

**STEFAN GIDIKOV – THE PATRIOT FROM SLIVEN AND RAKOVSKI’S
COMRADE IN ARMS**

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Abstract: *In the present paper are reviewed 12 letters from the Bulgarian revival leader Stefan Gidikov born in Sliven to the patriarch of the Bulgarian national liberation movement Georgi Stoykov Rakovski. Their correspondence represents the multifold activity of Rakovski in publicism, in the struggle for an independent Bulgarian church and in the development of education and enlightenment. These facts allow us to build on and enrich the biography of the great leader from Kotel.*

Key words: *Renaissance, Bulgarian national liberation movement, Struggle for an independent Bulgarian church.*

BENEATH THE BANNER OF FREEDOM: THE GORYANI*

*Goryani – Bulgarian Горяни, singular Goryanin. Literally “Ones of the Forest.” Bulgarian anti-communist guerrillas from 1944 onwards. Eastern Europe’s first anti-communist resistance movement.

The Dr Simeon Tabakov Regional History Museum

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“For them life was a struggle beneath the banner of freedom, death a fitting victory!”

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Preface

This trilingual monograph aims to inform and attract the interest of the broad Bulgarian and foreign public to the Goryani resistance. The authors address the period following the Ninth of September 1944 *Coup d'État* and Bulgarians' negative attitude to it. The Goryani which emerged then in opposition to the Bolshevik style régime imposed upon Bulgaria by the Red Army was the very first mass resistance movement in the Eastern Bloc and its longest enduring one. The Goryani were most widespread and best organised in the area around Sliven, yet few know any of this.

Bulgaria's new political system was to a large extent dependent on limiting people's human, civil, and political rights. Total communist party domination of the nation's public, political, and economic life put several generations of Bulgarians' perception of freedom in question. This greatest of values, to whose defence the Goryani flocked, is the focus of Chapter One. After the concept of freedom down the ages and defining it from the standpoint of Twentieth Century historical realities, we turn to Bulgarian society's self-defence which

emerged as a spontaneous and natural reaction against the imposition of Soviet-style communist rule. This part also outlines the measures the authorities took against what they saw as a counterrevolutionary movement. It must be noted that the historiography of the period under review and until the arrival of democracy in 1989 does not mention any Goryani. The resistance was tendentiously styled as bandits, enemy elements, or enemies of the people.

Part Three addresses the Goryani movement in the area around the city of Sliven, with the stress on the 1951 uprising in the Balkan mountains in Sliven's hinterland. We have grounds to believe that *this was the first mass armed uprising against communism not only in Bulgaria, but Europe, too.*

As a whole, freedom-loving Bulgarians began demonstrating their intolerance to the new régime immediately after the 1944 *coup d'état*, yet their resistance remained almost unknown in world history. This trilingual monograph attempts to reach a broader readership and propagate the fact that it was Bulgarians who were the first to react against communist power in Europe. As an institution devoted to preserving the cultural and historical inheritance and encouraging its propagation, it is indeed our duty to note the seventieth anniversary of the suppression of Europe's earliest mass armed uprising against communism.

Without claiming to cover the events before and during the Goryani period in a detailed or comprehensive manner, we trust we have succeeded in our intention, which would not have been possible without the generous support of the Konrad-Adenauer Stiftung Bulgarien.

The Authors

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THE GOLDEN SECTION OF THE GOLDEN MASK

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Abstract: Regional Historical Museum “Dr Simeon Tabakov”- Sliven preserves and exhibits a precious golden mask, which was found in 2007 during regular archaeological excavations, led by Dr Georgi Kitov in Dalakova mound, located in the village of Topolchane (Sliven region). As early as 2500 years ago, the ancient Thracian master applied the principles of ideal proportion corresponding to the “golden ratio” in geometry, art and architecture. Also known as the “golden section”, it symbolizes harmony, beauty and perfection, and was kept in strict secrecy by those who had inside knowledge of it.

EROTIC BRONZE NEEDLE

Nikolay Tanev Sirakov

Abstract: The ritual placement of the bronze needle next to a woman's grave is an act which is loaded with extremely symbolic meaning. But in the meantime, it could be accepted as a fact that the symbolics of the phallus is ambiguous, that it is related to fertility, strength, life in the afterlife. After death the cosmos is restructured, and this transformation means a new rebirth of the world. The Thracian mysterious consecrating faith nurtures the hope for immortality of the spirit. The fateful change in the cycle birth - death - new birth gives a real spiritual achievement.

