

Elaborating the symbols and motifs of kilims and gabbes in nomadic regions of Iran and their adaptation to the handmade motifs and symbols of Romania

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ABSTRACT

Kilim and Gabbeh are of the works and industries that have been important for a long time among human beings, especially Iranians, and they used to weave them; that can be deduced from the antiquity of this industry among humans and the variety that exists in different types of kilims and gabbehs. In addition, the art of weaving kilim and gabbeh is one of the primary arts that were popular among different tribes; as it is said, according to the existing motifs and symbols in these works; we can understand the commonalities and differences between tribes and human beings in different parts of the world. Romania is also one of the countries with a background in the kilim weaving art. Romania with Iran, Turkey and the Caucasus, are considered as top positions of production and they have a special place in the world in the art of kilim weaving. For this reason, the main purpose of this article is to investigate the symbols and motifs of kilims and gabbehs in the nomadic regions of Iran and match them with the hand-woven motifs and symbols of Romania. In this article, a comprehensive study of designs and patterns used among Iranian nomads in the field of kilim and gabbeh weaving will be done and the gained results will be compared with the findings obtained from the study of patterns and designs of kilim and gabbeh in Romania. The research method of this survey is the use of library resources, field information, utilization of individual experiences, science, art, scientific and artistic skills of professors related to carpet art and symbolism, which is based on taking notes from related books and articles and also using science and artistic experiences of artists in the field of kilims, gabbe and carpets who have analyzed information on this subject. The findings of this study indicate that investigating the shapes and symbols existing in kilims and gabbehs in different regions of these two countries can be identified. It is also possible to express the meaning and concept of the designs in each country in a simple and fluent way and identify the designs and works that have the most in common of the two countries.

Keywords: kilim weaving, Gabbeh, nomads of Iran, Romania.

Introduction

The art of hand weaved things, including kilims, is a manifestation of glory, evolution and objective and tangible dynamics of the art of every nation and civilization, which is of great importance and value in various ways. The art of creating designs and symbols and their undisputed power in summarizing and simplifying the design along with vivid coloring, are special and important capabilities and values that need to be carefully analyzed. The owners of creativity in the framework of ethnic art will be honored. (Ghaziani, 1997: 23)

By examining and adapting features such as easiness and technique of weaving the kilim compared to carpet, it can be deduced that kilim has longer history and background than other nomadic hand weaved articles and in this context, the patterns considered in it are older with purer originality. In addition, these art materials compare to other hand weaved materials have less market demand and therefore they have been less attacked by tastes of marketers who trade art and made it the basis of their financial and material ambitions. (Mirnia, 1989: 49)

The main motive for raising this issue is to increase the attention to weaving of all types of Iranian kilims and gabbes, especially the level of artistic and cultural value and the mythical and symbolic designs used in this handicraft art and also spotting the similarities between the meaning and concept of these motifs used in kilims in Eastern Europe, especially Romania. These motifs, narrate the life stories of the people in each region and have thousands of stories, historical backgrounds and legends in their hearts, and today are presented to the people all around the world in a completely abstract way in the form of nomads weaved artifacts. These designs have common features in the east and west of the world that can be studied. These commonalities, even among myths, stories, and symbols, require research and study, which is very appealing to me.

In this regard, considering all types of motifs and designs among the important nomads of Iran such as Fars and Bakhtiari nomads, Shahsevan nomads, Lor nomads, Khorasan and other parts of Iran, the researcher intends to study the level of used motifs and examine the differences and similarities between them. Proceeding, considering the art of Romanian nomads and different regions of this country that have a long history in weaving the kilims and gabbeh, she will examine all types of motifs and designs used in this regard.

Concepts: **kilim**

kilim is a type of handicraft that is woven from silk, goat hair, fleece or other domestic animals and is used as a mat or cover. The kilim, in its traditional form, is usually used to cover the ground of the tent, walls of the tent or a cover for load-bearing animals, but today it has found its way into modern-day townhouses and is even used to make other artifacts as well. Carpets and kilims are different in texture and size. kilims are rarely woven in dimensions of more than 3 by 4 meters. Traditional kilim sizes are based on the size of the nomadic tents used to cover the ground in the tents. (Khalili, 2005, 78)

Kilim has a longer history than carpets in our country, and in fact, carpets have emerged as a result of the evolution of kilim weaving over many centuries. The kilims of each region have special characteristics in terms of design and color and are distinguished and known according to their design and colors (Ibid. 78).

Gabbeh:

Gabbeh is a kind of carpet that is usually woven in small size by Lor and Qashqai nomads. Gabbeh has long piles and more wefts are used in its texture, which has a significant effect on Gabbeh's softness. The number of wefts of some gabbehs sometimes reaches from three to eight wefts in each ridge and the height of the piles sometimes is up to one centimeter. (Parham, 130: 1985)

History of kilim weaving art

Kilim, as one of the first underlays human used for covering the ground, has a very long history, according to the available evidence, the primary hand-woven kilims had a very simple texture and are made of warp and weft yarns that are woven one in between. From the works and writings of historians and tourists, it is clear that weaving was one of the first arts and crafts of primary scattered human tribes. It can be said that weaving fabrics and kilims became popular in almost same time in history. It can even be said that man has been weaving before he started building a house. He used finer fibers to weave the fabric and thicker ones to weave kilims. (Jedi, 1999: 139)

The history of kilim weaving in Iran cannot be stated conclusively, because due to the vulnerability of plant and animal fibers to atmospheric factors, not many samples of ancient works have been found, but what is certain is that kilim weaving has a same history like other textiles, and due to the similarity of primary fabrics to the current texture of the kilim, It can almost be said that in the weaving of kilims and fabrics, thicker fibers have been used in making underlay. Unfortunately, due to the perish ability of the fibers; kilims belonging to previous eras are not survived anymore. But kilim weaving is an art that is still welcomed in most provinces, cities and villages of our country.



