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THE DEVELOPMENT OF THE KINGDOM IN KHARKIV IN THE 19TH AND EARLY 20TH CENTURY

РОЗВИТОК КОЦАРСТВА В ХАРКОВІ У XIX- НА ПОЧАТКУ XXст.**Trubchaninov M.A./Трубчанінов М.А.**ORCID: <http://orcid.org/0000-0001-8432-478X>*Харківський національний педагогічний університет імені Г.С.Сковороди,
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Анотація. Коцарство залишається одним із найважливіших елементів національної культури Харкова, яскравою сторінкою селянського промислового підприємництва. З найдавніших часів коці служили на українських землях для утеплення і прикрашання житла, виконували обрядові функції, а в деякі періоди ними навіть сплачували данину. Найдавніші письмові згадки про існування народного килимарства-коцарства на території Слобідської України зустрічаються у подорожніх нотатках чужоземних мандрівників, ранньослов'янських літописах, народних билинах, історичних піснях та інших джерелах, які належать ще до середини та другої половини XVII ст. З цього часу й аж до початку XX ст. основна частина мешканців Слобожанщини задовольняла власні потреби саме домотканими килимами серед яких особливу зацікавленість являє «коцарство», саме його структури та комерційному виробництву присвячена робота.

Ключові слова. Коцарство, килимові вироби, ворсова техніка ткання.

Abstract. Knighthood remains one of the most important elements of Kharkiv's national culture, a bright page of peasant industrial entrepreneurship. From ancient times, kots served on Ukrainian lands to insulate and decorate homes, performed ritual functions, and in some periods they were even used to pay tribute. The oldest written references to the existence of folk carpet-making in the territory of Slobid Ukraine are found in the travel notes of foreign travelers, early Slavic chronicles, folk epics, historical songs, and other sources dating back to the middle and second half of the 17th century. From that time until the beginning of the 20th century. the main part of the inhabitants of the Slobozhan region satisfied their own needs with home-woven carpets, among which the "kingdom" is of particular interest, the work is devoted to its structure and commercial production.

Key words: Knighthood, carpet products, pile weaving technique.

Introduction.

For a long time, carpet products in Ukrainian lands were called differently. In the period of Kievan Rus, only the oldest name "carpet" was used in relation to them. From the 16th century along with it, such names as "lyzhnyk" and "kots" arise and spread. Only at the beginning of the XVII century. the name "carpet" entered wide circulation, but for a long time it was called only smooth double-sided carpet products with a striped pattern. Such products gradually became the most widely

distributed in Slobid Ukraine, and together with them, the name "carpet" became more and more popular. Around the end of the XVIII century. it has already become general in relation to all Ukrainian carpet products. The etymological connection between the Ukrainian name "carpet" and the Turkish "kilim" and the Persian "chilim" indicate that the word "carpet" has an eastern origin and came to us together with eastern carpets and after the appearance of a new term characteristic of the city of Kharkiv "kots". This work is dedicated to these types of carpet weaving.

Main research materials. In the XVII-XVIII centuries. pile carpets were made by many landlord carpet factories and monastery workshops. In the XVIII - the first half of the XIX centuries. the production of carpets in Kharkiv and its surroundings gained a large scale. And at the beginning of the XX century. the production of pile carpets in the Kharkiv province declined [1, p. 80].

Among all varieties of artisanal carpet-making techniques, the pile weaving technique became the most widespread in Kharkiv. It was used to make one-sided carpets with a long pile, which got the name "kotsy", which were known in Ukraine already in the 10th - 13th centuries. At first, blankets were used as cloaks, and later they were used to hang walls, cover chests, beds, sleds, etc. In Kharkiv, the artisanal production of blankets appeared around the end of the 17th century, and already before the beginning of the 18th century. in the city there were several hundred kotsar artisans who annually produced a significant number of kots. In terms of production volume, the Kharkiv kotsar fishery was already in first place in Ukraine at that time. Under the protection of the Kharkiv fortress, on the territory of the suburban Zalopanska sloboda, the Kotsars founded and settled an entire street, which is still called Kotsarskaya [2, p.124].

Everywhere in Slobid Ukraine, in order to organize the manufacture of carpets at home, peasants did not need large expenses. They could produce raw materials for weaving on their own farms, which was facilitated by the natural and geographical conditions of the region. On its forest-steppe and steppe spaces of the Slobozhanshchyna, sheep could be bred, and on fertile soils, large areas could be sown with hemp and flax, which mainly provided the raw material base for carpet

making. From many types of local plants, fruits, insects and materials, industrial peasants could obtain wonderful natural dyes of various shades for dyeing their carpets. The main technological methods and art of making blankets in Slobid Ukraine were passed down from generation to generation. In peasant families, where they were engaged in carpet making, children were taught all the wisdom of this craft from an early age.

The technique of weaving coils consisted in the fact that on a vertically stretched hemp or wool base, the carpet maker knitted knots from pieces of multi-colored pile yarn in horizontal rows. At the same time, each knot captured two threads of the base, and the ends of the knot were pulled out and formed a pile on the front side of the carpet. After each row of knots, in order to fix them along the entire width of the base, the carpet maker laid several rows of threads, which he tightly nailed with a wooden hammer - a comb. This operation was repeated many times during the entire period of weaving the kotsa.

At the beginning of the 19th century only in the city of Kharkiv, residents of 50 yards of Kotsarska Street were engaged in the kotsar industry. Here, every house had 2-3 looms, on which the craftsman himself and members of his family or hired workers worked. Up to 20,000 blankets were produced annually in the city, most of which were exported outside the Kharkiv province [3, p. 371-372].

However, the functions of carpets were not the same all the time, but changed in accordance with the changing living conditions and lifestyle of the people. The functions of carpets in the everyday life of the population of Ukraine changed especially noticeably at the end of the 19th century. Tables, chests and other furniture began to be covered with more practical and cheaper factory products - tablecloths, bedspreads, bedspreads, etc. Pile carpets and blankets are going out of use. Due to this, some types of carpets stopped being produced altogether and gradually disappeared. In the Slobojan carpet industry, the two most common types of carpets are mainly defined - wall and floor carpets. This type of carpets continued to be used by peasants in their everyday life, but they became especially widespread among the population of cities, where they most met the requirements of the interior. [4, p. 222-

230].

Conclusions.

So, during the second half of the 19th and the beginning of the 20th centuries. in the lands of Slobid Ukraine, peasant entrepreneurship in the field of carpet making, developing on the centuries-old traditions of carpet production that existed on Ukrainian lands since the days of Kyivan Rus, inherited from the past both the basic tools and techniques of weaving various carpets, as well as the basic principles of their artistic design. The form of organization of peasant carpet making gradually changed depending on historical, socio-economic and household conditions. The organization of the industry, satisfying the demand of a wide range of consumers, contributed to the emergence of various types of carpets and their artistic and stylistic groups.

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