNĂREA DE JOS
XXVII
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CĂLĂRAȘI, 2009

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MUSEUMS OF TODAY: A ROLE TO PLAY IN THE TOURISM INDUSTRY

Today's cultural institutions are, more than ever before, very difficult to be defined, to be accepted into the classical terms. Each of them is trying to surpass the limits, to become a kind of universal institution: performing arts – cultural memory institution. Probably, those which are devoted to preserve the cultural memory (libraries, archives and museums) are, year after year, coming to a common way of expressing, wiping out the borders between them, as the practical support of the information (on paper documents, on books and on three-dimensional objects) becomes more and more irrelevant, due to the fact that they are collecting and exhibiting, many times, objects that were, usually, common for the others (museums are collecting documents and books, libraries are collecting documents and three-dimensional objects, and archives are collecting books and three-dimensional objects); while the digital content of the information provided by these institutions it's kept on similar formats, the difference that made three different institutions (based on morphological bases) became a 18th c. way of dividing between cultural fields. Probably, the 21st c. would mark the end of these three institutions, as we know them, since the last three centuries and the birth of a new one. In a short essay, written for a Romanian cultural magazine, I have tried to name this future institution as *archilibrariummuseum*¹.

But this is not the only dramatic transformation the museums are witnessing. Simultaneously, they are confronted with two other changes. First of all, as we all know, the famous definition given by ICOM (article 3, section 1 in the Statutes: A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment) is, right now, still a subject of debate, though it was changed not too many years ago. One of the reasons stays in the fact that it is not very clear why a theatre could be a profitable

* Ministry of Culture.

1. *Arhibibliomuzeoteca*, in *Observator cultural*, anul III, nr. 125, 16 iulie 2002 – 22 iulie 2002, pp. 16 – 17, București; also, at <http://www.observatorcultural.ro/arhivaarticol.phtml?xid=3659>.

institution and a museum not. The second lays in the three purposes. Nobody would try to eliminate education and study; on the contrary, museums seem to have a more important role, both in the general educational systems and in research, compared with schools, universities and research institutes. However, the general public idea about museums is pondering more and more (at least, in the developed countries) towards the third purpose: enjoyment!

When, about 15 years ago, in UK, museums have started to open small exhibitions in commercial malls, some of the professionals were horrified. But the public liked it. It was a way of bringing the museum closer to a public that prefers to stay a whole Saturday or Sunday in one place, a mall, where there are shops, cinema halls and “museums”, all together. Since many years, a small exhibition room, run by the Rijksmuseum is opened in the Amsterdam airport. The Louvre is, also, opening exhibition halls in unconventional places. In the experiment is spreading all around the developed world. But this is only one way of bringing the heritage closer to the public. The other one is that of diversifying the services provided in the museum’s headquarter, in order to attract more and more visitors. Of course, as the local public has a naturally limited interest in visiting, several times, the same museum, if the displays are not changed, the other, more important target, is the bigger and bigger group of tourists (nationals or foreigners, too). And this is the interest museums have in attracting tourists. But there is an even bigger interest – that of the tourism industry – in attracting museums on their business!

Tourism is now, considered, the third largest economic factor in the world, and it has (both, the domestic and the international one) a global reach. As it was stated at an international conference on cultural tourism, “Tourism has grown at an accelerated pace over the last few decades and forecasts indicate an ever faster rate of growth into the new Millenium, with Asia and the Pacific becoming the second most important tourism destination of the world by 2020. One of the pillars of the tourism industry has been mankind's inherent desire to see and learn about the cultural identity of different parts of the world. In domestic tourism, cultural heritage stimulates national pride in one's history. In international tourism, cultural heritage stimulates a respect and understanding of other cultures and, as a consequence, promotes peace and understanding”². As museums “are responsible for the tangible and intangible natural and cultural heritage”³, their connection with cultural tourism comes as natural as possible.

The tourism industry have always tried to promote the “local attractions”, that would mean something for each specific place, that would individualise each touristic market. Therefore, the cultural heritage, being unique, in each of the cases, by its essence, comes as the first option for promoting a certain place. Museums have the advantage of being able to bring together, in only one building, and in a

2. *Cultural Heritage and Tourism Development. A Report on the International Conference on Cultural Tourism. Siem Reap, Cambodia, 11 – 13 December 2000*, World Tourism Organization, Madrid, Spain, 2001, p. 1.

3. The first principle in the ICOM Code of Ethics for Museums, 2006.

very attractive manner, all the knowledge about one region, one country, one culture. Of course, it depends, very much, on the skills of each museum team and curator to create an attractive exhibition, or, to be more precise, an attractive “museum product” – as the cultural products offered by museums are not only the exhibitions, but the whole range of events, activities and artefacts offered (free or on sale) to the visitors (or the customers, as one should say, in the last two decades of evolution). But this is, already, something else. The opportunity is there!

It is not here the place to discuss about the ambivalence of tourism on cultural heritage and on development, but we should stress, on one side, the importance tourism has on sustainable development, and, on the other side, the need for a sustainable cultural tourism. There are, of course, thousands of examples that could be brought on both cases, but, in the first one, an example from Romania is interesting: the Regional Programme on Cultural and Natural Heritage in South East Europe, a programme run by the Council of Europe which, in Romania, in its third component, the Local Development Pilot Projects, have promoted a project of development in the Rupea – Cohalm region (the Braşov county), around a cultural heritage site, the Ensemble of the Evangelic Fortified Church⁴. There, a museum, also (a very much appreciated one, by the professionals), in Rupea, is part of the project and the whole region has the chance of a true, long term and sustainable development, due, mainly to the assets provided by the cultural heritage.

The need for a sustainable cultural tourism was, recently, discussed in different world fora, which concluded with important documents, the most important ones being the *ICOMOS International Cultural Tourism Charter* [sic!] (Mexico, 1999), the *UNESCO Universal Declaration on Cultural Diversity and Tourism* (Cuba, 2003) and the *Declaration of the International Council of Museums (ICOM) and the World Federation of Friends of Museums (WFFM) for worldwide Sustainable Cultural Tourism* (December, 2007). The last one is, in fact, build in accordance with a document issued by ICOM in 2000 (*Proposal for a Charter of Principles for Museums and Cultural Tourism - Trujillo, Peru and La Paz, Bolivia, 2000*), which, in my opinion, being, still, valid for the entire world, needs to be known and promoted (I am reproducing it in the annex to this paper).

However, in spite of being a very fragile resource, if it is well managed and if all the necessary conservation measures are taken, any museum could be a unique place for enjoyment for each tourist. This reason makes museums a kind of inexhaustible resource for tourists and, of course, for profit – for the tour operators. Though being not for profit institutions, museums do need revenues, and the tourists are there to provide them. Playing such an important potential role in a local economy, many museums are, unfortunately, still neglected by the local authorities and by the local communities. Many times, these attitudes are the result of a bad museum management, which is not able to attract visitors and, thus, is not visible for the local community and, of course, for the local politicians. As the

4. *The Ensemble of the Evangelic Fortified Church, Drăușeni, Cața, Romania*, Preliminary Technical Assessment of the Architectural and Archaeological Heritage in South East Europe. Document adopted by the Ministry of Culture and Religious Affairs on 16 November 2005.

above mention *Declaration* states, “Museums should be integrated increasingly into concepts of tourism, to ensure that they have a measure of influence over economic and governmental decision-makers in planning processes, and to allow them to reach tourists more directly”. However, it would be a mistake to organise all the programmes of the museum only for the tourists’ needs. A wise managerial programme should take into consideration all the categories of the public.

Simultaneously, it would be a mistake for the museum managers, to organise something for the domestic and/or international tourists and simply expect them to come. An aggressive marketing attitude towards the tour operators is necessary, otherwise, some of them, would simply remain ignorant about the opportunities on the market.

Probably, one of the most relevant examples in Romania, about the role museums are playing, today, in the museum industry, is that of one of the two Cultural Capitals of Europe, in 2007, the city of Sibiu. The events have attracted, during the whole year, c. 1 million visitors, c. 0,25 millions being tourists, with a total number of 0,7 nights spent in the city’s hotels. The tour operators have increased their revenues, in 2007, compared with 2006, with 13.7%. However, the two national museums in Sibiu (the Brukenthal Museum and the Astra Museum) have almost doubled the number of visitors, during the whole year, and the growing continued in the next two years, though the number of tourists in the city has dropped. It is just one example about how profitable, for both tourism and museums, their cooperation could be. These are good news, especially for the local authorities in the underdeveloped regions, which are trying to find solutions for a sustainable economic growth. Investing the public money in museums is attractive for the tour operators. And tourism brings prosperity for the region. It is a simple equation. Only that it need to be understood by everybody, also, in countries like Romania.

ANNEX

Proposal for a Charter of Principles for Museums and Cultural Tourism

Introduction

In accordance with the ICOM Code of Professional Ethics, the duties of a Museum, as a non-profit institution in the service of society and of its development includes among others:

- To encourage the active participation of the communities and serve as educator and cultural mediator to an increasing number of visitors belonging to all levels of the community, locality or social group;
- To play a predominant role in the efforts to stop the degradation of cultural and natural resources, according to principles, standards and objectives of national and international measures for the protection and appreciation of cultural heritage;

- To ensure that the financial resources derived from policies or economic relationships do not compromise the principles, standards and objectives of the museum.

In addition, the museum should ensure that its professionals:

- Provide proper protection for heritage property in general and preserve and carry out research on its own collection in particular;
- Respect the principle by which museums represent a public responsibility whose value for the community is in direct proportion to the quality of its objectives;
- Promote awareness and management of cultural heritage, not only with their colleagues, but also with members of the community concerned, with due tact and respect for the feelings of human dignity held by all peoples.

Cultural tourism ethics require all stakeholders to ensure that the visitor combines creative knowledge with the enjoyment of his free time. He should be encouraged to share a social context which, although unfamiliar, invites him to participate in the life and local wisdom of the host community. In order to accomplish this, training for all staff is important; from those participating in museum activities, to cultural staff and tourism professionals, and especially those concerned with the preservation of cultural heritage, its principles, standards, objectives and requirements.

Cultural tourism is linked to heritage through a collection of contributions of a culture, people or community, displaying the material evidence of its own identity through its cultural expressions. This link is unique and exceptional and constitutes a non renewable resource. Cultural heritage cannot become a consumer product nor can its relationship with the visitor be superficial. If the tourist is able to identify with the heritage, he can appreciate its value and the importance of preserving it and thus become an ally of museums.

Museums are categorised according to the nature of their collections, and the more attractive they are to different audiences, the larger the number of visitors they will be able to attract. Eager to learn about something completely new and original, tourists prefer to go to those museums that are representative of the history, culture and traditions of the host country.

Principle No. 1

Museums constitute an important resource for Cultural Tourism for several reasons: their status as cultural mediators and the diversity of their collections, their category (whether public or private and national, regional or local), and their conditions of multiplicity, uniqueness, freedom, flexibility and creative potentiality.

- Legislation for the promotion of a tourism which includes investments and interventions in areas of heritage value, should ensure that preservation of cultural and natural heritage shall take precedence over economic interests, where there is a risk of irreversible damage.

- Co-operation between museological institutions, tourism sector institutions and the communities should be encouraged and arranged. ·
- Legislative consistency necessary for defending heritage and tourist development should be addressed, taking into consideration the coexistence of the different levels of governmental authority as well as the various social sectors concerned. The participation of representatives from the local communities should be especially encouraged. ·
- Museums shall favour self-management as a way to redistribute socio-economic benefits of cultural tourism to the community, since tourism development represents a proven option for generating resources. If they are properly administrated, these resources can directly benefit heritage institutions, especially museums and the communities where they are located.

Principle No. 2

The interaction between tourism and museums is a relationship that can affect the preservation of natural and cultural heritage including that of the collections and the values they transmit. Such a relationship should maintain an ethics of preservation in order to ensure the permanence of the objects.

- Cultural heritage property is unique and irreplaceable. Its authenticity has an appraised value and its loss or deterioration represents a loss for universal culture. Responsible and sustainable tourism reduces the impact and the deterioration of cultural property to a minimum. ·
- The characteristics of cultural heritage requires museum professionals, tour operators and visitors to be a morally and ethically responsible. For this reason programmes targeting preventive preservation should take priority. ·
- Evaluating the impact of visitors and regulating tourism use of the museum should take priority when planning for heritage tourism. Such studies should take into account the/an appropriate conceptual and programmatic foundation agreed upon by the sectors involved. With such a foundation, the challenge of using a heritage resource for tourism purposes could be met.

Principle No. 3

In regards to cultural tourism, museums should encourage the active participation of the local communities in the planning of both heritage management and the operations of tourist venues.

- The links between heritage property and the communities where they originated and where they acquired a historic meaning cannot be broken. Museums are called on to promote the identification, appreciation and preservation of such objects, as well as the environment in which they belong. The participation of members of the communities and social sectors involved in these areas is fundamental in this endeavour, and in so doing they exercise and defend both their individual and collective rights.

- The community should take part in the design, planning, execution and monitoring phases of activities likely to use cultural heritage for tourism purposes. In order to accomplish this, both cultural identification and improvement in the quality of life of social groups involved in the cultural event are necessary. ·
- The socio-cultural symbiosis between tourism activity and heritage resources, with the free and democratic participation of many sectors, should ensure the quality of the tourism services, the authenticity of the products offered to the visitor as well as the foundations for the cultural event. ·
- Museums should encourage the communities to manage their cultural heritage, for which they should encourage suitable training.

Principle No. 4

A harmonious relationship between museums and cultural tourism should address all constituent aspects of the museum such as the infrastructure, quality of the collection, information and communication systems, educational and exhibition activities, the staff and the relationship with its surroundings. ·

- Museums should be designed for everyone and not exclusively for tourists, although this sector represents an important part of its public. In their social function, museums should create enjoyable experiences emphasising education and communication. To this end the information presented should be easily understood, with language barriers reduced to a minimum, facilitating communication and with professional staff for trained both museological duties and visitor assistance. Additionally, museums should provide a collection that is appropriately selected and preserved, using the latest technology available. ·
- Tourism should be a creative use of free time, providing experiences in a time and space away from daily routines. Museums shall create the necessary conditions for their visitors to circulate at their own pace and enjoy their stay. It is important to plan tours using temporary programmes which are restricted to a schedule that satisfies both the leisure periods of the local inhabitants and alternatives for foreign tourists. ·
- Museums and cultural tourism should encourage the interaction between visitors and the host community in a framework of respect towards the values and the hospitality that are offered.

Principle No. 5

From an economic point of view, commercialisation of cultural tourism based on heritage resources should include profitability in its economic, social and environmental dimensions.

- Planning of cultural projects, from the perspective of the museum and cultural tourism, should reflect marketing strategies consistent with the characteristics of the cultural resources and the host communities. ·

- The preservation of the legacy deposited in museums is a responsibility that transcends all administrative authorities to become a responsibility of the country. This does not exempt museums from developing their own mechanisms to seek alternate sponsors and financing; neither does it preclude them from attempting to become profitable institutions capable of generating resources without making concessions, offering a genuine product whose essential strength lies in being exceptional and a repository of identity.
- Participation of museums in guided tours entails designing and complementing the cultural offering, in addition to being integral elements of the network of tourist attractions at each location. Museums can also be meeting points and points of departure for other itineraries and services, such as places of interest to tourists, restaurants, transportation, handicrafts, etc.

CROSS BORDER TOURISM AT LOWER DANUBE - BRIEF PRESENTATION -

Rezumat: Proiectul a fost finanțat în cadrul Fondului Comun al Proiectelor Mici – 2004 pentru Cooperare Transfrontalieră Romania – Bulgaria – dezvoltare economică și cooperare, inclusiv turism.

Obiectivul general este dezvoltarea coeziunii sociale și economice prin îmbunătățirea cooperării în cadrul regiunilor transfrontaliere de pe ambele maluri ale Dunării.

După perioada de implementare au fost obținute importante rezultate care au contribuit la promovarea regiunii transfrontaliere, atât din punct de vedere al resurselor naturale, dar și din punct de vedere social și cultural.

A. Acordul de Cooperare în domeniul turismului, crează baza pentru un parteneriat transfrontalier public-privat, cu scopul de a promova turismul transfrontalier.

B. Birourile de Turism sunt situate în cadrul Consiliului Județean Călărași și al Municipality Silistra.

C. Strategia pentru dezvoltarea turismului transfrontalier, redactată pentru regiunea Călărași-Silistra. Scopul strategiei este acela de a stabili direcții și modalități de dezvoltare economică a regiunii Călărași-Silistra prin promovarea turismului transfrontalier și identificarea celor mai bune oportunități în exploatarea potențialului turistic, identificarea ofertelor turistice în cadrul regiunii.

D. Pachete turistice comune sunt evidențiate în Strategia pentru dezvoltarea turismului transfrontalier, în regiunea Călărași-Silistra și oferirea acestora spre comercializare operatorilor de turism regionali.

E. Promovare și informare privind turismul, pentru elaborare și diseminare:

- Ghidul Turistic – conține o scurtă descriere a fiecărui operator turistic din ambele regiuni, hărți regionale care conțin obiectivele turistice, 2 propuneri de pachete turistice.

- Pliante care conțin imagini și informații privind principalele obiective, produse turistice din cadrul ambelor regiuni și informații privind Birourile Turistice (locație, persoane de contact, responsabilități, obiective etc.).

- Panouri – aflate la intrarea în localitățile în care sunt situate obiectivele turistice.

The project was financed under the priority of Joint Small Project Fund – 2004 for Cross Border Cooperation Romania – Bulgaria - economic development and cooperation, including tourism.

* Consiliul Județean Călărași.

The general objective was the development of social and economic cohesion by improving cooperation between the border regions on the both sides of the Danube.

After the implementation period were achieved important results which contributed to the promotion of cross – border and regional natural, cultural and social promotion.

A. **Cooperation Agreement** in the tourism field, which creates the basis for a public-private cross border partnership, in order to promote the cross border tourism.

B. **Tourism Offices**, established within Calarasi County Council and Silistra Municipality.

C. **Strategy for cross border tourism development**, drawn-up for Calarasi-Silistra region. The strategy is aiming to establish directions and modalities for the economic development of Calarasi - Silistra region by promoting the cross-border tourism and the best opportunities of exploiting the tourist potential, identifying the tourist offers in the region.

D. **Joint tourist packages, emphasized** in the **Strategy for cross border tourism development** in Călărași-Silistra region and offered for trading to the regional tourism operators.

E. **Promotion and information tourism matters**, to draw up and to disseminate:

- **Tourist Guide** with a short description of each tourist operator from the both regions, regional maps containing the tourist objectives, 2 proposed tourist packages.
- **Leaflet** which offers pictures and information concerning the main objectives, tourist products from the both regions and information about the Tourist Offices (locations, contact persons, responsibilities, objectives, etc).
- **Panels** – located to the entrance in the Romanian localities where the tourist objectives are situated.

The key messages included in the promotion materials are representative for the aim of the project: to transmit to the target beneficiaries the necessity to conjugate the local authorities and private sector efforts for the economic development in the tourism field, awareness of benefits offered by the cross border cooperation; to inform correctly and objectively the project potential beneficiaries over the tourist offers and the actions carried-out in the two regions in the cross border tourism field.