Figure 1 - The oldest kilim found in Sassanid era

In 1949, a frozen piece of carpet (named Pazyryk) was found in Russia, which date back to 350 to 500 BC, thus the existence of carpets and kilims in the ancient civilizations of the Iranian plateau was proven. The mentioned carpet has 3600 symmetrical knots per square decimeter.

The design of this carpet indicates that in order to achieve such a skill in weaving it is necessary for the weaver to know at least a thousand –year old tradition. Thus, the history of kilim and carpet weaving in Iran was determined between 1500 and 2000 BC. Since the kilim weaving has an earlier date than the carpet, and dates back to 3,000 BC, which is the date of the beginning of the textile work and also the knitting instruments obtained from Behshahr dates back to 600 BC shows that goat and sheep hair was used for this art. But in the case of fabric, it is not clear whether they used the same fibers or not. In Kashan Silk hills, a sample of fabric texture belonging to 4700 years ago has been discovered.

At present, kilim is used as under lay and curtain in tents and public places such as coffee houses and also in the provision of living and working equipment, such as wrapper for bed clothes, prayer rugs, pouches, tent wall hangings, horse saddles, tablecloth and etc that is described in this category. It should be noted that weaving of the kilim and its use is common in almost all parts of Iran. (Farhadi, 1998: 62)

Finding the roots of kilim designs

Geographical factors and the nature Iran country indicate that the continuation of agricultural and livestock life is not possible except with regular and timely rainfall. The need for the elements of nature can be seen in the designs, which consist of vertical, horizontal and perpendicular lines, or in other words, geometric patterns and angular lines. These are a part of patterns used in Iranian kilim weaving. The desire for continuity of mythical motifs has roots in ancient times. The designs such as medallion and tree, open tulip, closed tulip, grape leaf, cucumber leaf, etc each are a sign of the esoteric desire of the weavers for the greenery and freshness of their environment.

The rhombus margin is a sign of water flow in a narrow rill or a pond. The presence of medallion design in kilims indicates the blessing of the sun and the fertility of the soil, which is respected by rural weavers. The paisley which has the shape of a curved cypress tree is a symbol of salvation and life in rural and nomadic weaves, and is one of the symbols of life due to its pride and endurance. It is important to note that the paisley has penetrated in more designs as a symbol of life, including carpets, kilims, and fabrics, and has manifested itself in various forms in connection with the weaver's emotions and moods.

For example, back-to-back paisley designs means ignoring and face-to-face designs means reconciliation. When they come in different sizes it means the role of mother and child. Wheat spike motifs, pines and trees are weavers' desires for greenery and longevity. Although these and many other patterns are woven in all kilims, but the woven kilims in each region, both in terms of design and in terms of texture and color, have specific characteristics of their region. (Hussori, 1992: 4)

These motifs are taken from the predecessors and previous generations, which have been passed on to modern weavers and have been combined and decorated with motifs from the nature around them and their objects of interest. Due to the proximity of Iranian nomads to Qashqai and Bakhtiari nomads some of these motif designs have entered in to the woven designs of these nomads.

One of the decorative and old motifs of Iranian nomadic rugs is called Hoz design¹. This design belongs to the background of the carpet design. The Hoz design is created by using broken lines of the geometric spaces in the back ground design of the carpet and most of the time it is filled with small flower motifs (small motifs such as five-petal flower, hook, etc.) around the central and empty spaces.

Nomadic Gabbehs of Iran

The design, patterning and even color choosing of Gabbeh,s are different from carpets and rugs and follow certain rules and traditions. Gabbeh's designs and patterns are completely imaginary and include most of the geometric designs. Simplifying the lines and giving them geometric form is one the most import of specification of weaving Gabbehs in Iran which is done in a new form over time. Gabbeh's design is repetition free and is original; and unlike the conservative designs of urban designers, which is assertive and conservative, it is directly inspired by nature.

The design and characteristics of Gabbehs have been determined only by the Illyrian and nomadic life and this is the originality of Gabbeh. In the past, Gabbeh weaving was mainly intended for family consumption and carpeting tents and houses, not as gifts and selling to others, and in no way was it for commercial goal or sold, and for this reason it was very little woven because the weaving was for personal use, so, there was no restriction in picking designs and the weavers were free to choose different patterns. Coarse texture woven Gabbehs were used for carpeting tents, Sometimes, due to the large amount of wefts and as a result Gabbeh's softness and these long wools and extra wefts caused Gabbeh to be used as blanket and covers, but only outside the tent and on special occasions such as travel.

