

## Investigating Patterns in Kerman's Pateh

### Abstract

Shawl knitting or pateh (pateh needlework, also pateh sewing) is a traditional technique and occupation in Kerman which uses material from the surrounding environment; this work is highly important due to the special climatic conditions of this region. Pateh needlework represents the cultural beliefs of the region of Kerman, which is done to preserve artistic and symbolic values. Kermani artists women use their skills to make shawls to represent their needs, ideals, and wants, which have roots in their beliefs. Pateh is highly diversified, with the Kerman's pateh needlework being one of the major production elements to meet peoples' life needs. However, this type of art has taken on different forms in various eras. Today, many artists in different parts of Iran and even in near and far nations are active in this occupation, and their numbers are on the rise; this is because beauty, diversity of patterns, color, and material have made this art universal. This research comparatively investigates the patterns of pateh needlework, including plant, animal, and geometric patterns in Kerman. This research uses field surveys, libraries, and historical sources to categorize, evaluate and analyze those patterns. It also interviews the technicians of this art to explain the patterns and to revive and use them in Kerman's pateh.

**Keywords:** *pateh, design, shawl, Ariz fabric, needlework, symbols, handicrafts, thread, and yarn*

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### Introduction

#### Literature Review

The book "Anthropological study of symbolic elements carved on Kerman's pateh," which includes a statistical population, explains. However, patterns of pateh indicate their creators' creativity, tactfulness, and aesthetics; they blend with nature and the surrounding environment to express their symbolic features, as decorative or beauty aspects are not simply intended. Results have indicated that most people have considered these patterns taken from nature and its beauty and believed beliefs to be less effective in their formation.

In the study "Overview of folk art of pateh needlework (also, selseh needlework/sewing), the author overviews the history of pateh and enumerates several examples, especially Naderi pateh.

The article "Guidelines for the development of Iran's handicrafts" describes the advantages of the old pateh and its differences from the modern pateh as a desirable and export handicraft. This article also refers to sewing, which has lost its delicacy and old patterns that are now outdated.

The article "Pateh needlework; a creative art on the cultural background of the people of Kerman" briefly compares the durability of this art with those of other cities and describes the stages of preparing the Ariz [a kind of fabric], coloring, and type of stitches and patterns.

In the article "Pathology of training traditional arts of the contemporary era," the author reviews the Iranian-Islamic culture and its revival.

In the article "An introduction to semiotics," the author describes semiotics in such approaches as rhetorical analysis,

discourse analysis, and content analysis as text analysis techniques.

The article "Semiotic criticism of art" also outlines the views of Saussure and Peirce to investigate and confirm symbols and their relation with the concept and context.

Also, in the article "Collection of semiotics and linguistics," the author refers to various approaches to symbols and signs in various arts and defines the text and the way it is read.

The article "Investigation of signs influenced by Iranian patterns" divides the common patterns in decorative Iranian-Islamic arts into five plants, geometric, inscriptional, animal, and human groups.

The book "Of visual signs to text; towards semiotics of visual communication" also deals with the views of Barthes on visual semiotics of forms.

In the end, the article "Semantics of pateh patterns in Kerman with emphasis on Barthes's post-structuralism approach" investigates the arrays of Iranian needlework from a semiotic perspective to address the visual characteristics and symbolic concepts of Kerman's pateh colors and patterns, and to reveal implicit meanings of the patterns and its colors from the Barthes' views in the age of post-structuralism. Each sign in a text is interpreted, with a pattern in a pateh text interpreted in combination with other elements, such as texture, color, etc.

### Introduction

Traditional arts are innovative and precious crafts inherited from generation to generation. Kerman's local and traditional arts are special and unique, like their nature and history. Among the Kerman's textile crafts, shawl knitting and pateh

needlework are universally known and underlies many of the economic and political issues of their times. Although these arts, although experiencing many ups and downs throughout history, political and economic factors have influenced these arts.

