

Persian translation of this paper entitled:
معرفی و تحلیل نمادین در نقوش پتۀ کرمان
is also published in this issue of journal.

Original Research Article

Introduction and Symbolic Analysis of Patch Motifs of Kerman

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Received; 24/02/2021

accepted; 14/03/2021

available online; 01/07/2021

Abstract

Embroidery of Patch is one of the decorative-applied arts that has been common among Zoroastrian women in Kerman since ancient times and has been considered a special and popular art. Even today, Patch can be seen in decorating all kinds of decorative and functional items, which has become a reason for the spread of this art among the people. In the present research, an attempt was made to introduce, decipher and eliminate the existing ambiguities in the field of original and new motifs of Kerman's Patch by identifying the motifs and their symbolism. The article is applied in terms of purpose and descriptive-analytical in quality. Data collection was done in the form of library (documentary) and field studies (face-to-face conversations with experts, including: tailor, mender and seller of Patch). From the statistical population, 21 types of Patch motifs were analyzed in the form of a table. In the division of Patch motifs, three main categories and each of them including smaller divisions can be named: 1- Plant 2- Geometric and abstract 3- Birds. Some motifs have been common in the past, such as cypress, but some have been used in modern times, including bats. The above-mentioned motifs are often symbolic (cypress tree symbolizes immortality, bergamot symbolizes the movement towards the initial perfection) but some motifs are taken only from nature and sometimes mentally, or are not known until now, such as: (flowers and roses that are used to fill the background space). Handicrafts in each period are a representation of the beliefs, tastes, thoughts, and culture of that period that by examining art and culture, one can realize the specific characteristics of each in different periods. Accordingly, Kerman's Patch embroidery is considered to be the most original art of this region due to its antiquity, and its motifs and drawings are a reflection of the ancient Zoroastrian culture.

Keywords: *Patch, Zoroastrian, Plant motifs, Geometric motifs, Birds motifs.*

Introduction

Patch is a type of needlework that has been

popular in Kerman since ancient times, and Zoroastrian women artists have created a garden of flowers, shrubs, trees, and birds on the background of woolen cloth, along

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with various motifs of cypress, bergamot, and sun in the form of a work of art. These colors, motifs, and drawings are often influenced by the specific culture and beliefs of each region, as well as climatic conditions that have a great impact on the mapping of various arts, including Kerman's Pateh, which even affect the type of Pateh background color. Despite the history of the exact use of Pateh is not known, but some date it to the Sassanid period. Pateh is one of the most widely used needlework, which is mostly used in decorating home furnishings and personal items, and has maintained its prosperity in Kerman, although today there are criticisms about the sewing and motif of Pateh, which is mostly related to Pateh sewn by Afghan immigrants. And this has caused in some cases to reduce the quality and type of color and elegance of the stitches, however, the designs of Pateh have largely retained their originality and most motifs can be seen in Kerman's carpets and tiles.

In the present study, an attempt was made to identify and introduce the motifs, to symbolize them, and to remove the existing ambiguities in the field of original and new motifs of Kerman Pateh. Since previous studies in this field have been less fruitful, it is hoped that the forthcoming effort will address this issue.

Methodology

The study is applied in terms of purpose and descriptive-analytical in terms of quality. Data collection was done in the form of library (documentary) and more field studies (face-to-face conversations with specialists and experts) and from the statistical population, 21 types of Pateh motifs were analyzed in the form of a table.

Background

In general, little research has been done on Pateh embroidery from the past until now, some of which are in the field of 1- business ("Advantages and Disadvantages of Kerman's Pateh Embroidery Compared to Other Cases of New Approaches to New

Businesses" by Raheleh Nazari in the first National Management Conference, 2019), 2- Using Pateh motifs on clothes ("Using the Art of Pateh Embroidery and Examining its Acceptance in the Design of Women's Coats" by Rostam Namiranian in the 10th National Conference on Textile Engineering, 2015), 3- Studying the art of Pateh embroidery in general ("Women's Pateh Embroidery in Kerman Province" by Sedigheh Pakbin in *Jelveh Honar Magazine*, 2006), 4- There are a few about Pateh motifs ("Study of motifs and their Roots in Contemporary Patehs of Kerman" by Najmeh Jafari Rad in *Jelveh Honar Magazine*, 2018), and "Semantics of Kerman's Pateh motifs with Emphasis on Barthes' Poststructuralist Approach" by Maryam Monesi Sorkheh et al. at the National Conference on Textile Engineering, 2019. In general, the mentioned studies do not pay attention to the introduction and analysis of motifs. It is hoped that the present study will be able to examine the mentioned cases and analyze the new and old motifs of Kerman's Pateh based on field studies and interviews with original Kermani Pateh tailors.