**THE THRACIAN HERITAGE IN THE REGIONAL HISTORY MUSEUM OF
SLIVEN: ON THE SEMANTICS AND FUNCTIONS OF THE “FEMALE OBJECTS”
IN THE ROYAL BURIAL**

Nikolay Sirakov

Abstract: Marriage is one of the forms for transition from one social status to another. By the medium of the wedding, the hero joins the goddess and becomes a god-man, and this is the highest position in society, available only to the king. From an ideological viewpoint, the wedding is a form of investiture, i.e., of god's choice of the ruler [Raevski 1988: 29]. The ritual burial of female objects can be understood as a presented in an attributive code sacred marriage between the late ruler and the Great Goddess. The meaning is incorporated in the idea of a new birth of the ruler after his death. The members of the opposition birth - dying in the mythological consciousness are identical as elements of the general structure of the rites birth, marriage, death. This is necessary for the main eschatological purpose of the tomb as a cult facility - to ensure the new birth of the dead ruler in the afterlife [Marazov 1992: 418].

THE SILVER RHYTON – CENTAUR – AN ATTRIBUTE OF THE ROYAL POWER

Nikolay Tanev Sirakov, Georgi Kovachev

/Abstract/

The rhyton is the most popular royal insignia associated with the priestly function of the king. Through it the disturbed natural state of the cosmos is retrieved and the chaos is eradicated. The burial of such an illustrious object aims to present the king as a generalizing figure of the whole archaic society. This container is a masterpiece in the development of the Thracian applied art.

**ANTIQUÉ JEWELRY FROM REGIONAL HISTORICAL MUSEUM –
SLIVEN
Nikolay Tanev Sirakov**

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Introduction:

Adornments have been part of people's clothing. Jewelry has reflected the taste and aesthetic needs of its wearers. Various pieces of jewelry have been used since ancient times in the form of amulets and talismans as well as for fastening of clothes, shoes and belts, for hairstyle firming. In the beginning jewelry has been made of polished stone, bone and shells. Subsequently, adornments started to be made out of gold, marble, copper, clay, quartz, malachite, agate, chephrite, chematite, etc.

In the halls of Regional Historical Museum – Sliven one could see unique works of jewelry. Among the exhibits shown one could distinguish objects which are made out of metal and semi-precious stone. The main techniques for metal jewelry making are casting, engraving, inlay, filigree, hammering.

It remains a mystery how ancient masters made their plastic ornaments as well as engravings on the hard types of gemstones. In order to make such fine and delicate works, ancient masters used most probably sharp drilling tools such as the modern drills. Still an unsolved mystery is what they used for enlarging of the object they made in order to be able to engrave on it or to mould the extremely delicate details on the jewelry.

The first evidence for the usage of primitive methods for object enlarging could be traced even back to ancient Egyptian hieroglyphs. According to Chrysippus, Archimedes himself carried a crystal for vision correction while studying the laws of light refraction. The first written material on this subject was left by Lucius Seneca, who noticed the increase of the letters when observed through a glass ballon filled with water. While watching the gladiator games from his lodge, Emperor Nero used an emerald for enlarging. We do not know whether these studies had any great practical or scientific application in ancient times.

The ancient Greeks and Thracians took real pleasure in wearing jewelry, but they put them on only on special occasions and holidays.

During the Antiquity there were made beautiful jewelry with floral patterns using the "filigree" technique. It is associated with the making of a pattern from a thin metal thread which resembles a delicate lace in combination with colorful glass or small pearls.

The ancient masters also used the granulation technique with which small golden beads are made.

Together with the development of jewelry, different techniques for its production were improved. Such a technique is *glyptics* (in Greek *glýpho*, „cut“). This is the art of engraving gemstones and semi-precious stones. The decorated stones were used by their owners as

personal seals, jewelry and amulets (miraculous qualities were attributed to some of the stones). Due to the materials with which it works, glyptics has always been an art for nobles and wealthy people.

Among the often used for the making of decorative elements and antique jewelry in ancient Greece and ancient Rome is the so called “Herculean knot” which represents two intertwined ropes, symbolizing marriage bonds, and according to others, embodying fertility, a gift from the goddess of fruitfulness.

The cult of gold and pearls was typical during the Antiquity. In the I century AD was put the beginning of the practice to decorate jewelry with gemstones and semi-precious stones.