Pateh needlework is one of the most beautiful and oldest traditions in Iran, which has a long-established root in the cultural history of Kerman. There is, however, little information about the history of this art, like other arts. This sewing was common in the Sassanian era, with some remnants still available. An interesting example of the pateh needlework is the covering of the Shah Ne'matullah Vali tomb in Kerman, which is the most elaborated work ever. Major pateh needlework centers are cities of Kerman, Rafsanjan, Jiroft, Sirjan, Zarand, Sirjan, among others. The pateh-sewn fabric enjoys special elegance and beauty, embroidered by elegant needlework, with little spaces of the context left in plain next to the sewn designs. In contrast, all the sewn context may sometimes be embroidered as if there was no context (Falsafi, 2010:2).

Historical studies are one way to understand better and perceive our predecessors' thoughts. The goal of this research was to investigate and analyze the bull pattern in Kerman's pateh needlework, which was aimed at changes in peoples' art insights and with special motives. Therefore, the type of changes of insights and thinking of Kerman's artists can be somehow described by the discovery of the beliefs of people and their representations in the patterns, reasons behind using patterns in the type of needlework, and understanding of the sources available in the region to create the type of materials required by this art. This research looks into Kerman's pateh needlework to explain its structural formation, reasons, and use. An analysis of this art can be performed from a historical-geographical point of view and the relevant needs of the region. First, we look at the history and then comparatively investigate the mythological meaning of bull in the region. Later, we describe the factors that affect the geography of the arrival and departure of ethnic groups, the effects of culture and ideologies, and the symbolic elements from the view of semiotics and the patterns used. Since these patterns have received little attention from a social point of view, one would say that conceptual aspects of these patterns and the elements used, as well as semiotic patterns, originated from myths, beliefs, climatic conditions, needs, and wants of people and thus they enjoy symbolic concepts. The present research analyzes the signs used in this art and factors affecting the patterns on pateh. Data were gathered from written documents and historically illustrative sources at libraries, museums, galleries, and people involved in this art. The research methodology is historical and descriptive, using a field survey to analyze the patterns.

### **Kerman Pateh needlework**

In the book "History of Kerman", Ahmad Ali Khan Vaziri maintains that Kerman goes after the name of Kerman bin Mital bin Rouh bin Sam bin Arnakhshand. Another not-so-real theory (Vaziri, 1997:94) which is cited in some historical books and mythological stories, refers to the presence of a silkworm in the court of Belash (Haftwad), one of the Achaemenian kings, which brought blissfulness and victory for him, and the Sassanian Ardashir managed to eliminate that worm to conquer Kerman and establish the Sassanian reign there (Kheirandish, 1989:17). The story of that worm is narrated by Ferdowsi, the epic poet, as follows:

*A castle was set up on the tip of the mountain  
The city got together with it all in all  
After some time that passed over Haftwad  
He called the castle Kerman*

There was a worm in Kerman, which was a symbol of idolatry and snake worshipping; however, the name *Kerman* is not taken from it; if true otherwise, one of the descendants of Ardashir, "the worm, killer" could not take the privilege of being the "Shah of Kerman". This is while other names of Kerman, like Karamana, Bardsir, or Gwashir, are said to have been taken from Ardashir (Jafari, 1999:15).

Herodotus, the father of history, believes Kerman was originally Karamana, considering the people of this region to be among the top ten Persian races (Maheri, 1999:15).

However, looking at the meaning of Kerman on the Darius stone inscription reveals the name of *Kermana*, pure wood used in the Achaemenid palace. In line with the Achaemenid stone inscriptions, older names are *Butia*, followed by *Karmania*, later becoming Kerman.

Historical documents and sources have cited such names as Karmania, Kermania, Germania, Keriman, Karmani, and Kermani under the name of Kerman. Two words of Karman constituting *Kar* means "war" and "efforts," and *Man* means "place". Kerman was an anonymous city in the reign of the Achaemenid and Sassanian kings. The long distance and complexity of the access to it led many of the older followers of Zoroastrianism. They had refused to accept Islam, to take shelter there, with this region becoming a place of resistance. Marco Polo, the Venetian traveler, writes in his travelogue: "Kermani women used to sew on thick twill fabric patterns of white colors with colorful yarns, called pateh." The Dehkhoda dictionary defines *pateh* or *pat* as the wool of goat, wool under the hair of goat, soft wool/fluff taken from goats, then combed and used for making shawls, hats, felt, etc. The history of Kerman's pateh needlework, as consistent with available sources, dates back to the pre-Islamic era. Kerman is a land