Steps in conducting research

As Pateh tailors and sellers, as well as the people of Kerman, who sometimes have old Pateh and keep them only as family heritage, have no information about Pateh motifs, the first author (i.e. Atefeh Garoosi), as a person from Kerman, first inquired from relatives and friends (Barkhordari, *Interview Personal*, 17/09/2020) and especially the elderly, who quoted from their elders that this art has been and is ancient. Somethings were said about flowers, plants, and the motif of the sun that while talking to Pateh-makers and Pateh-sellers in Kerman, more or less the same information was obtained. Finally, during a conversation with more than ten Pateh sellers in Kerman (shops located in the Grand Bazaar of Kerman), where almost all the information was similar, authors summarized and categorized the findings and went to Ms. Shirazi (director of Kariman Kavir School, 2020) and

provided information. Authors collected Patch motifs and their uses and photographed the Patch in her shop (Fig. 1).

In order to access the old Patehs, authors managed



A



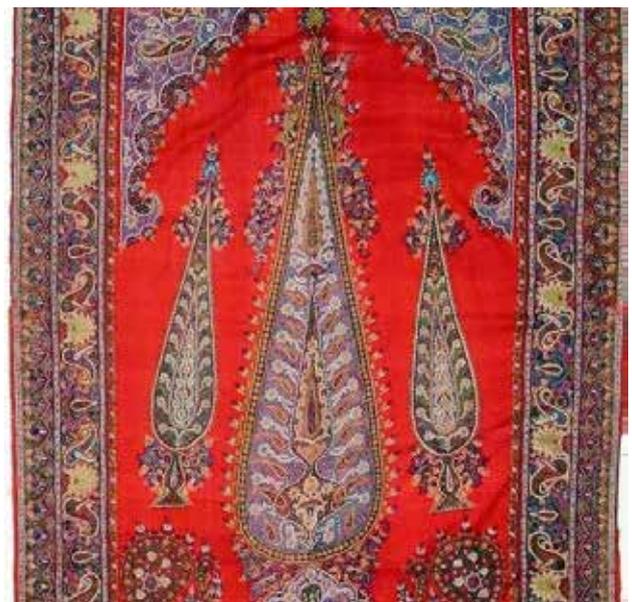
B

Fig. 1. A & B: Sample Patterns in Patch. Source: Shirazi's personal collection.

to contact Ms. Sivandi (Pteh mender) with an inquiry, and received the photos of the old Patehs mended by her (Fig. 2); (Sivandi, Interview Personal, 04/01/2021) .



A



B

Fig. 2 . A & B: The blanket patch. Source: Sivandi's personal collection.

Finally, to meet Mr. Mahani (an old carpet weaver in Kerman), the authors went to his workplace (Mellt Carpet Washing in Kerman) to find some common motifs between Kermani carpets and Patehs. According to him, the common motifs between the carpet and the Patch include the motifs of the rosary, the petals, and the cypress (Mahani, Interview



A



A



B

Fig. 3. A & B: The common motifs between Patch and carpet (petals). Source: Sivandi's personal collection.

Personal, 27/01/2021); (Figs. 3 & 4).

In general, the information obtained from the field efforts as well as brief library contents have been collected in the form of this article. It should be noted that new and analytical information has been



B

Fig. 4. A & B: The common motifs between Patch and carpet (cypress). Source: Javadi's personal collection.

provided in this article, as well as answers to some of the suspicions raised in the conversations. It is hoped that the present article will be provided to researchers as a serious and accurate step, and if the research is followed by those interested in this field, it is a matter of pride that this original art is introduced more for its symbolic and cultural and artistic values.

Pateh embroidery - naming and background

First of all, the name of Pateh is mentioned, which in Dehkhoda and Amid dictionaries, is attributed to goat wool and fur, from which scarfs¹, hats, and delicate fabrics are woven². Another name for Petah is Fateh embroidery or Selseleh embroidery, which is a simple, patternless scarf with woolen threads on which it becomes a Pateh (Golabzadeh, 2011, 381).

