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## Global symbols in the décor of the northern distaffs



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### Abstract

Considering constructive construction and decorative design of traditional northern distaffs, we can note reflection practically all most meaningful world symbols which to some extent are presented in ornaments and show universal concepts about structure of the world. The design of northern distaffs consists of the basis («lopast»),

a leg («nozjka») and sitting or («dontce»), it represents three-parts dividing the world: the high, middle and low worlds. On the one hand the splendid and varied decor of distaffs allows to consider evolution of technological process (carving- painting), on the other hand we have a possibility to retrace development of graphic motives.

**Keywords:** *culture of people of the North, folk art world symbols, painting and carving on wood, North distaffs.*

Distaff – is a unique piece of peasant folk life: "... came from ancient time's distaff generally no utilitarian is not carrying the load (without it treated other people) and the spinning process is not physically eased, but, nevertheless, was considered absolutely necessary thing." [3. 10p]. According to the "Explanatory Dictionary of the Russian Language" by Vladimir Dahl, has the name "... spinning wheel spindle whorls or pryalitsa, pryashnitsa ...", popularly also called "pryalitsa-kokoritsa", "Kopyl", "presnitsa." [6. 533]. As an instrument of the manual labor of women included in the long and laborious task of making yarn (yarn) to the canvas, spinning wheel was introduced in the main, significant events of the life cycle, beginning with the act of conception. Thus, "one of the rules to give certain sexual characteristics at conception of a child in the Kama, a woman in the act, if wanted a girl, put her under the pillow pryalochku, sculpted from splinters ..." [1, p. 13]. On the distaff cut the umbilical cord at birth girls. At an early age (5-7 years), the first children's father gave pryalochku to the girl began to prepare myself for the wedding dowry (weave fabric needed for the whole family). During the period of maturity of the father gave his daughter a spinning wheel, a distaff of the future groom gave the bride, after the wedding, the spinning wheel with the mistress remained until her death and then passed on by inheritance or carefully kept in the family as a memory of the grandparent.

You can note the presence of carved and painted images of the northern spinning wheels, a few major symbolic motifs, dating back to its beginning to the era of the primitive system (diamond) and agricultural crops (rhombus with spikes, a cross-lined with a rhombus with dots). Most fre-

quently used solar signs, the theme of "tree of life" and "World Mountain". In the paintings of spinning wheels picture of the animal world is very limited: the most common reasons a horse and birds, Mezen painting - deer, whose image is semantically intertwined with horse. Often difficult to identify a specific assignment of a motive - he retains its symbolic value, or simply serves as a purely decorative element. However, the signs and symbols of the ancient beliefs have been a century of change and are reflected in the decor of the northern spinning wheels. "Russian northern spinning wheel – are one of the unique phenomena of the popular culture. None of the subjects of the national life in their comparative study did not appear so clearly and vividly local differences, creating an unusually vivid and varied "pryalochnyu Palette" Russian North ". [7. 786].

The configuration of the outer contour of the blade, which carries the bulk load of the meaning, has not changed over the centuries, it traces the ancient foundation of the original, and the earlier the time of manufacture carved shapes, subsequently planted on the subconscious level and ancestral memory in the further process of manufacture of spinning wheels. The through-tops - "small towns" - carved Pomors spinning wheels, "Commander in Chief" and "earrings" Olonets (combining carving and painting) and the Dvina spinning wheels are nothing like the sun disc, symbolizing the movement of the main light across the sky at the top and "night "sun underground at the bottom of the blade. This is quite detailed in Article Academician Rybakov "macrocosm in the microcosm of folk art." [12. 38-43]. The outer loop of spinning wheels and legs painted not undergone any major changes, and borrowed from earlier carved spinning wheels. It includes all of the same sun wheels, which are arranged vertically and not horizontally, unlike the arrangement of the lower and upper blades, are spinning.

The configuration of the seats (bottoms) spinning depended on the natural structure of the root system of the tree from which the workpiece is cut down (usually two at a time), and the wizard makes them, obeying the natural form. At a special relationship to the tree farmer indicates A.K. Chekalov a book on the northern folk wooden sculpture, "Perhaps that is associated with the cult of trees of particular relevance to the material of the peasants: the desire to use it as a whole, ready to turn up" native "form, to preserve the natural shape . "[1, p. 16].