where men were masters of art and used to educate art students for years. The famous craftsmen of this art in the 20<sup>th</sup> century were Faraj Allah Kemani and Mir Ali Kermani. The nobles and wealthy of Iran, as well as leaders and kings of Kerman, used Kerman patch as their clothing and to decorate their houses; they also decorated the rooms with patch fabric in winter, which helped keep the room warm, as they also used it to wave *Korsi* bed covering. According to the history of Kerman, Nader Shah Afshar used to wear patch-made clothes, which were then called Naderi patch. Women also chose their winter gowns and skirts made of patch embroidery. Rolls of patch shawls were offered as gifts for noble and wealthy families. The oldest patch remaining dates back to the 19<sup>th</sup> century, a kind of needlework, with its context embroidered by finely-scattered flowers and colorful silk yarns on silken Ariz fabric. Patch has two parts: a shawl (fabric or Ariz) and fluffy/wool-like yarns (Ris) in different colors. In the past, the yarns were prepared by a wool spinning wheel (locally called Charkhou). Patch of Ariz fabric generally takes a milky white color and is covered by elegantly elaborated stitches in a way that occupies almost all the context. The used threads have a fixed color. Ariz in Kerman is known as a shawl and includes various colors, including red, milky, yellow, blue, green, blue-black, dark, brown, pink, etc. After selecting the shawl, some designs are transferred to Ariz in different forms (e.g., sketching, computer work, imprinting with seal), and threads make stitching of different colors and widths, such as red, yellow, light green, dark green, orange, blue, black blue, dark, white, etc.

Patch patterns are mostly derived from nature, especially from trees like cypress, tree of life, types of flowers, birds, geometric shapes, broken lines, animals, plants, etc. After patterns are sketched on the shawl, the main lines are first sewn in a stalk-stitching form or tie lines. Then, using special styles, the texts are filled with initial stitches, such as quadrangular patch, stretched patch, satin stitching, embroidery, Zanjireh (chaining), mouse tooth, zigzag, types of text-stitching, types of the leaf-stitching, etc. After being rinsed in cold water, the fabric is rolled (traditional ironing) and then ironed to be used. Types of patch are used in back pads, furniture curtains, bed cloth, quilts, prayer rugs, cushions, pillows, bags, shoes, clothes, table cloth, tableaus, mobile covers, etc. (Falsafi, 2010:10).

Patch is like a text of art in which man, upon the intense willingness to make meaning, seeks to justify events in his surroundings and elaborate on them via different forms. An evaluation of the history of these symbols indicates the presence of a subjective link between ethnic groups and races, as understanding the concept of the symbols at a broader level could help discover a communication bridge between civilizations. Man links the symbols of subject and object together to understand his position better. Meaning is created

through the production and interpretation of the signs. Each sign is a relation between what is interpreted and its subject. Signs usually appear in words, images, sounds, tastes, smells, movements and objects; they are not meaningful unless they take on meanings.

Colors and patterns in patch are signs artists use to reveal their ideas, needs, and demands from nature with a purpose in an ideal way for future generations. Although the remaining evidence is little, oral history and an evaluation of climatic, cultural, and social conditions, as well as traditions common in every decade, help clarify the ideological and common beliefs and factors affecting them. These symbolic patterns aim to satisfy the religious and psychological requirements and support the nature and even agonies of life via narration-based encoding. The standing cypress is believed to be a tree brought by Zoroaster from paradise to earth; quadrangular patch is a symbol of the fresh sprouts, and, in some other sources, it is a symbol of precious stones which can make paradise more concrete. Other meanings of the patterns come from the inside of the people, which can be revealed through intuition and perception, thus representing form-shaped structures on the text of the patch. In this way, Patch is a text of art formed in popular culture with special climatic conditions. Every element suggests a meaning that may convey a different conceptual structure over time.