A special type of needlework in Kerman, which has long been considered a popular and special art by Zoroastrian women of the region, is known as Pateh embroidery, and its motifs are sewn on a cloth named Ariz³ by heart. The history of this type of art is unknown, similar to most traditional Iranian arts, which may be caused by the vulnerability of the Pateh in face of natural and climatic conditions that have extinguished the older Patehs, and made tracking and studying in this field much harder and exhausting. During the post-Safavid period, especially the period of Nader Shah Afshar, Pateh was used to sew winter clothes. It is said that Nader Shah's winter clothes were sewn from light yellow and lemon-colored Pateh (Baghi, 2009, 44). But the oldest examples of Pateh available, belong to the twelfth century AH, in the form of needlework, the whole background is filled with small flowers and is kept in the Museum of Traditional Arts in Tehran. The most famous Pateh is the tomb cover of Shah Nematullah Vali in Mahan, Kerman (Fig. 5), which is housed in the Astan-E Shah Nematullah Museum and dates back to 1906 (Golabzadeh, 2011, 317).

Applications of Pateh

It seems that the use of Pateh, like many customs of



A



B

Fig. 5. A & B: Covering the grave of Shah Nematullah Vali in Kerman Source: Garoosi's personal collection.

the people of Kerman, is derived from Zoroastrian customs and traditions, as are the Haft-Seen tables of Nowruz, religious ceremonies and rituals with symbols and signs and elements derived from this religion, from the distant past until now. Nowadays, Pateh is used in decorating all kinds of items such as curtains, backrests, tablecloths, upholstery, trays, clocks, watches, poaches (Mafrshoo) and so on, and it is especially one of the necessities of the bride's dowry (Figs. 2 & 3). The various uses of Pateh have caused the spread of this art among the people of Kerman, especially women. According to Shirazi, "In the past, Kerman's Pateh was one of the necessities in preparing the bride's dowry among the original Kermanian families, who accompanied the bride with Pateh-embroidered bundles to store various items, including sewing tools, and the bride's bath utensils. In other words, the importance of Pateh in Kermanian families has been so great that it can

be said that from birth to death, Pateh is tied to the culture of these people “(Shirazi, *Interview Personal 26/07/2020*). Other uses for the Pateh include pillows, sheets, Quran covers, tissue boxes, bedspreads, kohl containers, cushions, wallets, kettle robes, and more recently belts, ornaments, rings, earrings, necklaces, bracelets, and glosses decorated with different designs and colors. (Figs. 6-13) The original and old Patehs are mostly on a red background (almost the same red color that is called lacquer on old rugs, but this red has appeared in the dark and light degrees on the carpet, which is influenced by organic and mineral colors and in general their natural origin). There was also a lyrical-orange background (Figs. 6) in the old Patehs of Kerman, which is rare today. But through the change in people’s tastes, you can find Patehs in various colors including white background (which has attracted a lot of fans today), crimson, dark green and light blue, and turquoise blue (Figs. 7 & 8), even in terms of motifs, embroidered backgrounds have somewhat moved towards simplification. Like runner tablecloths, in which only the two sides of the Pateh are patterned and it is called Selseleh-doozi (Fig.13).

The effect of Zoroastrian culture and beliefs on Kerman’s Pateh embroidery

Handicrafts in each period represent the culture of the people including their thoughts, aspirations, beliefs, and tastes in that period. By examining the art and culture of each period, one can realize the specific characteristics of each in different periods. Thus, the Pateh embroidery art of Kerman is considered amongst the most genuine arts of this region, and its motifs and drawings have been a reflection of the culture of the ancient tribes of this land. Mary Boyce says: “In the middle of the seventh century we know of wealthy Zoroastrians, especially in Kerman, some of whom were involved in trading wool” (Golabzadeh, 2011, 405) According to this theory, Zoroastrians had occupied the trading of wool, which was the main material in Pateh embroidery. According to



Fig. 6. Source: Sivandi’s personal collection.



Fig. 7. Pateh as Prayer rug. Source: Mahdavian’s personal collection.



Fig. 8. Patch as a poach. Source: Javadi's personal collection.



Fig. 9. Patch as a handbag. Source: Garossi's personal collection.