The project, through its activities and the achieved results, underlines the tourist potential of the county. In order to support this affirmation there is the **geographical position** of the region, which offers some advantages for considering Romania as a tourist destination:

- connecting like a bridge the two border regions, the presence of one of the three main natural elements, of great value in the and economical and social structure of the country is to be mentioned: the Danube River;

- the tourist accessibility function: Calarasi County and Silistra Municipality, the two border regions, enabling the access to the crossing point of the Danube and to the Black Sea, and also ensuring the connection to the Southern and Eastern European countries;
- the presence of the Priority Axis TEN –T no. 18 (Danube), which connects the European countries to the Black Sea basin.

The natural resources of the Danube space create the adequate frame for practicing different forms of tourism, which could be efficiently diversified and developed. The border region has an attractive tourist potential that allows the developing of different forms of tourism: cultural, religious, green tourism and agro tourism. A special attraction is represented by architectural, historical and cultural objectives. The natural reservations existing in this area could be representative and interesting tourist destinations, offering good opportunity for developing of relaxing activities.

On the basis of the natural potential of the region, the need for a better understanding of the specific value of this region - dwelt by centuries - is being considered, thus the printed materials within the project having this catalytic role.

The beautiful places, with great historical and emotional loading, spread all over the border region have been revealed in a special manner, thus underlining the need of people for finding out of their common roots, deep inside the history.

For attracting the potential visitors of these beautiful places along the Danube, some interesting tourist objectives have been highlighted:

Archaeological Reservations



The historical monument from Cătălui (Căscioarele commune)

This is the oldest historical medieval monument of the county. It consists of historical vestiges dating from the bronze age, the first iron age (hallstatt), but there is mostly an architectural assembly, dated during 1560 – 1577 period, an old feudal housing, built by Stan from Corbi and his wife, Caplea (descendant from the voivode of Wallachia, Vlad Călugărul).

The Roman Tomb from the fourth century AD is the most popular ancient monument of Durostorum, within the country and abroad. The mural pictures are dating from the first half of the fourth century.

The church of the former Negoști Monastery - (Șoldanu commune)

It is an historical and religious monument,





founded by the prince Matei Basarab during 1648-1649.

The monument is an orthodox building. The architectural assembly consists in the bell tower, the main house, the monk rooms and the great walls of the monastery.

The history of Negoiești Monastery has deep implications in the history of Wallachia. During Matei Basarab, the Negoiești construction has been a real summer residence of Wallachia, where the prince issued 181 charters.

The Southern wall of Durostorum Fortress– Drustar – Silistra represents one of the strongest defense construction from Bulgaria, from high antiquity and Middle Ages. The fortress has been built during the Emperor Constantin the Great, at the beginning of the fourth century.



Coslogeni Pond – working point at Clinci, Roseți, Dichiseni commune

- Neolithic settlement, Bolintineanu culture, 5th millennium, b.Ch
- The tower - the Early Bronze Age, 3rd millenium, b Ch.

Settlement dating from different historical times (Neolithic, Bronze Age and Daco-Getae).

Sultana – Malul Roșu, Sultana village, Mînăstirea commune
Neolithic settlement, Gumelnița culture, 4th millenium b. Ch.

This settlement represents one of the most interesting places which belongs to Gumelinita Culture. The researching of this dig began 80 years ago. One of the great discoveries of the last years has been made recently: a fired housing from 6000 years ago, where could be found more than 150 potteries, 300 stone/silex tools and ornaments.



The Metropolitan Cathedral " Saints Peter and Paul " and „The coffin for the relics of k Saint Dasie Dorostols), represents a cultural monument, built after the Crimea war, by the School of Architecture Drianovska, prestigious Bulgarian school during Renaissance The frescoes belong to the well known Bulgarian painter professor Kojuharov.

Architectural monuments within the county region:

Palace of Prefecture – Călărași city.

It is a monument of laic architecture, built in neo-classical style, having a concrete foundation, walls made from pressed brick, which was built between June 1895 and January 1898 by the Italian entrepreneur Giuseppe D. Ciconi, following the drawings made by the town engineer Ion Socolescu.



The archeological museum of Silistra

The building has been erected during 1923 -1924, for the branch office of the Romanian National Bank. From 1990 until present it hosts the archaeological exhibition of the History Museum from Silistra.

The exhibition is lying on a 400 sq m area and comprises from monuments belonging to the Prehistoric, Ancient and Middle Ages.

Among them there can be found unique exhibits like: a stone solar Roman clock, the biggest discovered by now on the Bulgarian territory; a helmet-masque of a Roman sportsman with griffons; funerary thesaurus made from noble metals belonging to the Roman and Middle Age; chariot – funerals of a famous Roman magistrate, from the end of the 3rd century; gold ring belonging to one of the first Christians from the end of the 3rd century, etc.



The Art Museum from Oltenița Municipality has an interesting exhibition consisting in a rich archaeological prehistoric collection, where the Gumelnita Culture is very well represented and in a special exhibition of unique elements of Gumelnita Culture, named “Art, Magic and Religion in Prehistoric Epoch”. From the Neolithic epoch there are also well represented the Dudești, Boian Cernavodă cultures.

The Ethnographic Museum - Silistra

The exhibition of the Ethnographic Museum is lying on a surface of 300 sq m and contains exhibits representing the life style and the culture of Dobrudjan people from Silistra Region, dating from the middle of the 19th century Silistra Region till the beginning of the 20th century. Many original tools are being exposed:



traditional costumes from Grebenti locality, disappeared in the middle of the 19th century; masques for folk dancers and “brezaia” masques, used within a winter custom for health and fertility.

CAN AN ARCHAEOLOGICAL SITE CONTRIBUTE TO THE SUSTAINABLE DEVELOPMENT OF A REMOTE ISLAND¹?

(A proposal for the creation of an Archaeological Park on the island of Antikythera, Greece)

The immediate answer to the question of the title is “Yes”, if we examine the archaeological sites at Olympia and Epidaurus in the Peloponnese, Delphi in Central Greece, Dion in Macedonia, and a number of other sites that do not offer other, tourist, activities of equal importance². The popularity of the above sites, however, exceeds the limits of Greece and, apart from the case of Delphi, they are located in regions that would not face any financial problems or problems of isolation even without the existence of antiquities.

The case of Antikythera, however, is totally different. The island is located in the middle of the distance between Kythera and Crete (Mar i□ et al. 2005, pl. 1), with a harbour exposed to the north winds that prevent the safe departure of small boats and also the entry for bigger boats. The island has today only 30 permanent inhabitants (from approximately 700 inhabitants 80 years ago) with a stable progress towards isolation, since there is not any prospect in the production sector.

The island does not have good beaches and traditional settlements, and thus the visitor does not have a lot to see or do if he stays on the island for more than two or three days. But, a whole fortified ancient city is located on the hill, the history of which can be a big pole of attraction for visitors from all over the world (fig. 1 [10]).

This fortification appeared little after the middle of the 4th century BC and occupies more than 30 hectares on the hill of Kastro (ancient Aigila). A sanctuary dedicated to Apollo, dated from the 4th to the 1st centuries BC, is located in the gulf of Xeropotamos (fig. 2 [11]). Deeper in this same gulf was also located the harbour of the ancient city (Tsaravopoulos 2009).

* Călărași County Council.

¹ I would like to thank my colleague Geli Fragkou for the translation, in English, of this text.

² I do not include here the archaeological sites of Akrotiri at Santorini, of Knossos in Crete, of Lindos in Rhodes etc, the visit of which is one of the activities of a bigger program, the main aim of which is the sea bathing, and by the way the visit of the archaeological site.

The walls of the fortification can be seen in all their length; on the highest point of the site there is an inner fortification, the acropolis (fig.3 [7]). In the whole area, of around 30 hectares, sanctuaries, military installations, houses, cisterns, and other building remains are preserved.

The movable finds excavated from the city are dated from the late 4th to the early 1st century BC, limiting the duration of the city's function in the Hellenistic period (fig. 4-6 [9, 12, 13]). Except from the great quantity of ceramics, weapons and 'ammunitions' (sling bullets, catapult stones, arrow and spear heads) are continuously being uncovered. From the almost 150 coins found, the largest amount comes from Phalasarna, in the Western Crete, in the territory of which the island seems to have belonged in antiquity.

From the study of the literary sources, the excavation and the epigraphic data, it is confirmed that the fortification was constructed in the years of Alexander's the Great wars against the Persian Empire – which finally disappeared under his new rule–, and was subsidized by the Persians through the aid of the king Agis III of Sparta (Stais 1889, Tsaravopoulos 2009, Secunda 2009). The movable finds show that the life of the city ceased completely in 69 BC, when the Romans send Mettelus "Creticus" to clear the situation of the 'unruly' rebellious Crete.

The data that make the presentation of the history of the island interesting to the world audience are the following:

- 1) The fortified city, as it has been said above, was founded during the years of the great conflict that finished with the disappearing of the Persian Empire and the appearance of the Hellenistic kingdoms, changing from within the Greek, but also the world history.
- 2) The participation of the island in the piratical activity of the Cretan cities, which was intense during the Hellenistic period, and due to the key geographical position the island had in the maritime routes of commercial and war ships, it became a target for the big powers (the Rhodians, the Macedonians, the Spartans etc) who competed for the control of the Aegean Sea.
- 3) During the "Cretan Revolution", in the 1st c BC, against the Romans, Antikythera that belonged to the Cretan city of Phalasarna, became the first target of the Roman attack that ended with the destruction of Crete and its conquest (69-67 BC). With the conquest of Crete the whole Greek world came under the Roman rule. The life of the ancient city of Antikythera stopped then.

My proposal consists of the creation of an "alive" Archaeological Park, which, I believe, could give to the island a new chance to revive. I am not talking about a simple, well organized archaeological site, but about a site where the visitors will have the opportunity to participate and from simple spectators to become active. The difference is that the visitor exhausts a simple archaeological site in one or two full day visits. But the visitors to this particular island are obliged by the irregular ship schedule to stay more days on the island, something that does not encourage the visit to the island at first place. With the proposal I suggest

shortly, there is the possibility of creating an interest for the visitors that would make them stay on the island for two or three weeks.

As the island of Antikythera is located in the southern point of the Aegean Sea the sunny days that allow out door work start in the mid March and finish late in November. This gives the chance of an organized archaeological activity throughout the above mentioned period.

This activity, as I imagine it, is integrated in the wider frames of an “alternative tourism” programme. The interested visitors-tourists would come to the island, not for a simple visit, but in order to participate in the procedure of uncovering and organizing an archaeological site. They would work as personnel and at the same time they would be taught the archaeological process and all the other activities required for the creation and function of the Archaeological Park, such as the reconstruction of four old houses of the 19th century that are located in the area of the archaeological site and rest on the ancient fortification, the formation of pathways, the guiding around the site, while in the afternoons they would take lessons relevant to: 1) the history of the site and of the wider area (Crete, Kythera and the Peloponnese) 2) the way historical conclusions are extracted from archaeological data (the finds from the excavation), 3) the aims of the archaeological research and also 4) the ways antiquities should be presented to the wider audience.

The site is extensive, cultivation terraces cover almost everywhere the antiquities and their total reveal will require work (for more than five months a year) that will last more than eight decades. This gives the possibility of a continuous liveliness in the archaeological site, since the evidence will always change and new areas will be uncovered. If we see the way it will function, the visitors-workers in the site will have the chance to see the progress of the reveal and also the deduction of conclusions from the results of the excavation in which they themselves will participate. Some of them will also guide the passing visitors, who will also watch live the excavation procedure.

Until today, corresponding to the wish of the Antikythera Community as an archaeologist of the 26th Department of Antiquities I have cleaned and uncovered parts of the fortification walls and the architectural remains of the sanctuary of Apollo that is located at the bottom of the hill. Volunteers, students and others have already participated in the above procedure for eight summer seasons (fig. 7,8 [1, 14]). From this experience it seems that volunteerism, even that during which lodging and feeding are not guaranteed, has a great response not only by people who are associated with the humanity sciences, but also by people whose professions are different.

There is the possibility to refer to tourists who seek for an alternative way of vacation, who are prepared to offer, by paying, volunteering work in an archaeological site. In many archaeological sites abroad, in Spain, in France, and also in Rumania, the excavations are carried out this way and thus, their financing is being assured. Another target group could be the world community of

archaeology students that require field work for their portfolios. Their expenses are assured often by the universities they study.

With the above proposal three aims are achieved:

1. The revival of the archaeological site with the uncovering of functional parts of the ancient city, the assurance of personnel presence and the guiding of visitors during the touristic period which can start from May and last until October and even more. This aim belongs to the immediate goals of the Archaeological Service. The constant presence of a team that will be in the archaeological site will help the preservation and protection of the pathways in order not to appear abandoned as more of the archaeological sites do.
2. The presence of a large group of people not only during the summer months (July and August), but also during the rest of the year will lead to the overcome of the abandonment procedure. The personnel will work on the conservation of the finds for their display in a museum, while the need for guard personnel will lead to the “repatriation” of some of the island’s inhabitants, since a number of jobs will be offered on the island. This means that the function of the Archaeological Site this way will allow the formation of other job positions on the island for the convenience of the personnel, volunteering or not, in the archaeological site. There will be guaranteed at least six job positions³ (archaeologists and conservators) for more than 5 months on the island.
3. With the open excavation, the Greek visitors, many of which have experienced the uneasiness of delay in their attempt to build in their property, either for a simple inspection of the digging or for a proper excavation, will be able to see that their “sacrifice” has a direct result to the uncover and interpretation of our history, and possibly⁴ they will stop facing the archaeologists as “dangerous beings” whose aim is only to prevent them from building. Already, this mentality, which we came across in the local society when we first visited the island, is surpassed and all the inhabitants support our effort.
4. The volunteering participants in the excavation, restoration, etc become advertisers of the island attracting a lot more visitors. From my experience, I have concluded that although the difficulties of surviving on the island the volunteers come back asking to participate in the excavation in the next years, while continuously new volunteers express their desire for participation.

As it is described above, the archaeological site instead of being closed to visitors “due to excavation”, as it happens in the majority of the systematic and rescue excavations that are carried out in the archaeological sites of Greece, it will

³ The payments of the archaeologists and conservators working at the site will be guaranteed by the participants in the excavation-teaching procedure

⁴ I use the word “possibly” bearing in mind that the financial interest always goes beyond the cultural. I believe, however, that at least it should be tried!

“open” for exactly the same reason making able the visit during the archaeological excavation.

I hope that this experiment will be realized, proving in practise that the antiquities, when they are correctly promoted, is possible to contribute effectively to the development of a place providing a positive answer to the question we put in the title.

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NIKOLAY NENOV*

EUROPEAN HERITAGE BUILDINGS TOURIST ITINERARY GUIDEBOOK

Rezumat: În acest articol sunt prezentate Clădiri - monumente arhitecturale de secolele XIX-XX din Ruse care au fost publicate într-un ghid realizat cu ajutorul Primăriei Ruse. Sunt incluse clădiri cu valoare excepțională arhitecturală și istorică. Pe lista monumentelor arhitecturale din Ruse sunt peste 260 de clădiri remarcabile dintre care: Gara orașului, monumentul Pantheon, turnul, Muzeul de Istorie, Biblioteca, Primăria, Prefectura, Școala de băieți, Camera de Comerț, Palatul Poștei, Opera, Teatrul ș.a.

The following report presents the episode 1 “European Heritage Buildings” of the tourist itinerary guidebook-collection, presenting Rouse and the region. The project is realized in the frames of the programme for Tourism Development, financed by the Rouse Municipality.

The itinerary “European Heritage Buildings” helps tourists discover Rouse on their own. With the professional help of the tourist itinerary guidebook and the film on the same topic, the visitors can get to know the buildings in the central area of the town - part of the European Heritage Sign Initiative system. The number of buildings in Rouse on the cultural heritage list exceeds 260. The itinerary demonstrates the successful merger between the European cultural identity and the local traditions that has already become part of the European heritage.

ROUSSE ROUTES

What is this? It’s an integrated tourist information product, funded in the frames of the Program for Development of Tourism of the Rouse Municipality. The project’s implementation is expected in the duration of 4 years.

1. Bilingual guide with 8 routes in Rouse and the region, which offers consumers opportunities for recreation, entertainment and visits to interesting places and stories of the past and present of Rouse: places of memory, of heritage, markers of known and less-known images of the town. Author of text: Assoc. Prof. PhD. Nikolay Nenov, Publisher: Parnas.

* Muzeul Regional Ruse.

2. Separate editions of each of the routes - two editions per year, with a book and a 15-minute film. The texts and images of the book contain the information from the bilingual guide. Each film tells about the corresponding route with the possibilities of television. The films are suitable both for distribution on TV channels and for domestic consumption. They show and tell about the objects, thus provoking interest for them to be seen on the spot or trigger a memory for previously visited sites. Production: Arena Media Rousse

3. Editions

3.1. "European heritage" buildings – The Profit-yielding Building-Liberty Square-Alexander Battenberg Square-The Boys' Secondary School-Rousse Chamber of Commerce and Industry-The Regional Administration. (2008)

3.2. The temples of Rousse - a rock of faith. Church of The Holy Trinity, Church of St. George, The St. Paul of the Cross Cathedral, The Armenian Church, The Said Pasha Mosque, The St. Dimityr Basarbovski Monastery, the Krasen village Church (2008)

3.3. The Fortresses. Sexaginta Prista - Kyuntu Kapu - Leventa – The Medieval town of Cherven

3.4. Living water. Rousse, the spring of the Teke, The Lipnik Forest park, Obratsov Chiflik, Chiflishki han, Kaseva cheshma, the spring of Saint Marina in the village of Karan Varbovka, Slepcha fountain near the village of Ivanovo, the cave Vodna near Tabachka village, monastery of St. Marina, the village of Syanovo, Tutrakan region.

3.5. Heroes of Liberty. The Pantheon of the National Revival Heroes, The tomb of Zahari Stoyanov, the monument of Stefan Karadja, Baba Tonka - monument, The Zahari Stoyanov Museum, The monument of Liberty.

3.6. Festivals and Museums - March Music Days, The Golden fiddle, National Jazz Meeting, The "Sexaginta Prista" Summer Stage, Blues Jazz Fest, Open air Festival, Christmas Festival, Winter Music Evenings, Theater quay on the Great river; school theater festival, Museum of History with archaeological exhibitions, The Kaliopa House, The Ivanovo rock churches.

3.7. Parks and eco-routes. The embankment and the Danube river, The Park of the National Revival Heroes, The Park of Youth, The Prista West Park, The Rousse Lom Natural Park, Stalpishte.

3.8. The Rousse Lom Canyon. Rock-hewn sanctuaries and churches near Nisovo, Pisanets, Koshov, Cherven and Tabachka. The Orlova Chuka cave.

A little bit of History

Man had lived in Rousse and its surroundings for millennia. That is why the traces of his presence are so many - tells, sites of ancient towns, necropolises, monuments. Few people know that the town and the region has a unique cultural heritage of national and world significance. Many are the places that leave marks in the memory - important for the local community in shaping its cultural identity. Knowledge about the existence of these objects helps for their protection.

