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ECHOES OF PAGANISM IN THE DECORATION OF THE URAL HUT

Abstract. Samples of a wooden carving of the XIX–XX centuries on Central Ural Mountains comprise basic symbolics of mythology of ancient Slavs. In the traditional dwelling elements of a mythological picture of the world are obviously traced. The myth represents model of a macrocosmos and the microcosm entered in it — the person. The traditional dwelling both in practical, and in symbolical aspect personifies the same relations. The mythological symbolics used as a decor had to fix, on the one hand, symbolical value of the house as center, Space as vital space of a sort, family, separately taken person. On the other hand, a number of symbols had to indicate specific preferences of some certain values of life of the owner of the house which, in turn, were caused by practical activity.

Keywords: semantics, a solar sign, a cross, mother-earth, bird-woman, span-roof, a towel, curtain wall, a frieze, the planning, the skate.

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ОТГОЛОСКИ ЯЗЫЧЕСТВА В ДЕКОРЕ УРАЛЬСКОЙ ИЗБЫ

Аннотация. Образцы деревянной резьбы XIX–XX веков на Урале представляют собой основную символику мифологии древних славян. Наиболее явно рудименты языческих культов были представлены в традиционном оформлении крестьянской избы. В избе прослеживаются элементы мифологической картины мира. Дом рассматривается и как центр пространства, и как элемент мироздания. Отсюда идет использование оберегающих знаков, защищающих проживающих в избе от разного вмешательства, идущего из внешнего мира.

Ключевые слова: семантика, солярный знак, крест, мать-земля, женщина-птица, двускатная крыша, полотенец, занавес стены, фриз, планировка, скат.

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The symbolics differs from simple set of signs in that the volume complete semantic field is behind it. Any combination of symbols in the context of culture of the dwelling is, in fact, an invariant of ideas of a world order. If the correct combination of material elements gives durability and stability of a design of the building, a certain combination of symbols enters the dwelling in a steady picture of the world.

The set of magic symbols in a decor of the dwelling was urged to protect it from evil ghosts and, first of all, those channels openings via which the evil spirit could get into the house. These dangerous sites were: a roof, windows, doors, gate, chimneys. On Central Ural Mountains, as well as in a number of regions of the European part of Russia and Siberia, for the person such pagan symbols as figures of the sun, horses, a deer, birds, plants were kind.

On an equal basis with them the decorative geometrical and vegetable twiddle was widespread.

The usual duo-pitch pediment of a house assimilated to the heavenly arch. The decor details which reached up to now on typical old log huts in Alapaevsk, Verkhotursk, Lysvensk, Solikamsk, Cherdynsky, Chusovsky, Shalinsky areas testify to it. The roof was comprehended not only as border between top (sky) and a bottom (the world of people), but also between external and internal in relation to the vertical plane. Covered — positive, uncovered — negative. The roof was comprehended among female elements [1].

Communication of a roof with space top is emphasized with solar semantics of an ornament of cornices, different knobs representing birds.

Bargeboards, the roofs which are going down on a contour, were decorated in two-three rows. The top ranks had most often wavy outlines, and lower — gear (sharp, rounded off). In ancient villages of the Cherdynsky district (Pokcha, Vilgort, Iskor, Komgort, Gubdor) gear and crenate ranks became complicated at the expense of round through openings. In Verkhotursky, Krasnoufimsky, Perm, Cherdynsky districts when at the beginning of the XX century duo-pitch roofs began to be replaced pyramidal (tent), the similar ornament was transferred to boards of eaves.

Such decor existed at ancient Slavs. It transferred the image of stars and heavenly water-supplies. The picture of the world of ancient farmers significantly differed from ours in that they didn't know mechanically formation of clouds and clouds from terrestrial evaporations yet and assumed that rain moisture undertakes from above, from some heavenly water-supplies which are stored at the level of the "top sky" which is over "the average sky" on which the sun and the moon move. Water-supplies in the sky carried the name of "heavenly abysses" [2] in Old Russian language.

