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TÍTULO: Evidencia arqueológica en la ciudad Tsarevokokshaisk: Azulejos de cerámica.

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RESUMEN: Evidencias arqueológicas populares e informativas son las cerámicas, las que constituyen una fuente de información sobre las culturas materiales y espirituales de las sociedades humanas. Algunos problemas al respecto son la tecnología de fabricación de baldosas cerámicas de la ciudad Tsarevokokshaisk y posibles fuentes de material cerámico en el territorio de la región del Volga Medio. Un análisis morfológico de 50 piezas de baldosas cerámicas de esa ciudad brindó resultados sobre la clasificación de las baldosas cerámicas, y para una caracterización más completa de las baldosas, se realizó una comparación con un material similar basado en el análisis de la prueba de arena.

PALABRAS CLAVES: arqueología, evidencia arqueológica, cerámica, azulejos de cerámica, región del Volga Medio.

TITLE: Archaeological evidence of the Tsarevokokshaisk City: Ceramic Tiles.

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ABSTRACT: Popular and informative archaeological evidences are ceramics, which constitute a source of information about the material and spiritual cultures of human societies. Some problems in this regard are the ceramic tile manufacturing technology of the Tsarevokokshaisk city and possible sources of ceramic material in the territory of the Middle Volga region. A morphological analysis of 50 pieces of ceramic tiles from that city gave results on the classification of the ceramic tiles, and for a more complete characterization of the tiles, a comparison was made with a similar material based on the analysis of the sand test.

KEY WORDS: archaeology, archaeological evidence, ceramic, ceramic tiles, the Middle Volga Region.

INTRODUCTION.

The Tsarevokokshaisk city was founded as a fortress in the year 1584. Over time, the city changed from a military fortress of the Russian state in the adjoint of the Mari lands to the County town. It became the administrative and economic center, Tsarevokokshaisk county Kazan province [Vorobeva E. E., Danilov, P. C., Zelenev Al. Y., 2014], now called Yoshkar-Ola.

The rescue archaeological research was conducted in the city of Yoshkar-Ola on the present territory near the intersection of streets Vozytsenskay and Krasnoarmeiskay by Volga Archaeological Expedition (PAE) in the year 2015. The studied section is included in the historical area of Tsarevokokshaisk and belongs to urban settlement, which actively developed from the beginning of the XVII century [Ivanov A. G., 2011].

According to historical plans of the city in the years 1789 and 1835, this territory was part of the Tsarevokokshaisk city prison [Ivanov A. G., 2011] and was bordered on the south by a defensive moat and fortress wall. It was built between the years 1609 and 1628, and was a second line of fortifications [Danilov, P. C., Kalugina J. S., Ogorodnikov, A. D., 2016].

DEVELOPMENT.

The cultural layer investigated in the territory of the excavation relates to the period from the XVII to the early XX century. The excavations revealed numerous remains of wooden buildings, boardwalks, and bases of wooden pillars.

Also the excavations revealed a huge fund of a ceramic material - more than 25 thousand copies. There are fragments of vessels, tiles, spindles, billet under the whorls, sinkers, toys, pipes, cores, etc [Kutuzova D.O., Kalugina J. S., Yarantsev N. W., 2017].

The object of this article is based in a category of products as ceramic tiles. Tiles – the variety of architectural and decorative ceramics. They were used for external cladding of buildings and interior decoration. Appearances of tiles are not the same, but most of them are rectangular. They have in the back rumpoo (from the German, Rumpf). This is a clay box for fastening the tile to the wall.

The box shaped tiles depend on the manufacturing techniques, that are divided into groups:

- 1) Terracotta relief of the end of the XVI—XVIII century.
- 2) Muravlenin irrigated raised XVII.
- 3) Polychrome relief of the end of XVII—XVIII century.
- 4) Polychrome painted XVIII century.

The manufacturing technology of box-shaped tiles of the XVII-XVIII centuries were the following: the front plate tiles are master prints in special forms made of wood or clay (the matrix). On the die cut ornament, this is then transferred to the tile. Then the matrix is placed on the Potter's wheel, and

then, there is sprinkled a thin layer of sand; filled with raw clay, the mask is soft and viscous, and carefully shoved it in all the bumps, smallest recesses of the relief, so as not to form voids. When the form is filled to the brim, it is leveled pravilam, the top layer of clay. Slowly turning round, the tiled plate increased the rumpoo. After air shrinkage of the clay has hardened, the tile is removed from the form, finally dried and fired.

Methods.

A leading approach to the study of this problem is the structural-systematic approach to the study of ceramic tiles and comparative analysis with architectural and decorative ceramics of Russia.

Results.

Turning to the material found during the archaeological work in the year 2015, it was found a total of 50 copies, of them:

1. Terracotta relief – 10 copies.
2. Polychrome relief – 40 copies.

The production of the terracotta relief tiles, or so-called red clay unglazed, began in the second half of the XVI century in Moscow [Muslih S. A., 1976]. This kind of tiles can be attributed to the XVII century for Tsarevokokshaisk. Findings of this type have met several times when conducting archaeological work in the city.

All terracotta tiles, discovered in the year 2015, refer to the framework. They are made from dense well-otmechennogo test with the addition of fine-grained sand. The size of the front plate is 14x14 cm., with narrow frame equal to 1 cm., on the reverse side of the box rumpoo height of 7-8 cm. Similar tiles belong to the category of so-called «small hands». Stories on the tiles are quite typical – vegetative ornament, images of birds, and two-headed eagle. It was also discovered a tiled lintels with twisted ornament.