The decoration of the northern spinning wheels is rich and diverse. The development of the thread (mostly geometric) through coloring for the painting going on for a number of the centuries. This allows, on the one hand, consider the evolution of the process (thread with coloring - thread with coloring and painting - painting), on the other hand, the development and transformation of pictorial motifs.

N.N. Sobolev in his famous work "The People's carving" writes about the stylistic features of Russian masters thread: "In the Russian carving for centuries of its existence was not formed at several different poshiba. Starting with the most basic porezok which used as labels, it was a type of so-called "flat" thread. Among the elements included in the form bortnyh signs, Russian peasants carvers were able to create a composition that formed the basis of flat thread ... "[14, p. 36]. The author notes the existence of similar motifs carved initial period of development in different parts

of the globe: in the Scandinavian countries and Europe up to the Pacific Ocean. In the same monograph marked features of Russian embodiment of a flat "geometric" thread in contrast, for example, the Scandinavian version, depending on the application carpentry measuring tools, making the land because of the thread of clear boundaries porezok (contours). Russian version of the free way to fill different levels of cutting surface to be decorated (faces) without strict adherence to the boundaries of geometry gives a live, man-made, and not strictly mechanized thread.

The symbols associated with the heavenly bodies, so-called solar signs are present in one capacity or another, as in the thread, and in many of the paintings of the northern spinning wheels. Simple circles, circles, lined with segmented, circles with a swastika or a plug inside, half-circles and segments, trailing edges - all of these characters capture the imagination of a man of kindness, warmth and continuity of living space. Heavenly bodies accompany the person around the clock and forever - a hemisphere of the sun rising and setting over the horizon and continuing, according to the ideas man, a subterranean passage, the moon, the deputy of the sun in the night sky and the stars reflected in the carved decoration of northern spinning wheels, modified, transformed and transferred to the painted motives.

Well-known researcher of folk art V.M. Vasilenko puts it: "The most ancient was trihedrally-notched thread associated with the geometric ornamentation ... More recently, in the villages of the northern and central Russia could be seen on the things strict triangular notches this thread dating back to the its origin in the depth of centuries of Denia, where her designs are lost in the depths of generic agricultural way of life. Geometric motifs thread before had a certain sense, born of pagan beliefs of the peasant-farmer. It has been suggested that the circle or rosette symbolize the solar disk and spiral - a sign escort. But in the art of the village of XVIII-XIX centuries, these motifs are more than decoration, expressing love for processing patterned things "[4, p. 75, 76].

An important feature of the transition from carving decorating the spinning wheels for painting evident in Olonets spinning wheels. Carved decoration is still dominant, supplemented, enhanced color coloring on the planes and parts (notches) of geometric designs, free field already filled with single flowers and flowering branches, but, as before, is dominated by the solar disk, occupying a commanding position, and is a major center of the composition.

The presence of the elements in the solar symbolism of painted decoration of Vaga, tin netsuke, Dvina and Vychehodskaya spinning wheels, no doubt, is the legacy of carved decoration, where the solar disk, socket, lined with circles, along with the motives of fertility, played the role of the ground. In some paintings of Severodvinsk, Vaga, Vychehodskaya and others painted motifs replace solar solar carved motifs. In Vychehodskaya mural solar wall outlet in different variations and are also dominated by the compositional center-to stoobraznoy blades spinning wheel, which, in turn, determines the presence of a central motif rounded configuration (shape). The presence of solar signs in Vychehodskaya painting is partly explained by the nature of performance (preliminary marking technology) associated with the use of carpenter's compass, the tracks (grooves), which actually took place painting, "coloring" spinning wheels, power looms, nabilok and other items and parts Inoproizvodstve used.