The ornament in the form of a number of zigzags was known in the top paleolith, 12–25 thousand years ago. It can be met on stones in a laying of walls in Dagestan, on ceramics of Europe and the Western Asia of 2–3 millennia B. C. Some researchers consider that zigzag ornament of this sort had a production origin: drawing of vertical zigzags could imitate a rope print, and drawing of horizontal zigzags — to transfer appearance of a twist. However there is a set of examples of a zigzag grapheme in which it is genetically not connected with production technology. Researchers of ancient symbolics repeatedly noted that the bunch of zigzags designates a rain.

Semantics of patterns Novgorod bargeboards gives the XI–XV centuries us the habitual ideogram of water in the form of the intertwining streams [3]. Such pattern represents graphically expressed prayer about a rain for providing a crop. The prayer as numerous repetition, turned into repetition of rapports. It is necessary to distinguish the symbolical image of a rain and heavenly moisture. Zigzag and wavy lines symbolized heavenly moisture.

Semicircles with an opening in are compared to female breasts. The image of pair of female breasts widely occurs in a house carving of the Russian North and the Urals. They are connected with idea of heavenly goddesses — women in labor, is later than cloudy girls [4], full-chested wives, heavenly nymphs who according to farmers, spilled a rain on fields from the breasts.

On neolytic representations the combination of vertical lines and semi-ovals is characteristic. The last obviously mean not simply clouds, and cumulonimbus clouds as the small point in the middle of a symbol symbolizes, most likely, a drop of a rain or the grain irrigated by a rain. Our ancestors also imagined a rain cloud a

sieve and a seeder, and rain drops — grain bread. It was considered that gods of spring thunder-storms really sow the earth with different cereals. Poetic representation of a rain grain seeds coincides with likening to its carnal seed [4]. Mother-earth inseminated by grains and moistened with rains bore a fruit and began the fertile childbirth. The similar symbol meets on eaves of log huts.

In an ideographic of the Neolithic there are symbols consisting from vertical wavy or the straight lines proceeding from a horizontal strip [5]. It is a grapheme designates a rain. The rain was represented also by tears of the Goddess.

On eaves of houses of the end of XIX — the beginnings of the XX centuries of the village of Vilgort, Komgort, Pokcha of the Cherdynsky district meet images of a slanting cross, and under it in semicircles the image of heart is cut out.

Slanting cross — widespread ornamental motive. It is a symbol of four parts of the world, but this symbol not belongs to terrestrial, and heavenly part of the Universe. The slanting cross was also an emblem of the Great Goddess who was urged to patronize the dwelling. Its symbol was represented on dwelling columns. The symbol of the Great Goddess often was located there where watermarks were represented later. We will remember what exactly the Great Goddess asked the sky about a rain and a crop [5].

Symbol of the goddess mattered, obviously, and the image of female hips. The transitional form confirms, what exactly such is an origin of an ancient grapheme which is considered the image of heart presently. The image it in a semicircle could also symbolize prayer about a rain and moisture.

The symbolics of solar signs was important. The heavenly and water circle was only part of the ancient picture of the world embodied in the dwelling. The image of heavenly waters was only part of an overall picture of the world. The main thing was the sun in the measured way on a sky. The system of an arrangement of solar signs held position below a heavenly and water zone, thus, archaic ideas of the top sky weren't broken. The average sky which is below a heavenly and water zone of the top sky located behind an invisible solid was a zone of the movement of the sun since an eneolit [5]. Sockets with beams were cut out on the lower ends bargeboards and laid on boards — the towels which are hanging down below a ridge log in the middle of a joint bargeboards.

Solar signs were presented by several types. The steadiest is the circle, with the beams proceeding from it. The numerous signs representing "the running sun" are of special interest: in a circle cut out some bow-shaped lines located radially. They make impression of the sliding wheel with curved spokes. The direction in a bend is always identical: the top line in a circle has camber to the left, lower — to the right. The ascending or setting sun can be shown by a semicircle. The round form of the sun forced to see in it a fiery wheel, a ring or a board [6]. But

the essence of the socket as solar symbol is far not so obvious as it seems. It is possible to assume that at an early stage the image of a circle could symbolize the sky, but on late this symbol passes into the Sun symbol.