¹ *A geometric kind of design*

Gabbeh, s piles are long so that there is no gap between the wates due to the heavy use of thick wefts, weavers use long piles to make Gabbeh full of flesh and not thin. Gabbeh is mostly woven in 'Persian weaving' method and 'Turkish weaving' method is rarely seen among the tribes and nomads, and the gabbehs are woven on horizontal (ground) loom. Gabbeh is compeletly made of wool and its most important pest is willow. High quality gabbehs are made of spring cut wool, the wools are prepared by handspining and dyed in natural method with plant colors, and such dyes are very durable and have a lot of stability and radiance. (Namdar, 2011: 5)

Gabbeh is woven in different sizes, which are:

1. Gabbeh in the size of a rug
2. Gabbeh in carpet size
3. Blanket type Gabbeh

Investigation of symbols and motifs of kilim and gabbeh in nomadic areas of Iran

Qashqai tribe and its kilim and gabbeh weaving

The Qashqai tribe is the largest Persian tribe and even Iran, whose migration dates back to several centuries ago. According to historical evidence, different ilks of this tribe have migrated to this land from the western regions of the Caspian Sea (Azerbaijan and the Caucasus) as well as its eastern regions (Turkmenistan and northern Khorasan).

Underlays, including kilims, are the manifestation of Iranian art and are of great importance and value in various ways. One of the most important positive points of these underlays is the originality and indigenousness of this art, which has an Islamic and Iranian identity. The role of this art in creating employment and earning income and positive effects in reducing the migration process from rural and nomadic areas are undeniable. Therefore, research on Qashqai kilim as one of the products of Iranian nomads with a practical aspect is of special importance. Qashqai tribe as one of the great and famous tribes of Iran has always been considered by researchers. Considering that the Qashqai tribe has a wide range of pastures, summers and winters in the border and central regions of Iran in terms of geography; it has been studied from different angles of sociology and traditional arts of tribes and nomads, especially carpets and kilims. The Qashqai tribe has several types of hand woven article in terms of materials, colors and designs, each of which is full of art and has rich cultural and philosophical backgrounds. (Hedayat, 2010, 5)

The designs of Glim and Gabbeh are very diverse among the Qashqai tribes. Medalion , paisley, tree, bird, rose and altar designs that are most desired by the weavers of this tribe are all woven in geometric and broken branches styles.

The Qashqais also weave rugs with a well-defined pattern called 'lion gabbehs'. The design of one or two large lions in the middle part or several lions in parallel rows is usually seen in the background of these gabbehs. Considering the historical backgrounds and religious and traditional beliefs and the importance of the lion among the inhabitants of this area, it seems that the design and creativity of weaving lion gabbehs is one of the initiatives of the Persian nomads, including the Qashqais.



Figure 2. Design and weave texture of lion gabbehs from the initiatives of Persian nomads

The existence of the lion motif in the inscriptions of Persepolis and many coins, dishes and weaves of the Sassanid period is a sign of respect and honor to the people of this region for their elders and heroes by placing stone lion status on their graves. (Stone lion status in the cemeteries of Arjan in Shiraz and Room in Yasuj). Except Qashqai, among other Persian tribes, including Khamseh tribes weaving kilims is more or less common. The Union of Khamseh Tribes is composed of five tribes name as: Arab, Baseri, Baharlu, Ayneh Lu and Nafar, which was formed about 150 years ago under the leadership of the Ghavam family in Shiraz in order to create an opposition pole to prevent the influence and power of Qashqai tribe and lasted 90 years. (Parham, 1992: 42)

Features and protrusions of kilims and gabbeh weaving in Ilam, Kermanshah, Kurdistan and Fars provinces

Ilam handicrafts are very diverse and prosperous due to their traditional and nomadic life in this province. Ilam is also one of the oldest regions of Iran, and each of the handicrafts of this region can be a sign of its civilization and originality. With a brief look at the handicrafts of Ilam, Kermanshah and Kurdistan provinces, it can be understood that a large share of handicrafts in the Kurdish regions belongs to hand-woven products, and that is because of the availability of raw materials such as wool. Also, making handicrafts after agriculture and animal husbandry have a special economic place. Chigh² weaving, embossed kilim and ³Giveh are handicrafts of Ilam.

What distinguishes the handicrafts of Ilam and Kermanshah from their counterparts in the western region of the country, from Hamedan and Kurdistan to Kermanshah and Kurdistan, is the importance of design in these weaves in its general sense, that has a unique variety in terms of individual drawings, continuity and the accompaniment of designs and general divisions of Iranian carpets and kilims. (Benisi, 2007: 203)

Although according to some experts, the appearance of these local handicrafts is in some cases similar to the products of other Kurdish tribes in neighboring provinces, nevertheless, in the author's opinion, it is certain that the desiogns on carpets and rugs of Ilam province dates back to ancient era on one hand, and on the other hand, due to years of lack of communication and short cultural exchanges with other ethnic groups in Iran, the current appearance of handicrafts with its wide range of patterns and types, is very pristine and primitive along with strong originality of Ilam and Kermanshah; and this feature is an important and vital criterion in today's art, because the kind of art and speech are more universal, which are more ancient. (Jouleh, 2002: 32)

Imaginary woven designs and drawings will never become out of fashion and old; Because every image is created in instant and connects all the weaver's nostalgia with his/her daily adventures. Every woven kilim of Ilam and Kermanshah, with the original imaginary design belongs to this province and its culture,

² *It's a kind of basketry*

³ *A kind of shoes*

will be a document of a deep-rooted culture, which fortunately its folk symbols have not been seriously damaged by intentional and unintentional cultural attacks. Such a legacy can be recorded and included in the list of honored items.