Fig. 10. Patch on a napkin box. Source: Barkhordari's personal collection.



Fig. 11. Patch in the clock. Source: Shirazi's personal collection.



Fig. 12. Patch in cushions and desktops. Source: Garossi's personal collection.



Fig. 13. Source: Garoossi's personal collection.

the authors' field research, the influence of this culture on other arts in the region, such as scarf weaving and carpet weaving, is undeniable. Due to the common roots of these arts and inspiration from religious symbols, most of the motifs used in them are common or similar. Although, what is seen in Zoroastrian culture, customs, motifs and symbols existed previously in the Mehr and Anahita rituals. In the following, we will examine the types of motifs in Pateh, their origins, and the influence of Zoroastrian

culture.

Pateh designs and motifs

Attention to nature and the use of symbolic and sacred elements such as plants, birds, water, celestial elements - the sun and the moon, have a special place in Iranian belief and culture, which is reflected in a variety of decorative-applied arts. In the Kerman's Pateh design, three main categories can be considered, each of which including smaller divisions. motifs: plant, geometric and abstract, birds.

1 - Plant motifs: The motif of native plants is widely used in various arts of Kerman region (including Pateh embroidery, carpet weaving, architectural decorations), which stems from people's interest in nature and their surroundings. These motifs originate from the thoughts and beliefs of the people, on the other hand, climatic and environmental conditions are not ineffective in their formation. Since Kerman is a desert region with a shortage of water and plants, the artist tried to compensate for this shortcoming in his art and not deprive the viewer of seeing different angles of nature. Also, the celebration of arboriculture, which has its roots in this Zoroastrian religion and considered the development of the earth as a good deed, has been one of the factors in transferring this motif in the belief of Pateh artists. Among the trees designed in the field of Pateh, cypress is the most widely used, which according to the narrations was the first tree planted in Kashmir by the order of Zoroaster (Atrvash, 2006, 34 & 35). Also before that, cypress or pine was the sacred tree of Mitra. Other plant motifs are categorized in the table below⁴. According to Roshan Zamir, "These plant motifs are inspired by nature and may not have a symbolic meaning" (Roshan Zamir, Interview Personal, 07/07/2020); (Table 1).

1 – 1 Prunt and Paisley⁵ (Boteh va Jeghe)

Which is divided into the following different types:

1 – 2 Trees and Flowers motifs

Types of flowers, amongst which generally the motif of wild Iris or its modern type is distinguished in

Table 1. Grouping Plant motifs. Source: authors.

motif name	motif in Patch	Description
Almond ⁶ prunt		It is mostly considered as a fringe motif and the reason for this naming is that this motif is similar to almond fruit.
Reverse Paisley ⁷		This motif is mostly used in the margin, where the two paisleys facing each other are called friend paisleys, and if they turn their back to each other, they are known as foes. ⁸
Big and Small Paisley ⁹		They are mostly located on the four sides of the central bergamot, and the larger paisley is the mother who embraces her child (small paisley). This motif was probably a cherished symbol of the value of women and mothers in ancient times.
Four Paisleys		The four paisleys in the form of a cross in the four central <i>Shamsehs</i> (suns) represent the 4 main directions or 4 elements that had a special place in Zoroastrianism. ¹⁰
Eight Paisleys		This is one of the most special motifs of Kerman.

the background of Kerman Patch and carpet (Figs. 14 & 15). Sometimes Irises and other flowers are displayed in the form of flower motifs and vase motifs. According to the authors' research, there are also motifs in Patch that can not be attributed to a particular flower. According to the original Kermani Patch embroiders, these motifs are merely there to fill the background space and do not have a specific meaning. Among the trees, cypress is the most widely used, which was mentioned earlier.



Fig. 14. Iris in Patch .Source: Garoosi's personal collection.



A



B

Fig. 15. Iris in carpet. Source: Garoosi's personal collection.

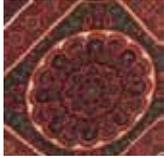
Table 2. Grouping motifs. Source: authors.