### **Explicit meaning of distinct patterns on the patch**

Patch patterns are mainly inspired by nature which has become symbolic over time and represents the subjective concepts of the artists. Patch patterns take on oval, vertical, horizontal, and sometimes rectangular, circular, and square shapes. Images enclosed in the frames are symmetrically repeated. The place at which patches are arranged falls under such categories as a medallion, Chahar Bateh, Mehrab, Selseleh, inscription, etc., with each pattern separately indicating symbolic meanings, which are below described.

#### **1. Plant patterns**

In Iran, the evergreen cypress has always symbolized freedom. Cypress is a strong tree that resists drought and typhoons (Bahmanui, 2010:62). Cypress is a sign of happiness, cheerfulness, good fate, and uprightness. According to Iranian proverbs, cypress is characterized by wisdom. Cypress has a great station in the Zoroastrian culture which still goes strong. The broken or curved cypress refers to the grief of Zoroastrian women (Moradian Rizi & Malaki Rizi, 2015:245). It is said that the first Iranian artists were patch knitters. According to a theory, cypress entered the art of patch needlework due to cultural exchange and commerce between Iran and India, blending with the art over time. Carpet patterns have greatly impacted sketching patterns that underly patch work (Malayeri, 1995:37). Such features characterize Cypress as

firmness, tallness, freshness, young, newly sprouted, shade, uprightness, stable, garden, etc. However, the Mithraic cypress on the night of the birth of Mithra also had other symbols, each conveying mysterious messages for Mithraists, as branches of the cypress tree were decorated with two gold and silver made strings, indicating the moon and the sun (Bahmani, 2010: 63-64). Cypress or pine are both symbols of Mithraism, with the latter symbolizing pride, unchangeability, and hardness, as the Iranian unchangeability was evidence of contracts and preservation of and efforts for the creation of better living conditions, especially for others. On the night of the birth of Mithra, Mithraists arranged a festivity and decorated pine, symbolizing Mithra's stubbornness and integrity, as they served to symbolize resistance against coldness. With this, the followers learned the lesson of resistance and firmness. In Chinese symbolism, pine signifies the favorite and patience (Behzadi, 2004:305). The tree of life, interpreted in the Iranian culture as the sacred plant, is located in paradise in a flock of wild goats, lions, and griffins. It symbolizes reproduction and a return to the primary beginning, with its fruit a sign of immortality. Because its roots are in the earth and its branches are in the sky, it is a symbol of an ascent and a humble fruitful tree in the Iranian culture (Bahmani, 2010:126).

The plant-like stalk of the tree trunk is a symbol of the manifest world, and the roots, branches, and flowers are signs of the higher world and the skies (Behzadi, 2004:199). The tree of life is one of the most important symbolic patterns of the Sassanian era. Its form is moderated based on the Islamic worldview, and it is suggested to have risen in artwork in line with the concept of the Toubaa Tree.

As a sacred tree, the Toubaa Tree, also known as Sedra Al-Montaha, has various branches which decorate the houses of the people of the paradise; in a way, the more the dwellers of the paradise eat them, the more they grow, as it is a source of subsistence and blissfulness (Bahmani, 2010:135). The falling of the leaves symbolizes life anew and resurrection, symbolizing reproduction in unity, i.e., many of the branches grow from one root. They get united in a potential seed of the fruit on the branches.

Lotus symbolizes perfection and consummation with its circular leaves, buds, and fruits. The circle is the complete form and symbol of spiritual sprouting. Lotus has roots in the flowers and heads over the skies, representing perfect beauty. The flower bud is a potential factor that goes through gradual perfection. This is especially emphasized in the lotus in the symbolism of the orient and the rose flower and lily in the symbolism of the west. The Blossoming of the flower is related to the wheel, whose petals come from the center. Five-petal