In Fars province, there are about 4,000 kilim production areas in urban, rural and nomadic areas and about 140,000 people are engaged in the production of hand- woven kilims and weave more than one million square meters of various types of kilims -including gabbeh, kilim and carpet annually and currently 5697 weavers use insurance facilities. The method of weaving handmade kilims in Fars province is a unique method and weavers weave kilims only by imaginary designs without using paper patterns; In addition, the use of plant dyes is one of the advantages of Fars hand- woven kilims. Meanwhile, Fars nomads annually produce 120,000 square meters of hand- woven kilims, gabbehs, bags, back rest cushion; In addition, young nomadic girls weave black tents by using goat wool, which is resistant to rain and cold. Also Fars nomadic carpet which is famous as Qashqai carpet has many fans among the people of Iran and abroad (Davar, 2006: 79)

Gabbeh and kilim in Shahsevan nomad weaves

The Shahsevans or Ilsevan nomads (the Shahsevan nomads changed their name to (Ilsevan) after the revolution) are one of the most important Turk tribes in northwestern Iran. The current land of this tribe is Ahar mountainous region, Meshkinshahr, Moghan plain, Aras river banks and some other regions of East Azerbaijan. They are known for producing sumac, kilim bags, flat weaves, rugs, thin underlays and patent leather. There is a kind of limitation in the design of their kilims. Large and embossed motifs are used in a row. Most of these patterns are also seen in Caucasian and Anatolian weaves. Some of the similarities of woven things between the Shahsevan and Caucasus tribes are so great that it is difficult to distinguish them, especially in the older weaves, which date back to the time when the southern borders of the Caucasus and the Shahsevan were the same. The purpose of this survey is a comparative study of decorative elements and patterns of kilims of Shahsevan tribe and Caucasus region.

The Shahsevans, like other Turkic tribes, have long-standing traditions of weaving. Today, fabric production is still a folkloric art of women. When they have finished their daily work, they spend their free time behind the knitting machine. Until a few decades ago, merchants and researchers did not accept the Shahsevan weaves as an individual art, but these weaves have now regained their lost identity in the collection of sellers. Shahsevan carpets and kilims are classified in different ways and sometimes they are confused with the weaves of the Caucasus, Kurds and even Azerbaijan. (Faqirizadeh, 2002: 19)

Kohgoluyeh and Boyer-Ahmad nomadic kilim weaving

Gabbeh: In Kohgiluyeh and Boyer Ahmad nomads, Gabbeh is a type of carpet with long piles and several wefts, the dimensions of which are about 220 × 150 cm. The old Gabbeh's was made of self- colored wool and its warp was a mixture of wool and hair and its weft was made of wool. The waft Colored gabbehs that are recently woven in this province, is sometimes made of cotton. Kohgiluyeh and Boyer-Ahmad tribes use Gabbeh to carpet their tents. In the past, this product was less marketed for sale, and because it was a self-consuming product, weavers did not have the usual market constraints and they used their desired designs and colors in weaving them. Today, some Gabbeh weavers in this province receive raw materials from customers and get wages in exchange. (Tomajnia et al., 2006: 3)

In Gabbeh design, geometric patterns are used a lot, especially the Hoz-shaped motifs, which is known as the Hoz pattern. The Hoz design in Gabbeh usually consists of one to three large rhombuses in the middle and the background of Gabbeh. This design is usually used in the self- colored gabbehs. Another design that is used in most gabbehs is the design of hook, which can be seen both in the self -colored gabbeh and in the colored gabbehs. This design is used unilaterally in self-colored gabbehs as well as in colored gabbeh. (Tomajnia et al., 2006: 3)

Kilim weaving: Kilim weaving in this province is mostly woven by nomadic women and girls and in most areas of the province. The history of kilim weaving in this province is very long and is very similar to kilim weaving in Fars province. Important centers of kilim weaving are: Raz Olya, Raz Sofla, Ganjeh Kan, Yousef Abad, Sepidar and Tang Sorkh near Yasuj and Sadat Mahmoudi area 105 km from Yasuj. Another important region in production of kilims is 'Bahmani' region of Dehdasht, located 250 km from Yasuj. Another important area of kilim production is Dogonbadan region and also places such as: Sarbisheh, Bid Zard, Dare – e – Palangi are important. In Bibi Hakimeh, 85 km from Do Gonbadan, which is a nomadic area, kilim weaving has a special prosperity.

The the patterns used in the nomadic kilims of Kohgiluyeh and Boyer-Ahmad province are very diverse, among which the following can be mentioned:

* A comb – like pattern: This design is used in most parts of the province in the weaving kilims; but it is different in each region.

* Rhombus pattern: is another pattern that can be seen in the he nomadic kilims of the province. The variety of colors and rhombus patterns in kilim production areas, especially in Sadat Mahmoudi area is very significant.

* Aghajari pattern: Another common pattern for kilims of this province, which is always used in horizontal composition, probably due to the proximity of the tribes of this province with the Qashqai tribes, this pattern has been adapted from their kilims.

* Four - leaves pattern: It is one of the most interesting patterns of the kilims in this region, which is usually seen as single flowers separate from each other in horizontal and rhombic compositions

* Khorasani pattern: This pattern, is usually used in the horizontal composition of nomadic kilims, and has been presented in two different appearances.

* Hook pattern: It is a beautiful pattern that adorns many of the region's kilims and is often seen in rhombus compositions.