For their jewelry ancient Greeks often used gemstones – amethyst, emerald and opal. With an incredible finesse and elegance ancient Greek jewelry masters made crowns, earrings, hairpins, brooches, necklaces, rings and bracelets – jewelry which combined oriental tastes with precious stones and ancient Etruscan techniques for gold processing.

Popular is the women jewelry – necklaces that are made of multiple hanging elements in the form of miniature vases. Thin and fine jewelry out of gold were a sign of high social status. During the Antiquity Greeks attributed miraculous properties to the precious metal and golden jewelry was given as a valuable gift on special occasions (weddings, childbirth, etc.).

Up until the time of Roman ancient civilization there had been discovered some of the precious stones that adorn jewelry even today. Highly honoured by the ancient Romans were ring-seals, cameos and decorative hairpins as well as bracelets (for the wrists and upper arms) and necklaces. Popular gemstones were sapphire, emerald, amber and diamond as well as pearls.

In the display cases of Regional Historical Museum – Sliven are exhibited magnificent examples of antique toreutics. Masterpieces of jewelry art. The unique craftsmanship speaks about a long-lived tradition in metal plastics. It is a mistake to attribute all beautiful pieces of jewelry art only to ancient Greek workshops. Undoubtedly, in Thrace existed a very good school which distributed their works in the Balkan Peninsula, Asia Minor and Northern Black Sea coast.

Adornments represent a constant attribute which regulates stages and activities of societal life. Jewelry, in its essence, is a semantic-artistic composition, synthesizing in itself the long-lasting tradition of the population.

The meaning of the composition is not in the free combination of motifs and elements, ruled by sudden whims, but in the metacode the culture. Every detail has its specific place and concrete sense, which it carries in the construction of the composition. Some separate new motifs add additional range of moods and impressions, complementing the sound of the whole ensemble, built up of different stages of understanding and interpretation.

Jewelry is magical objects that protect its owner from the outer world and evil forces which “roam” through it. Adornments symbolically protect their inner space from the alien. Jewelry cures diseases and saves from evil influences, helps in childbirth, marriage and death. It serves as a mediator in divination and in transition states.

The sacred meaning of jewelry coexists with its artistic and practical value. The comprehension of the object as an independent cultural fact turns it into a self-dependent information carrier. Woman, by nature, loves decoration, she is an artist who strives to bring

beauty, harmony and perfection everywhere. The desire for all these finds its reflection in plastic and pictorial system of jewelry.¹

¹ http://www.ongal.net/editions/1Obsht_kult95/10Theses1_Diana_Doncheva95.pdf - visited on 28.05.2021

**КОНЯТ И НЕГОВИТЕ МИТОЛОГИЧНИ ПРЕВЪПЛЪЩЕНИЯ
(ТРИ АНТИЧНИ ПАМЕТНИКА ОТ КОЛЕКЦИЯТА НА РЕГИОНАЛЕН
ИСТОРИЧЕСКИ МУЗЕЙ – СЛИВЕН)**

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Introduction

The mystical as well as the pragmatic connection between horse and man have existed since the Late Stone Age (40,000 - 10,000 BC). This relation is reflected in the cave depictions of horses and the wear of horse's teeth, associated to that time, serves as an evidence of it². Among the drawings from the Cave of Lascaux in France, for example, which, according to one theory of their interpretation, present visually existing myths and rituals existing 15,000 years ago among the locals, the horses, comparing to the rest of the animals' images, were depicted in the greatest number.

How and when exactly the taming of the horse happened for now is difficult to say. What is to be seen from the studies, made in 2014, and DNA comparisons of modern domesticated horses and bone material, discovered during archaeological excavations and dated to 53,000 years ago, suggests different results. According to the observations, several stallions were domesticated in one place, and subsequently mares were tamed in different places. The genetic differences of modern horses suggest that this is an initial population of 77 different mares, which are divided into 17 separate lineages. This may indicate the presence of different locations of individual breeding centers or the presence of a start center where horses from different wild populations were bred.

Among the sites discovered so far, which claim to be early horse-breeding centers, are the settlements at Deriyevka in Ukraine and Botai in Kazakhstan, both of which date back to 3500 - 3000 BC. The opponents of this view generally believe that the mass presence of horse bones in the archeological record of the settlements should be associated with intense and selective horse hunting rather than intensive breeding. DNA studies indicate the existence of another possible area of domestication in the Iberian Peninsula or in North Africa. Many researchers believe that the actual domestication of the horse and gaining of full control over these animals by the humans go back to 2500 BC³.