Rousse is an old Bulgarian town, a port on the Danube River. Since time immemorial, people have settled to the river that gave them subsistence – thus forming the Rousse tell of prehistoric times. The found clay idols - protectors of life, are now preserved in the museum. The houses in the tell were arranged in lines, forming streets. Therefore, specialists talk about a proto-town in the territory of the Rousse tell - five thousand years before Christ.

At the beginning of the I century AD the Romans established a military camp here - a fortress, where the Navy of the Lower Danube gathered during the winter. In the Rousse Lom mouth the “pristis” ships were anchoring, giving the town the name of Sexaginta Prista - Port of the sixty ships. According to others - the denomination "sixty ships" stands for the number of vessels, which could carry one legion of soldiers. Recent archaeological examinations showed that a long time before the arrival of the Romans, on the high bank at the mouth of the Rousse Lom river, there was a Thracian settlement. It existed three centuries BC and its inhabitants used to trade in the Eastern regions of the Balkans and the Mediterranean - amphorae from the island of Rhodes, found on the site, proves this.

At the beginning of V century Slavic invaders burst into the territories of the Roman Empire and destroyed the Sexaginta Prista fortress, like the Goths had done before them. However, the Slavs made their settlements near the present town, and after the establishment of the Bulgarian state, the fortress on the riverbank regained its guarding functions. The archaeological findings from the First Bulgarian Empire period prove the existence of this Bulgarian fortress and settlement.

In the pagan period the settlement bore the name Rousse (maybe - Roussingrad), by the name of the Roussalii feast. According to researchers, there was a cult to a woman - the patron of youth warrior companies, called Roussa girl and sometimes Grandmother Roussa. The cult reached us through the folklore. There were other fortresses on the Danube river with women-patrons, such as Grandmother Vida with the fortress of Vidin.

After converting to Christianity in the IX century, St. George was adopted as a warriors' patron. Thus the town received a new defender and was named Giurgevgrad. At the end of XIII century a bridgehead was built on the left bank of the river, and because of this two names of the town arise in the sources – Goliamo and Malko Giurgevo, sometimes Rousse and Giurgiu, as mentioned in different maps from the XIV-XV centuries.

In the mid-fifteenth century the Wallachian leader Vlad III took Rousse and liberated it from the Ottomans. It was here for the first time that Vlad III showed vast brutality in terms of the captured soldiers, as he impaled them. For this deed of

his, he received the nickname Vlad III The Impaler. His dark glory made him later known to the Europeans by the name of Dracula.

From the sixteenth century onwards the town on the right bank of the Danube (today Rousse) is known by its Ottoman name Rustchuk. The port and the good conditions for wintering of ships, supported the development of the town during the late Middle Ages. The Ottoman Danube fleet was situated in Rousse. The star of Rousse rose when, after the Crimean War in the mid-nineteenth century, the principalities of Wallachia and Moldavia united into a new country - Romania. The new capital Bucharest is situated only 70 km north of Rousse. At that time the Austrian steamers enabled the popularization of the culture of Central Europe, so that "Europe" „reached” Bulgarian lands through Rousse – through the Danube River and through Bucharest. That is why, even before the Liberation, various European pre mieres for Bulgaria took place exactly here - the first railway station and railway line in the present-days Bulgarian territories, a modern printing-press was opened, a newspaper, a brewery.

As one of the main cities in the Ottoman Empire, Rousse gathered leading figures of the Bulgarian National Revival, which staid in contact from here with the outcasts in Wallachia. The mythical Baba Tonka represents the Motherland, whose children are heroes of the revolution.

After the Liberation, Rousse is the largest city in the Principality of Bulgaria, its economy is developing successfully, which reflected in the European vision of its architecture. The industrial development helped a rich cultural life to flourish. In 1897, for the first time in Bulgaria, in Rousse were shown movies. In Rousse was formed the Bulgarian fleet – both commercial and military, who later became maritime. After the establishment of the first private bank, the first private insurance company – “Bulgaria”, was formed – because in Rousse there was something to be insured.

Today, the citizens of Rousse are proud with their European town, which gathered the elite of the Bulgarian National Revival, whose relics are kept in the The Pantheon of the National Revival Heroes; present-days citizens confidently draw their vision for development, based on the good example of the old citizens of Rousse, one of which is Elias Canetti, a Nobel laureate for literature.

DIANA BORISOVA*

REGIONAL MUSEUM OF HISTORY – DOBRICH DOBROUDJA – LAND OF OUR FORFATHERS

Rezumat: Muzeul de Istorie Dobrich este deschis din 1953 cu rolul de a collectiona, cerceta, pastra si prezenta mostenirea cultural-istorica a Dobrogei. Cu o colectia bogata de monumente praistorice pina la epoca moderna, specialisti cercetatori, expozitii originale, programe de educatie si evenimente, muzeul provoaca publicul sa regaseasca istoria trecutului lor. Muzeul are urmatoare expozitii pentru turisti – Arheologie, Casa traditionala bulgara din sec. XIX - XX, Complex etnografic Dobrich Vechi, Icoane, istoria moderna, Case memoriale “Jordan Jovkov”, “Adriana Budevskaa”, Cimitir militar, Natura Dobrogeana.

The north-eastern part of the Balkan peninsula, situated south of the lower reaches of a river Danube is well-known today by the name Dobroudja. On the north this region is bordered by the west riverside till their flowing into the sea. On the east is confined of the West Black Sea coast, and on the south and west joined with the heights of Ludogorie, approximate the line, started from the mouth of the river Batova and ended to the Danube river, between the towns Silistra and Tutrakan.

The Dobroudja lands have been inhabited as early as prehistoric times. By the Archaeological complex on the Big island and on the west side of Durankulak lake are discovered settlements and necropolis, leave behind of the most ancient population which settled in this region as determined by archaeological excavations belongs to the period of the Late Neolithic, the Eneolithic, the Bronze and the Iron ages and ended to the end of The First Bulgarian Kingdom (5300 B.C. – first half of the XI. century A.D.). That’s why Durankulak now is chronological standart for Dobroudja and Lower Danubian, which is nominated as “The Dobroudja Troy”. Among the research circles (scientists) Durankulak is popular also with the founded there oldest stone architecture in Continental Europe; with the biggest, completely researched prehistoric necropolis from the neolithic and eneolithic period and with the only one in Bulgaria discovered over his whole area oldbulgarian settlement with necropolis from the IX–X. century.

* Regional Museum of History Dobrich.

During the Iron Age Dobroudja was inhabited by Thracian-Gethic population, but the strategic location and the natural environment of the area attracted other ethnic groups as well: Cimmerians, Scythians, Sarmathians, Hellenes and Celts. In the Classic times on the West Black Sea coast appeared also numerous old Greek town-colonies. By the end of the I. century A.D. the Dobroudja territory was included within the Roman Empire as the province of Scythia Minor. This was a period when the infrastructure was developed and new roads, fortresses and towns were built.

At the end of the Great migration of peoples the Bulgarian tribes settled in Dobroudja and established the First Bulgarian Kingdom.

During the Byzantine rule (XI–XII. century), Late Nomadic tribes Pechenegs, Iasians, Oghuzes and Koumanians settled for a short period on the territory of the region. During XII–XIV. century, the inland of South Dobroudja was almost depopulated. Life was more intensive in the fortresses and the settlements along the Danube river and the Black Sea coast, including the valley of Batova river. At the beginning of the XIV. century these lands became the center of the Dobroudja feudal kingdom. Initially, the residence of the rulers was Karvuna, and later – the fortress Kaliakra.

At the end of the 14-th century Dobroudja fell within the boundaries of the Ottoman Empire. During that time intensive demographic processes occurred in the region. The Ottoman colonization from XV–XVII century and the emigration of Bulgarian population in XVIII–XIX century imposed the co-existence of various ethnic and religious communities and groups in this area.

During the National Revival Dobroudja took part in the struggles of the Bulgarian people for new Bulgarian enlightenment, independence of the Bulgarian church and national liberation.

In 1878 these lands were liberated from the Ottoman rules. At the Berlin congress the Great powers separated the territory of Dobroudja, giving its northern part to Romania. During the next decades South Dobroudja became a coin of exchange in the relations between the two neighboring countries. In 1913–1916 and 1919–1940 the region was under Romanian rule. It was returned to Bulgaria with the Krayova Agreement from 1940.

This museum was established in 1953 with the mission to collect, investigate, maintain and present the cultural and historical heritage of Dobroudja. With our rich collections (encompassing a period from the 6-th millenium B.C. to the modern times), our researches, original exhibitions, educational programs and happenings we provoke people to study, reconsider and re-evaluate their historic past.

The Regional Museum of history in Dobrich was established in 1953. Its establishment is connected with the names of Dr. Lyubka Bobcheva, Dimo Dragnev and Margarita Dakova. In 1960 the first exhibition was opened in the building of the former casino. During the next years the classical museum structure was developed and systematic collective and research work began on the territory of the recently established district. The largest prehistoric cemetery in the world was discovered and investigated on the west bank of Durankulak Lake. Antique and medieval fortresses, settlements and cemeteries were investigated in Topola, Kamen Bryag, Kaliakra, Chirakman, Balchik, Odartsi, Kladentsi, Skala, Shabla, etc. Topographic maps of the burial mounds and cemeteries in the former Tolbuhin district were worked out. Numerous terrain expeditions and surveys were organized. As a result from these the museum funds were enriched, new exhibitions were opened, monographs and academic publications were issued.

Now the funds of the Regional Museum of History in Dobrich contain 150 000 items. These include:

- One of the richest prehistoric collections of artifacts from the archaeological complex near Durankulak (5300–4000 B.C.) in the country and on the Balkans;
- Ceramic collection from the largest Old Bulgarian ceramics production center near Topola;
- Collection of jewels from the rich Late Nomadic cemetery near Odartsi;
- One of the largest collections in Bulgaria of medieval weapons;
- A collection of icons from the National Revival in Dobroudja with the most abundant icon images of the saints Cyril and Methodius in Bulgaria;
- A collection on the “Dobroudja Problem”;
- The funds dedicated to the artists Jordan Jovkov, Anastas Petrov and Peter Dachev are the richest in Bulgaria.



These collections, as well as the museum artifacts kept at the funds of the Regional Museum of History in Dobrich form a part of the Bulgarian national treasure.

Exhibition: Archaeology of Dobroudja
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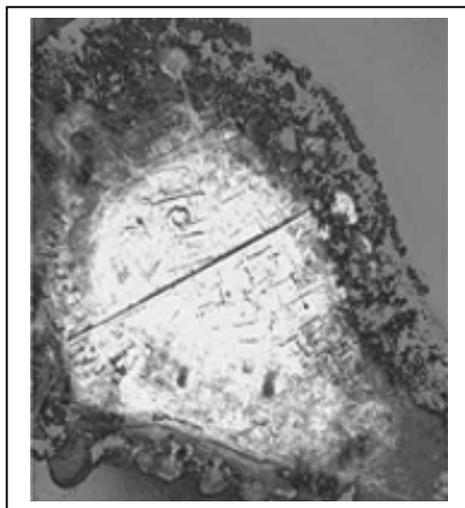
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Information

The archaeological investigations and excavations in South Dobroudja began with the establishment of the Museum of History in Dobrich in 1953. They encompass a part of the West Black Sea coast and its respective continental area. The archaeological sites date from the Late Neolithic (5 300 B.C.) till the end of the 14th century, when the Ottoman invaders to the Balkan Peninsula destroyed the Second Bulgarian Kingdom. The archaeologists have discovered remains from numerous archaeological cultures, tribes, ethnic groups, peoples and kingdoms that appeared and developed on this part of Europe for more than six millennia. The archaeological artefacts discovered provide explanations to many questions such as who were the most ancient inhabitants of Dobroudja and the Lower Danubian region during the time of the Stone and Stone-Copper ages (Neolithic and Eneolithic), what was specific for the Bronze and Iron cultures, the Thracian antiquity, the classical period and the early Byzantine age, and how the Bulgarian Kingdom was being created.

The archaeological sites already investigated or being now in the process of study, as well as some finds from South Dobroudja, successfully fill in the gap in the most ancient history of North-east Bulgaria and the Lower Danubian region. The results obtained have original exhibition value, besides their scientific importance. In this respect the Regional Museum of History – Dobrich possesses rich collections of prehistoric, antique and medieval artifacts unique for this part of Europe. They form the basis of the archaeological exhibition presenting the Archaeology of Dobroudja opened in 2002. This exhibition displays the most presentative items from the museum collections in their chronological sequence.

Prehistory



The prehistoric tell site on the Big Island in the Durankulak Lake occupies a significant place in the archaeology of the region. This place has been inhabited, with some insignificant interruptions, from the second half of the sixth millennium B.C. to the end of the First Bulgarian Kingdom (1018 A.D.). Therefore the experts consider it a model site for the regions of Dobroudja, the Lower Danube and South-East Europe.

Its cultural strata contained: remains from the first stage “Blatnitsa” of the Neolithic and Eneolithic culture Hamangia, the evolution period the

researchers have been searching for several decades; the most ancient stone architecture on continental Europe; the largest prehistoric cemetery in the world, discovered up to now.

Antiquity – 12th century b.c. – 5th century a.d.

During the Iron age the inland of the Dobroudja region was inhabited by Thracian and Gethic population, but the strategic location of the area and its natural resources attracted other ethnic groups, as well: Cimmerians, Scythians and Celts. At the same time numerous Greek polis colonies appeared along the West Black Sea coast. The museum funds keep more than 1 000 artifacts from that period, the grater part of them discovered during the excavations of the large Thracian cemetery near the villages Kragulevo and Cherna in Dobrich district.

At the end of the 1st century A.D. the territory of Dobroudja was included in the Roman Empire and became known as Scythia Minor. This was a period when the infrastructure was developed, and new roads, fortresses and towns were built. The largest fortification center from that time in Province Scythia was the Late Antique town Zaldapa localized near Abrit, Dobrich district.

Medieval period 7th – 14th century bc



At the end of the Great migration of peoples, the Bulgarian tribes settled on the territory of Dobroudja. Traces from them are discovered in the settlements and

cemeteries near the villages Topola, Durankulak, Hitovo, Bdintsi, Kassen, Cherna, etc.

The cemetery near Topola is the most representative of all with the abundance and variability of the pots and grave goods. It is related to the largest ceramic production center discovered up to now dating from the time of the First Bulgarian Kingdom. The cemetery near Odartsi is interesting with the presence of the Late Nomadic Tribes in Dobroudja. Its rich burial goods include jewels from silver, bronze, glass and bone, which makes it unique for the territory of Bulgaria.

The archaeological exhibition hall and the museum funds contain over 2 000 artifacts from the period of the Early Middle Ages.

It is supposed that during 12th – 14th century the inland of South Dobroudja was depopulated. Life survived only in the fortresses and settlements along the Danube river and the Black Sea coast, including the valley of the Batova river. At the beginning of the 14th century these lands became the center of the Dobroudja feudal kingdom. Initially the residence of its princes was Karvuna (a place not yet localized), and later the Kaliakra Fortress. The Museum of History in Dobrich keeps a part of the archaeological finds from the excavations in Kaliakra. The most interesting among them are the silver, gold and gilded ear rings and head decorations from the cemetery, and the ceramic pots from the fortress decorated by the “sgraphito” technique.

The museum funds contain the largest collection of Late Medieval weapons in Bulgaria – swords and maces from 12th to 14th century.

The traditions and lifestyle of the Bulgarians at the end of the XIX. and beginning of the XX. century (5 Alen mak Str.)

Ethnography



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Information

The Dobroudja region provides interesting opportunities for ethnographic, folklore and dialect studies. The specific history of this Bulgarian region determines the variability of ethnographic groups which co-existed for several centuries in close cultural contact. Each of them preserved its regional traditions originating from different parts of Bulgaria such as

Thrace, the Balkan mountains and North Dobroudja. In parallel, as a result from their mutual interaction, the ethnographic groups created a material and spiritual culture characteristic only for this part of Bulgaria. This determined the richness and variability of museum artifacts kept at the ethnographic museum fund (a total of 8 955 items), as well as the collected scientific archive and materials from terrain surveys from all settlements in the Dobrich region.

Ethnographic house

The Ethnographic house was built in the downtown of Dobrich in close proximity to the church “St. George” during 1860-1961 by an anonymous master from the Balkan region. The house is a typical architectural monument from the National Revival period. A century later the house was restored and made an ethnographic museum. Its interior represents the lifestyle and professional occupation of the population at the end of the 19th and the beginning of the 20th century.

The ground floor of the house includes the ante-chamber, which exhibits the traditional clothes of the local population; the kitchen, the bed-room and the basement, which shows original pots for preparing and conservation of food, agricultural tools and weaving means.

On the upper floor, the guest room shows the interior of the house of a rich tradesman who migrated here from the region of Kotel. The other rooms reconstruct the furnishing of the kitchen and larder. Next to them is the “chardak”, a wooden verandah which occupied an important place in family life.

Architectural and ethnographic open air museum “Old Dobrich”



The “Old Dobrich” is built in the modern downtown on the place of the former market street. For a quarter of a century now the “Old Dobrich” maintains, exhibits and develops the traditional Dobroudja crafts from the end of the 19th century and the beginning of the 20th century.

In the reconstructed main market street, hereditary craftsmen continue a tradition of many centuries. Using old manual technologies and original instruments, the craftsmen manufacture products in more than 30 workshops of pottery, black smith, embroidery, weaving, cooperage, homespun tailoring, goldsmith, etc. In the center of the ethnographic complex, the old clock tower from the 18th century was reconstructed, which is a symbol of the Bulgarian town from the period of the National Revival. Near it

there is the musk from the 17th century. The café, the pub and the inn are of special interest; they present the architecture, lifestyle and economics of the Old Dobrich, providing at the same time a possibility for relaxation and entertainment.

