Перебуваючи у третьому десятиріччі незалежності, ми маємо відновити перерваний на 200 років розвиток української культури, і зокрема монументальної практики. Для цього треба на базі історичних факультетів українських вишів створити комісії, які б розпочали напрацювання концепцій створення монументів із подальшим розглядом цих пропозицій місцевими департаментами культури.

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FEATURES OF MAYA CERAMIC PRODUCTION

Keywords: *Maya, ceramics, raw materials, technological process.*
Ключові слова: *Майя, кераміка, сировина, технологічні процеси.*

Ceramics is a cultural defining factor for any society. Ceramics are one of the most numerous categories of archaeological material. And even if this fact is ignored, ceramics appears as a rather important material, which is a reflection of technological knowledge, worldviews and raw material base of the community.

Ceramic production for the Mayan culture dates back to 900 BC. when little by little experimentation with local raw materials began in order to obtain new dishes not made of pumpkin. It is with this technological innovation that the beginning of the Middle Preclassic period coincides in the Yucatan Peninsula.

In order to characterize Maya ceramics, it is worth paying attention to the technological process of ceramic production, since it helps in determining such important features as the characteristics of the quality of the dough, formation, surface treatment, firing, color, variety of forms and ornamentation. We focus on such features, since attempts to classify this category of archaeological material are based on them.

If you consistently follow the technological chain, then you should start with the raw materials, with the collection and processing of which production begins. Since even in the pre-classical period, the archaeological sites of the Maya civilization were located in different geological and landscape zones, the clays were, accordingly, quite different. During the Middle Preclassic period, only a few settlements, such as Chapabu, Mama, Sakaluma, and Chikanel, produced pottery. Such products were made of local clays, which were located near the settlements, and as geological and geochemical studies showed, the first products were made of palygorskite. And even then limestone spar quartz and volcanic ash began to be used as an admixture, which increased the

strength of pottery clay, and just became a distinctive feature of the first ceramic products of the Mayan civilization [5, p. 110].

Closer to the classic and post-classic periods, other centers of habitation and, accordingly, production, such as Yashkaba, Akil, Tikul, Tepekan, Bekal, and especially the last capital of the Mayan civilization, Mayapan, became dominant. Deposits of kaolinite and palygorskite were found here, which affected the color of the finished products which acquired many shades, among which reddish was quite common. Calcite was also sometimes added to ceramics to increase the product's strength [5, p. 109].

These examples indicate that there were at least two types of clay deposits from which ceramics were made in the Maya civilization. Clays affected the color of the starting material because clays had separate components and inclusions. It is clear that these two types of clay are not limited to the variety of products, but they are the main ones and are often used. More often, clay was mined near rivers that were located near monuments of habitation or in other places.

A. Kaso's attempt to classify products also looks interesting. Although this classification was originally developed only for Monte Alban, however, many researchers apply it to all of Mesoamerica. He distinguished the categories according to the color range of the ceramic dough. He distinguished gray, cream, brown, yellow colors, which are indicated by letters, and the shade, which is represented by numbers. Therefore, they are marked with an alphanumeric code that indicates the ceramic and the type number. This can be compared with the archaeological classification of ceramics of Ancient Greece, which is also divided by color and accordingly compared with pottery centers [1, p. 9].

The clay was most likely cleaned by drying, after which it was crushed and sifted. Conclusions about cleaning were based on the fact that the ceramic mass contained almost no impurities that were not added by man. Researcher S. Rendon in her ethnographic work in some cities of Yucatan describes the process of cleaning clay, part of which is crushing and sifting. The clay is dried in the sun enough to begin to crumble under pressure. Rendon observed that the lumps of clay were broken up by tapping them with a thick stick. After that, you can select «clean» samples [3, p. 116].

We have already discussed the topic of impurities, which is also important for determining the characteristics of local ceramics. From the beginning of the processing of clay, namely the ceramic type Mama and Chikanel, a rather different degree of fragmentation of impurities is observed, which are believed to have been carefully selected and possibly sifted. For example, in Mama's thin-walled vessels, either small or medium impurities are most frequent, and thick-walled vessels had only large impurities. To summarize, it is worth noting that the impurities could be mineral, which was already discussed, and organic, which included shell or plant remains. Organic and mineral impurities were included according to the future product and subject to their availability in the production region [5, p. 114].

The formation of the ceramic mass took place manually, that is, the dishes were molded. Moldings were usually made in a spiral, in rings, or made from a solid piece of ceramic mass. A great advantage was the Mayan knowledge of the wheel. Of course, it was not used for a vehicle, but in some cases it came in handy specifically for ceramic production. Sometimes a k'abal was used to shape the ceramic mass. This

device is similar to an Old World potter's wheel. The action of the k'abal consisted in a wooden disk, which was on another flat board between the legs of the master, who in turn put this primitive device into action with his feet. Looking at the potter's wheel of the Old World, one can hardly call such a construction a real potter's wheel. This device is more the exception than the norm. The Maya, unlike other civilizations of America, produced fewer products because they did not adopt technologies that could make labor more productive [7].