In any case, the taming of the horse had a strong positive effect on the development of human civilization. It has contributed to a significant increase in human mobility and coverage of greater distances at higher speed, as well as creating opportunities for carrying more cargo. People were able to extend their observations on terrains with a larger area and

² **Anthony, D. and D. Brown.** The origins of horseback riding. –Antiquity, 1991, № 65.

³ **Levine, Marsha.** Domestication and Early History of the Horse. – In: The Domestic Horse: The Origins, Development, and Management of its Behavior, Edited by D. Mills and S. McDonnell. Cambridge, 2005.

different character; to support more families and increase the scope of their business ventures⁴. And those who possessed the secret of controlling the horses had also the absolute military advantage over their neighbors and adversaries. Horses were also perceived as wealth and whoever owned more horses had better opportunity to quickly change not only their standard of living, but also their social status within the society.

The earliest direct evidences for domestication of horses come at the end of the 3rd millennium BC. These are images of working horses, chariots and horses, laid in the graves under the burial mounts. Towards the middle of the 2nd millennium BC the horses were widely used in the Middle East, Greece and the steppes of Eurasia for chariot pulling. Most researchers believe that before being used as a harness, horses were first used for riding. This view is related to Maria Gimbutas' hypothesis⁵ that migrating human masses from the Eurasian steppes to Europe, at the end of the Copper and the Early Bronze Age, owe their success to the use of the horse, not only for fast transportation, but for military purposes as well. According to other opinions, however, at the end of the 3rd millennium BC, despite its practical application, the horse is still not a particular indicator for a political and a social status in the society. Notwithstanding the latter, the Copper and the Bronze Age are associated with important social and economic changes. At this time, there has been an increase in trade connections, the development of social inequality and, as a consequence, changes in the land ownership status. All of this could be due to the increased importance of the horses' domestication.

Many archaeologists believe that one of the elements, characterizing the high social status of someone in the community, in which he lived, was the stone scepter, made in the form of a horse's head. Such stone scepters have been discovered in the Copper Age graves, distributed over a significant area from the valley of the Volga River to the Lower Danube, including the territory of Bulgaria⁶. These scepters, made of porphyry, are commonly regarded as a symbol of the power which the demised had before his death⁷.

The connection between the horses and the social status of their owners is clearly reflected in the graves from the time after the early Bronze Age. During the first half of the 2nd millennium BC there has been widespread use of the horse in warfare, most notably for the pulling of chariots by invaders such as the Hyksos, Cassites, Mithians, Hittites and Aryans invading the north of the Middle East and the Ancient Egypt. The success of the conquerors definitely was related to the use of the horse. There is no wonder that during the 1st millennium BC the territory from the Carpathians to Mongolia plains was controlled by the Scythians and the Sarmatians⁸, and the arrival and establishment of the Thracian tribes on the Balkans is associated with the use of bronze production technologies and the availability of domesticated horses for military use.

Some archaeological evidences, dating back to the Bronze Age, are suggesting ritual practices related to the horse worshipping. In the Indo-European mythology, the horse itself

⁴ **Barclay, H. B.** The Role of the Horse in Man's Culture. London, 1981; **Kelekna, Pita.** The Horse in Human History. Cambridge University Press, 2009, pp. 1-64.

⁵ **Gimbutas, Marija.** Tzivilizatzia Velikoi bogini: mir drevnei Evrope. Moskva: Rospen, 2006.

⁶ **Todorova, Henrieta.** Kamenno-mednata epoha v Bulgaria. Sofia: Nauka I izkustvo, 1986

⁷ Some scholars are skeptical about this theory.

⁸ The Oxford Companion to Archaeology. Edited by Brian Fagan. New York – Oxford, 1996.

was personified as some of the deities or manifested as their attribute. Often the horse was identified with the elements or as a means of moving deities and heroes.

The cult of the horse was extremely popular with the Indo-European peoples, and the early admiration of this animal was due to its speed, strength and intelligence. And while we can still speculate whether the horse was a subject of cult in the prehistoric cave paintings, the first archaeological evidence of a revered homage to the horse dates back to the Bronze Age. In fact, most researchers believe that the cult of the horse was born after its domestication. This worship was associated with the emergence of aristocracy among migrating militant tribes and peoples who, according to some, replaced the existing cult of the bull related to agriculture and fertility with that one of the horse.