flowers like roses and lilies symbolize the five senses. Six-petal flower, especially the lotus, is a symbol of the world. Plants, like flowers, symbolize death, life, and resurrection. Leaves are symbols of fertility, growth, life anew, and hope. Dead leaves indicate grief, sorrow, autumn, and decay. A wreath of leaves indicates divinity and victory (Behzadi, 2004:67 and 338). The water lotus symbolizes a world for the oriental lotus, and the western lily or sun rose flower symbolizes the moon, birth, and the sun. The water lotus is also related to Indian and Egyptian gods. Flowers symbolize a universe arising from pre-universe waters in the form of a sun, as the sun arose from the lotus at the beginning of creation. Flowers are indicative of lighting and the results of large interactive forces that created the warmth of the sun and the power of moon-related waters. As a product of the sun and water, the symbols of soul and matter as fire and water, are sources of the entire universe. The womb of the sun, which open with the rise of the sun and closes with the set of the sun, is the epitome of solar life and all illuminations, creation, fertility, new life and permanence, and perfection of beauty. Flowers and lotus in the Iranian culture indicate life, illumination, and Anahita (Bahmani, 2010:66). In Buddhism, it is a symbol of the first waters before the holy Buddha., with the buds in the form of wheels indicating the circle of existence (Behadi, 2004:389-390).

Gladiola is also a symbol of Omordaad and festivity of Omordadgan (negation of nullity and non-existence) (Bahmani, 2010:66). Gladiola, as suggested by a narration, indicates the purity of heart, with people calling it an indicator of innocence and purity. This flower is as old as history. Other symbols of the Mithraism cult are the sunflower, which always turns to the shining and life-giving Mithra and teaches humans to always turn to light in life, to be kind, and not to sever their contract with God. The yellow color and apparent form of this flower are not dissimilar to the warmth-giving and illuminating sun (Moradiaan & Malaki Rizi, 2015:95).

In the Zoroastrian cult, pomegranate is a heavenly blissful fruit that has a place in the ceremony of asking for a child (Ashidari, 1992:128). Pomegranate is a symbol of immortality, reproduction in unity, permanence, fertility, and light (Behzzdi, 2004:45), love, purity, genesis, birth, beauty, and paradise (Ashidari, 1992:128). In ancient Iran, plane trees and vineyards are along each other. In ancient Iran, plane trees and grapevine are together. In the Achaemenid period, the vine that whirls around the plane tree can be considered a symbol of blood and the durability of the rule. The grapevine is a symbol of eternal youth and new life.

**Table (1): Examples of plant patterns in Kerman Patch (Falsafi, 2022)**



Shamse (sun)



Shamse



Shamse flower



Tree of life



Bottejeqqe



Flower



Semi-medalion



Flower



Vase



Tree of life and hen



Antique cypress



Flower and hen



Medalion



Margins of bottejeqqe selseh



Flower



Arabesque margins of bottejeqqe and flower



Flower and vase margins



Flower and Ghorsou margins



Bazoubandi margins



Pomegranate flower

## 2. Animal patterns

Peacock is a noble bird and a symbol of the sun, kingdom, luxuriousness, arrogance, worldly pride, grandeur, splendor, resurrection, life along with love, court life, beauty, positions, fame, and immortality. Its circular tail is a symbol of the sky arch, and the stains of the eye are like the stars; in Buddhism, it is a symbol of consciousness, and each feather of it, seen from an evil eye, is a symbol of ill luck. Its resting tail symbolizes magic and regret, a sky full of stars, and an evil-observing eye. Peacock is a symbol of a one-hundred-eyed animal and a sign of eternal happiness and the meeting of the soul with God. Peacocks on either side of the tree of life are the epitome of duality and the dual nature of humans in Iranian culture and a symbol of the universe in Islam. When the peacock spreads its feathers, the universal sign, i.e., the moon and the sun, are on top of the head. Aristotle calls peacocks and roosters Persian birds (Sheikhi-Narani, 2010:3). The peacock pattern has had an impressive presence in the decorations of fabrics and religious places since the Sassanian era (Khazaei, 1986:26). This pattern is mostly associated with religious concepts. Ancient Iranians believed that peacocks had eternal life because of drinking the water of life (Bahmani, 2010:135). The bird's wings have almost reached a position that depends on divine and metaphysical creatures. Wings have a solar feature and show divinity. Wings symbolize spiritual nature, driving force, protection, and all-encompassing divine forces,

going beyond the material world, tirelessness, ambitions, will and volition, freedom of thinking, victory, and speed. Peacocks are symbols of imitation and unconscious repetition; from the Indian point of view, they are signs of God of love, fortune-telling, and a rain-bringing bird (Behzadi, 2004:54).

