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## **PRAMIF'S STRUCTURES AND SACRED NUMBER AS THE BASIS OF TRADITIONAL ORNAMENTS**

*Abstract:* We consider the nature and origin ornamental. The existing concept in this regard. Also consider structural features of the ornament and gave their interpretation.

*Keywords:* pattern, concept: sign, rhythm, anthropomorphic, zoomorphic images, patterns of symmetry.

**Statement of the problem.** Question of the origin and nature ornament still remains controversial. Some scholars see in it the reproduction of natural rhythms. From this position pattern (this applies primarily geometric ornament) is presented as a set of signs by themselves are meaningless, but the location and sequence of transmit rate (space, natural, physiological) and patterns of symmetry.

A different concept sees ornaments stylization and simplification of certain images, which in ancient times might have a sacred character. By this opinion anthropomorphic and zoomorphic pushing images and complex shapes that are often found in the ornaments.

**Analysis of recent research and publications.** In our view, important developments in this area offers pramifu concept as outlined by one of the authors in articles published in "CULTUROLOGICAL mind" for years 2009-2011 under pramifom understood common to all primitive people of the mythological world that prevailed during the Paleolithic and Neolithic and later transformed into historical mythology. According to this concept, ornament, composed for thousands of years, reports the structure of gods and sacred numbers pramifu.

**The wording of Article goals.** However still proponents of these concepts have not provided convincing arguments for their truth. The purpose of the article is to review the existing evidence and arguments.

**The main part.** Main person was the Great Goddess, java dedicated space. Based on the analysis of archaeological (including tripol) artifacts, we concluded that the ancient people identified Cosmos and Body Goddess and divided them into seven areas gods - three areas goddesses (female) and four gods (men).

Women's Body Goddess areas were thighs and vulva (2 sph - from lat.sphaera - sphere), stomach and chest (4 sph), head (eyes and mouth) - 6 sph. Feet (1 sph), belt (3 sph), neck (5 sph) and scalp hair (7 sph) were male spheres. Space consisting of groundwater (1 sph), "damp earth" (2 sph), mountains and dips (3

sph), areas of life (4 sph), skies (5 sph), the planetary spheres (6 sph), and the sky (7 sph).

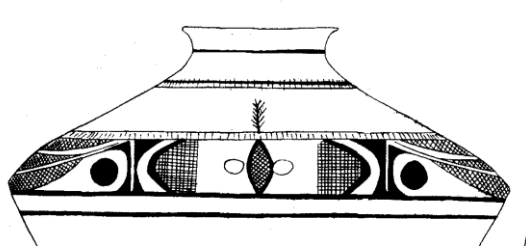
The origins of this semychlennoyi structures apparently were seven visible "wandering lights" - planets (Mercury, Venus, Moon, Sun, Mars, Jupiter and Saturn - in that order in the reconstruction of our planetary gods housed in scope pramifi), of which the sun and the brightest planet (Venus and Jupiter) were goddesses, others - the gods.

Somewhat ambiguous on the Moon. 28 - day cycle of the moon coincided with the physiological cycle of the female goddess. And because the moon was considered a goddess and his cycle Trypillians placed 2 sph, combining it with the cycle of Venus. However Month-Aug comprehend how God (he is often depicted as a bull's horn, which was a symbol of God). In accordance with this Moon-god was located 3 sph.

In the imagination of ancient people seven planetary gods, being in heaven, like the Greek Olympians, were responsible for certain areas of the cosmos (and part of the body of the Goddess). Hence some correlation planets gods on Space and parts of the body of the Goddess. This correlation can be expressed in the following table:

Sphere	Sky	Body of Goddess	Cosmos
7 sph	Saturn	Hear (skull)	Out of Rayne sky
6 sph	Jupiter	head (eyes and mouth)	celestial sphere (planet)
5 sph	Mars	neck	skies
4 sph	Sun	stomach (Pupec and chest)	sphere of life
3 sph	Month	zone	mountain top layer of soil
2 sph	Venus	thighs and vulva	"Damp earth" dungeon
1 sph	Mercury	feet	groundwater

This table is the key to understanding ancient symbols and ornaments. Women's sphere in the era of the Great Goddess deemed essential, they depicted a wide and Men - narrow .. This alternation of narrow and broad areas on ornamented pottery Tripoli (Fig. 1).

	<p>And K in this pot:</p> <p>1 sph - narrow,            2 sph - wide and ornamented,            3 sph - narrow,            4 sph - wide depicting trees            5 sph - narrow,            6 sph - relatively broad,            7 sph - narrow.</p>
<p>Ri c. 1. Fragment of pottery Tripoli.</p>	

Pot simulates both the Goddess and cosmos. So 1 sph is kicking Goddess while groundwater. 2 sph - according hips (vulva) and "raw land". Remarkably, 2 sph always falls on the widest part of the vessels - the woman in the widest hips and 1 sph always below. Under 1 sph is Mercury, and 2 sph - Venus. The truth is you need one clarification: because the body of the Goddess 2 sph accounted

vulva, and, consequently, the lunar cycle, 2 sph Trypillians sumischaly cycle of Venus and the 28-day cycle of the moon. At 3 sph, as already mentioned, placed the annual cycle of the moon and he appeared as a male god. Here it is marked as a ladder (ladder, rope - a narrow transition (male) between the broad scope of women.