In mythology, the horse is an attribute of many gods, and in many cases the horse was associated with them. In India the cult of the horse-god Hayagriva dates back to the beginning of the 3rd millennium BC. Tracing the dualistic beginning of the world in many Indo-European myths, the horse was associated with twin gods, among them the ancient Greek Dioscuri and the Anglo-Saxon Hengest and Hersa. In mythological representations, the god Poseidon was initially born in the form of a horse, and later, in the development of the myth, the god appeared with his chariot. In ancient Greek mythology the horse also appears in the image of the flying Pegasus, in the myth of Diomedes' horses, etc. In the mythology of the Germanic tribes, the chief god Odin owned the miraculous eight-legged horse Yggdrasil, and in the Armenian epic story for David the magical horse Jalali discovered his owner all the way down to the seabed. In the Celtic mythology, the cult of the horse was associated with the goddess Epona, whose name is literally translated as "horse goddess". On the monuments she is usually represented standing between two horses. Undoubtedly, the cult of the horse occupied a special place among the Hittites warlike tribes, who owe their conquests of the Asia Minor to the use of horses' drawn chariots. Their supreme god Pirwa was often associated with the Slavic god Perun and the Lithuanian god Perkunas. All these gods were embodied in the image of mounted on a horse or chariot dragon slayer, defeating the evil⁹.

Even Homer, in "The Iliad", notes the inseparable connection between the horse and the Thracians, reflected in the description of the king Rhesus of Thrace and his snow-white horses. Hesiod, in "Works and Days," explicitly speaks of the "horse-breeding" Thrace through which the icy wind Boreas passes. Observations show that the cult of the horse was associated to the solar cycle and the sun as a deity. In this way the horse was semantically involved with cosmogony, the image of the universe and the incarnation of the gods in the divine cycle of time.

According to the ethnologists, the direct evidences to the horse cult appeared to be visible in left mostly in graves equine remains, data of horse sacrifices and many images of horses and mythical horse-related monsters. It should be kept in mind that in the ancient world, after the humans' sacrifices, the sacrifices of horses greatly exceeded the number of other practiced sacrifices, including those with bulls, goats, sheep, etc. In many Indo-European myths the symbolic rebirth of the ruler was associated to the sacrifices of horses, as is the case with some rituals in Ancient India¹⁰. And the practice of horses' sacrifices among

⁹ Mifi narodov mira, Vol. 1. Moskva, 1980.

¹⁰ Marazov, Ivan. Za semantikata na zhenskite obrazi v skitskoto izkustvo. – Problemi na izkustvoto, № 4, 1976, s. 45-53.

the Thracians was explicitly described in the case of 29 BC, when, before the battle with the troops of Marcus Licinius Crassus, the Moesi tribe sacrificed to the god of war a horse, slaughtered on the divine altar.

And since the Thracians did not have their own written tradition, the only way to recreate their myths and rituals, in which the horse occupied a certain place, is this reconstruction to be done through ancient images and preserved and passed down from generation to generation by legends and ritual. Usually in search of the lost myths and rituals of the Thracians, researchers are turning to the information that reached us through the mythology and the rituals of the ancient Indo-European peoples, including the Hittites, Celts, Greeks, Indo-Aryans, etc. And because we are talking about a broad prospective, reflected in the customs of many nations and cultures which surrounded the Thracians, we should raise the question of the meaning and significance of the myths, rituals and practices perceived at a local level. It is quite natural for such a methodological reverse approach, from private to universal, to look for specific examples and their interpretation according to the immediate environment in which the artifacts were discovered. This methodological approach is necessary and valid in cases where this interpretation is possible and the ultimate goal is to make a definite, though modest, contribution to the common understanding and perception of the horse nature not only in the utilitarian culture of Indo-European peoples, but also in demand of new, alternative ways of explaining its mythological incarnations and "hybrid" images. In this sense, we have selected three artistic, in their manifestation, artifacts, from the collection of the Regional Museum of History in Sliven, representing the place of the horse and its legendary symbioses with other creatures.

Two of the presented antique monuments were discovered during burial mounds excavations, made in the past twenty years in the district of Sliven. In the mounds, some of them covering the remains of highly ranked Thracian aristocrats, along with many ornate artefacts of Thracian and ancient art, remains of horses and gear were also found, in some cases, along with additional equestrian equipment and chariots. These findings once again come to confirm the solid connection between the Thracians and the horse, which existed between them in a fully conventional sense during a lifetime and in their conception of the afterlife as well.