However, it is possible to assume the following origin of the swirled socket. The burning rotating wheel appeared in cult rituals of antiquity, judging by that such element is recorded in the latest national ceremonies. The turbulence of tongues of flame which is formed at rotation of a wheel could become a prototype of this symbolical image. In Russia in the XIX century the festivities accompanying pagan festivals comprised the following elements: erection of a column with a wheel above, sinking of the burning wheels and barrels from the mountain, use of the dolls representing most often women. There was a certain semantic communication between a female image and a wheel. Originally the Goddess was considered as the empress Neba as which symbol the wheel acted. With change of beliefs such emblem gained solar value, and a sign of the burning wheel was transformed to the burning socket and began to symbolize the running sun.

Three positions of the sun fixed its movement from rising by noon and to a decline. The midday sun was embodied in images of a horse or bird which figures towered over pediments of buildings. The horse and waterfowl admit East Slavic folk beliefs symbols of the movement of the sun [7]. All exorcism symbols testify to inclusion in architectural space of the dwelling of the image of the movement of the sun round the earth and allow to make ideas of structure of the sky, according to an archaic picture of the world. Formation of such details of a roof as chickens — the hooks over a canopy creating a strong support of a roof is semantic closely connected with these representations.

At the beginning of the XX century A. Syropyatov described a number of constructions of Perm district. usual type, simple smooth window platbands, cool duo-pitch roof. The end of okhlupen is processed in the stylized form of forward part of some fantastic bird or animal Village skate Maple Bogorodsky volost of the Perm district. The head of the skate has a long neck and is a little raised up [8].

For Slavs, as well as for many European people, the mythical embodiment of natural phenomena in images of various birds and animals, arisen from one general concept about speed is characteristic. Prompt spillage of a sunlight made impression of extraordinary speed. The same impression of the fast movement which generated the spontaneous phenomena with birds, forced to pull together them with a horse [6].

In mythological beliefs the horse is connected with a next world. The horse transfers the dead to a next world, a horse is a source of special knowledge, special force. It is connected with chthonic deities. At the Russian fairy tales there were images of special fire-spitting horses. At ancient Slavs the horse isn't simply connected with the sun, horse replaced it, in fact the sun was a horse. One

of solar deities of ancient Slavs was called as Hors, from there is a name of color of horses — savrasy. In Russia figures of horses were often painted in red color that can from banish us to value of a rising sun.

In pagan images of Slavs the horse is connected with reservoirs. Some researchers consider the word “paradise” primordially Slavic and derivative of “river”, thus, it turns out that paradise is a world over the river. To get to it it is necessary to overcome water space by the boat. Slavs burned dead men in boats, or buried in sledge that too is the castle prototype only sliding not on water, and on snow. Besides, the Russian national fairy tales narrate about the sea horses and mares leaving depth of waters. Bathing in their milk, the kind good fellow received special force.

Went to the other world which is overseas not only souls of the dead, also the sun left there. Symbols of the turned sun on platbands and gate testify to existence of the course of the sun in the other world. The setting sun went down to the earth or in the sea. The sun died, and the horse transported it (as well as the dead) to the other world. The room of the skate above a roof also is connected with this representation.

Perhaps, there is a communication between the horse heads sacrificed and “skates” on a roof. The house as if growing from the horse head dug to the earth crowned its image that gave to all dwelling a species of a horse in respect of general architectural concept [9]. The horse skulls exposed on a fence were charms, thus communication of a horse with the dead and other light, and also ideas of life and death in general was confirmed.

Except a roof solar symbols were placed and near windows. Windows connected the dwelling not simply with other world, with everyday life, but also with the world of space processes and the phenomena, such as heavenly bodies, parts of the world, a landscape, daily allowance and seasonal rhythms. The special part was assigned to the sun, light, darkness, as to the active phenomena. Communication a window sun defined all mechanism of orientation of the dwelling. Windows left to the east, and the East is a sunrise place.

On Central Ural Mountains this option of ornament is rather developed. On the top boards — the ochel'e of platbands triangular and the squared beam socket was cut out in a half, a quarter of a circle or sobyratsya from laid on details. The planes on which sockets were placed, had the straight lines rounded and gear eaves. Compositions on triangular the ochel'e with gear eaves and sockets, assimilated to a firmament with the moving sun which is setting or ascending, but never represented full. Prokopyevsk Salda of the Verkhoturksky area, village Yew, Torgovishche, Keys of the Suksunsky area). In a number of settlements of Central Ural Mountains (the village of Glubokovskoye, Koluy of the Alapaevsk area, of Bykovo of the Achitsky area, Prokopyevsk Salda of the Verkhoturksky area) platbands with subwindow boards on which trihedral the carving represented the

night course of the sun were found. Three of its positions — leaving for the horizon, a night, rising sun — are shown by three semi-sockets with the beams directed to the earth. The reason for which the symbol of the sun could be represented by a semicircle, that the trajectory of the movement of the sun over the earth has an arch appearance is.