The cross stands in the several forms: on the one hand, the ancient solar symbol (sign), which is in the pictures, with broken at right angles or rounded ends (the so-called swastika) stands as a symbol of life, heaven, eternity of motion, on the other hand, is a grapheme World tree. Later, the cross becomes the main, the most important symbol of the Christian and Catholic world concessions because "it is in the four-cross (crux immissa) and was crucified our Lord Jesus Christ ... The four sides of the sky, flying bird, floating or with open hands praying man, gallant ship, farmer plowing, etc. - the usual ceremonies that are used by them for the comparison of the cross ... "[9, p. 36]. Cross - the most common symbol of the different states of the human being and one of the most important symbols of Christianity has many forms, which, in turn, is a component of many ornamental and other compositions, as evidenced by many researchers. The symbol of the World Tree (Tree) certainly present in the decoration of carved spinning wheels and virtually all types of the northern paintings on wood. In the thread of this motif appears not so obvious and most often located on the leg or blades, usually less than the solar signs, the size (in the form of the branches or trees). In the painting of the northern spinning wheels at the center field: sometimes "grows" out of the stems, so to speak, grows from the roots, winds through the riser-leg and finally fills all free from the main motives and genre scenes of the space as a separate, free-standing branches.

In the tables of the A.A. Bobrinsky presented an unusual carved spinning wheel, which is enclosed by a loop around the domes-suns. Surprisingly, the same architectural details are not only around the perimeter of the blade, but also the edges of legs. The central image – is the Tree, which begins to grow at the bottom of the stems, grows along the length of legs (with the indispensable openwork disc to the sun) to the blade, where the branches spread out freely on the surface, is crowned bird, and with two diamonds on the sides at the top. Thread please does the contour consisting of the recesses, triangles [2 tab. 119].

In the free-carpal paintings symbol of the Tree is behind a branch of flowering plants, standing in a flowerpot, in the paintings of the Northern Dvina River acts as a paradise garden with birds on branches or whimsically curved between story pictures: scenes out, tea parties, etc. The variety of symbolic meaning of the image the Tree in folk art, in his book "Composition in Russian folk art" VB Koshaev: "The image of the World Tree (Tree) is one of the most popular images in the Russian art ... Ritual party symbol is associated with the concept of the universe. When partitioning the Tree of Peace, vertical stand bottom (roots), medium (trunk), top (branch) parts. Ternary system cosmogenesis represents the world of the three classes of creatures (birds, animals, amphibians), time concepts (past, present, future), three body parts (head, torso, legs), three elements (fire, earth, water) "[11, p. 23]. In carving and painting the images of the Tree as a particular solid wood in the form of eating, growing hills of "earth-mother" tree with branching horses: "It seems no coincidence that in the northern folk carving and painting of all the trees most often portrayed spruce, often with birds ... On top of some of the Vologda lopastkah spinning wheels fir-tree grows from the solar circle or square (spinning wheel of Velsk area) ... This is one of the best solutions form fused with the Christian "Paradise tree", with a bouquet, tulips, grape vines, vases as well as idolatrous pillar longline rod carved diamond and round ... "[15, p. 14-15].

In carved and painted spinning wheels we meet with the motif of the "world mountain", which is logically connected with the motif of the Tree, and is usually represented as a triangle, forward-pointing upwards. At the top of the thread, "mountain" often ends with a solar disk, the blades spinning rakulskoy of the triangle grows fantastic bush plants with S-shaped curved branch with large leaves, which are hidden in the branches (lie) birds. In the compositions of other paintings Tree grows out of "World Mountain", "earth-mother", slides, both in Mezen painting, where the tree is the real, genuine, often spruce, which grows its mighty roots in the ground and, again, it is traditionally crowned by a bird.

Subsequently the Tree organically grows in the image of a house in carved spinning wheels and remains in the painting sometimes just a hint, the memory of their ancient value, or goes into a Christian symbol - Mount Calvary in pizhenskoy painting, "The Evolution of the mountains in the way of the home and the church, a close semantic link to the image goddesses (Beregini), the World Tree, the transformation of the mountains in the Calvary at the base of the cross in Christianity, demonstrating the stability of the embodiment of contamination and the continuity of the existing graphical charts that interpret the terms of the spatial vision and capture the idea of growth, reproduction, circulation, completeness, integrity of creation "[11 , p. 23].