Motif name	Motif in Patch	Description
Iris Flower ¹¹		The motif of this flower can be large or small according to the size of the Patch and its use is in needlework and is generally used in the margins. “The Iris is the symbol of Amordad ¹² and celebrations of Amordadegan (negation of death)” (Bahmani, 2010, 66), and in other words indicates the purity of the heart. ¹³
Rose Flower		It has Iranian roots and a long history of being used as small motifs among the designs and is used to fill the space (Seraji & Javadi, 2020, 41).
Blossom		It is used in small forms between designs and to fill the space. This motif can also be seen in abundance in Kerman carpets and architectural decorations. Recently, research has been done on flowers attributed to the blossom, which shows that these are in fact Mashkijeh flowers that have existed in Kerman, Yazd and other parts of Iran (Shokouh, Javadi, Dehghan, Hosseinzadeh & Forghani, 2020).
Tripetalous Flower		Three-petal, four-petal, and five-petal flowers are native flowers. Also, tripetalous flowers are similar to clovers or another plant that is sometimes attributed to the Zoroastrian trinity (Virtuous thought, Virtuous speech, and Virtuous deeds). ¹⁴
Almond		It is mostly located in the margins and between the two friend motifs.
Cypress	 	It is sometimes used as a central role in the background of Patch. In Mehr rituals and Zoroastrianism, it is the symbol of Mithra’s birth, blessing and greenery, eternal life, immortality, and endurance. ¹⁵

2- Geometric and abstract motifs: Iranian artists have long simplified natural elements according to naturalistic beliefs and achieved a form of geometric and abstract art that has survived to the present day. In fact, motif-designing in the decorative-applied arts of Iran is a combination of reality and fantasy and is primarily a reference to nature and inspiration from its elements (Table 3).

3- The motifs of birds: In Islamic literature and mysticism, the bird is a symbol of the soul of the deceased that ascends to heaven, and “in ethnic and mythological beliefs, in the sense of revealing the secrets of the gods, it is the protector of the tree of knowledge (the tree of life)” (Serlow , 1971, 219). In Iranian thought and belief, the bird is considered Soroush or divine courier. Among birds, the peacock

Table 3. Geometric and abstract motifs. Source: authors.

Motif name	Motif in Pateh	Description
Armband		It is considered as a part of geometric motifs in Pateh, which are connected in the form of two arms, and between them, a rhombus motif is created, and it is taken from the shape of armbands, necklaces or belts that were given as gifts to the heroes in the past. It was usually sewn on the edges of the Pateh, and a flower motif was used in the space between them (Daneshgar, 1997, 327). This is one of the most widely used motifs in carpets.
Bergamot		It is one of the abstract and geometric motifs that is mostly seen in the form of circles and sometimes ovals. It is generally a symbol of the sun in the center of the Pateh and is sometimes attributed to the rotational motion of the universe.
Sun		In fact, it is the same bergamot that runs in a circle or polygon. It refers to the sun, which is the principle of the universe, and is a symbol of the god of light and the beam of Mehr-Mitra's sun, and the worshipping of fire (symbol of divine light) that has been customary in Mithraism and Zoroastrianism. "Light, heat, and fire are the characteristics of the sun, and that is why the fire was valuable and sacred to the ancient Iranians" (Bahmani, 2010, 24). God is in the form of a circle whose center is everywhere and the environment of the circle is nowhere (Behzadi, 2013, 48).
Altar		This motif is in the form of an arch-altar in the center of the Pateh, which forms two gables on the sides of the arch. This motif in rugs is also known as the motif of an altar or prayer rug.
Winding flowers		This is a motif of winding and twisting flowers and shrubs, which is seen here in the form of grape leaves and today it is called Fer-Forge amongst the natives.

has the most important motif (Table 4).

Conclusion

Pateh embroidery is a special type of needlework in Kerman, which has long been common among Zoroastrian women in the region and is still considered a popular and special art. There is no exact information about the history of this original art, the main reason for which is the vulnerability of Pateh to natural and climatic factors, which have made the old works

inaccessible and have made it difficult to research and study. One of the surviving ancient examples is the tomb cover of Shah Nematullah Vali's monument in Mahan, Kerman, which is housed in the Astan-E Shah Nematullah Museum and dates back to 1906.

- Today, the use of Pateh in a variety of decorative and functional items such as bundles, tablecloths, backrests, curtains, watches, bracelets, necklaces, earrings, and rings can be seen as a reason for the

Table. 4. The motifs of birds. Source: authors.