On the lower ends of bargeboards, corresponding in an overall picture of the heavenly course of the sun to rising and a decline, almost always there are signs of the sun and the earth nearby. Most often the sun was represented lower than the earth — it just has to ascend; sometimes over the earth place a half of a solar sign — the sun ascends. Sometimes the sun is shown already ascended, being over the earth.

In a complex of the lower ends bargeboards very often the sun was represented by “running”. The midday sun was represented on a log hut facade, on the top under the predominating horse figure, but nevertheless below “abysses heavenly”.

To observe an archaic stratigraphy of the world and to leave the sun in the circle ought to it, masters attached the short board “towel” which is hanging down vertically down a facade to shchipets. On the lower end of this towel the midday complex of solar signs was also placed. It was always richer than the morning and evening. Most often here two sun just as on a calendar month of a summer solstice (June) was designated not by one cross as other solar phases, and two crosses were represented [2].

Two sun located one under another could be identical, but one of them could be given in a dynamic figure of the running horse.

As for window solar symbols, here the day sun too is represented by a semicircle, but by the sizes it is more, than the symbols representing the ascending and setting sun. The sun in a zenith on platbands is placed below heavenly and watermarks the same as on a dwelling roof. Sunset on platbands reflects the movement of the sun in a next world. Sunset in archaic beliefs was perceived as leaving to the world of the dead.

If conditionally to designate the East the party where the course of the ascending, day and setting sun is represented, the party opposite to it will be considered as the West where we see the course of the underground sun. Russians had a belief that it is impossible to sleep on a sunset, differently the sun can accept sleeping for the dead and take away his soul. The turned subject in traditional culture symbolized death, and the turned sun was the sun of a next world. The image of horses on platbands also symbolized the movement of the sun on a sky, it was born by horses.

Zoomorphic figures were cut out on the upper edge of a board — ochel'e and on lower (Roosters of the Usolsky area, Nyudim of the Cherdynsky area) were painted or previously cut out figures were imposed on a board (the village of Orlovka, Rusimovo of the Cherdynsky area).

In a decor of the traditional dwelling also symbols of a snake were used. A sign in a wave mode or a zigzag, having arisen in the Neolithic as the schematic image of the river, gained meaning of a symbol of water.

In Slavic mythology of a deity of “bottom” of the Universe contacted water elements — terrestrial waters. Snakes and dragons are often represented as the monsters living in waters or near any source. So, Tugarin-zmey floats on Oka river, length to it three hundred sazhen, a back brings down coast are cool, threatens to fill in all country [6].

B.A. Rybakov offered the following explanation of mythological communication of a dragon and water: “Living at water, and creeping out during falling of heavenly moisture, thereby it was already connected in consciousness of the primitive farmer with the unclear mechanism of emergence of a rain” [10].

Kidnapping beauties, the dragon carries away them to the underground world, concludes in rocks — a poetic metaphor of dark clouds. The dragon was the representative of moisture and the underground world, but also her witherer, the representative of the dark clouds which are held down by an icy cold. Therefore there is clear a placement of a symbol of a snake on the lower platbands, recognizing that a bottom is an underworld, the other world.

According to beliefs of ancient Slavs, the fiery dragon flew in a log hut through a pipe. In this case the dragon is a personification of a lightning. The lightning was represented by the wavy line because the last was designation of a dragon, that is it wasn't represented, and designated by a deity symbol which in mythological consciousness proved a lightning.

Wavy lines on the lower platbands symbolize both a fire snake, and water. The vegetable pattern merges with the image of a dragon on platbands of windows in the village of Torgovishche of the Suksunsky area, in the settlement of Verkh-Neyvinsk of the Nevyansky area, in the village of Kvashinskoye of the Kamyshlovsky area [11].