The 4 sph seven stomach Goddess sphere of life (space) and the Sun. At this ornament sphere of life assigned to the tree, which is featured as the tree of life. 5 sph also assigned a ladder. Gods of 3 and 5 sph, which were placed on both sides 4 sph usually affect the same characters. Since the available symbols can interpret this pattern.

So seven character structure combines seven planets, the seven cosmic spheres and the seven spheres Body Goddess. Understanding this is the key combination for insights symbols and ornaments. Thus, matching spheres of the cosmos with the stomach (4 sph Body Goddess) can be explained by the fact that the stomach tripol female figures are sometimes depicted tree (Fig. 2).

Combine structure is the most common ornamental structure. Under it is clothing and jewelry for women. It is the basis of modeling traditional rural houses, religious buildings and houses. She ornamented household items.

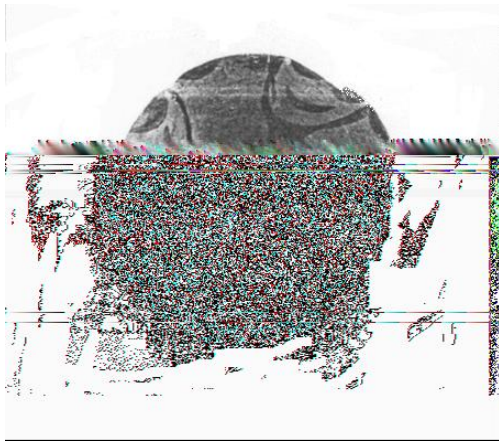


To understand this phenomenon it is necessary to stay on such features pramifu we call monadolohizmom. Old men in all things, especially those that were important to them, they saw the great goddess. Goddesses were insects, fish, frogs, mammals, birds. She has been and stuff (pots, shelter and household items). Hence the desire for animals, and later household appliances simulate seven gods who together constitute the Goddess or space. This seven gods - planets formed stable structure, which has become a universal code of human culture. She eventually became a form of stylized ornament basis.

Rice. 2.

Trypilska female figure.

The second important framework for understanding the ornaments are eight structure. Because pramifu pantheon consisted of eight gods, they could be placed in a circle or square, alternating gods and goddesses. An example of such a structure is Fig. 3 and 4. In Tripoli bowl (Fig. 3) shows the seven gods and diamond - a symbol of the Goddess. Apparently four identical images are gods (company as a month), and three others of the same type images and diamond - goddesses. Images of Gods and Goddesses alternate. This same structure is reproduced in Podolsk towel (Fig. 4) where conventional tree-ladder (narrow scope) transferred the gods, and in broader areas showing four goddesses.



Rice. 3. Trypilska bowl of rice.



4. Podolsky towel.

If seven structures modeled vertical structure of the cosmos, the eight passed phase cycles of the planets. The cycles of the planets (especially Venus, Sun and Jupiter - Goddesses) were divided into eight structure. Hence the order of the holy gods and goddesses in the annual (solar) cycle. Holidays goddesses fall on the equinoxes and solstices, and the gods, between them. 1 sph (winter to spring) - Kostroma or Kostruba (Mercury), 2 sph (Equinox) - Carnival (Venus), 3 sph (spring) - Jari (Moon), 4 sph (summer solstice) - Midsummer (Sun), 5 sph - (after Midsummer) holiday Hromovyka god (Mars), 6 sph (autumnal equinox) - Samhain (the Celts), Jupiter, 7 sph (late fall, early winter) - Saturn (Saturnalia in Rome). Obviously celebration of the Great Goddess fell on the winter solstice.

Fairly common in symbolism is also 28-membered structure. It was formed because the three goddesses (2, 4, 6 sph) seven structure split into eight. If 1 sph consists of one sector (1), 2 sph - 8, 3 sph - 1, 4 sph - 8, 5 sph - 1, 6 sph - 8, 7 sph - 1, the total amount will be 28 areas. This structure is important in pramifi because it coincides with the cycle of the moon and the physiological cycle of woman.

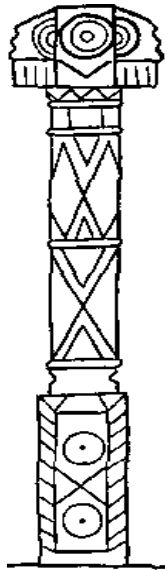
On the division of the cosmos into 28 sectors shows symbolism of this column from Moldova (Fig. 5), which simulates the world tree, and, consequently, the Cosmos. Obviously, the base of the column passes dungeon middle part - spheres and top - heavenly sphere, and the intervals between them - the gods. Unfortunately the amount of paper cannot be identified in detail each of the areas, but just given enough to ensure that the three selected spheres consist of a number of areas.

28 - membered structure of the cosmos modelyuye and famous Scythian pectoral with thick Graves (Dnipropetrovsk region), opened in 1971 B.Mozolevskym. (Fig. 6).