The rooster is also a symbol of pride and boastfulness, which also goes by the symbol of the sun across the world because his crow indicates the sun has risen. At dawn, he is a holy bird that repels the devil of darkness with his crow and calls on people to wake up to pray and start working. He is the animal that gives the good tiding of the passage of the night and the rise of the illuminating day; he is the one who curses the evil. A white rooster symbolizes the messenger angel (Comparative Symbolism, Heydar Shojaei, 1990:267).

Pigeons, hyenas, or letter-carrying doves are other animals whose different patterns are seen on fabrics. A pigeon is a bird with lawful meat and includes different types and colors. The female pigeon symbolizes purity and innocence due to its grace, beauty, whiteness, and elegance; an olive branch on its beak symbolizes peace, moderation, balance, hope, and fortune. In ancient Iran and Egypt, it is regarded as a holy bird (Comparative Symbolism, Heydar Shojaei, 1990:556).

Sparrow is a symbol of humbleness and careless love. This small bird is a sign of good luck among nations. In some countries, it symbolizes loyalty and humbleness (Comparative Symbolism, Heydar Shojaei, 1990:651).

**Table (2): Examples of animal patterns (Falsaf, 2022)**



Tree of life-guarding parrot



Tree-guarding parrot



Tree-guardian parrot



Pigeon



Peacocks and parrots



Types of Birds



Cypress guarding parrot



Peacocks



Pigeon and peacocks



Gazelle



Sparrow



Goat; guardian of the olive tree

### 3. Abstract forms

Upon encountering most art patterns, and knowledge of their smooth and fluid as well as twisty motions, an ordinary observer will find out on short notice that these patterns are not natural, with most Iranian patterns distancing from nature. Abstract art distances from the real world the outward to the inward, from appearance to the heart, from the body to the soul, and from objectivity to reality, as this work of art invites man towards esoteric understanding and intuition (Bani Asad, 2011:142-144). Most abstract patterns have roots in plant and

animal patterns; arabesque types, as plant patterns, involve symbolic and aesthetic concepts in Islamic art. Geometric patterns in Islamic art have expanded and become systematic, thus moving in a perfect course. Plant patterns have developed throughout history and are mostly divided into groups of Arabesque and Khatai (curved lines). Arabesque patterns are created due to the regular and constant division of a balanced and complicated set, with each category being divided into other subcategories, as reciprocal repetition of curved lines helps create alternative, rhythmic, unlimited motions and a balanced and free design. Khatai patterns refer to a stalk of a

flower that harmoniously traverses the entire surface and spreads types of flowers, leaves, and sprouts of experience over it upon the artist's innovation. Types of rose flowers, lotus flowers, design of congress leaves, etc., were frequently used in the Achaemenid carvings and art of the Sassanian eras, which can be regarded as the beginning of Khatai patterns which gradually evolved and diversified. Khatai patterns enjoy endless diversity due to the freedom of movement of the stalks, diversity of the flowers, sprouts, leaves, and size of the patterns; these patterns are also represented in different types of rugs and surfaces of domes. Circular butterfly patterns, palmette flowers, curly flowers, leaves, etc., are images designed by artists who have used Khatai stalks across the fabrics (Nadim, 2007:18).

The medallion is also a symbol of human movement toward God. Medallion and shamse (the sun pattern) are a totality of the established system, which is in harmony with the geometric and Arabesque forms; these patterns indicate two aspects of the human soul; one matches with the special order of mystical love, and the other is blended with perceptions, reason, and logic. If integrated, they create a single pattern that mirrors all attractions, beauties, sciences and techniques, wisdom, and a pure image of the perfect human. These forms indicate implications that reflect the human soul. Certainly, a Muslim artist who designs these decorative medallion patterns uses these abstract and allegorical elements. Man uses his perceptual power to create motives behind phenomena in his mind, thus using symbols in texts of Kerman's patch to transfer his thoughts to others. In this connection, the creator of the work establishes communication with the user/readership. From a visual and symbolic embodiment, Shamse uses symmetry to spread a single pattern across the surface. This basic pattern, usually the size of the main quarter, is called Wagire.