Besides space and the zoomorphic images in a decor of the country dwelling also anthropomorphic symbols are used. The female figure was represented on platbands of windows of country log huts of Central Ural Mountains of the end of XIX — the beginnings of XX century.

The image of the Great Goddess which arose in the Neolithic is global and dual. She is a mother the progenitress and at the same time the death devouring all live. At Slavs this goddess is called by Mokosh. This opposition of two images is reflected in symbolics of platbands where we see the exaggerated image of the Great Goddess with the raised hands up (Mokosh) and the goddess of an underworld turned, identical to it. Its image meets not only on a dwelling decor, but also on all subjects connected with female needlework.

When studying semantics of needlework it is impossible to ignore also some subjects of house production in respect of their ornament and forms. Valek if to

trust B. A. Rybakov, represents the schematic image of a female figure with spread arms which head is decorated with the solar socket, and this image the scientist correlates to Mokosha's cult. The image of Mokosha is one of the most ancient and difficult, in archaic representations of east Slavs it is the basic which is responsible for the most important aspects of life of the person: destiny and birth. However N. A. Krinichnaya considers that the female figure on the valek and distaffs incorporated not only representations about Mokosha, but also about other characters identical to it. The solar socket corresponds to a circle, a wheel — an eternity symbol, image of God and the world, in it the idea of world harmony is expressed [12].

S. A. Tokarev writes: “The mention in the Russian sources of a female deity of Mokosh is very interesting. It not only the only female image testified in an ancient East Slavic pantheon, but also the only deity which name remained in the people up to now. Mokosh, probably, was the patroness of female works, spinning and weaving” [13].

The important place in a complex of sources on an image of Mokosha is taken by the data characterizing the ideas of the goddess of fertility and destiny which are already changed in national consciousness. Such data are descriptions of national holidays and beliefs of east Slavs, including, and Paraskev concerning sacred Friday which after adoption of Christianity replaced a name of ancient Mokosha, having left, however, honor a complex of beliefs without changes. In V. N. Toporov's works the undoubted genetic continuity Paraskev and pagan Mokosha was established Friday. By Friday handled prayers about a rain, it was considered as the patroness of a child-bearing and at the same time madam of the dead [14].

Relatively Paraskev Fridays S. V. Maximov in well-known “Catchwords” gives more developed characteristic of folk beliefs, though repeats some facts known earlier. Among the sources the researcher calls except other the list of the apocryphal writing acquired by it on Pechora in 1857; the list of the same writing of the archpriest Malov in it “Letters to soldiers”. In general, the author notes a wide dissemination of similar lists, “various and not similar”. In this book concerning Friday the main emphasis is placed on protection deceased souls, poor and poor, and in general, on communication with death, the neighbourhood with it: “all its monasteries, — the author, — cemeterial speaks”. Besides: “goes together with death ... watches all” [15].

In the Slavic Mythology dictionary V. V. Ivanov and V. N. Toporov notice that on all-Slavic character of Mokosha, among other things, specify also her lowered images in Slavic tradition — Mara, the Madder, etc” [16]. The madder is in turn characterized as the Death embodiment, the character of rituals of a farewell to winter and a meeting of spring [17].

The image of the Great Goddess on platbands and on a house pediment sometimes merges with a vegetable or-

namment with which platbands of the Sredneuralsk houses of the end of XIX — the beginning of the XX century in the settlement of Verkh-Neyvinsk of the Nevvansky area abound.

The female image “hidden” in a vegetable ornament is represented on cards. It is possible that this figure represents dance in a squatting position. In antiquity dance was not entertainment, but religious rite and prevalence of the similar image suggests that here we deal with cult representations. However, it isn't necessary to exclude also treatments of the image representing an image as the woman in labor figure.

The image of a bird in particular on inside of walls of the dwelling on Central Ural Mountains also symbolized the Great Goddess. Monuments of a paleolith testify that else then there was an idea of communication of images of the bird-woman [18].

At Slavs of Nav — a female ominous being with bird's shape. At early Christians the Mother of God was represented winged. In Russia in a spring image of a funeral of a female effigy, the last sometimes was called as a cuckoo [19]. These ethnographies testify to the ancient Russian ceremony called by “Cuckoo”. It was carried out in May, and only women participated in it. We see the image of pigeons, swallows or other birds on distaffs of the studied areas in combination with a vegetable decor.

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