Motif name	Motif in Patch	Description
Peacock		It mostly appears in pairs on both sides of the tree of life, and has the role of protecting the tree, which is a symbol of luxury, arrogance and the sun. ¹⁶
Parrot		Individually or in pairs, they appear on either side of the tree of life, flower pots, and blossoms. The reason for the presence of this motif can be considered the abundance of this bird in the Kerman region. "A parrot is a messenger and, like other animals, a symbol of the soul" (Serlo, 2010, 558).
Nightingale		Indigenous and local motif, which has reached the carpets, tiles, and rugs of Kerman and has appeared mostly around trees and flowers, and is a symbol of love for the beloved.
Rooster		While the rooster has a special symbolic antiquity compared to other named birds such as peacocks and parrots, it has less use compared to them. The rooster is the courier of Mitra and Ahuramazda and is a symbol of the sun whose call heralds the rising of the sun. ¹⁷
Bat		The bat's wing is similar to the acanthus- leaf motif, which has a long history in Parthian-Sassanid and ancient Roman motifs, but in the case of Patch, it is one of the new and modern motifs. It has not been used in the past, but if used, it was mostly known as the acanthus leaf, and the title 'bat' has recently been used for this motif.

spread of this art among the people. In the past, Patehs mostly appeared with red and orange background colors, but today, with the change of general taste, Patehs can be seen in different colors such as white, navy blue, turquoise, and green.

- In the Kerman's Patch design, three main categories can be considered, each of which including smaller divisions. motifs: plant, geometric and abstract, birds. Plant motifs are divided into smaller motifs of: 1- Paisley prunt (almond bush, Ghahr-o-Ashti bush, mother and child bush, and the motif of four paisleys), and 2- Flowers and trees (iris, rose, blossom, cotton, three petals, four petals, five petals, almond, cypress tree, tree of life).

- Geometric and abstract motifs include the following

motifs: 1- Armband, 2- Toranj (bergamot) 3- Shamseh (sun) 4- Altar 5- Winding flowers (Fer-Forge).

Bird motifs include: peacock, parrot, nightingale, rooster, bat.

Some of the motifs, including the cypress, the peacock, and the tree of life, are amongst the oldest motifs, and some others are related to the contemporary period, including the bat and the Fer-Forge. The mentioned motifs are often symbolic; The cypress tree symbolizes immortality, the iris symbolizes purity of heart, the tripetalous flower symbolizes the three planets, and the bergamot symbolizes the sun and the circle of the universe. But some of the motifs are purely natural, sometimes mental, or not yet known, including the blossoming tree¹⁸, and roses that are used to fill the

background space. Handicrafts or decorative-applied arts are a reflection of the culture of communities and tribes that by examining different angles of these arts, including beliefs, aspirations, and thoughts of each period, one can recognize the specific characteristics of each in different periods. Therefore, the art of Pateh embroidery is considered one of the most authentic arts of this region, and its motifs and motifs are a reflection of the ancient Zoroastrian culture that has survived and includes innovations that have found a special role in the cultural-artistic and economic market of Kerman.

Acknowledgment

The authors would like to thank Ms. Asieh Mahdavian for helping to coordinate with Ms. Shirazi, Mr. Sivandi and Mr. Mahani and providing me with pictures from their personal archives.

Endnote

1. Translator's note: Shawl in native language
2. In Dehkhoda dictionary, "Pat" means: goat wool, wool under goat hair, goat hair, soft wool that combed from goat hair, and from it shawls (scarves), hats, and kapnak, and the like are made (Dehkhoda, 1998, vol. 12, 120). In Farhang-e Amid, "Pat means fluff, soft wool that grows from the hair of goats and is woven from delicate fabrics" (Amid, 1997, 315).
3. Ariz is a hand-woven, woolen, and relatively thick fabric (Falsafi, 2010, 10)
4. The peculiarity of this table compared to the similar table in the article "Study of motifs, and their origins in the contemporary carpet of Kerman" by Najmeh Jafari Rad (mentioned in the background of the research) is in this regard, which has expressed new and analytical points as well as some similarities has been eliminated.
5. The motif of paisley is a smaller symbol of a fallen cypress, a pine or palm tree, a fire flame of fire, a chicken with its head in its chest, a mother's womb, an Indian plant, and a cypress tree which is a symbol of freedom in Mazdakian period and after the defeat of Mazdak, it bows its head down in shame (Jouleh, 2002, 34). Recently, in a philosophical study, they have dealt with the concept of this painting with a new perspective and considered it as a symbol of the circle and consequently evolution (Zoyavar et al., 2015, 99-111).
6. Translator's note: Badaami in native language.
7. Translator's note: Ghahr-O-Ashti in Native language.
8. The motif between the reverse paisleys can be the tree of life, which is located between the two cypresses.
9. Translator's note: Madar-O-Bache in native language.
10. The motif of the central sun and the four paisleys in the form of a cross is also symbolically related to the chariot of Mitra-Mehr. This cruciform-cross shape has been present in Iranian motifs since ancient times, which has been repeated in the next periods only in the form of a decorative motif.
11. In the article "Study of Motifs, and Finding Their Roots in Contemporary Pateh of Kerman", Najmeh Jafari Rad introduced the