Large group of ceramic tiles of the excavation in the 2015 are polychrome relief tiles. They were made of clay dough with the addition of fine-grained sand, gravel and grog. For the manufacture of such ceramic tiles has been used a few horns. This was necessary since the application of the glaze required some re-firing of the tile. The presence of a single calcining chamber could not meet the master. The furnace had a cylindrical shape consisted of two chambers. Lower the camera it was played the role of the furnace.

In the technique of firing every degree, one the same composition glazes at different firing mode can give a different color. The main colors in the Russian ceramics are five: white, yellow, blue, green, and brown [5]. There are different shades of the color palette. Brighten tiles with glazes, enamels. Enamel – opaque glaze. It is called engobe.

Glaze is a thin (0, 1 - 0, 3 mm) vitreous layer on the surface of ceramic ware and fixed thereon by baking. The enamel or glaze has a number of functions. It protects the ceramic product from contamination, giving it brilliance, and reduces moisture permeability. Properly chosen, the glaze increases the strength of ceramic products. Glaze can be as neraspisanny products, paints and painted with engobes.

The polychrome ceramic relief tiles are a large group of pottery from the excavation of the year 2015 in Tsarevokokshaisk city. They were made of clay dough with the addition of fine-grained sand, gravel and grog. The color of the glaze on these tiles corresponds to the tiles of the Russian production. The main colors are white, yellow, blue, green, brown and various shades of these colors. Most tiles are decorated with floral motifs. They are simple interlocking stems and a more complex picture: the flower buds surrounded by leaves and stems. Also this group includes zoomorphic and anthropomorphic images, but works on the street of the ascension, they were not detected.

Discussion.

In the course of excavations was discovered another category of findings that are not related to tiles, but relevant to their manufacture is a stamp or a tiled matrix. While conducting archaeological survey of this type of findings are very rare, hence the uniqueness of the material, only in studies in the year 2015 was discovered 6 instances of tile matrices. Following are their detailed description:

1. Matrix tile with the image of a siege with a ladder.

Tile izobrazevalna inclined siege ladder where two soldiers, climbing to the attack. One soldier holding a sword and the other a warrior holding a spear. The third soldier is under the stairs. In his hands he holds the flyer, which is on the wall raise the siege ladder. All the warriors are dressed in coats, on their heads they have caps - hats. The other half of the Tiles depicts a horseman with a sword in his hand. In free areas of the front panel of tiles between the figures of the soldiers depicted floral ornament. There's also placed a flag with the angles and stars.

2. Matrix tile with the image of leopard under palm tree.

In the center of the tile tree, there is a thin trunk and crown. This is the palm tree. It is characteristic of the palm tree trunk the butt in the form of bulbs. The crown is depicted in the form of several shoots. Two symmetrical almond-shaped fruit hanging down from it on long thin stalks. Above are two flower of a palm. They are depicted as forked tendrils. On both sides of the palm are sitting two of the beast feline breeds with the trunk facing the trunk, with their heads facing away from the barrel. Animals have short claws and small protruding ears. On the head are clearly visible big eyes. The relief emphasizes the musculature of animals. Tile, on the symmetry of the figures was central in the storyline.

3. Matrix for tile with floral ornament. It is formed from four symmetry – horizontal and vertical.

Tile equally spaced along the axis of the leaves and shoots with great skill into the square frame of the faceplate.

4. Matrix tile with the image of a unicorn, or as it was then called, "inorog".

This beast looks like a horse. He has a horse's head, torso, and legs. Coming out of the head long horn depicted in the form of a high cone, directed downwards. The unicorn has a short tail, and feet of a horse's hoof. It runs. The area around the image filled with individual shoots of vegetable ornament.

5. Matrix for tile with the image of a floral ornament.

Unfortunately, the chip of the stamp is too small, and restore the image is difficult.

6. Matrix tile with fleur de lis.

You can also assume that it depicts a horse's tail. Unfortunately, the chip of the stamp is too small. Therefore, to fully restore the image is difficult.

In summary, based on the foregoing, it can be argued that tile city of Tsarevokokshaisk in general correlates with the traditions of Russian production of tiles of the XVII – XIX centuries.

The discovered and investigated ceramic tiles, and identified the stamp-matrix from the excavation of the historical territory of Yoshkar-Ola indicates the prospects of studying this category of archaeological material. It can be assumed that Caricaturist not only brought ceramic tiles. The city had started production of tiles with their subsequent sale in the major cities. This statement is confirmed by the findings of similar tiles in Balakhna, Gorodets, Moscow, Kazan, Cheboksary, and Nizhny Novgorod. Through these cities can be traced the cultural context of medieval Tsarevokokshaisk.

CONCLUSIONS.

The main results of the study are to identify common features ceramic tile in Tsarevokokshaisk and Russian architectural decorative ceramics in general in the period under review. The archeological source as the ceramic tiles of a provincial town is a striking proof of the influence of the Russian ceramic production from the XVII to the XIX century as a whole.

Ceramic tiles of Tsarevokokshaisk reflect the continuity in the production and ornamentation of pottery, not only of the Middle Volga region and also the Russian state in general. The article may be useful for specialists in the field of medieval history and archeology of Eastern Europe and reconstruction of the material culture.

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