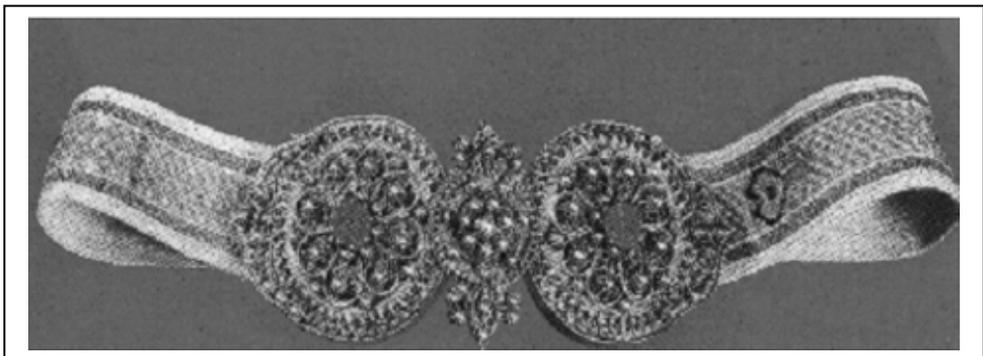
Collections



Traditional folk clothes

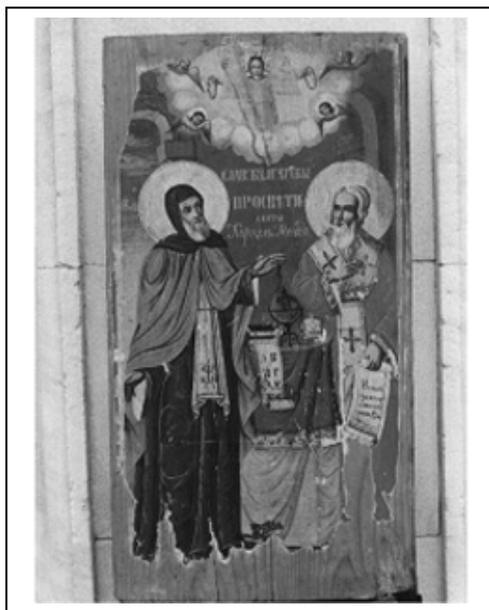
The traditional folk clothes kept at the Ethnographic department give an idea of the variability of clothes characteristic for the ethnographic groups on the territory of Dobroudja during 18th-20th century. The collection impressed with its size and originality, as well as with strong its syncretism resulting from the complex ethnic and cultural interactions in this region due to the settlement of large population groups from the regions of Thrace, the Balkan mountains and North Dobroudja. The male clothes belong to the type of black-style clothing. The female clothes illustrate the transitional forms towards the urban dresses.

Jewels and adornment



The traditional folk clothes were supplemented by jewels and adornments; they were not only decorations but also signified the coming of age, the marital and social status, the regional or national belonging, or were a symbol with anthropomorphic significance.

Various in purpose, manufacturing, material, form and decoration, the jewels and adornment of the ethnographic collection possess high artistic value and are an evidence for the heritability in the development of the folk culture for many centuries.



Tectonic-ethnographic open-air museum “Old Dobrich” (18 Konstantin Stoilov Str.)
Ikons from Dobroudja (14 Bulgaria Str.)

The Bulgarian lands during 15th –19th century

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Exhibition: ICONS FROM DOBROUDJA

Information

At the end of the 14th century Dobroudja was included within the boundaries of the Ottoman Empire. The foreign rule continued for five centuries. During that period intensive demographic processes were going on in the region. The Ottoman Turkish colonization from 18th–19th century imposed the co-existence of various ethnic and religious communities and groups in these lands.

During the National Revival period, Dobroudja took part in the struggles of the Bulgarian people for new Bulgarian education, independence of the Bulgarian church and national liberation.

The Department “History of the Bulgarian lands during 15th–19th century” was established in 1973. Its funds contain 10 441 items which illustrate the history of Dobroudja during that period. All Christian churches, a part of the Islamic mosques and the bi-ritual sanctuaries in the region of Dobrich have been investigated and documented.

Collections

Icons from dobroudja

The collection includes 208 pieces of the National Revival iconographic art (18th–19th century). They were created by iconography masters representatives of the famous Tryavna painting school. The works of hereditary iconographers prevail; they carry the typical signature of this school: a bright palette of contrasting colours, specific themes and repertoire in accordance with the preferences of the local population, wide usage of elements from the natural

environment and everyday life, abundant use of graphic and decoration techniques. The inscriptions on the icons painted by Zacharia Tsanyuv are especially valuable with the additional information they provide on the age of the National Revival in this part of Bulgaria.

Other iconographers worth mentioning due to the important place their works have in the collection are Nedko Todorovich from Jeravna and Nikola Vassilev from Shumen, although they do not belong to the well established schools. The original master Nedko Todorovich is the author of one of the best icons representing St. George and St. Dimitar as horsemen. Nikola Vassilev is represented by several icons with his favourite images - that of the Creators of the Slavic alphabet Cyril and Methodius.

Some of the icons were probably made by local masters, for example the primitive “Christmas” and the icon “St. Dimitar Besarabovski”.

The most impressive works in the collection are “Jesus Christ” from the 17th century, “St. Pantheleimon” from the 18th century, “Jesus Christ” and “The Holly Mother” from the 18th century by an anonymous Greek iconographer, as well as the icon collection of the saints Cyril and Methodius.

The collection “Icons from Dobroudja” has been acknowledged as a part of the national icon treasure.

National revival book store

The collection presents all books distributed in Dobroudja and Dobrich during the National Revival period: clerical and secular literature, school books, periodicals and magazines. These include: “Sofronieto” by Sophronius Vrachanski, “The Fish Primer” by Peter Beron, the editions of Yuriy Venelin and Vassil Aprilov, G. S. Rakovsky and P. R. Slaveikov, Gavril Krastevich, Naiden Gerov and many others, editions of sponsors from Dobrich and many more, providing various information on the life of the people in Dobroudja during the National Revival period.

School museum



A school from the National Revival period. This is a reconstruction of the first mutual school in Dobrich from 1859.

Modern history (1 The 3th of March Str.)



Modern history

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Information

The Modern History Department was established in 1953 and was the first department in the Museum of History - Dobrich. It is situated in the City Park in the oldest museum building. The funds of the museum maintain 104 630 items. These are grouped in several collections. Especially valuable are the collections related to the Dobroudja national problem (1978-1940).

The specialists in the department are working on problems concerning the social, political and cultural life in Dobrich and the Dobroudja region from 1878 till now. During that time this territory had a changing history. In 1878 Bulgaria was liberated from the Ottoman rule. At the Berlin congress the Great Powers divided the territory of Bulgaria, giving its northern part to Romania. During the following decades South Dobroudja became a coin of exchange in the relations between the two neighboring countries. During 1913-1916 and 1919-1940 the region was under Romanian occupation. It was returned to Bulgaria with the Krayova Agreement in 1940.

The dobroudja problem (1878-1940)

The collection follows the national liberation struggles of the Bulgarian population against the Romanian occupation of North and South Dobroudja (1879-1913, 1913-1916, 1919-1940); the liberation of Dobroudja by the Bulgarian Army during the summer and autumn of 1916 and the peaceful restoration of South Dobroudja to Bulgaria in 1940. This collection and the collection dedicated to General Georgi Popov, Governor of South Dobroudja in 1940, are included in the only exhibition in Bulgaria on the Dobroudja National Problem.



City park

The City park was established in 1867 and was the second city park in Bulgaria after that in Sofia. Various plant species were grown in it, some of them not typical for the arid Dobroudja region. In 1999 the park was made a monument of the gardening art.

The old dobrich (1878-1940)

This collection presents the architecture of the town from the Liberation from Ottoman rule to the restoration of South Dobroudja to Bulgaria in 1940.



Weapons collection

It is exhibited in the Museum in the City park and includes collections of revolvers, pistols, rifles, swords, bayonets and automatic firearms.

Military cemetery - museum

The largest Memorial military cemetery in Bulgaria from the time of the First World War is situated in the north industrial zone of Dobrich. It is a unique historical monument related to a moment of Bulgarian military history known as The Dobrich Epopee. Over 3 000 soldiers died in the battle near Dobrich on 5-8 September 1916.

The citizens of Dobrich organized a



burial ceremony and began collecting money to build a Memorial Museum of Glory. In 1921 the Charnel House “St. Archangel Michael” was built, and an year later the Military Memorial was officially opened. Here are the graves of soldiers from seven nations and four religions, which makes this Memorial internationally significant

Literature and art

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Information

The Literature and Arts Department was established during the 60^s of the 20th century. Its funds keep over 19 000 items. They are divided into the following collections:

- Jordan Jovkov;
- Dora Gabe;
- Adriana Boudevska;
- Atanas Petrov;
- Peter Dachev;
- Boris Kolev;
- Modern Dobroudja artists;
- Jordan Jovkov’s Memorial Museum;
- Jordan Jovkov’s House;
- Adriana Boudevska’s House.

Collections

Jordan jovkov

Jordan Jovkov (1880-1937) is one of the greatest Bulgarian writers. Worked in the field of other fictional genres: short novel, novel and drama. Master of the short story. His short story “Ivan Belin’s Sin” is included in the world short story- anthology, collected by Thomas Man. The works of Jovkov have been translated into 40 languages all over the world.

The permanent exhibition dedicated to Jovkov in the Jordan Jovkov Memorial Museum was opened in 1980 on his 100th anniversary. This is the only literary center in Bulgaria which investigates, collects and popularizes the life and works of Jordan Jovkov.

The house of Jovkov’s wife Despina Koleva is also made a museum. The three rooms of the house re-create a typical interior of the early 20th century. The so called “Large Room” is especially interesting with the fact that on 15 December

1918 Jovkov married his wife Despina there. This is where the writer began his first post-war novel “The Harvester Man”.



Dora Gabe

Dora Gabe (1888-1983) was a Bulgarian poet and translator. She also wrote children’s literature. She is the author of the books “Violets” (1908, her debut collection of poems), “Somewhen” (1924), “The Little Boy from Dobroudja” (1927), “Earthly road” (1928), “Lunatic” (1932), “Sun, Wait!” (1967), “Abysses” (1976), “The World is a Secret” (1982), and many others.

Dora Gabe translated literature from Polish, Czech, Russian, French and Greek the works of A. Mitskevich, M. Konopnitska, S. Vispyanski, K. Tetmeier, Y. Slovatski, Yan Kasprovich, H. Senkevich, K. Chapek, Y. Ritsos, etc.

Adriana Boudevska

Adriana Boudevska (1878-1955) was a famous Bulgarian drama actress who was born in Dobrich. Her career is closely related to the beginning and development of professional theater at the end of 19th century. Adriana Boudevska worked for 25 years on the stage and gave life to over 100 drama roles, including: Ophelia in *Hamlet* and Desdemona in *Othello* by Shakespeare, Louisa in *Cabal and Love* and Amalia in *The Robbers* by Schiller, Nora in Ibsen’s *A doll’s house*, Nastasya Filipovna in Dostoevsky’s *Idiot* and Rada in *Under the Yoke* by the Bulgarian writer Ivan Vazov.

In 1976 the house of the famous drama actress was made a museum. The museum recreates the atmosphere in which the young Adriana lived in Dobrich during 1878-1893.

Anastas Petrov

Anastas Petrov was one of the pioneers of Bulgarian ballet who was born in Dobrich. From 1927, when he joint the theatrical company of the Sofia National Opera, to 1935 he was the only dancer in the Opera and the only soloist in many opera performances, as well as in the first ballet spectacles. Anastas Petrov is one of the first ballet instructors in Bulgaria. The ballet school he established survived for 17 years (from 1927 to 1944).

A museum exhibition is dedicated to him in the Memorial Museum of Jordan Jovkov. The picturesque stage costumes of the ballet dancer take the visitors back to the dawn of Bulgarian ballet.



Peter Dachev

Peter Dachev (1896-1967) was a painter, literary critic and publicist. He had four independent exhibitions in Sofia in 1924, 1929, 1948 and 1964, respectively. He was a collaborator of a number of periodicals and magazines with articles, reviews and critical studies. He is the author of a monograph on Honore Domier (1957) and on Ekaterina Savova-Nenova (1966), as

well as of the book “The Unknown Tsarigrad” (1943) which he himself illustrated.

House-museum “Jordan Jovkov” (18 Major Vekilski Str.)

House- museum “Adriana Budevskia” (56 Vasil Levski Str.)

Military cemetery (53 The 25th of September Str.)

Nature of Dobroudja (1 The 3th of March Str.)

Nature

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Information

The Nature Department was established in 1971. It deals with the natural species of the Dobroudja region and some adjacent territories. The typical landscapes for the region are the steppe, some moisture zones and forests. The zoo fauna and the flora of Dobroudja are of special interest with a view of the well-preserved biological variability of this predominantly agricultural region. The funds of the Nature department maintain more than 1 000 items: a collection of invertebrates, fishes, reptiles, birds and mammals. The department has at its disposal a laboratory of taxidermia with the conditions to prepare museum exhibits as small as bugs and as large as the largest mammals. The laboratory developed a methodology for reconstruction of old exhibits. Our department helped to organize laboratories and establish exhibitions in some foreign countries. Our exhibits have many times participated and won prices at international exhibitions.

The Nature department carries out constant monitoring on the natural reserves and protected territories Yailata, Kaliakra, Baltata and the moisture lake zones

Durankulak and Shabla. We also help to protect regions which require special regimes of protection and maintenance.



Natural and archaeological reserve Kaliakra

The reserve Kaliakra encompasses an area of 687.5 hectares. It is situated in the eastern part of South Dobroudja. This is the only reserve in Bulgaria, which includes marine aquatoria, rocky steppes and high rocky coastline which represent the original Dobroudja steppe landscape. More than 270 plant species have been registered here.

This is also the pontic route of the migrating birds. This allow to carry out observations on more than 350 bird species twice in the year. The rocky coast of the Black sea and the lakes in close proximity to the sea shore provide wintering shelter for many water birds as well.

Dry River Canyon

One of the main contributions of the department is the investigation of the Dry River Canyon. It takes its source from the plateaus to the west of the region. The canyon is incised in the Sarmathian limestones of the Dobroudja platform. At some places the canyon is 40-50 m high and between 100 and 200 m wide. Its total length is 120 km. In the ancient times the Dry River was the largest source of fresh water in the continental part of South Dobroudja.



Nowadays, the canyon is the only reserve of wild nature with concentration of a rich variability of species. 460 plant species have been registered here. 16 of them are included in the Red Book of threatened species in Bulgaria. The canyon gives shelter to a large number of threatened animal species and wide variety of birds (some 118 species). Here, Sheldrake (*Casarca ferruginea*) Egypt Vultur (*Neophrom percnopterus*), Small Spotted Eagle (*Aquila pomarina*), Owl (*Bubo bubo*), White-tailed Buzzard (*Buteo rufinus*), etc. can be met. The landscape and environment of the Dry River Canyon are the reason for it's including in the list of ornithological significant locations.

Besides its nature, the canyon is also a rich reservoir of archaeological sites (settlements, fortifications and cave dwellings) of various religious and

ethnographic communities. In this sense the Dry River canyon has not only a great scientific and museum potential, but also possibilities for development of alternative tourism.

The museum team will be glad to have you here as our visitors.

B. MATEVA*

THRACIAN ROYAL TOMB OF SVESHTARI - FROM AN ARCHAEOLOGICAL SITE TO A TOURIST DESTINATION

Rezumat: Mormântul tracic regal de la Sveshtari este unul dintre cele nouă monumente de pe lista UNESCO din Bulgaria, a fost descoperit în anul 1982. Monumentul este un simbol al culturii tracice din perioada elenistică și este vizitat anual de peste 10000 de turiști și specialiști. După descoperirea și conservarea monumentului au fost schimbate patru construcții de protecție. În anul 1988 Ministerul Culturii a creat Rezervația Istorico-Arheologică Sboryanovo. Până în anul 1996 monumentul nu a fost deschis pentru public. După finalizarea proiectului "Sveshtari tomb-opened for visitors," în anul 2000, finanțat de Ministerul Culturii din Bulgaria și fundația Headley Trust din Marea Britanie monumentul a fost deschis spre vizitare publicului larg.

The Thracian royal tomb of Sveshtari, one of nine monuments of world's cultural, historical and natural heritage of UNESCO in Bulgaria was discovered at 23.09.1982, 27 years ago. The monument is a symbol of the Thracian culture in the Hellenistic era and more than 10 000 tourists and professionals annually visit it. It is subject of numerous scientific and popular publications, and it is well known to the public from movies and photo reportages. In most of them the fact that The Tomb of Sveshtari is not a single unique monument, but part of a huge political, religious and cultural center in the territories of historical and archaeological reserve Sboryanovo "during the Hellenistic era, is slightly overlooked. The wide public is not aware of the contemporary administrative and economic environment of the IAR "Sboryanovo" and Sveshtari tomb, and their importance for the development of the municipality in which they are located. Isparih Municipality is geographically located in the highest part of the Danube plain –Ludogorie, administratively it is a part of Razgrad region, economically, from the North Central Planning Region.

The climate of the municipality is temperate continental with hot summers and cold winters. The average annual temperature is 10.3 degrees Celsius. Rainfall amount is lower than the average for the country but is higher than in other areas of the Ludogorie. Hilly terrain is flat, with an average altitude of 250-300 meters lasting karsts processes have led to the creation of distinctive and unique for the area complex karsts formations, which are of great interest to paleontologists,

* Director of Historical Museum Isparih.

speleologists and archaeologists, as well as the development of specific forms of tourism activity.

The pearl in the municipality of Iserih is IAR "Sboryanovo" with its unique nature, over 140 archaeological sites, including The Thracian royal tomb of Svestari. It has been a monument of world heritage since 1985, but even at the time of its discovery, it is clear that the monument is unique and requires security, research and support worldwide. Fortunately, this is one of the few archaeological sites where all institutions' actions had been synchronized and adequate from the very beginning. The Tomb was investigated by a team of archaeologists from AIM, with BAS manager st.n.s Maria Chichikova. Another team, from the National Institute of Cultural Monuments provided climate research and prescribed maintenance procedures, performed preservation and restoration of parts of the tomb damaged by the time and provides regular geodetic monitoring. The project for building a permanent protective exposure is prepared by NICM. Ever since the opening day, the tomb has been under close guard. Local authorities and the museum of Iserih provide the necessary security, maintenance and communications.

During the study and conservation process, which lasted seven years- until 1989, sequentially four protection covers has been build, including the last one which is in use nowadays. In all of the covers, except for the first one, different environment considering conditioners and appliances were installed. By 1995 the site's conservation and restoration of parts of the interior were finally completed . During this process the tomb was an object of research and specialists' visits of scientists from different countries, but there was a strict regime of visits, and the tourism potential therefore was at point zero.

After the establishment of IAR "Sboryanovo" in 1988 by the Ministry of Culture issued guidelines for the conservation and management of IAR "Sboryanovo" that accurately determined how Iserih Historical Museum and its other specialized agencies Razgrad Municipality should do it. Despite the existence of a complete set of documents, relating to the study, conservation and maintenance of the facility, none of them prescribes the creation of tourism infrastructure, neither document does not regulate tourist visits

Due to the lack of state funding since 1996 and because local funding was also impossible, public display of the tomb was not yet possible. The project "Sveshtari tomb-opened for visitors," was developed by NICM in 2000 with the Headley Trust, UK funding. After Its completion, The Historical Museum of Iserih began the management of the Royal Tomb of Sveshtari. It suddenly pulled to the fore a specific problem, concerning not only this specific monument, but in general the development of tourism in the region as well - lack of adequate presentation of the results of archaeological studies and in first place, of the most representative object- The Sveshtari tomb. When it comes to socializing and presentation of any monument usually efforts of institutions, organizations and private entrepreneurs are focused on establishing a tourist infrastructure, job positions for local people, facilities for visitors, generating revenue etc. And usually it is not considered that

to preserve their authenticity and natural environment, while increasing tourists' visits is very difficult and not less important.