Other motifs used in the kilims of this region are: bird, Beigi seed, Tehrani flower, improvisation patterns. The margins of Kohgiluyeh and Boyer-Ahmad province kilims are very simple and less variety can be seen in it. The most famous margins are: Khorasani margins, Haft - Hasht margins, book -like margins and Bandravi margins.

Carpets and rugs: weaving of carpets and rugs has evolved over the years among the Kohgiluyeh and Boyer-Ahmad tribes. In particular, carpet weaving is more produced among the tribes and villagers and has more fans due to the ease of transportation. Carpets and rugs are among the essential items of tribal life and the main component of girls' dowry. The components of a rug are: weft, warp, pile. In this province, the wefts are made of cotton or a mixture of wool and animal hair, and the wefts are made of wool or cotton. However, the pile is made of wool and sometimes colored yarns (acrylic) are also used.

One of the decorative and old designs of carpets in Kohgiluyeh and Boyer-Ahmad province is called Naghsh-e Houz. This pattern belongs to the background of the carpet. This pattern is created by using the broken lines of the geometric spaces in background of the design, and most of the time it is filled with small flower motifs (small motifs such as five-petal flower, hook, etc.) around the Hoz and empty spaces. There are different types of Hoz patterns, one of which is the simple Hoz pattern, which is mostly seen in old forms (approximately 130 years ago). This pattern consists of a simple square and there are no small flowers around it and in the middle of it, the hook pattern can be seen. (Tanavoli, 2012: 11)

Symbolism of nomadic motifs and patterns of the country

The symbolism of patterns and motifs and the nature of the shapes created on the kilim are among complex topics in the present age. Recognition of the symbols in the nomadic kilim is no exception to this rule. However, interesting views and opinions have been presented in the review of the symbols on the kilims. Ethnic beliefs, inner states and knowledge of the weaver of the design that he/she creates, along with aesthetic concepts in using of patterns, are components that are discussed in symbolism. Of course, the actual decoding of the symbols does not seem certain and possible. However, referring to the said opinions can be interesting. (Farhadi, 67: 1998)

Perhaps it can be explicitly stated about Iranian art that it is a symbolist art and the function of symbol can be clearly seen in different fields of Iranian art. This aspect and characteristic of Iranian art has strengthened its connection with myth and mythical concepts. Symbol has three distinct characteristics: it is in nature, it is conventional, and it is reproducible. Myth corresponds to the functional characteristics of the symbol and in a way, after the time when human beings regain their intelligent life, along with the symbol, religion and other factors of social life; they enter the system of people's lives. Here the ancient Greek expressions of ⁴goodness, ⁵usefulness, ⁶expertise, ⁷love, ⁸imitation, ⁹immortality, ¹⁰beauty following the mythical way of thinking in which the soul is not separated from the body and the body is an ethereal body, in the form of a mythical symbol that is associated with human inner thoughts. In reviewing the history of fine arts during the Renaissance, we see the entry of ¹¹rational art and ¹²intellectual reaction into the field of human cultural activities. Following such an attitude, applied art also entered the field, but Iranian art at this historical time has a rational basis from the beginning. And based on the wisdom and intelligence of the reaction of the minds of the creators, Aristotle considers the three dimensions of knowledge, action and artistic creation in the analysis of the work of art. These ascending stages have become ingrained in the soul of the Iranian artist. The good witness of our example is the symbol of circle in mythological thought, which represents the celestial bodies and existence and the mythical culture. The same symbol in the function of the quadrangle is considered a symbol of philosophy and wisdom. Basically, angular and static movements are a symbol of masculinity and psychology of thinking in cultural attitudes. (Amoozgar, 2004: 48)

In the study of rhythm and coordination, we should say that in the design structure of the hand-woven artifact like kilim and gabbeh, mostly a rotating curve exists in the patterns, which is a symbol of life and existence, which in addition to evoking psychological meanings represents the female symbol, and brings us closer to the fact that weavers and the creators of such innovative arts have been the precious women of our country. This continuity of harmony between form and content, which links the appearance to its mythical content, is the same harmony of form as Hegel called 'gestalt' or the harmony of the subject of the concept. In general, cultural attitudes during different eras are directly related to the creation of mythical beliefs of people. Although in terms of cultural division, each period has a specific conceptual content, but in creation of a myth, these precedents do not apply at the same time. For example, we may even now come across a mythical figure that is culturally related to the culture of the people in the era of our prehistoric magical beliefs. In the division of cultural periods, we first come to a time when all the cultural attitudes of the people in their time were attitudes and beliefs in magical rituals. We find these beliefs especially in the

⁴ *agathos*

⁵ *chresimon*

⁶ *tekhne*

⁷ *eros*

⁸ *mimetis*

⁹ *eternity*

¹⁰ *kalon*

¹¹ *techniquial art*

¹² *liberal art*

human mind of prehistoric times. After the invention of calligraphy, or in other words, the entry of man into the historical era, we return to the pre-mythical period and after that mythical attitude, In a later period, human beliefs are faced with man to God and God to man transformation, and in another period, these cultural beliefs are replaced by metaphysical attitudes, and when the gods ascend from earth to heaven, then beliefs of Human culture has turned to religious culture and we reach the age of modern culture where the form has completely collapsed and the subject has lost its importance. (Farhadi, 1998: 67)

Study of kilim patterns in nomads of Kermanshah province

Prioritization of the use of patterns among the nomads of the region is as follows:



Figure 3: Prioritization of the use of patterns among the nomads of the region

Study of kilim patterns in the nomads of Azerbaijan and Shahsevan

Prioritization of the use of paintings among the nomads of the region is as follows:

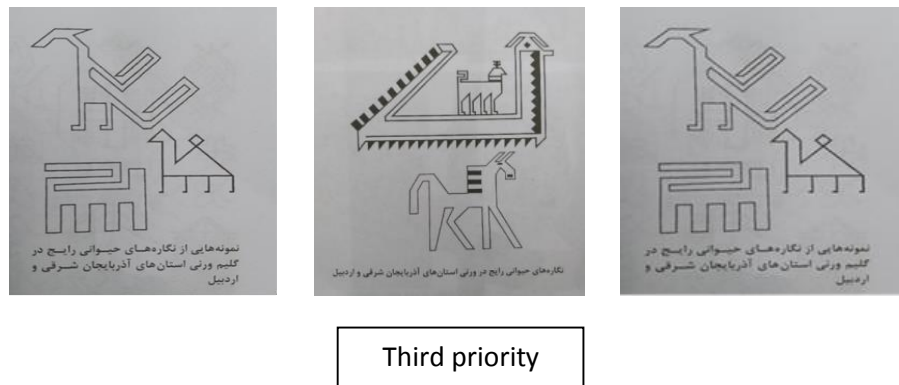


Figure 4: Prioritization of the use of paintings among the nomads of the region

Study of kilim patters in nomads of Fars and Qashqai provinces

Prioritize the use of drawings among the nomads of the region

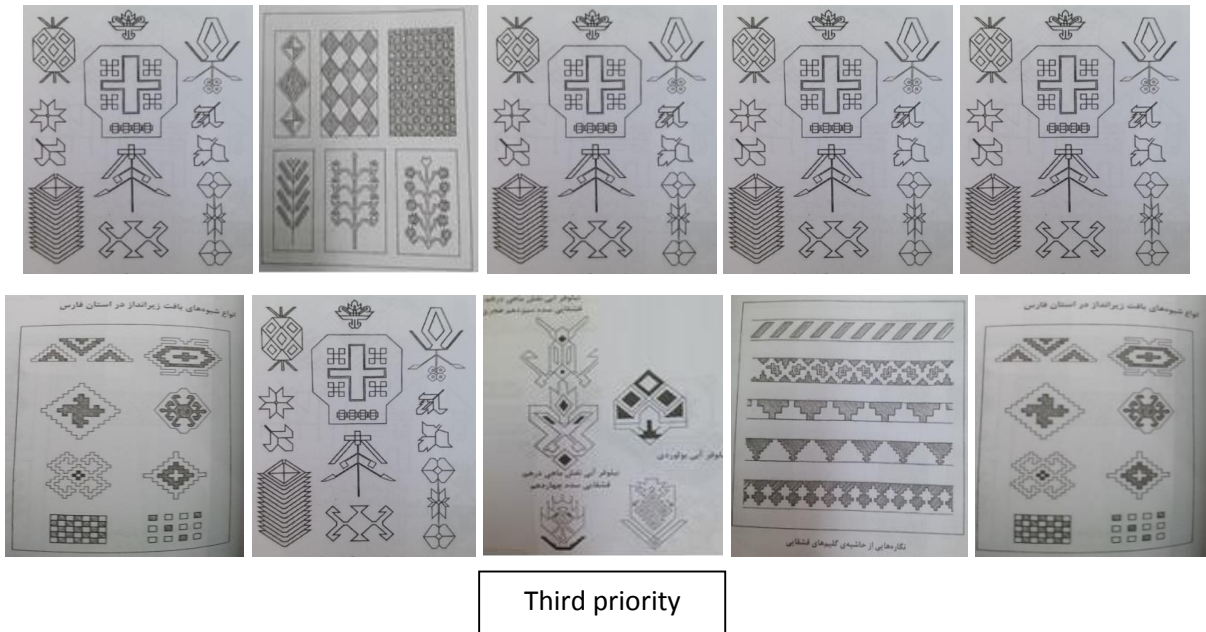


Figure5: priority of kilim patters in nomads of Fars and Qashqai provinces

Study of kilim patterns in nomads of Kurdistan province

Prioritize the use of patterns among the nomads of the region

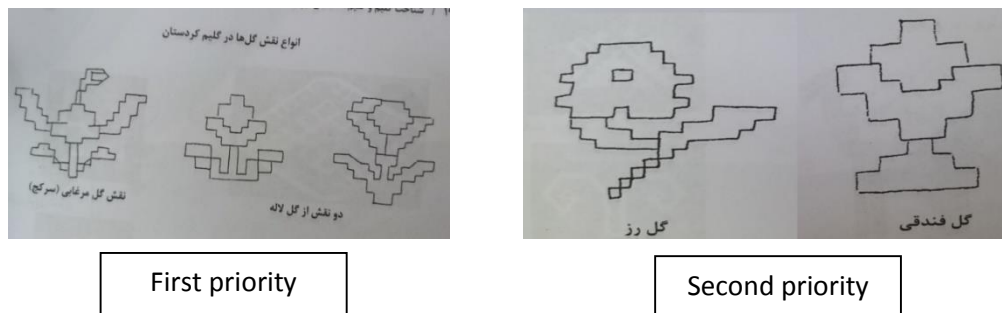


Figure 6: Priority of kilim patterns in nomads of Kurdistan province

Study of hand-woven patterns and symbols of Romania

Looking at the geographical map, today we find a large region including Asia Minor, Turkey, Romania, Iran, Turkmenistan, Pakistan, Afghanistan, India, Tibet, China, Egypt, Spain and even the Balkan Peninsula, such as Romania, where the art and industry of carpet weaving exist; But as the researchers say,

the Iranians were the first ethnic group who weave carpets and became world leaders. kilim is called Chilim in Romanian and also the word Kilim in Turkey, Poland, Hungary and Saudi Arabia are among its different names. The colors used in traditional Romanian kilim are plant based. Sometimes kilims are washed with tea and walnut skin for more effective appearance and old look. A study of Romanian nomadic and villages kilims shows that the dimensions and size of woven kilims different, such as:

- 70*100 cm
- 100*150 cm which is known as one¹³ Zar and a half and is the most common size
- 2*3 m
- 3*4 m

kilims are among the oldest and used sub-basements of Romanian nomads and villages. The fibers used in these underlays are mostly natural and are mostly used for underlayment or decoration. The design of the kilims is influenced by the traditional culture and natural geographical environment of the nomadic weavers and Romanian villages. In most Romanian villages, maps are not used for weaving and imaginary designs that have more variety are used. The kilims have one-sided and two-sided models and they are used as rugs, tablecloths, bags, pouches, pads, sides, underlays, decorative kilims such as wall decorations, bedspreads, bed cloth wrapper, rumbles, shoes and women's bags, Socks, gloves and ¹⁴Charoogh.

History of Romanian kilim weaving:

Before the existence of Romania in Anatolia, Eastern Romans wove soft, flat-textured kilims with floral patterns, although the very precise technique they used remained a mystery. The question of whether the kilims were stiff or just soft is related to knots and cuts of the weaves. Romania is one of the areas with a background in the art of kilim weaving. Romania, along with Iran, Turkey, and the Caucasus, which have a special place in the world in terms of the kilim weaving art, are among the top producers. It was about seven centuries ago that Europeans expressed their interest in oriental kilims. Romania was one of the leading countries in responding to the European demands for this soft and glorious cover. In sixteenth century, when Persian kilims were unknown to everyone, Romanian kilims were considered as a new piece of furniture among aristocratic homes, such as the well-known " King" collection.

According to Eastern Roman, Greek, and American literature, kilims were woven in Asia even before the advent of Christ. However, the oldest known type dates back to seven hundred years ago, when the area was occupied by the Romanians. Romanian kilim has an undeniable tendency towards geometric patterns from the past to the present. Perhaps one of the reasons for this is the influence of desert tribes that have invaded the area. According to their religious beliefs, they were not allowed to represent images of humans, animals and other natural and living creatures in kilim patterns. But the Iranians did not have any restrictions in this regard, and for this reason, some of the exquisite kilims woven in Asia Minor is according to the result of interactions and settlements between Iranians and Turks, and consequently Romanians, are derived from Iranian art, inspired by nature. Classification of Romanian kilims due to its special characteristics and most importantly its geometric patterns is too hard to work with. In principle, the use of the word geometric, animal and plant motifs and natural landscapes should be done with caution in describing of many of its motifs. The original identity of patterns is important to us, thus the current motifs cannot be considered as geometric, animal and plant motifs or natural or renewed landscapes and even real forms. In fact, the use of symbols and similar words for Romanian kilim designs should be somewhat with cautious, because,

¹³ *Zara unit of length,*

¹⁴ *A kind of shoes*

symbolism in the sense that it exists in Chinese and Romanian kilims has not been and is not common in this region.

Old Romanian kilims:

The oldest Romanian kilims from the 13th to 17th century can be divided into three groups:

- A) **17th century kilims:** The oldest known examples of Romanian kilims are 17th century kilims. These kilims date back to the Roman Seljuk period, when their rule in Quinea was overthrown by the Ottoman Romans in the 15th century. The designs of these kilims are completely geometric and there are inscriptions similar to different manuscripts in the margins of two of them.
- B) **17th and 18th century kilims or animal and bird kilims:** In Western paintings, images of kilims are seen on which images of animals and birds with geometric lines are drawn in rectangular or octagonal frames. These kilims have been popular in Romania and then in Europe.
- C) **19th and 20th century kilims:** Many kilims that were sent to Western European countries by Italian and Venetian merchants from the thirteenth century onwards were popular for European painters and the beauty and effect of some of the geometric designs of these kilims inspired them. There were designs called 'Lotto' and 'Holbein'. (Badaghi, 1992: 23)

Examining the types of patterns and designs of Romanian hand- woven artifacts

The comb design

The comb pattern, which is white, is the main and dominant motif of white comb-like patterns, that its parallel rows is the axis of design balance and divide the kilim into several distinct and equal parts, while at the same time stimulating a gentle and continuous movement. The comb motif is one of the most obvious signs of the symbolic and allegorical influence of customs and traditions in Romanian nomadic kilim weaving.

On the other hand comb design is seen on pottery motifs including; the pottery of Susa and Tel Bakun, which are a symbol of the desire for water and rain. In Romanian kilim, the comb motif is placed at the edge in a way that creates a wavy line and the movement is flowing and dynamic in the pattern, and often a multi-feathered flower is woven in the middle of each comb pattern.