Shamse is, in fact, the same as a medallion which is sketched in a circular and multi-angular form; it is a symbolic, abstract, and decorative pattern of the sun. The sun signifies illumination, lighting, the manifestation of divinity, universal creation, principality of existence, holy words, primary intelligence, life, truth, mysticism, divine omniscience, projection, new life, repellent of evil, glory, splendor, grandeur, happiness, illumination, metaphysical forces, or an outcome that transfers those forces. In Islam, it is the symbol of the purified essence, the skies, the air, the manifestation of divine knowledge and cognition, and the magnificence and beauty of the divine names (Surah Noor, verse 35). In ancient

Iran, the sun is a sign of pure essence and soul, as in Zoroastrianism, it conflicts with the evil darkness and illumination for the sun worshippers (Behzadi, 2004:187). Light, warmth, and fire are characteristics of the sun. For this, fire is valuable for the Iranian and is considered holy (Bagmani, 2010:24). God is like circles whose center is everywhere, with the circle circumference in nowhere. The circle is without a beginning, and the ending symbolizes femaleness (Behzadi, 2004:48).

### **Bottejeqqe**

It is the same pattern as the bent cypress or returned branch. The main origin of bottejeqqe is the Safavid flowers. In the 17<sup>th</sup> century, flowers and bushes were symmetrical relative to their vertical axis. The flowers are mostly damask roses with large flowers in the upper part of the bushes, with the upper flower bent down due to its weight. This design gradually became so popular among designers that by the 18 and 19<sup>th</sup> centuries, it turned into bottejeqqe and lost its initial form, which was a bush (Enaveynian, 2007:48). This pattern is one of the abstract plant patterns and is a decorative and applied element in traditional arts (carpet and tile) which, following the invasion of the Arabs, was used by artists as an alternative to the Iranian cypress. One of the reasons for the survivability, diversity, and innovations in the bottejeqqe image in Kerman can be attributed to Zoroastrians, specifically Zoroastrian women, who are still today bearing part of the history and art of Pateh of Kerman (Moradian Rizi & Malaki Rizi, 2010:245). For Iranians, the bottejeqqe pattern signifies permanent development and a constant and shortened cypress growth. The repetition of this decorative holy symbol suggests freedom from the Acheron, which involves a kind of unity between two S-shaped patterns like the Christian swastika (Mounesi-Sorkheh, 2010:45). Bottejeqqe refers to an image that coordinates and harmonizes the internal elements and their external composition which have gone through development over times and in different cultures; in this connection, the pattern has survived and developed in a region called Kerman. Some have attributed such qualities as the freedom to this pattern; some believe it was taken from the tamarisk, while others maintain bottejeqqe is a cypress form whose top has leaned down due to wind. Others believe it is under implantation by Asha Zoroaster, calling it a symbol of fire in one of the Zoroastrian temples (Moradian Rizi & Malaki Rizi, 2010:245).

**Table 3: Examples of abstract patterns in Kerman patch (Falsafi, 2022)**



Types of arabesques on the margins of flowers and vases made of patch, the tomb of Shah Nematullah Vali, Mahan, Kerman



Types of arabesques of flowers on the margins of the tomb cover made of patch, Shah Nematullah Vali, Mahan of Kerman



All types of Arabesques of cypress and vase on a cover made of patch; the Shah Nematullah Vali tomb, Mahan, Kerman



Arabesque in altar



Arabesque in cypress, vase, and altar



Arabesque in shamse, top of medallion

**Table 4: Symbolic meanings of distinct patch patterns (Flsafi, 2022)**

Pattern under study	Types of patterns	Primary meaning	Symbolic meaning	Implicit meaning
Plant	Cypress or pine	Green and natural plant	Freedom, resistance against drought and typhoons, sun, happiness, cheerfulness, and uprightness	Development of human desire and need for perfection
Plant	Tree of life	Holy plant	Regeneration, perfectionism, blissfulness	Ascent, growth, desire, and the human need for perfection
Plant	Leaf		New life, development	
Plant	Lotus	The sun	Sun, fertility, creation, rebirth, immortality of the world	Perfectionism