Monuments of culture as a tourist site are a product of centuries-old specific human activity associated with an immediate impact on the environment. Therefore, the majority of archaeological and architectural monuments already exist in the foreign, permanently modified environment, which in itself is not safe for them. Stored in a more or less unchanged environment monuments like The Tomb Sveshtari are rare exceptions, and their conservation is effective only when it is complete. In this sense, the conservation and adaptation for tourists' visits of an unique object as The Sveshtari tomb, is also an unique set of tasks that require specific complex solutions. There is not a matter of the legal framework, developed at the Ministry of Culture, but a matter of how to implement an effective program for operation and maintenance of a world monument. The creation of such a program, in the ideal case, should be preceded by paleo-ekologists research, eco-marketing monitoring studies and economic forecasts. In this sense, Thracian royal tomb of Sveshtari is not the ideal case. In early 2001, there are two major concerns- a world monument opened for visits and hopelessly outdated municipal development strategy, in which It is only incidentally mentioned as a possible source of revenue. There is no municipal development strategy of tourism and no Municipal Tourism Council, there is no program of studies and socialization, and the role of a tourist center for comprehensive services, to inform and guide visitors is performed by the old guard lodge. There must be a starting point and it was the building of a decent modern reception center. It, along with a stage of a small network alley and a parking lot, was built by means of Isperih Municipality and the project "Beautiful Bulgaria" in close proximity to Sveshtari tomb, and was delivered for equipment and management to The Isperih Historical Museum in 2003. This was the last thing done a piecemeal way and a "good will gueture" in IAR "Sboryanovo".

In the same year, 2003 at its meeting The Isperih City Council adopted the Concept for development and conservation of IAR "Sboryanovo" on which experts from Sofia University, Historical Museum Isperih and NICM had been working for two years then. The concept enshrined in the fundamental principles of development, exploration and conversion of IAR "Sboryanovo and Thracian royal tomb of Sveshtari in the popular tourist destinations. Advisory Board was created for IAR "Sboryanovo, including specialists from NICM, AIM, BAS, Sofia University, the municipal administration and Historical Museum Isperih. Priorities have been adopted for the development of the reserve, which try to impose on the design and implementation of new projects. Inherent in the concept of continuity (conservation-research-exposure-socialization) ensure the progressive linking of existing in the territory of the reserve sites in a tourist complex. Very important moment is the inability to quickly and simultaneously throughout urbanization. Underlying concepts and priorities in the development of IAR "Sboryanovo" the municipality, Historical Museum and other institutions has directed they efforts in two directions:

1. Complete the complex around The Thracian royal tomb with building coverage of the tombs under the mound 12 and Mound 13.
2. Improve the infrastructure of the reserve / roads /, modernization of the current base / lodge, camp / by sewage plants, cleaning, preservation and maintenance.

In this direction are the last two major projects implemented in 2005 and 2006 under program FAR- Cultural Tourism. The first was the "Development and submission of travel route based on historical and cultural heritage of Razgrad region", in which partners were the municipalities of Razgrad and Ispereh. On our territory the big circle paths around The Thracian royal tomb of Sveshtari and the complex were built, the internal exposure in the labyrinth of the protective cover was completed, video surveillance was installed, and large amount of promotional materials was issued. The second project under program PHARE- "Access to sites of cultural and historical heritage", renovated and expanded nearly five kilometers inland reserve track and put new nameplates. At present a form for the pre-selection of a new project in Axis 3.1. EU Ispereh Municipality prepared by conversion of IAR "Sboryanovo" in complex tourist product is about to be forwarded. The project will provide the construction of permanent protective cover for the tombs near The Thracian royal tomb of Sveshtari and restoration of the fortress walls of the Thracian city, and also includes improvements of visitor-servicing infrastructure.

Another specific problem is the very location of Ispereh Municipality and The Thracian royal tomb of Sveshtari. The site is away from the established tourist routes over the years, and is far from the traditional routes connecting major Bulgarian cities and resorts. To arrive at The Thracian royal tomb of Sveshtari one needs to set the goal to go right there. One can not just make a detour on the way to another destination. This highlights a need for advertising and attracting tourists. No matter what one's preferences are, an archaeological site, even a world monument, is not only to be studied by archaeologists and other specialists, but is also an object of tourist visits. A tourist visit is not only a simple act of sale, but also the process of meeting the intellectual, emotional, cultural and even purely physical needs (walk). Different people with different special needs visit cultural monuments, sometimes-even opposites. In this sense, the shift of advertising to the "average tourist" is simply meaningless, as meaningless as to create routes, animations and programs targeted to this "mythical" creature.

From 2002 on we led accurate statistics on the number and type of visitors of the tomb, but unfortunately still advertising on the site is not targeted to specific groups of tourists, with rather few nuances. Mandatory part of the analysis of visitors' demand should be forecasting the maximum for optimum amount of visitors for a certain period of time (day, month, year, many years) that can attend the memorial without harming it. Information on the composition and needs of visitors makes it possible to control and direct visits, if necessary, the composition and number of visitors. Based on climatologists, and other biochemical studies and their own particular experience in The Ninth Annual The Historical Museum of

Ispirih has this information, although still visitors to the tomb have not reached the maximum possible and not to impose restrictions on entry prices. I realize how strange it sounds in the context of the latter our ongoing efforts to attract more-more-more visitors, but if we do start the first steps, then later we will be very difficult to preserve intact the monument for future generations. Develop a program for marketing and management of tourist visits is one of the important future tasks that lie ahead.

Gradually, tourism became one of the possible areas for developing the economic potential of Ispirih Municipality. It is also one of the main priorities in the municipal development strategy to overcome the problems in the technical infrastructure and support cultural development and preservation of cultural heritage. This trend in the development of tourism business is new not just for our museum and our community, but also for Bulgaria and was a real challenge.

CONSTANTIN CHERA*

HISTORY AND TOURISM AT THE PONTUS EUXINUS - BLACK SEA

The Museum for National History and Archaeology Constanta is a research institution, its main activities aiming a better knowledge regarding the Roman Province Moesia Inferior. The most important of them are archaeological excavations in Greek and Roman sites in the territory between the Danube and the Black Sea. All six units of the institution, located in Constanta (the central exhibition in the main building – an architecture historical monument itself - and the large Roman mosaic floor – about 800 square meters, protected by an adequate building), Histria (comprising the ruins of the ancient city and a site museum), Adamclisi, ancient Tropaeum Traiani (a complex composed of a museum with the original pieces of the Roman monument, built here by Emperor Traian after the Roman-Dacian wars, a replica of the triumphal monument and the ancient city site), Hârşova-Carsium (museum and site) and Cernavodă-Axiopolis present the long lasting archaeological excavations results to the interested public.

The museum was founded in 1879 and is a public cultural institution, financed by local authorities (Constanta County Council) of the Romanian State. It is ranged as a museum of national importance due to the rich patrimonial collections dated to all periods of our history. Apart from the above mentioned objectives, open-air preserved sites like the ancient cities in Capidava, Păcuiul lui Soare, Ulmetum as well as the cave churches in Basarabi-Murfatlar can be visited, all of them under the jurisdiction of the museum. These sites are also subject of archaeological excavations each year.

A complex restoration laboratory is also a department in which all found materials are properly restored and preserved. The Constanța museum main exhibition includes a prehistory section, a classical history section, a medieval section, a numismatic and a pipe collection. The most important compartment is at the ground floor, showing masterpieces of ancient sculpture, jewelry, coins, glassware, pottery and personal objects found in ancient Hellenistic, Roman and Late Roman graveyards of this province.

* Museum of National History and Archeology Constanța.

Since 1968 the results of our research are published each year in “PONTICA” volumes (41 have already been printed), in specialty volumes of the series “BIBLIOTECA TOMITANA” and recent history volumes “ANALELE DOBROGEI”.

Museum archaeologists and historians participate each year in national and international excavations and meetings at all levels, as well as in educational activities, such as guided visits and media debates regarding specific subjects.

During the last years the museum staff has implemented a series of projects financed by the European Union. One of them is aimed to identify and research on underwater archaeological sites along the Black Sea coast with the aim of presenting them to the public.

Local development is stimulated by the rich program of cultural activities organized by our departments and taking place in and around the museum, especially during the summer season, attracting a large number of tourists and members of the local community.

The institution has a large experience in promoting the ancient patrimony, Greek and Roman monuments. The museum staffs also have competence and experience in field research as well as in relations with tourist agencies and the public interested in cultural tourism and ancient history. By partnership agreements, the Museum for National History and Archaeology Constanta has good relations with education institutions of all levels, with tour operators organizing cruises in the Black Sea and on the Danube as well as with mass media (newspapers, radio and TV stations).

By European funded projects, sustained also by the County Council Constanta the museum has outlined two main tourist circuits for a large number of tourists visiting the Romanian seaside each year. The first one begins in Constanța and passes by the objectives in Basarabi, Adamclisi, St. Andrews Cave, Dervent Monastery, Păcuiul lui Soare to Silistra. The second one heads west from Constanța to Ulmetum, Hârșova-Carsium, Capidava, Cernavodă-Axiopolis.

Thus, a third of the institution total budget comes from ticket selling at the six subordinate museum units in Constanța County, but also from contract archaeological excavation works for public and private investments in the area. A large amount of this sum is used to enhance the quality of our exhibitions.

MAIZE FAIR – A MUSEUM PRODUCT WHICH REVEALS IMMATERIAL CULTURAL VALUES TO THE PUBLIC

Rezumat: Când vorbim de prezentarea valorilor muzeale ca produs turistic se pune și întrebarea cum să fie prezentarea valorilor culturale imateriale supuse atenției fiecărui vizitator, turiștilor și specialiștilor. Rolul muzeelor este să conducă popularizarea acestei moșteniri. Evenimentele de popularizare a acestor moșteniri și obiceiuri trebuie să fie făcută împreună cu chitaliste (casele de cultură), școli, autoritățile locale și instituțiile de stat.

Din anul 2005 Muzeul de istorie Ispernih organizează diferite evenimente cu scopul de a populariza tradițiile locale etnografice legate de porumb, produs tradițional pentru zona Ispernih. Acum târgul porumbului este un eveniment tradițional în programul Zilele Culturale Ispernih, care se organizează în ultimile zece zile ale lunii octombrie. Anual se organizează o revigorare a obiceiului tradițional “belenka”, au loc concerte cu grupuri folclorice, jocuri și concursuri tradiționale, degustare de produse din porumb ș.a. Din anul 2009 Târgul porumbului se organizează în piața publică.

When we are talking about presentation of the museum values as a tourist product, it is the question of presentation of the immaterial cultural values to the attention of each visitor and tourist as well as specialists that arises. Undoubtedly, the museums as institutions have a leading part in the popularizing of these values. But it will be difficult to organize such action without co-operation with community centers, schools, municipal and state institutions.

The territory of Bulgaria is set with many and different ethnographical groups which have kept somewhat their traditions. But the popularizing of their way of lives and culture within the range of such activity as a fair, contributes to go deep in the problem of preservation of the material and immaterial cultural values including music, songs, dances, rituals.

Different religious and ethnographic groups from almost all regions of Bulgaria live on the territory of Ispernih Municipality. No matter what's the reason of their migration – demographic, economic or political – it contributes to preservation of the folklore and traditions of those regions. At the same time these ethnic groups borrow from each other their traditions.

In 2005 the Historical museum in Ispernih has taken the first steps in keeping the immaterial cultural values on a large scale such as the fair is. Semantics of the

* The Historical museum – Ispernih.

word 'fair' can be considered on the one hand as a place where products and goods are sold. On the other hand it is a place where the traditions and culture are revealed as a tourist product. Initially the concept of the Maize fair was to be an attendant activity in the Days of the Cultural Historical Heritage. Gradually it differentiates as a separate activity which is held on the last week in October.

Basileva, T. – Museums' place within the cultural tourism – Round table – Presentation of the museum values as a tourist product, organized by the Historical museum Ispereh

The aim of the fair consists mostly of presentation of the traditions and the popularizing of a traditional agricultural product – the maize - among the local population and their attitude in preservation, managing and realization of the immaterial cultural heritage. Along with the traditional scientific conference held by the Historical museum Ispereh, this fair is the activity that brings together the people from different districts of Bulgaria who want to know in particular the means of living and culture of the population in Ludogorie district.

When the fair was held for the first time it was restored a custom 'belenka'. The custom was performed by an authentic folklore group pertained to the Historical museum Ispereh. The performers showed not only their authentic costumes as an immaterial value but also the whole custom 'belenka' with songs, dances and the dialect which is typical for a part of the local population which are descendants of settlers from the North Dobrudga. At the same time it was performed a tourist animation of cooking hominy by Todorka Ivanova. The hominy was tasted during the fair. The visiting exhibition of matting from the Architectural and Ethnographic Complex Etar and the guest animator Bera Tsaneva contributed to the visitor's interest.

During the second implementation of the Maize fair it had been decided to extend its activity in order to include people advanced in years as well as the rising generation. In one day it was arranged a cookery show prepared by maize products which revealed the abilities and skills of the Bulgarian women.

In the third year the fair's activity was more extended. Competitive games for children were added to the previous undertakings. These games were connected with maize products – corn-cobs, corn, and popcorn, etc.

In the fourth year the children were benefactors. They made objects and souvenirs from maize leaves and arranged an exhibition which could be seen by everyone. The chorus pertained to the Historical museum Ispereh "Beli karamfili" and the singers Yanka Rupkina, Kalinka Zgurova and Irena Stankova gave a concert devoted to the Days of the Cultural and Historical Heritage as well as to the Maize fair. It was issued a folder which showed the growth of the maize on our lands, attendant activities during the fair as well as different culinary recipes with meal.

In 2009 the framework of the fair was broadened and it was brought out the museum. Children's entertaining and competitive games connected with maize

provoked immense interest among the public. The participants were awarded with prizes and charters which quickened their wish to take part in the fair again. A new activity which enriched the fair was the Maize party. The purpose of that activity was to attract not only the children but also the whole public in the town and everyone could feel the festive mood during those days. Participants in this party were folklore groups from Isperih and Razgrad. The performance was not only an additional attraction but it also filled with joy all those present. The evening ended with people's merriment. Cooking and tasting hominy is a traditional activity during the fair and it has always been an attraction for the visitors.

The fair has shaped as a peculiar bridge between two generations. During the fair older people handed their knowledge, ability and experience down to the rising generation whose representatives were students from the town and municipality. They took an active part in different restored customs connected with the agrarian calendar. Restoration of customs is a successful form for presenting the traditions because the richness and coloring of the national costumes, the songs, the dances and different dishes shown on the table impress the visitors. Thus through provoking the senses, the interest of the visitors who want to receive particular information about the way of life and the means of life of the population in the region in particular the means of producing and using maize is being instigated. In the form of games the children succeed in knowing the maize's place and its use in our daily round as in the past as well as today. For some years the fair has been extended and went out of the museum. With our new friends and followers we have managed to turn the Maize fair from a museum product to a town fair. Thus we hope to attract tourists' attention as well.

Undoubtedly, it should be mentioned the work and assistance of each museum official who participate in the organization and implementation of the fair. Conforming to the interests of tourists and visitors we should not emphasize on the theoretical treatment but on the visual and sense perception of each tourist according to his own perceptions – touch, taste, etc.

DANIELA GANCHEVA*

ETHNOGRAPHY AND FOLKLORE – FUNDAMENT OF CONTEMPORARY TOURIST PRODUCT

Rezumat: Tradițional crește interesul turiștilor pentru etnografie și folclor din fiecare regiune. Muzeul modern devine o instituție din ce în ce mai activă, deschisă publicului larg, care oferă nu numai cunoștințe, și posibilitate pentru recreere cu animații atractiv prezentate. Muzeul de Etnografie din Razgrad se află în cartierul vechi al orașului “Varosha”, care are o arhitectură și o atmosferă tradițională și romantică, ce se sincronizează bine cu evenimentele organizate. În acest sens Muzeul de Etnografie organizează evenimente atractive: Târgul de Iaur, Festival de tradiții și meștesuguri folclorice și Noptile albe în Razgrad.

Traditionally the ethnography and folklore of each region raise the interest of the tourist, especially this one, who looks for the cultural and historical specification of the folklore treasure. The contemporary museum more and more becomes an active institution, open for the wide public, providing not only knowledge, but also opportunity for recreation with attractively presented animations. In this aspect the ethnographic exposition of the Regional Historical Museum is not an exception.

Ethnographic Museum

The Ethnographic Museum in Razgrad is located in “Varosh” Quarter and along with several preserved and restored houses provides romantic atmosphere, reminding for the past of the town. The permanent exhibition is open for visitors in the autumn of 1999. It is dedicated to the traditional culture of the local population – “kapantsi”. The thematic story describes the occupation, the labour habits, seasonal and family holidays and the connected with them popular beliefs and imaginations from the end of 19th and the second quarter of 20th century. Each theme is visualized through a typical situation of the usual ritual complex with the idea to raise the curiosity of the visitors. Traditionally the guide lecture has a significant role in the communication and cognitive process. Nevertheless in the conditions of constant competitiveness, the museum should not depend only on the successful realized attractive themes and well-arranged exhibitions, in order to be

* Regional Historical Museum – Razgrad.

attractive tourist destination. It is necessary new forms for the popularization of each tourist product to be searched. The location, architectural and spatial conditions, original presented exhibition, precious collections and established durable contacts with other cultural institutions in the town (theatres, galleries, library, folklore ensemble, cultural centres, amateur groups, schools and extra-curriculum units), as well as the opportunities for project participation are potential factors for the rousing of the cultural life through establishment of different entertainment programmes with accent on the rich ethnographic and folklore heritage.

Tourist products on ethnographic and folklore base, included in the summer programme of the museum

To achieve some of its main objectives – contemporary combining of entertaining, cognitive and educational functions and attraction of various groups of visitors – the museum permanently enriches its services. The magnetism of summer provides optimal conditions for provision of tourist products, based on ethnographic and folklore fundament, to get in touch with the tangible monuments and spiritual treasures of the region. The ambition is to be organized more and more attractive events, which will transform the ethnographic museum into desired and preferred place to visit. Moreover, the visitor may feel himself as part of the environment and may get impressed of what he has seen and heard, to get not only new knowledge, but also positive emotions to drive him come back impatiently.

The summer programme of the Regional Museum – Razgrad includes two major events with significant influence for the development of tourism.

„Yoghurt Fair. Festival of folk traditions and crafts.”

For eight years every summer during the last week of July is held "Yoghurt Fair. Festival of folk traditions and crafts". The main organizer is Razgrad Municipality. One of the co-hosts is the Regional Museum. The fair is a "trade mark" of the municipality. The museum has a crucial role in this process. As a result of well-realized and original ideas, it finds its place among similar cultural institutions involved in the festival tourist program.

The cognitive and entertainment structure contains eight constant elements associated with organizational activities of the museum: competition and tasting of home made yogurt, milk and traditional dairy dishes, folk animations that provide regional specificity; concert program of the Bulgarian and foreign folk art groups, parade of artistic groups and animation with drawn carts; bazaar of yogurt and dairy products; exhibition - bazaar of traditional crafts; Training “First steps in craft” and drawing competition for children entitled "Yoghurt Fair". Combined in a single package, they give their own style of the destination and are working to attract a broader tourist audience. Each year, the main product is added with new elements, some of which began to be imposed permanently in the traditional program. Of particular interest is the competition for grandmothers, grandfathers and grandchildren "Together we sing, dance and cook". Over the years, a variety of

temporary exhibitions have been organized. The contest "Queen of the Fair" has been affirmed.