iris as Shah Abbasi flower, and also mentioned Shah Abbasi flower as a manifestation of the mythical lotus, which is a misnomer for a long time. To read more about Shah Abbasi flower, see "Symbolism of the Red Rose with Emphasis on Iranian Culture and Art", by Javadi and Seraji, 2020.

12. Translator's note: Amerdad /ə'mərətət/ is the Avestan language name of the Zoroastrian divinity/divine concept of immortality.

13. Since Anahita was considered by the Iranians to be the goddess of flowing waters, the connection between Amshaspand Banu Khordad - the goddess of water - and her special flowers - lilies and irises- has also been attributed to this goddess. That is why in Persian myths, lilies and irises are mentioned as symbols of Anahita and the aspects of purity and freedom that belong to this goddess are attributed to them (Dehghan and Hemmati, 2017, 4).

14. Regarding the tripetalous flower, Sirous Parham believes that "The secret of these three-branched plants should be sought in the same place and time that these motifs were found from there and then. This 'place' and this 'time' can not be a place other than Shush in the third millennium and a period other than the age of sun. It is in this prehistoric origin that the belief in the "three-layered sky" and the "triple heavens" arises - a mythical belief arising from the natural manifestation of the three stages of the lion and the sun in the morning sky and sunrise" (Parham, 1992, 298). This idea about the three stages of the sun can be found in Mithraism. This motif appeared in various arts after Islam, in addition to the time of Zoroaster. "After Islam, and perhaps since the late Sassanid era, the symbolic meanings of these triangles and trinities, their symbolic association with the sun, and their three constellations had been forgotten, and artists and artisans did not know which thought or belief or law or rule their painting was based on" (Ibid., 364).

15. The cypress is a symbol of greenery, life, and immortality, which continued in Islamic culture and art, it is also a symbol of the sun in Mehr religion, and the sanctity of this tree remained with the followers of Mehr and Zoroaster, in other words, "pine tree or cypress is specific to the sun. An evergreen and refreshing tree that is a manifestation of a fun and positive aspect of life. In Avesta, Zoroaster refers to a kind of cypress and calls it a tree of paradise whose leaf is knowledge and its fruit is wisdom and whoever tastes its fruit will be immortal" (Davor & Mansouri, 2006, 102).

16. This motif is often associated with religious concepts. In ancient Iran, the peacock was believed to have eternal life because of drinking the water of life (Bahmani, 2010, 135).

17. Regarding the rooster, its antiquity and symbolic value, as well as some flowers and paisleys in Pateh, carpets, and tiles of Kerman, which have less role and use compared to other elements, it can be said that those that are native and specific to the region are applied more.

18. Blossom tree and rose in Pateh and carpets of Kerman, as well as in the tiling of this region are mentioned as decorative elements in this field. Recent research points to the antiquity and symbolism of these elements and it turned out that the blossoming flower is the same as the Mashkijeh flower (for more details see Shokouh, Javadi, Dehghan, Hosseinzadeh & Forghani, 2020, & Seraji and Javadi 2020).

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HOW TO CITE THIS ARTICLE

Garossi, A. & Javadi, Sh. (2021). Introduction and Symbolic Snalysis of Pateh Motifs of Kerman. *Journal of Art & Civilization of the Orient*, 9 (32), 5-18.

DOI: 10.22034/jaco.2021.274891.1190

URL: http://www.jaco-sj.com/article_130248.html?lang=en