Plant	Lily		Negation of death, purity, and clean heart	Omordaad festivity
Plant	sunflower		The sun, lighting, and kindness	Lighting
Plant	Pomegranate		Immortality, fertility, love with good fortune	Call for a decent child
Plant	Grapevine and plane tree		Youthfulness, the immortality of life and kingdom	Immortality
Animal	peacock	Surrounding nature	Luxuries, arrogance, pride, eternal happiness, the sun, kingdom, glory, fame	Freedom and flight
Animal	Parrot		Imitation, rain-giving, ambitions, victory, freedom of thought	god of love
Animal	Partridge		Good, unfortunate, unpleasant, evil temptations	Carelessness and ignorance
Animal	Crow		Death of the storm, intelligence, gossip, separation, darkness, and the deceitful enemy in the clothes of a friend	Ominous
Animal	Rooster		The pride of the sun, and the worship, efforts, the messenger angel, driving away the evil and darkness	Spirituality
Animal	Sparrow		Humbleness, loyalty, careless love	Good luck
Animal	Hoopoe		Solomon's hen, far-sightedness, good luck bird	Open-mindedness, blissfulness, quencher of the thirsty
Animal	pigeon		Purity, happiness, innocence, peace and hope, spring	Holy bird, God of beauty, loyalty
Animal	Gazelle		The abundance of spiritual quality, patience, steadfastness, diligence, long life, wealth	Search for Wisdom
Animal	Bull		Strife, genesis, fertility, wealth, and power	Thanksgiving for the sky

Animal	Gazelle		Long life, innocence, holiness, support, speed, purity and love, power	Lawful subsistence
Animal	Lion		Animals as the physical power, the main symbol of Iranians	Power, the sun, lighting, divine word, justice, instinctual force, audacity, trust, and leadership
Animal	Goat, ram		Capricious, agile, freedom, kind, popular, diligent, guardian of the moon, abundance of blessings, magical ideal, agility	the mythological and holy angel
Animal	Snake		Water, evil, royal Family, immortality, cleverness, reason, intelligence, life and death, good and evil, profit and loss, poison and antidote, mysterious sting and drink, horrifying and immortal, forgiveness	Positive and mysterious
Animal	Scorpion		The treasure of the soil, jealousy, hatred, danger, accuracy, the enchantment of magic, vengeful enemy, good and evil,	War of heavenly and earth forces
Abstract	Arabesque/Khatai		Order and perfection	
Abstract	Medallion and Shamse	Th sun	The perfect man, logos, glory	Magnificence
Abstract	Circle	The sun	Perfection	Growth
Abstract	Bottejeqqe		Permanent growth	Ascent
Types of plants Medallion in the center  Warm and bright colors in the center of the patch  Presence of birds next to the tree		Green and natural plants, plant and evoking natural colors surrounding nature, Simplifying natural patterns, the sun		General power and energy of the sun  Increased spirituality  Freedom and flight  Perfection

Abstract patterns such as circles, shames, medallions, and lotus				
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## Conclusion

This research comparatively investigated the patterns of patch needlework, including plant, animal, and geometric shapes, as well as abstract forms, to better understand patterns of animals like the bull and its position in the patch needlework in Kerman. Patch needlework is one of the original and beautiful arts of the Kerman region. Patch or selseleh are made of fabrics woven with wool, locally called Ariz. Patch has sometimes been conducted on wool or broadcloth. This art in Kerman has led to artists' creation of many works of art. In the context of the patch are divisions to imprint the patterns. The secret behind the attraction of patch lies in the original and fascinating designs and the use of natural colors. Visual characteristics include patterns, colors, and materials of fibers. Field surveys and documents found that the patterns were divided into three parts, animal, geometric and abstract categories. Most animal patterns are within the heart of the plant, geometric and abstract patterns. Like tiles, carpets, and containers, Kerman's patch involves animal patterns. Each pattern has distinct concepts that take on separate meanings when combined with others.

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## Ethics statement

None

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