The museum is actively participating in the preparation and presentation of almost all elements of the tourism program (from the participation status of craftsmen to determination of the nature of the prizes for the competition "Queen of the Fair"). Visitors of the Ethnographic Museum know that every day here they will find something interesting and attractive. The free entries allowing visit of expositions and temporary exhibitions are only part of the supply. Every day during the fair are prepared different theme for the visitors.

Traditionally the first day in the courtyard of the museum is held concert program of folk groups from the region and guests of the festival.

On the second day the Ethnographic Museum becomes host of the contest of tasting yogurt and dairy products which are accompanied by diverse folkloric entertainment program involving mainly local groups. The provided show can capture the senses of the tourist. He can taste the traditional dishes, to immerse in the beauty of local folklore and to touch long forgotten customs and ritual practices. All guests and participants in the programs get involved in the cart attractions and the parade of folk groups, which passes through the central part of town.

Under initiative of the Regional advisory and information center "Cultural centers" - Razgrad during the last day of the Fair at the Ethnographic Museum for three years have been gathering different generations to show how we preserve the traditional culture. Competition "Together we sing, dance or cook" brings together musical performances, singing, theater folk stories with miniatures, demonstration of craft skills, and tasting of delicious culinary delights.

Part of the commitment of the museum specialists are associated with tourist products offered in the central part of town. Traditionally Independence Square gather craftsmen from all over the country. 16 craftsmen participated during the first edition of the festival in 2002. In the recent years, they are already over 80 and foreign participants join the exhibition - Bazaar, mainly from the twin towns of Razgrad. In an effort to create compelling and attractive atmosphere, the organizers are seeking to turn the square into "acting crafts center on open air". Of course only part of the displayed crafts allow demonstrations and opportunities to obtain final product. Thus so far some crafts have been popularized, such as: weaving, woodcarving, icon painting, stained glass, basketry and more, as well as individual types of pottery and wrought copper. Experience of combining cognitive and educational interest with attractive recreational feeling provides the education of children of different age groups in the programme "First steps in craft". It comprises of master trainers who present their products in the exhibition and bazaar. Immediate touch between the craftsman and students are made. The public appearance remains open to a wider circle of people willing to learn and often spontaneously for a short while is joined by individual citizens and guests of the festival.

At the end of the last day of the program the museum organizes temporary exhibition "First Steps in the craft". After its closure the manufactured objects and fragments are given as gifts to the trained people. All craftsmen and their students receive special certificates of participation.

The organized by the museum exhibitions related to ethno-cultural traditions and innovative processes have their audience. The majority are exposed outside the museum building and turn into a good opportunity for inter-institutional contacts, which in turn expands the possibilities for mobility and accessibility to a wide range of visitors. Each year the exhibition has a different, powerful and visually specified topic. Museum exhibits, photos, icons, educational and promotional literature, children's drawings are subject of exhibition themes of Bulgarian cultural identity.

"Yoghurt Fair. Festival of folk traditions and crafts" has already serious place in the tourist calendar of the city, it gets more popular and gather guests nationwide and abroad. Creating a rich work program, open for the public and its successful implementation are prerequisites for transforming the museum into a modern cultural center, a modern object of tourism.

„White nights of Razgrad”

The enrichment of the summer tourist calendar requires looking for different occasions and forms for creating attractive products, based on traditional folk culture. This opportunity is provided by **"White Nights of Razgrad"** - an event that awakens the interest of local people and guests of the city. Searching for original and unusual ways to attract audiences the museums open their doors for the night. Three consecutive years in the Ethnographic Museum has been organized thematic dinners, which pledged the attractive and not popular of folk traditions. The proposed programme includes two levels of performance. The first reflects the wealth of local folklore, and the second one reveals unfamiliar customs and rituals of the region.

The museum allows the ensembles and folklore groups from Razgrad to demonstrate new emphasis of their production. A theme, preliminary selected by the museum specialists, unfolds stage show, which through various means of expression carries visitors to the mysterious and magical worlds of the past.

"White Nights" are organized for the first time in the Ethnographic Museum in May 2007. The theme is "Nestinari" ("Fire dancers"). Ritual is spread over the coals in a single area of southeastern Bulgaria. The traditional folk calendar is connected with the cult of the Apostles St. Constantine and Helen (May 21). "Intercepted" by the invisible divine powers, the fire dancers wade barefoot in the coals, stepping finely-chopped with an icon in your hands. The view is impressive and captures the others. A strong impact on young children has the carrying over the fire, which is believed to lead to health. The very first issue for the increasing interest among visitors is the wish to experience the "magic" of "white nights".

Results obtained from this tourist attraction drive the museum specialists to celebrate it each year.

In 2008 the "White nights" in the Ethnographic Museum are dedicated to the theme "Love spells of Ludogorie region". Casting wax, washing with herbs, a charcoal fire, augury from the first bite of bread and presentation of "The Legend of Love" - all these generate one mystical and emotionally intense night. Participating in the animation and magical practice by carrying coal at home, wax figure or a small bag of herbs from "Enyovden" and magical spells, visitor of the museum becomes an active factor. He entered a new stage of knowledge, leaving the boundaries of passivity and the observer becomes "important" actor with his demonstrated respect to particular issues.

The June edition in 2009 introduced new elements. Time coincides with a period of rituals from the longest day ("Enyovden", June 24), increasing the expectations of the audience for something magical and fascinating. This time the theme was "Nymphs and kalushari - a mystical journey between worlds". The idea was to combine the familiar with little known local folk heritage with these of other regional groups. While entering the museum, the visitors pass under flower arch of "Enyovden" and torn part of it for health. Every visitor took a sip of red wormwood wine and got bag with healing herb. The program included songs and dances of various ethnocultural groups that have been reproduced from Kapanski Folk Ensemble and Musical Theatre "Nazim Hikmet" - Razgrad. Folk impression "Samodiva" was presented, featuring Dance Formation "Phoenix" at the Center for work with children, which brought tourists in the close village of Osenets and told about the magical power of the fairies. A guest folk group from the village of Harlets captured all the hearts. The old ceremony of "Kalusha" incited the imagination and provoked curiosity. Part of the audience was involved in the dance. The final program continues in time for those who want to jump over the fire .

Emotional reactions during the stage presentation even after the end of "White nights" give us reason to hope that visitors, leaving the museum, experience intellectual pleasure, which awakens the need for more frequent communication with the museum environment.

Conclusion

"Yoghurt Fair. Festival of folk traditions and crafts" has already achieved part of the planned project objectives - established well functioning system of cultural - entertaining links, based on the ethnography and folklore. Of the overall product have benefit not only residents of the municipality, but also the guests of the city.

"White Nights" has been turned into an active element of the new cultural mission of the museum. They are proven as an event that managed to attract attention and the expectations of more satisfied and overwhelmed with cultural entertainment tourist. Attractively included elements of "living human treasures" of Bulgaria laid the beginning of a lasting trend in the development of the regional tourism.

The presented forms of sustainable tourist products have their place in the museum's summer calendar. The experience shows that expanding the spectrum of the provided animated services, taking into account the interests and preferences of its visitors, the museum can become a place where public appearances, served unobtrusive and attractive, provide pleasure, aesthetic pleasure and good mood. This may be a step towards mastery of new knowledge in the field of ethnography and folklore.

Ethnography and folklore provide unlimited opportunities to create attractive tourist products. They attract many and diverse categories of visitors. There is, however, an opportunity to be moved beyond the permissible limit, while tempted by diverse topics, multi-variety processes of reproduction and the possibilities for "flirting" with the audience. One of the main tasks of museum experts is to precise the extent of the limits between authentic - cognitive and innovation – attractive beginning. On this basis in the future will be continuing the creation and development of new advanced products of tourism.

IVAN IVANOV*

ESTABLISHMENT OF THE ARCHAEOLOGICAL PRESERVE „ABRITTUS” AS MODERN SITE OF THE CULTURAL TOURISM (2002 – 2005)

Rezumat: Rezervația arheologică Abritus (Razgrad) este printre cele mai importante rezervații arheologice din Bulgaria. După anii 1990 starea monumentului din rezervația Abritus nu era bună datorită crizei financiare. În perioada 2002-2005 au fost implementate proiecte europene cu sprijinul primăriei Razgrad în urma cărora s-a făcut restaurarea și modernizarea rezervației Abritus – lapidarium acoperit, spațiul expozițional modernizat, spații de parcare, amenajarea unor alei pentru plimbare și pentru persoanele cu handicap, modernizarea sistemului de iluminat, conservarea și restaurarea complexului “Villa urbană”. În această stare rezervația Abritus este mai ușor de vizitat.

The previous period, which our country passed through hardly in the 90s, caused serious damages in all the spheres of public life. In particular, it concerned the cultural heritage, especially the immobile cultural values, for which there were not systematic cares. The condition of Archaeological preserve (AP) “Abrittus” was similar – it was subject to treasure-hunters’ attacks, and the restored monuments were exposed to different devastating processes. The main reason for this condition was that the old system for maintaining the immobile monument was out-of-service. As an example, I can point that in Razgrad state grants were received for the last time in 1995 under the so-called “State task”.

Thus each municipality and museum look for means and opportunities to maintain the monuments by themselves – as for AP “Abrittus” in Razgrad, for many years it has been under the jurisdiction of the museum. This process of seeking resolves (i.e. financial means) appeared to be mission impossible in the 90s and during that period was caused many damages to the monuments, incl. AP “Abrittus”, due to the inconstant results.

For us, the first opportunities (though not so serious) for improvement the condition of the Preserve and its attractiveness for the public appeared after 2000 and they were connected with the realization of the programme “Beautiful Bulgaria”. At the very beginning, the Municipality elaborated a work programme, including many sites for intervention, of which two were museums: AP “Abrittus”

* Regional Museum of History Razgrad.

and the Ethnographic Museum. In the years after 2002 reconstruction works were implemented in these two sites.

On the territory of AP “Abrittus” in 2002 was established Lapidarium on open air, with exhibited about 50 stone artefacts from Abrittus, lying for 30 years before that in the museum’s courtyard. We have to notice that they were well preserved, because they have been positioned correctly with the inscriptions and relieves to the land. With grants from the programme and with the efforts of the administrative board and department “Archaeology”, the first element in the Preserve’s territory was available after many years. We have to notice as well, that through the programme of the National Institute for the Cultural Monuments for studies and conservation-restoration works on the ancient town was established tourist itinerary with sector for lapidarium.

New opportunity appeared two years later through the grant scheme of PHARE Programme-ESC “Development of the cultural tourism in Bulgaria”. This programme was the only one significant opportunity for investments in the cultural heritage; the other one came years later with the cross-border cooperation programme.

The decision for applying under this grant scheme was taken rather earlier and it was supplemented during the process of specific preparation from May 2003, when the Municipalities of Razgrad and Isparih signed partnership agreement to apply with a joint project with Lead candidate Municipality of Razgrad. The detailed elaboration was done by the project team – Ivanka Bachvarova, Ivan Ivanov, Boryana Mateva and Ralitsa Ruseva, with no external support and consultants. For the project manager was nominated the deputy-mayor of Razgrad Municipality Mrs. Kina Dyakova. To overcome the difficulty on ourselves we have to thank to eng. Emiliya Georgieva, who elaborated the tender documentation for the building-construction works.

The success of the elaborated project was because of the right approaches to the problems. The grant-scheme was directed to the improvement of conditions and attractiveness of the sites, regarding the needs of the tourists. At the same time many applying beneficiaries considered the scheme as an opportunity to resolve some of their problems. Main merit of the project was its corresponding with the requirements of the programme. Other advantage was its regional character, coming with the partnership of the two municipalities and the balance of the different types of activities (conservation and restoration works, infrastructure, promotion and expositions), leading to establishment of contemporary tourist product.

Especially for AP “Abrittus” can be added that the project was supplemented with a subsidy from the Municipality for establishment of a new archaeological exposition. It was designed in a short time by the archaeologists Galena Radoslavova and Georgi Dzanev and implemented by “ARKA”, Sofia.

The main result for the Municipality of Razgrad was the stage-to-stage development of the Archaeological Preserve “Abrittus” as a tourist site. It was achieved through implementation of the following main activities:

- Establishment of parking lot;
- Reconstruction of part of museum “Abrittus” with establishment of new archaeological exposition, souvenir shop, service premises and overall improvement of the museum’s view;
- Establishment of open lapidarium and panoramic ground;
- Alley shaping, establishment of alley lightings and itinerary for disabled people;
- Building-construction works and anastylosis of Villa Urbana.

Within the other project activities can be mentioned also trainings, promotional activities (incl. publishing of promotional literature) and an interesting accent – artistic and attractive lighting of the mosque “Ibrahim Pasha”.

Very important aspect of the work was the removal of the infrastructure elements of the local antibiotics factory (fuel-tank and greenhouses), substituted by elements of tourist itinerary – parking and covered lapidarium. Many efforts were exerted, incl. with the assistance of museum experts and greenery workers, for development of the park area. Much bigger area than the one foreseen in the project (1 dka) was aesthetized and now this zone for visit with equal reason can be described as archaeological park.

The project implementation did not and could not resolve nor the problems of the museum, neither problems of the Preserve. But it allows us to make a serious step ahead, to stay synchronized with the contemporary trends in the cultural tourism and to assemble a complex product at once, not partially and for long period of time. The tourist flow that was generated (5-7 thousand people) is not satisfactory , but it is constant, in contrast to the time before 18th May, 2005. Actually, the full name of the project is “Development and promotion of the tourist product on the base of the cultural and historical heritage in the region of Razgrad”. The approbation of the project and its results is the main content of the development of AP “Abrittus” as a tourist site after 2000.

YORDAN KISSIOV*

ART GALLERY – SILISTRA

Rezumat: Galeria de Artă se află în cea mai frumoasă și reprezentativă clădire din Silistra, construită în secolul XIX, astăzi declarat Monument Cultural. Galeria de artă a fost deschisă în anul 1972 și până astăzi are o colecție bogată de peste 1500 de lucrări de desen, grafică și sculptură. În expoziția permanentă sunt expuse opere de artă ale celor mai mari artiști din Bulgaria: Vladimir Dimitrov – “The Master”, Tsanko Lavrenov, Danail Denchev, Boris Denev, Stoyan Venev, Bencho Obreshkov, Carl Yordanov, Nenko Balkanski, Boris Sharov și Vasil Barakov care au creat în prima jumătate a secolului XX. În sălile Galeriei se deschid periodic expoziții temporare, se organizează concerte, lansări de carte și alte evenimente culturale.

This stylish and most respectable building in Silistra has been built with funds, raised by the local people in the end of the XIX century. It has been completed in 1892 and first served the purpose of a pedagogical school, the first one in Silistra. During the years it has also been used as a courthouse, the town’s second high school, office of the administration and a museum hall.

The building is declared a Cultural Monument.

The building became a Gallery of Art on the 3rd of March (Bulgaria’s National Holiday), 1972, as a part of the town’s Historical Museum, dedicated to art. Since then there have been at least one permanent exhibition and several temporary ones at any given time in the gallery.

In 1986 and after a reconstruction of the second floor, the building was a host to the National exhibition “Man and Nature”. After that, the already richly complemented permanent exhibition in the Gallery was arranged on the second floor, while the first floor became a podium of temporary exhibitions. “Hall 13” is one of the most popular rooms inside, where among the works, part of the Gallery’s collection, a multitude of cultural events are usually held: presentations of new books, readings, chamber concertos and other. In this way, the Art Gallery of Silistra established itself not only as a real museum of visual arts, but also as an important cultural centre in the town and the country as well.

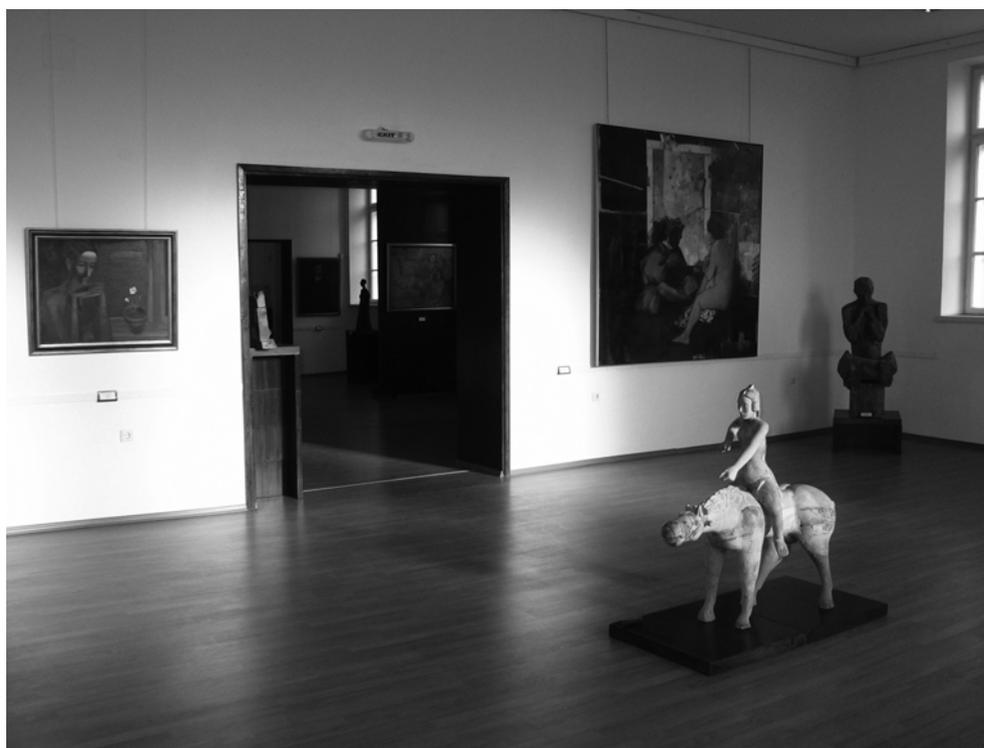
It has a collection of almost 1500 works – including paintings, graphics and sculptures from famous artists, such as Atanas Mihov, Tihomir Kodzhamanov and Pavel Valkov who all were art teachers in the first Pedagogical school in Silistra. In

* Art Gallery of Silistra.

this collection there is something for everyone – regular visitors, specialists and scientists of culture alike.

The permanent exhibition hosts some of the most influential and important works of Vladimir Dimitrov – “The Master”, Tsanko Lavrenov, Danail Denchev, Boris Denev, Stoyan Venev, Bencho Obreshkov, Carl Yordanov, Nenko Balkanski, Boris Sharov and Vasil Barakov, who all created them in the first half of the XX century.

The main theme in the permanent exhibition consists mostly of pieces, created by artists between the sixties and eighties of the last century. Artists such as Zlatyu Boyadjiev, Ilya Petrov, Vasil Stoilov, Dechko Uzunov, Vasil Zahariev, Vera Nedkova, Naiden Petkov, Stoyan Sotirov, Svetlin Rusev, Atanas Yaranov, Dimitar Kirov, Georgi Bozjilov, Emil Stoychev, Dimitar Kazakov – “Neron”, Genko Genkov, Georgi Chapkanov, Todor Panaiotov, Zafir Yonchev, Stoimen Stoilov and others.