In the classical period, the chromatic effects of ceramic dough and the corresponding pigments on the vessels of Maya potters were achieved by firing at low temperatures [2, p. 177]. Therefore, it is worth turning to firing, as the last, but one of the most important stages of production. At the same time, it is the most risky stage, since the final success depends on this process. There are, of course, a large number of factors – such is, for example, drying. It was the same for different periods and centers of Maya production, that is, it took place in the open air – the same as in the Old World.

Before firing, the surface was covered with schlickers or mineral mixtures dissolved in water, created to give the vessels specific colors and shine. In the preclassical period, firing was done on a hearth, but during the classical period, pits lined with stones were already widely used. A real revolution for pottery production was the use of low-temperature kilns. Unlike many modern stoves, it was fueled with wood or grass and much less often with charcoal. Firing usually took place in the open air. Such evidence can be found in the archaeological study of such bright sites as Tikal, Mama, Chikanel, Mayapan, etc. [6]. Firing limestone or calcite-hardened ceramics is quite risky due to physical expansion at temperatures of 750 degrees and above. That is, when the temperature regime increases, the vessel will contain cracks, which will lead to its destruction. The color and gloss of paints and schlickers can be lost at high firing temperatures. Thus, such ceramics could be fired at a temperature not higher than 700 degrees. An interesting fact is that the vessels that contained volcanic ash as an admixture could withstand stronger firing, but they were also fired at relatively low temperatures [4, p. 121]. This suggests that the preservation of the colors of the ornament was a limiting factor for the firing temperature and the decorated part was more important than the strength of the vessel.

In conclusion, we can say that the Mayan ceramic production technology is characterized by the active use of the environment and available raw materials. Understanding the properties of the raw material base contributed to a certain rooting of the tradition. The pottery of each tribe, along an established technological chain, while having its own vessel forms and ornamentation, demonstrates the unity and diversity of Maya culture in this regard.

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ПОТОЙБІЧНІ УЯВЛЕННЯ НАСЕЛЕННЯ МЕСОАМЕРИКИ

Ключові слова: *Месоамерика, Міктлантекутлі, Муерте.*
Keywords: *Mesoamerica, Mictlantecutli, Muerte.*

Кожному народу притаманна віра в потойбічний світ, уявлення про смерть, яке може як лякати, так і бути частиною буття. Розуміння міфології та уявлень сприяє розумінню світогляду, світосприйняття, культури, цінностей певного суспільства. Уявлення населення Месоамерики про потойбічний світ є унікальними, адже нащадки ацтеків, майя та інших давніх народів і сьогодні святкують День мертвих та мають культ Санта-Муерте. Тому аналіз потойбічних уявлень населення Месоамерики сприятиме кращому розумінню сучасної культури країн цього регіону, культу Санта-Муерте.

Мета роботи – аналіз потойбічних уявлень населення Месоамерики в історичній ретроспективі.

Більшість індіанських народів Месоамерики не лише вірили у продовження життя після смерті у блаженстві чи муках, але й в існування кількох локусів, куди душі потрапляли після смерті, про що свідчать історичні пам’ятки літератури й іспанські хроніки. Цікавою особливістю цих вірувань є те, що майбутній шлях душі залежав (як і в шумерській міфології) не від прижиттєвих вчинків, а від причини смерті людини (що робить ці вірування унікальними). За давніми віруваннями науа, ацтеків та інших месоамериканських індіанців (подібні уявлення з деякими видозмінами мали і майя, котрі перебували під впливом ацтекської культури), такими останніми притулками були Nhuicatl tonatiuh, Chichihuacuauhco, Tlalocan Та Mictlan, тісно пов’язані з культом сонця.

Душі воїнів, які загинули в бою або померли на жертовному камені, потрапляли до Nhuicatl tonatiuh – «будинку Сонця», де у квітучих садах вони влаштовували баталії, радісними криками і ударами в щити зустрічали Сонце на сході, а через чотири роки повертались на землю у вигляді колібрі та інших пташок із яскравим барвистим пір’ям і пили нектар (до слова, колібрі вважається пташкою сонця у народів Месоамерики; ця пташка і змія поєдналися у творенні образу божества Сонця – пернатого змія Кетцалькоатля).

У блаженних садах «будинку Сонця» перебували також і ворожі воїни, захоплені в полон і принесені в жертву богу Сонця, адже віддаючи свої життя, вони ніби підживлювали «могутнього воїна, котрий воював у небі».

Згідно з віруваннями, ця свита супроводжувала Сонце до зеніту, далі ж за ним прямували жінки, які померли під час пологів, котрих прирівнювали до за-