Breast composition of the pectoral ayetsya seven areas - the four men who are the bands that mimic the rope (the rope ladder as well - means of transportation between the spheres) and three broad female. In figure 2 sph are carnivorous and herbivorous animals, and insects. At 4 sph showing floral ornament and 6 sph people and pets.

However, this is not limited to Seven pectoral. Seeing duty wyrokyh and narrow bands at the ends of the artifact, we put forward the idea that they also simulate seven. When two sevens are shown at the ends and one in the middle, you should think that the symbolism of the pectoral is related to 28-membered structure.

Unfortunately it is not possible to detail off asti. Structure pectorals characters embedded in the formula:  $1 + (1\ 7) + 1 + (1\ 7) + 1 + (1\ 7) + 1 = 28$ .



Rice. 5. Column of Moldova.



Rice. 6. Scythian pectoral.

Symbolism is a large pectoral seven, three female spheres which split into small seven / eight. (It should be noted that seven of the eight pramifi is because seven areas can be considered for eight. Logic is as follows: seven gods together constitute the Great Goddess (which is seven, and there are eight).

Such structuring pectoral provides new insights into its central part (seven imaging). If we face a 28-membered structure, the central part is the sphere of life. Apparently three broad areas of the image represent the three worlds of the living: herbivores, carnivores and insects embody wildlife, floral ornament - the world of plants and people with domestic animals pass the human world.

An important role is also played in the ornaments of the same type signs, which researchers see numbers. In our opinion, these signs handed cycles of the planets and the gestational women. Since these values are large enough, they passed proportionally fewer characters. As the proportions were sacred numbers - 5, 7, 8, 28. Because Mercury cycle (88 days) passed 3 ( $3 \times 28 = 84$ ). 11 ( $11 \times 8 = 88$ ), 17 ( $17 \times 5 = 85$ ) marks. Venus (224 days) - 32 marks ( $32 \times 7 = 224$ ), Moon - 28 (sidereal cycle), Sun - 52 ( $52 \times 7 = 364$ ) or 73 ( $73 \times 5 = 365$ ), pregnancy (280 days) - 40 ( $40 \times 7 = 280$ ).

Combination areas and numbers (additions) helps to gain insight into the symbolism of archaeological artifacts and folk ornaments. They coded pramif - philosophy of ancient people. An example of this combination is that Podolski towel pattern (Fig. 7).

Mr Wee is a series of concentrations trychnyh diamonds (circles), divided into four / vosmychlennu structure.

Are situated in the center of the ornament of Old Cross, the rays of which are the teeth that often serve as quantitative data. Their number one rays -  $11 + 11 = 22$ . The four - 88. Thus, the logic of location areas and the number of tags that can be identified with a cross cycle Mercury (1 sph). Number of hooks on triangles - 32

(8h4).



Rice. 7. Podolsky towel.

Thus handed cycle of Venus ( $32h8 = 224$ ). 2 sph, surrounded on all sides by bands of black teeth. At the top of the ornament number of teeth -  $11 + 11$  on the bottom -  $10 + 10$ . We believe that on top of them was to be  $10 + 10$  ( $10h4 = 40$  cycle pregnancy).

Next broad and, therefore, the rule of female sphere formed by rows of parallelograms. Their number is about 7 therefore  $7h4 = 28$  - the cycle of the moon.

From 4 sph away teeth with teeth that are departing from 6 sph, forming small diamonds. Number of diamonds on each of the four segments of approximately 13. The total number of them - 52, transmitting the annual cycle of the Sun:  $52h7 = 364$  days. This pattern, therefore, broadly conveys the order of the planetary spheres and their sacred number. It can be called "the eye of the Goddess" as planetary spheres occur in the eyes of the Goddess and in the presence of female images of old people are often portrayed circle - the orbits of the planets.

**Conclusions.** Unfortunately, the size of the paper does not allow us to closely examine all structures ornaments and convincingly demonstrate the concept of sacred numbers. However, we hope that we were able to demonstrate the idea that ornament hides worldview of ancient peoples (pramif).

**Prospects for further research.** Prior to further research should include consideration of the evidence presented in their particular population, which should produce some directions of ornament.

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### Аннотация

*Причепій Є.М, Причепій О.Є., Структури и сакральне числа прамифа как основа традиционного орнамента. В статье рассмотрены вопросы про сущность и происхождения орнамента. Рассмотрены сузествующие концепции, лтносящиеся к этому вопросу. Также рассмотрены структурне особенности орнамента и дано их объяснение.*

*Ключевые слова: орнамент; концепция: знак; ритм; антропоморфные, зооморфные образы; закономерности симметрии.*

### Анотація

*Причепій Є.М, Причепій О.Є., Структури і сакральне числа праміфа як основа традиційного орнаменту. У статті розглянуто питання про суть та походження орнаменту. Розглянуто існуючі концепції щодо цього питання. Також розглянуто структурні особливості орнаменту та надано їх тлумачення.*

*Ключові слова: орнамент; концепція: знак; ритм; антропоморфні, зооморфні образи; закономірності симетрії.*