The Gallery’s collection also presents the works of local artists, some of them in the permanent exhibition, others constantly being displayed in various themed exhibitions in Bulgaria and abroad. The collection and exhibitions show the progression and development of Silistra’s artists, like Pavel Meteorov, Nikola Kovachev, Mircho Yakobov, Yordan Marinov, Georgi Kurtev, Yordan Kissiov, Angel Stanev, Dean Valkov, Plamen Avramov, Dimitar Nutsulov, Georgi Zhekov,

Dimitar Kulev, Yordan Kolev, Milen Bogdanov, Anton Dimitrov, Stefan Penchev, Dimitar Georgiev, Bedik Bedrosyan, Yordan Gospodinov, Ivan Vasilev, Yordanka Chausheva, Krastyu Nadarliisky, Petar Chaushev, Simeon Govedarov, Ilyu Stanchev, Valentin Petrov, Veselin Petrov and others.

All the staff in Silistra's Gallery of art WELCOMES you and wishes you a pleasant contiguity among the works of the permanent exhibition.



THE BĂLĂCEANU COURT AT TĂTĂRĂȘTII DE SUS, THE LATEST REPRESENTATION OF THE FORTIFIED BOYAR'S MANOR TYPE OF ARCHITECTURE IN WALAHIA

Abstract: În centrul satului Tătărăștii de Sus, la jumătatea drumului dintre Pitești și Dunăre, panorama râului Teleorman este și azi dominată de ruinele impozante, numite de localnici „La Ziduri”, ale curților boierești Bălăceanu, ridicate în ultimele decenii ale sec. al XVIII-lea. Este cel mai reprezentativ exemplu de curte boierească întărită târzie, atât în concepția arhitectonică de ansamblu cât mai ales în ceea ce privește funcția și mijloacele de apărare. Formată din două incinte, prima, cea mare, în formă de patruleter, a doua, cea mică, poligonală, această reședință de țară ocupă o suprafață de o jumătate de hectar. Din falnicul ansamblu s-au mai păstrat turnul clopotniță de la poartă, pivnițele locuinței și amprente în zid ale grajdurilor și magaziilor, părți din zidurile înalte de peste 8 m cu un turn de colț și ruina bisericii, spoliată în întregime de acoperiș.

Keywords: Tătărăștii de Sus, curte boierească, ansamblu arhitectonic, apărare

Half the way between Pitești and the Danube, in the centre of Tătărăștii de Sus village, the landscape of Teleorman River is dominated even today by the impressive ruins, locally called “to the walls”, of the Bălăceanu court. It was built in the last decades of the 18th century and it is considered the most representative example of late fortified manor as general structure as well as means of protection.

The medieval settlement from Tătărăști was documentary attested for the first time in 1538, but mentions of the family name, Bălăceanu, came later, in 1777 when landowner was Ioniță “șetrar”, son of Hrizea Bălăceanu “vel pitar”, who died at that date and was considered, by the family tradition, to start the building of this residence.

It is a certain fact that Zoița Bălăceanu finished the ensemble of Tătărăști court before 1798 when her husband was buried into the chapel, according to the inscription on the gravestone. Later, in 1817, in a moment of weakness, she donated this property to Ștefan Bellu “biv vel logofăt” on two conditions, that its income to be used to support the church as well as her by giving “1000 of taleri, for as long as she should live”. Bellu didn't respect the terms of the agreement and left

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the impressive construction to turn into a ruin, in spite of all the efforts of Zoe and her heirs.¹

The boyar's court, in town or in village, was a genuine fortress, at the end of the 18th century and in the first two decades of the 19th century, those insecure times forcing the landowners to restore its previously abandoned defensive nature, consisted of a typical architectural configuration. This conception prevails at Tătăraștii de Sus and totally submits the basic functions, even the representation one. While in the cases of usual boyar's court the house remains the dominant element, here, the specific needs pushed it to a side location, in a row with the annexes. Although it is stylistically typical to the epoch and it has similarities with some manors from Walachia such as the one at Golești and from Moldavia (Pașcani, Stolniceni-Prăjești, Tupilați, Gugești), the court from Tătăraștii de Sus presents an unique structure, raised on a perfectly axial plan which gathers the dwelling place and the annexes as well as the chapel and the bell tower. The area of the two precincts has almost 5400 m², over half of a hectare, and it is defended by a progressive system that begins with the gate and ends with the chapel.

The first precinct represents a square with a 62,5 m side, surrounded by a 0,5 m wide brick wall with the maximum height of 7 m, each corner being flanked by a circular tower with crenels. The main defensive element is the gate bell tower which was raised on 3 unequal levels and it has been preserving at the second level the trace of a double-sloping roof of a wooden surveillance balcony. On both sides over the two lateral rooms start two long rampart ways that pass over the walls and whose fires criss-cross exactly in the middle of the gate. In addition to that, a hard wooden girder was sliding behind the big heavy doors, blocking them.

The allotment of the buildings follows a symmetrical structure inside the precinct, in relation to the longitudinal axis of the ensemble. The small house of the landowner is located on the southern side and has a simple plan with a cellar limited with a vault sustained on arches. The access in the corner tower, which represents in this case the defensive element that was incorporated to the dwelling place, was made through a long and narrow passage with a vault above the entrance and is butted to the eastern wall of the main precinct. On the same side, toward west, in extension to the residence there was a warehouse covered with a semicircular vault. The stables that were filling 2/3 of the length of the construction were located on the north side. Their openings might have served as crenels, when necessary. A second warehouse² that included a large room with a horn might have been functioning as a kitchen and was placed in extension to the building.

Underpinned to the lateral walls, these constructions had simple roofs, with the drains orientated on the inside of the court. Two half of a gable lean against the

¹ Between 1817 and 1819, Zoița Bălăceanu and her daughter's son in law, Iancu Carabelea, were litigating in vain with Șt. Bellu for the property from Tătăraștii de Sus

² Although they are completely ruined today, the plans and the sizes of these constructions can be retraced due to the impresses of the vaults' bases, the girders' spaces and the partition walls between the rooms

façade walls and the corner tower for better protection and are similar to those from the tower that doubled the staircase and the observation room.

The visible difference between the smaller sizes of the dwelling place in comparison with the wider area occupied by the annexes determined reconsideration of the theory that the main source of boyar's income was the cultivation of land, that being the livestock, especially sheep³.

The same principle of symmetry can be noticed at the second precinct as well, smaller and polygonal shaped on the east. The access from the previous precinct used to be made through a small gate on the longitudinal axis, having the same kind of defensive system with a wooden gable, as its impression is still visible. The high walls were fortified on the inside by a row of 12 abutments embedded in a special way, only at the upper ends⁴.

A larger building with a length of 12 m and a width of 8 m, which has an opening on the outside and another one on the first precinct, is located in the southwestern corner of the smaller enclosure. Opposite to it, in the northwestern corner, there used to be another building whose function is yet unknown. The chapel, the main factor of this precinct, matches the same longitudinal axis that crosses both enclosures, has a rectangular plan with the sizes of 23, 25 x 8, 66 m, a semicircular altar apse and an open church porch. Compelled by the special defensive system of the ensemble, the chapel presents dominant horizontal features, emphasized by the lack of tower⁵.

The altar apse preserves the traditional shape, semicircular on the inside and polygonal on the outside, showing a marked extension of the northern wall due to the spacious niche of the proscomidia and a second smaller one. The altar is illuminated by two windows placed on the central apse and the proscomidia.

The nave matches a rectangular plan and it is separated from the altar through the iconostasis wall, whose door openings finish in accolade arches; it also has two windows, one on the northern wall and the other one on the southern wall. The access from the nave to the narthex is by arches finished in broken braces, supported by two brick columns with square sections.

The rectangular narthex has its side walls pierced by two windows. The church porch, also rectangular, is open on all three sides and has semicircular arcades. Those two columns that flank the entrance sustain the one in the middle, which is the narrowest. The other arcades, frontal and lateral, lean on engaged columns. The plastered brick columns are not high and their bases have the same width as all the other walls. They have square bases with plain capitals, the abacus being attached to the shaft by a concave surface. The entrance into the chapel was

³ Small animal breeding – sheep and goat – was the main activity at the boyar's courts until the Adrianople Treaty, when freedom of commerce in the Principles was guaranteed, generating a rapid development of the agriculture

⁴ The construction of the abutments had begun when the wall had already been raised at a certain height, reason for which they are only tangent with the wall at the lower part.

⁵ This type of church, without tower, is out spread, especially in the hill and mountain regions, but also in the plain region.

equipped with a heavy wooden door with a girder on the inside and is surrounded by a frame of processed but plain stone.

The church's façade, all plastered, is covered with a very simple outer decoration, consisted of rectangular panels placed between the base that has a profile of bricks with semicircular edges and the string course beneath a narrow upper tier. All the eight buttresses that support the chapel's walls are built in the same technique as the defensive wall's buttresses: attached to the wall in the lower parts and embedded in the upper part. It leads to the conclusion that if it wasn't another phase of construction then there must have been at least two stages of building.

Out of the fresco-painting that used to decorate the church there only remained a few traces much too wiped off to let the iconography be recognized, the only identifiable images being the ones on the pillars that separate the nave from the narthex. There could be seen the pale portraits of the patron saints in the porch until recently.

The only proof that this chapel had been functioning are two icons that were transferred to the village's church the moment it was abandoned. They represent Jesus Christ Almighty and the Holly Virgin with the Infant⁶.

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⁶ The icons are now being held at the Teleorman Diocesan store of clerical patrimony

TUTRAKAN CA DESTINATIE TURISTICA

Rezumat: Orașul Tutrakan se află pe malul Dobrogean al Dunării la distanțe aproximativ egale de orașele Silistra, Ruse și Razgrad. În municipiul Tutrakan intră 15 comune în care sa dezvoltat turismul științific, sportiv, religios și congres. Dintre cele mai importante obiective turistice sunt: Fortificația antică Transmariska – partea de nord și de sud (secolele III-VI), Rezervația Arhitecturală “Ribarska mahala”, Muzeul de Etnografie “Pescuit și construcția bărcilor, Muzeul de Istorie, Complexul Memorial “Mormântul militar 1916”. Accesul la monumentele turistice este bine organizat, cu marcaje turistice. Primăria Tutrakan organizează regulat evenimente culturale: festivaluri, vernisaje, concerte ș.a. Muzeul Tutrakan participă anual la târguri turistice în Ruse, Veliko Tarnovo, Sofia ș.a.

Tutrakan is situated in the westernmost part of Danubian Dobrudzha, on the steep hill of the ancient river. The town is a municipal centre comprising 15 villages. Its advantageous geographic location, being situated at almost equal distance from the regional administrative towns Ruse, Silistra and Razgrad, as well as the convenient port facilitate transport connections and communications with those of the rest tourist destinations and services.

According to the purpose, main types of tourism developed in Tutrakan are the following:

Route-specific scientific tourism

The tour is aimed at making visitors acquainted with new towns, villages and places, popular customs, style of living and cultural peculiarities of Tutrakan people. According to statistical data kept with the Historical Museum since 1996 up to now, a considerable increase has been recorded with regards to the flow of tourists interested in the cultural and historical heritage of the town of Tutrakan, from 430 tourists annually to 5725 people, accordingly. As a result of the consistent and active work of museum experts much interest has been attracted to Historical Museum and its affiliated institutions.

Sports and entertainment tourism

The Danube river is the most important and favorable natural tourism resource for Tutrakan municipality. As a physico-geographical site the river plays key role

* Historical Museum-Tutrakan.

in the town's development and is of significant transport, economic and tourism importance (recreation fishing, water sports, ecotourism etc.).

There are 4 ornithological places of importance (OPI) on the territory of Tutrakan Municipality: "Kalimok - Brashlen" protected area of international importance for 13 bird species, "Pozharevski ostrovi" PA, "Saya kulak" PA and "Stenata" OPI (the largest Bee-eater colony in Bulgaria).

Preserved natural environment, rich biodiversity of ornithological places of importance on territory of Tutrakan Municipality attract people interested in nature and science.

A number of cultural, sport and entertainment events are included in the cultural schedule of Tutrakan Municipality that make Tutrakan preferred destination for tourists and fans of attractions, sports and entertainment.

May 30 - June 2: "Following the footsteps of Tanyo Voyvoda" Trail; June: Republican Championship round in powerboat racing; July: Apricot Fete, August-The River Day and Tour International Danubien - annual rowing trip down the Danube River; September: "River notes" International Arts and the National Gathering – Remembrance, in memory of the perished in the battle for Tutrakan in 1916.

Religious tourism

There are temples of faith erected on the territory of Tutrakan Municipality that attract tourists- pilgrims, namely "St. Nikolay" Church - Tutrakan, "Uspenie Bogorodichno" Church in the village of Staro selo and the Alevi sanctuaries in Softa Baba teke - Tutrakan and Ali Baba teke in the village of Varnentsi.

Congress tourism

Over the last two decades a number of conferences, symposia and round tables have been conducted annually in Tutrakan, thus drawing the attention of a certain set of tourists sharing scientific interests.

1. «Tutrakan in the historical development of Dobrudzha» - 1994
2. «Tutrakan Epopee and liberation of Dobrudzha » 1996
3. Scientific conference «60 years Treaty of Craiova» 2000
4. Fifth Spring Readings of young ethnologists – 2002
5. International scientific conference "The River Danube - style of living and culture" 2004
6. International Archeological conference "The lower Danube in Antiquity" - 2005
7. Scientific conference "Tutrakan Epopee and the war on the North front 1916-1918" - 2006
8. Round table "Contribution of Tutrakan to the National and European Culture" - 2007.
9. International scientific conference "The River and the Time" - 2009

Tutrakan has turned into a tourist destination due to its distinctive aspects:

Preserved, exhibited cultural and historical heritage

Antique castle “Transmariska”

Northern fortress wall

On the shore of the big river, in the central part of the town, there is an exposition in the open-northern fortress wall of the antique castle “Transmariska”. The castle “Transmariska” is announced in 1968 as is of national significance. During the archeological excavations are discovered two fortress tower with length of the of the fortress wall 34 m.

The Northern wall is a part of the Danube park and uniquely blends in the landscape of Tutrakan. Excavations are still continuing.

Southern fortress wall

The site is a part of the fortification system of the antique fortress, which was built between 294 and 298/299. Under the personal control of the Roman emperor Diokletian, who visits twice Transmariska. There is information, that the castle was visited by Emperor Valence, who built here a bridge on the Danube River. In the town resides the commander of the second part of the XI Claudius legion, which includes from VI to X cohort of this legion.

The concrete site disposes of a fan-shaped tower in its eastern part, which is also the corner tower of the castle. An important element of the construction of the tower is the presence of belts from four rolls of bricks, which go on the entire width of the tower’ walls. In the same time, from the front part of the tower in western direction is built a additional fortress wall, chich connected probably the so pointed out tower with another, western front it. The destruction of these element is synchronized with the entire ruin of the antique Transmatiska.

The castle stops functioning in the beginning of the VII century, when it was destroyed by Avars and Slavs.

Architectural reserve “Ribarska mahala”

This is the one fishermen’s settlement in the country, which differentiated naturally on the shore. Architectural reserve “Ribarska mahala”, with its characteristic originality, tidiness and revival spirit is preserved for the generations in its authentic look. With the fishermen’s nets, the boat workshops and the fishermen’s houses, the quarter reminds like a living legend for this oldest way of life of our ancestors.

Until the beginning of the XX century in it live 1437 fishermen’s families and the count of the professional fishermen rises to 2296 people, with a population of 7926 people in the town.

The architectural reserve is a living monument of an ancient Bulgarian way of life of the local population-the fishery and the boat-building craft, which were important factors for the development of the town. The Fishermen’s quarter is an unbreakable part of the museum exposition of the Ethnographical museum

“Danube fishery and boat-building” and it is a monument of culture of national significance.

Ethnographical museum “Danube fishery and boat-building”

An impressive architectural monument existing from the beginning of XX century raises only 50 m from the Danube – the Ethnographical museum “Danube fishery and boat-building”- unique on the Danube River valley. As a museum it functions from 1974 and it preserve the rich material and mental culture of the Bulgarians from the fishermen’s settlements on the Danube.

The exposition is arranged in 7 halls and 2 interiors. In chronological sequence are exhibited original fishermen’s instruments from the Antiquity and devices, which are used in the present time. Original fishing devices from the Antiquity and used in the contemporaneity tools and equipment are presented in a chronological sequence. Original fishing rods and hooks from bone and copper, harpoons, clay leads for fishing nets, iron orifices, different types of nets, made by Tutrakan fishermen from vegetal fibers – sturgeon net, fishing – net, perch pike – net, small fry fish – net, etc. are shown. Photographs and black and white drawings explain the way of fishing in the settlements along the Lower Danube. Except the shown fishing belongings, you can get an idea about the social organization of the fishermen, accountancy, the inner structure of their homes, their spiritual culture.

A place is devoted also to the boat – making, which is developing in the region since the Roman period, when there was a vessel repair workshop in the antique fort. In the end of the 19-th century boats from Tutrakan were being exported to Romania, Serbia, Austria, etc.

The exposition of the Museum is a part of the enormous ethnographical legacy of the population of Tutrakan region and the settlements along the river Danube. The dynamic processes in this region and the mixing of different cultures lead to the variety and richness of fishing devices, preserved in the Ethnographical museum

The Ethnography Museum "Danubian Fishing and Boat-Building" in Tutrakan hosts a collection of minerals from the National Museum "The Earth and the People". The exposition comprises 184 items, 53 of which are donated to the History Museum in Tutrakan.

Precious and gem stones Earth minerals Bulgarian minerals Academic collection "Mineral Resources" Minerals: variety and resources of North-East Bulgaria Giant crystals

The Theodor’s house Historical Museum

The Teodor’s house is the massif stone building impresses with its elegant Vienna style. It was built in the end of the XIX century and it was property of the trader Dimitar Theodorov. In 1993 it was adapted for exposition of the Historical

museum. In the development of the Tutrakan region from the Antiquity to the liberation from Romanian occupation in 1940.

Displays include a 5th century B.C., Thracian pottery, objects from the ancient fortress "Transmariska", objects from the First and the Second Bulgarian kingdom, and objects from Ottoman rule and the Liberation.

In addition, the Museum has an exposition of icons from the Triavna pictorial school and church - printed books from the middle and the second half of the 19-th century.

Specific attention has been paid to the period after the Liberation in 1878, when Tutrakan blossomed as an administrative, economic and cultural center. Russian and Austrian passenger ships docked in its port and trade flourished. Tutrakan's printers published internationally regarded authors and education became a key component of society. At the beginning of the 20-th century, Tutrakan boasted six schools and seven newspapers.

After the Balkan wars in 1912 – 1913, Tutrakan became part of Romania. In 1916 Bulgaria launched a campaign to regain Tutrakan and its surrounding areas (Dobruja). The Romanian Army suffered a disastrous defeat and Tutrakan again joined Bulgaria. Between 1919 and 1940 Romania again occupied Dobrudja, but after the signing of Krayova's treaty in September 21st, 1940, Tutrakan again joined Bulgaria.