Among all this wealth of works of toreutics, jewelry and terracotta, two grave gifts, placed respectively between the belongings of the deceased Thracian paradinasts at Taneva Mound and Dalakova Mound, are distinguished. Both artefacts directly reflect the Thracian notions of the horse and its connection with other animals, recreating the so-called hybrid mythical beasts, which are part of Thracian myths and legends. And not only in the Thracian mythology and imaginations, related to afterlife, but also in similar narratives of the entire ancient world.

The first of the monsters in question, discovered in Taneva Mound, is presented as a ceramic rhyton in the form of a hippalektryon – a mythical combination of a horse with a bird's body. The second, a silver rhyton with the protome of a centaur, a mythical creature with a human torso and a horse body, was found among the grave goods in Dalakova Mound. In addition to these two mythological beasts, our attention was attracted by a bronze ring, of unknown location, from the collection of the Regional Museum of History in

Sliven. On the ring plate another hybrid monster, known as a hippocampus, a combination of a horse that ends with a fish tail instead of a body is shown.

These three monuments, though considered separately, but taken together, come to show the general idea and universal notion of the horse's nature and its manifestation in the religious thinking of the ancient man, an integral part of the Thracian mythology and the imagination for the world. Because the hippalektryon can connect the horse and the bird to the celestial space, the centaur is an extremely terrestrial creature, and the hippocampus connects the horse to the sea and its inhabitants. In all three cases, these mythical beasts are mediators between the different worlds.

Without attempting to cover the nature of the complete complexity of these mythological monsters, our attention was directed to the search for an answer to a more utilitarian question: what is the meaning of these artefacts among the grave goods and is there anything more in sense of placing these monsters next to the remains of the dead Thracian aristocrats? Let us not forget that the terracotta hippalektryon in question, although well known as an image in the Mediterranean area, is still unique to the Thracian lands, and the silver-made gilded rhyton with a protome of centaur is an extremely expensive work of art that could be left among the vessels of the next in kin Thracian aristocrat. As for the ring, for now the images of hippocampus in Thrace are very rare and the goal in this research was the place and the development of this monster in the ancient art to be revealed.

As a main method of research we deliberately chose the historical comparative analysis, first demonstrated in the 18th century by Johan Winkelman, and has since been successfully applied in the study of works of art. We hope that the post processual approach, imposed by us in the interpretation of the artefacts, will not adversely affect the further research of the burial complexes of the two burial mounds mentioned above.

PAGES FROM THE HISTORY OF THE VILLAGE OF KALOYANOVO, SLIVEN REGION

Nedelcho Mityrkov, Nikolay Sirakov, Minko Stefanov
Sliven, 2020

Foreword

In the following pages the reader will be able to get acquainted with moments on the way of the village of Kaloyanovo from its foundation to the present day. In the expose are described historical events and happenings from conversations with people from the village, mainly elderly people, who have evidence from their grandmothers and grandfathers, and have themselves touched specific artifacts, found it their houses or in the land during the cultivation of agricultural lands and forest fund work. Here are described those of them which coincide with the narrated events. There, where differences are, are not included. Authors still continue to search for documentary sources about them in order to find their place in this work if the book is republished.

It is obvious that the village is ancient. Since when starts the oldest history of the village is still not found out. Its roots could be traced far back in history. Therefore, the efforts to search for yet new information, related to the historical path of the village, worth to be continued. In the course of our work on writing the upcoming pages, many people have given us valuable support. During their lifetime they told us interesting facts about their village, which were written down by Nedelcho Mityrkov and Minko Stefanov and now they are used in the book. The writing of this book requires lots of time, because all output data has to be verified with original documents, to be compared with the opinion of old people and historians in order all to be made authentic.

Our motives for writing the following lines are to pass modest information about the village to today's and tomorrow's people, to preserve what is known in order not to be scattered anymore. Because many facts, events, information have faded or disappeared forever. Some of the bigger goals of this material which we have set are fulfilled. Such are, for instance, defining the places where the village was three times in the more distant and recent past, using the relevant resources. Also presented are some hypotheses on this issue. Social, political, economic, educational, demographic and other topics from the village life are reviewed. Some of them are not thoroughly developed because the sources are scarce or lacking.

The greatest investigation work, systematization of the stated in the book, we owe mainly to Nedelcho Mityrkov, who has studied the history, life and work of local people for many years. Ph.D. Nikolay Sirakov professionally examines the oldest history on these lands.

In the beginning of the 3rd millennium, this book is a decent start for memory, legend and artifact collection of all that happened in the village of Kaloyanovo and its inhabitants back in the centuries.

From the authors