The symbolism of fertility is closely linked with a simple motive of the rhombic ornament, which, in turn, refers to the ancient symbols of fertility ancient agricultural crops. When connected "with the ancient diamond seed ideogram - point" there is a "pattern of four diamonds with a dot inside each of them," which means "ideogram sown field." The motive which, as noted by Rybakov, used in the ornamentation of the items connected with the wedding rites, and confirms the "close relationship notions of fertility of land with fertile women ..." [13, p. 133].

The symbols of fertility and organically have altered in painted decoration spinning wheels of a more ancient carved decoration. Lined with diamond-shaped motif with points or rectangle lined with direct mymi lines "in a cage", composition was placed in the middle part of the blade under the "sun" disc. Such motives are especially characteristic of feather types of paintings (and Mezenskaya pizhenskoy). It is logical to think the absence of signs of fertility to the Pomeranian spinning wheels, because the masters who produced them were related to fishing, and not with the cultivation of the soil.

The motif of the horse at different times in the different people has different symbolic meaning: "... In the pre-Mongol Russia image of a horse has been associated with the cult of the sun, is an attribute of a funeral ceremony and had a protective function, protecting the house from evil spirits and bad people ..." [10, p. 95]. Symbol of natural elements (wind, fire, storms) - a famous solar sign, the sun rolls across the sky in a golden sleigh horses. A powerful symbol of power, when the king, chief or commander often depicted on horseback. While noting the ambiguity of the image of a horse in the architectural details of the northern houses (ohlupni crowning the roof of the house, the decor opechya conic, etc.), I.V. Dubov wrote: "Everywhere common custom for well-being in the house or to trade was well, nailed to the threshold of the house or shop, where

trade, horse shoe. The horse ... plays the role of guardian of the house from various foreign influences ... evil ... This idea has its root in the outlook of our pagan ancestors "[8, p. 95].

In the northern spinning wheels painted images of the horse-deer and birds are often located in the same compositional field. And the birds are always hovering in the upper part, often occupy the central part, combining motifs of the sun-bird (image of a bird in a circle in the Syrian permogorskoy paintings), sitting on the branches on either side of the axis (trunk) flowering "Tree" (in toemskoy painting) or arranged in rows, framing "small window", a rustic scene, obeying strict order tiered composition Mezen painting. Most birds form a kind of "family" a couple of "he" and "she", which is especially characteristic of such images in toemskoy painting. Picture of a horse in weaving, embroidery, carving and painting subsequently communicates with the wedding symbols.

About the wedding symbolism inherent in the decoration of the northern spinning wheels, writes V. Vishnevskaya in his article "The ambiguity of the symbols of folk art": "... The bird was considered a symbol of the bride and groom a horse was considered a symbol ..." [5, p. 30]. In the mythology of many peoples of birds have played a major role as creators of the world, especially characteristic of the northern peoples. For example, in the mythology of the Komi There is a myth about the creation of the egg where the duck acts as a demiurge. Thus, it is logical image of birds in the thread and almost all the paintings of the North.

Describing the spinning wheel with Mezenskaya painted, well-known researcher of folk art Taranovskaya N.V. said: "Images of the birds, the deer, and the horse remained unchanged in painting spinning wheels until the 1930s, when production in Palaschele almost died out. The stability of these images is due to their lifeblood. Residents Mezeni centuries engaged in poultry farming, collecting goose down for sale, breeding of deer, horses, farming, suitable for carting ... "[14, p. 98]. So, we are dealing with the use of carving and painting in northern spinning wheels of several key global symbols. Most often used in solar signs in different variations (simple and lined with segmented circles, circles with a swastika or a plug inside, half-circles and segments, closing the corners). Symbols of fertility displayed rhomboid motifs ornament or a single diamond, which often plays the role of the composite center. The motive of the World Tree (Tree) in all types of painting is central to the field or fills all available space. Often Tree "grows" out of the triangle embodies the solid earth, the mountain, the World Mountain. In the thread of the same motif of the Tree uncommon. As for the images of fauna motifs in painting the northern spinning wheels, it is limited motives horse-deer and birds. In the thread of these zoomorphic motifs hardly at or placed in small sizes in secondary in importance composite fields. The above-mentioned reasons, the characters for a long time have found extensive use in the decoration of the northern spinning wheels, at the beginning of the twentieth century, transformed and turned into a purely decorative item, which is sometimes completely loses its symbolic meaning.

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