In order to make museum exposition more attractive and accessible the citizens and guests of the town are allowed to take pictures with some of the exhibits.

Memorial complex “Military tomb - 1916”

After the First and second Balkan and the following economic collapse, Bulgaria signed a peace accord on July 28, 1913. Southern Dobruja became part of Romania and the newly appointed Romanian government invested considerable resources into the consolidation of the new border. For two years they transformed Tutrakan into one of the most powerful strongholds on the new border as a result of its close proximity to Bucharest and the city's other strategic advantages for military activity within the territory of Bulgaria.

On September 1, 1916, Bulgaria in order to protect the nation's pride, declared war on Romania. Against the strong forces of Romania, Bulgaria assembled part of the 3rd Bulgarian army, the 4th Preslatsi infantry division, the 1st Sofia division, Danubian Bulgarian-German force and sections under the general command of the head of the 4th Preslatsi division General-Mayor Panteley Kiselov which included 55,000 people, 132 pieces of equipment, and 53 machine guns.

The battle began on the morning of September 5th and in spite of a strong defense by Romania into the night, the front line fell. The next day, the Bulgarian army continued the onset. At 3:30pm the Romanian garrison surrendered and at 6pm, General Panteley Kiselov entered the newly liberated Tutrakan. The

Bulgarian army took captive 450 officers, 28,000 soldiers, and all their armaments. The quick battle of Tutrakan was the beginning of the liberation march into Dobrodja.

Within the memorial “Military tomb – 1916” – eternal peace is found for 8,000 soldiers and officers from different nation of which 1764 are Bulgarians.

On September 6th, 1917 the first anniversary of the heroic epic was commemorated.

On the same day a foundation was established to erect a monument to the liberators of the town who had sacrificed their lives, and the collection of donations began. The ensuing Rumanian occupation slowed down the project. In 1922 a monument - which has been preserved till nowadays in the memorial complex - upon which it is written in four languages: "Those who could die like heroes protecting their motherland, are worthy to be honoured and cherished”.

In 1986 the complete reconstruction and architectural redesign began. By 2002, according to a project ratified by the National Institute for the Monuments of Culture, the entrance, the park with a podium for official celebrations, the postaments for the guns were built, as well as the Alley of Glory where the names of the dead Bulgarian soldiers are listed. A chapel is planned to be built.

Every year, during the first Sunday of September, thousands of people, relatives of the heroes and other patriots, gather together to commemorate the memory of the heroes of the epic of Tutrakan.

Access to sites

Site of interest for tourists on the territory of Tutrakan are easily accessible by convenient roads; bilingual guide signs are placed in accordance with the European requirements and standards. There are convenient parking lots in close proximity.

Advertizing

Tutrakan Municipality and the Historical Museum present the cultural and historical heritage, as well as the nature wealth at International Tourism Exchange agencies in Sofia, Veliko Tarnovo and Ruse. Bilingual advertizing materials, brochures, leaflets, guide-books, picture postcards and souvenirs are regularly issued. Information on the websites of the Historical museum and Tutrakan Municipality is updated weekly.

Regular events

As was mentioned above, cultural schedule of Tutrakan Municipality is rich in events carried out every year. The river, in combination with the cultural and historical heritage and cultural events, contributes to development of tourism and provides opportunities for recreation in this region.

Historical Museum changes its science targeted exhibitions every month. Among the most preferred in the last year were: "The Bulgarian room", "Forms and shades", "Exhibition of exotic animals" and "The village- virgin and the town-strange woman".

Availability of variety of nature trails and rich cultural and historical heritage make Tutrakan an attractive tourist destination. Today, having preserved the values of its historical traditions, having protected the specific atmosphere of a town on the Danube River, Tutrakan more and more confidently establishes itself as a cultural and tourist centre in Danubian Dobrudzha.

STOILKA TERZIJSKA-IGNATOVA*, PENKA NIKOLOVA**

MUNICIPALITY OF PAZARDZHİK – CULTURAL HERITAGE AND MUSEUMS

The Municipality of Pazardzhik is situated in the south of Bulgaria, in the central part of the Higher Thracian Valley on the south of the Stara Planina Mountain, at the two banks of the Maritsa river.

The area of the Municipality has been inherited since highest antiquity. Evidence could be found in the discovered tells, settlements and barrows from the Neolithic and the Chalcolithic period, and the Bronze Age. The various natural conditions, the abundance of natural resources and the crossroad location in which the present Municipality of Pazardzhik is situated, made it one of the centers of the antique culture in Bulgaria. Over 100 settlements, more than 300 barrows and flat necropolis are the monuments of the antiquity in the region. One of biggest sanctuaries has been discovered on the territory of Pazardzhik Municipality - the sanctuary of the Three Nymphs (Ognyanovo Village), and the sanctuary of Asclepius near Patalenitsa Village both dated back from the 1st- 4th century. Near the present village of Sinitevo the Thracian settlement Bessapara was situated and its ruins may be found even today.

In the Middle Ages a lot of Bulgarian fortresses with military and administrative purpose were built here.

The town of Pazardzhik was found in the beginning of the XV century and came into being as a trade center on the international via Trajana, joining Europe and Asia Minor. In the XVI century the town became the center of the separate administrative unit – Khaaza.

During the Renaissance Pazardzhik was an important spiritual center. After 1878 the town was developed as an important market, transport and trade center of a rich agricultural region.

Main cultural and historical sights in Municipality of Pazardzhik

Regional Historical Museum

The museum has been found in 1911 with the resolution of the Managing Board of the community center “Videlina” – Pazardzhik. Over 60 thousand

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** Historian, Regional Historical Museum – Pazardzhik.

valuable testimonials about the history of Pazardzhik and Pazardzhik region from the antiquity up to present days have been collected in its treasury for its one-century existence.

The Regional Historical Museum is the place where one could get an overall picture of the rich history of the city and the region.

The exhibitions of the Archaeology Department are of particular interest. There one could see various specimens of the prehistory material and spiritual culture like a model of a dwelling, anthropomorphic and zoomorphic pottery, various figurines of idols, religious articles, etc. There are impressive collections of ancient, Medieval and West-European coins, weapons, decorations as well as one of the richest collections in Bulgaria of votive tablets of the Thracian Horseman.

Original exhibits and various photographs depict the period of Bulgarian National Revival and the participation of the population in the April Uprising (1876) and in the struggles for national liberation.

The last three halls show the economic, administrative, cultural and educational history of Pazardzhik and the region after the Liberation (1878) until the middle of the 20th century.

Chronology exhibited finds, mostly stone monuments can be viewed in the Lapidarium: statues, road columns, altars, cult zoomorphic figures. There are also epigraphic monuments and architectural elements.

The Ethnographic Exhibition with the Regional Historical Museum is situated in a separate building that is a national architectural monument of culture and it functions as an independent Ethnographic Museum. It was constructed by builders from Bratsigovo in 1850. The Museum bears the characteristics of Plovdiv Baroque houses from the Revival Period and is the biggest building in Pazardzhik from that age.

The exhibition depicts the richness and variety of traditional tangible and spiritual culture of Pazardzhik region, presenting the ethnographic areas of Thrace, Sredna Gora and Rhodope Mountains. There are 15 collections urban life articles, cloths, handicraft instruments and products, agricultural and timber-industry tools, architectural elements, folk-culture articles, folk musical instruments.

Konstantin Velichkov's Memorial House acquaints with the personality and the work of Konstantin Velichkov (1855-1907) – a prominent figure of the Bulgarian National Revival. He was a remarkable writer, artist, translator and enlightener, an active participant in the struggle for national liberation, a politician and a statesman of Bulgaria after the Liberation. Part of the interior of the writer's house is restored.

The Holy Virgin Church (“The Assumption”) defined as a masterpiece of the original Bulgarian building school was built in 1836-1837. The funds were provided by the Bulgarian population and the first public loan from the Bank of Vienna. It is a monument to culture of national importance.

The wood-carved iconostasis is of a high artistic value and it is one of the best examples of the Revival art not only in Bulgaria but on the Balkan Peninsula as well. The multi-layer wood-carving, the unique combination of geometrical, plant and animal figures, arranged in compositions depicting scenes from the Bible are characteristic of the Debur-Miyash School and are close to the Levantine Baroque. The focus of human figures, the psychological relation between them, their fine sculptural and expressive implementation is beyond the orthodox traditionalism, characteristic of the 19th century.

The medieval St. Dimiter Church (12th- 13th century)

The St. Dimiter Church in Patalenitsa village, near to Batkunion Fortress is one of the most remarkable medieval cultural monuments in Bulgaria. It is one of the few well-preserved cross-domed churches, built in the 12th- 13th century on an older cult settlement, whose wall-painting vividly express Renaissance marks and represent various biblical scenes: "The Resurrection Of Christ", "The Resurrection Of Lazar", etc.

Tell Yunatsite

The **Yunacite tell**, called also "**The flat mound**" is situated in the Northwestern of the Upper Thracian lowland, some 1.5 km southwest from the village of Yunatsite, Pazardzhik district. This is the place where the two main mountain chains of the Balkans meet - the Balkano-Srednogorian and Rilo-Rhodopean, and between them the river Maritsa flows.

In the publication of the first excavations V. Mikov emphasizes the importance of the tell, pointing that the finds are unique not only for Bulgaria, but for all of the Southeastern Europe. They show the connections of the region with Asia Minor, Aegean islands, Macedonia and Hungary.

Because of the great scientific importance of the multi layer site Yunatsite, in 1976 regular archaeological excavations began. As a result of Bulgarian-Russian excavations in the tell were unearthed: Medieval cemetery (XIII-XIV century), settlement and Roman fortification (I millennium BC). In 1989 finished the excavations of the Early Bronze Age layer (III-II millennia BC), which is the thickest from that period in Bulgaria. Seventeen consecutive settlements existed during the three stages of the Early Bronze Age.

In 2002 started the realization of a new Bulgarian-Greek scientific project - "The western parts of Thrace during the Chalkolithic period - The Yunatsite tell and its surroundings", produced by Archaeological institute with museum - BAS (Sofia), Municipality of Pazardzhik, the Regional museum of history - Pazardzhik and National Hellenic Research Foundation (KERA - NHFR), Greece.

The results from the 30 years of survey of the Yunatsite tell are of extreme importance for the prehistoric science. Some new data had been revealed - for the settlement structure, architecture, economy, spiritual life and burial practices of the earliest inhabitants of the tell, who lived here for several millennia during the Chalkolithic and the Early Bronze Age.

The archaeological finds of the tell are kept in Regional Historical Museum – Pazardzhik. They participated in many temporary exhibitions of the Museum and also featured in exhibitions in Sofia, Moscow, Paris, Tokyo, Brussels, Bonn, etc.

The tell is an original open-air museum and it is included in the system of international cultural tourism.

A town of rich history and considerable cultural and educational activities, Pazardzhik has carefully preserved many remains of the past and of the spirit of the ancient cultural traditions. Today it expects with hospitality all those who want to get acquainted with the past and the present of the town and the region.

ILUSTRATIONS



Fig. 1. Satellite representation of the fort at Aigilia (the ancient name of the island of Antikythera).



Fig. 2. The foundation of the temple, the altar and the *peribolos* of the Apollo Sanctuary.



Fig. 3. Part of the wall of the ancient city as it is uncovered with the excavation.



Fig. 4. Detail from a tomb relief that belonged to *Filina from Myndos, daughter of Eupolemos*. 2nd century BC.



Fig. 5. A *kantharos* vessel of the 3rd century BC.



Fig. 6. An oil lamp that is dated to the early 3rd century BC.



Fig. 7, 8. Cleaning works in parts of the ancient fortification with the participation of volunteers.



Удостоверение в МК №54001/03.02.2009 г.

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ITINERARY map





8

От площада се вижда Централна ж.п. гара, Телевизионната кула и Пантеонът на възрожденците. Той е издигнат в Парка на възрожденците – някогашното русенско гробище, където са били гробовете на мнозина видни национални герои. Пантеонът е национален паметник-костница.

Работно време:

09.00–12.00;

14.00–17.30,

без неделя

и понеделник.

За контакти:

082/820 998.



Ruse Central Railway Station, the TV tower and the Pantheon of Revivalists can be seen from the Central Square in the distance. The Pantheon was constructed in the Park of Revivalists, the former graveyard where many prominent national heroes were buried. The Pantheon is a national bone-vault.

Work hours:

09.00-12.00;

14.00-17.30, closed on Sunday and

Monday.

Telephone:

082/820 998.



Северно от площада е улица „Княжеска“. В края на XIX век по нея е имало фотографски и модни ателиета, шапкарски и фризьорски салони. Сега изобилстват кафенетата. Улицата продължава до пристанището, като минава покрай някогашния Княжески дворец, а сега – Куклен театър.



North of the square is Knyazheska Street. In the late 19th century, that street was full of photo shops, tailor workshops, hatters and hairdressers. Now it abounds in cafes. The street leads to the port. It passes by the Puppet Theatre House that was once Prince's Palace.

Сградата на музея (2) е строена през 1882 г. за Окръжно управление от арх. Фридрих Грюнангер, същият, който по-късно преустройва софийския конак за царски дворец. Това е първата административна сграда у нас, строена за тази цел след Освобождението. Музеят представя на първия етаж археологически сбирки от праисторията, от римската крепост Сексагинта Приста и кастела Ятрус, а на втория – изложби, които разкриват детайли от модерната русенска история.

Мъжката гимназия (3) е построена през 1898 г. по проект на арх. Петко Момчилов. Като учител в нея Ст. Михайловски написва текста на „Върви, народе възродени“.

Регионалната библиотека „Л. Каравелов“ (4) се намира в сградата, строена през 1911 г. за първата у нас Търговско-индустриална камара по проект на арх. Н. Лазаров.

От турско време е останала сградата на Дирекцията на музея, зад нея е бил Затворът, в близост били разположени казарми.

Пощенската палата (5) е изградена през 1930 г. по проект на архитект Ан. Момов. Паметник на културата с местно значение.



The building of the museum (2) was constructed in 1882 for the **Regional Government** by the architect Friedrich Gruenanger. The same architect made the reconstruction of the Sofia City Hall from Turkish times into the King's Palace. This building was constructed as the first public administrative building in Bulgaria after the Liberation. On the ground floor, the Museum shows archaeological collections from pre-history and from the Roman castles of Sexsaginta Prista and Yatus. On the upper floor are exhibitions that illustrate fragments of the modern history of Ruse.

The High School for Boys (3) was constructed in 1898. The architectural design was made by Petko Momchilov. The verses of the national anthem of the Bulgarian alphabet and culture were written by a teacher in this school.

Lyuben Karavelov Regional Library (4) is in a building that was constructed in 1911 for the first Chamber of Commerce and Industry in Bulgaria. The architect was Nikola Lazarov.

The building of the Museum Administration is from Turkish times. The Prison was behind it; there were army barracks nearby.

The Post Office (5) was constructed in 1930 by the architect An. Momov. It is also a cultural site on the local heritage list.



Сградата на **Природо-научния музей** е построена през 1901 г. по проект на Едуард Винтер за нуждите на техническата служба на общината. Паметник на културата с местно значение.

The building of the **Nature Museum** was constructed by the architect Edouard Winter in 1901 for the technical departments of the municipality. It is a cultural site on the local cultural heritage list.









DANIELA GANCHEVA





IVAN IVANOV











Fig.1. General view with the bell tower.



Fig. 2. View of the second precinct and the church.

DANIELA IVANOVA, PETAR BOYCHEV





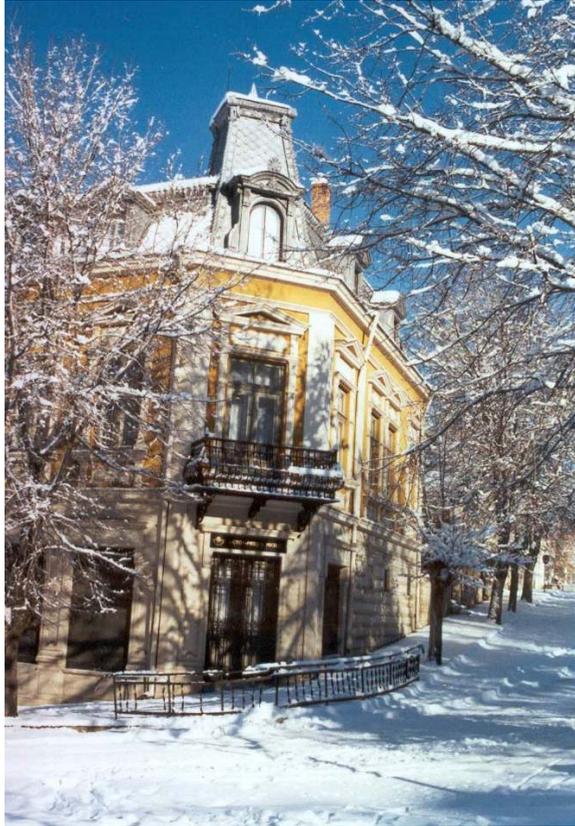






Fig.1. Regional Historical Museum – Pazardzhik



Fig.2. Silver decoration for horseman's ammunition (3rd- 2nd century BC), Ravnogor Village, Pazardzhik region (RHM- Pazardzhik)



Fig.3. Lapidarium in the Museum



Fig.4. Ethnographik Exposition



Fig.5. Konstantin Velichkov's Memorial House



Fig. 6. The Holy Virgin Church ("The Assumption")



Fig.7. Central Altar Door (The Holy Virgin Church)



Fig. 8. Iconostasis details (The Holy Virgin Church)



Fig. 9. The medieval St. Dimiter Church (12th- 13th century)



Fig. 10. Mural painting from the St. Dimiter Church



Fig.11. Tell Yunatsite

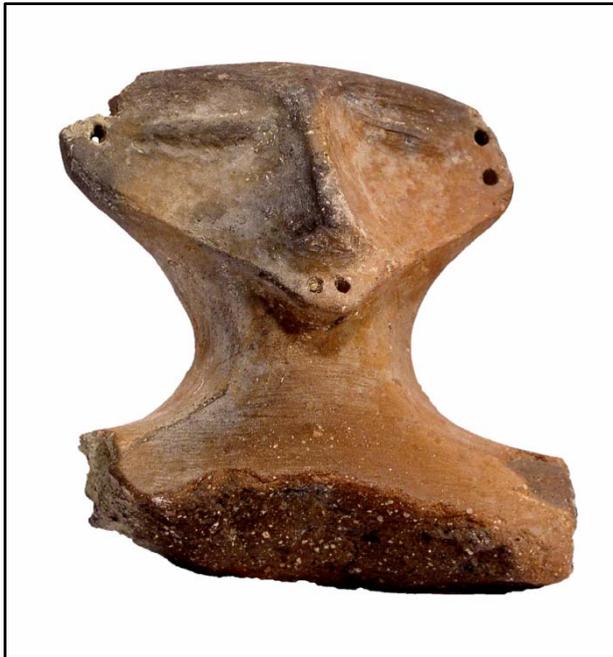


Fig. 12. Anthropomorphic idol (Tell Yunatsite)



Fig. 13. Ascos (Tell Yunatsite)



Fig. 14. Vessel (Tell Yunatsite)

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