This motif can also be seen in the Romanian backgrounds, which is often white. In the samples examined in the Romanian kilim, this motif can be seen as being placed on the edge of the Romanian kilim, where here between each two comb pattern, there is a cup that resembles the Herati margin. This motif, if used in the background design of the rug, is not like the Romanian kilim, which motifs are scattered freely without certain order in different parts of the background, here this motif is placed in such a way that a combination of rhombus-shaped net created throughout the background by this motif. In some cases, we see comb motif in a more realistic way on Romanian altar rugs or in medallions.

Medallion motif:

One of the symbols that the medallion is close to is a square. The square of the earth contrasts with the circle of the sky. The square is a symbol of femininity, agricultural land and fertility, so the medallion can be considered a symbol of femininity in accordance to its squared appearance.

On the other hand, medallion can be a symbol of home. In the Iranian culture, home is a sacred space. Especially in rural thinking, home is a place that has closeness to many other symbols. When medallion motif is placed in the position of home, gives a new sense with the symbols of the center such as the stove along with the square in the sense of land, garden and the yard and reveals her femininity more.

In Romanian medallion motifs, sharing is not seen in the central motif. Each motif has its own pattern; therefore, it is not possible to say exactly which the main pattern is. In some cases, the borders of the medallions and even the patterns inside them are woven in such a way that they have ray-like lines around their peripheral lines that are very similar to the sun's rays. The general shape of the medallions in Romanian pattern is rhombic and polygonal, even with semicircular lines that are repeated as an inscription along the kilim.

In general, circular and semi-circular lines are more common in Romanian kilim designs, except for the designs with broken lines that define the nature of the kilim, and the designs that are a free interpretation of urban patterns and is specific to Kashkuli ,Chegni and Safikhani tribes.

Shapes attributed to water:

Water, the main human need of that time, when he lived in the pastoral and agricultural period, caused its design to be used in various forms, including wavy lines, triangles and separate or continuous rhombuses, and other water motifs represents a clear picture of this vital element on potteries and kilims.

Triangle shapes:

The six-thousand-year continuum of interconnected triangle designs in various ways and styles cannot be just a manifestation of traditional designing without any symbolic meaning. Behind the codes and symbols of the fourth millennium BC among the Balkan countries, the triangle is the symbol of mountain and the interconnected triangles is the symbol of the mountain range. From the beginning of abstract art, checkered painting has been a reflection of water, for this simple reason that in sunlight we see flowing water as a shadow, which checkered pattern is the most abstract way of visualizing it.

All kinds of checkered paintings, including triangles and rhombuses in white and black, are symbols of water. Accordingly, all discovered items in ancient areas that have a triangular or quadrangular checkered pattern can be interpreted as water.

Square shape:

The square shape can be seen as both checkered and non-checkered. Around the perimeter sides of the squares, congress and stair lines can be seen. This pattern in the Romanian kilim is in the form of discontinuous and individual squares and the other two sides are placed in the background of the design. In most cases, repetition and arrangement of triangles one after the other is in a special form. The dimensions of the squares are different in this case. Also, in some cases, the squares are in the same size, and in some other, they become smaller and larger one by one, giving the impression of terrains. In Romanian kilim, in addition to the descriptions were given about the kilim of this region, it can be seen that this pattern, is used in the background, and in margins, that this time in most cases it is seen separated and not continuous. Triangles are in small and large sizes, repeating in two rows of triangles that are connected to each other from the apex and come in two dark and light colors in the margins. Such a composition can be found in abundance of Romanian rugs.



Figure 7 -The square pattern in the Romanian kilim

Rhombus shapes:

As mentioned in the previous description, rhombuses are also a symbol of water glare and rain-desiring spells. In Romanian kilim, depending on how this pattern is placed in the background and margin, it can be seen in the form of patterned rhombuses and sometimes checkered squares. Unlike triangle pattern, which was not seen independently in the background and it had connections with the margin, rhombus pattern, appearing in a row on margin, and can be seen separately or with Checkers design in the background of the kilim.



Figure 8 - The rhombus design in Romanian kilims

Paisley and tree of life:

In the belief of Romania and the Balkan region, trees are a sign of life, creativity and fertility. The Romanian people even used dried branches of trees, especially sacred ones, in their celebrations, and because they believed that the fertility, life and blessing of the Holy Spirit had spread to those trees, so they sprinkled the ashes of the festivities in the fields to make them fertile and bless the product. In general, in Romanian kilim, tree motifs have abstract form, the dominant and common motifs of the tree are shown in the Romanian kilim in picture bellow. In Romanian carpets, we have the tree pattern both abstractly and naturally.



Figure 9- paisley and tree motifs in Romanian kilims

Bird motif:

This pattern is called bird motif and is known in the same way, there are two examples of it, two of which are ducks and the other two are eagles. Due to its simple shape, it is found in all continents, but does not have a symbolic meaning everywhere. This motif is used both horizontally and vertically in Romanian kilims. Siroos Parham has another interpretation of bird-like pattern and it has a simplified form of domestic or wild birds according to a special way of twisting and curvature of body, head and neck of in designing the bird. (Parham, 1991: 23)



Figure 10 - The bird motif in the Romanian kilim

Flowers and vases motifs:

The birth of man from the earth is a universal belief. This deep feeling of coming out of the earth and being born of it is like the inexhaustible fertility of the earth and giving life to the elements of life such as trees, flowers, greenery and rivers. Belief to the earth and the mysterious aspects of existence in those ancient times existed, not only in the hearts of people but also in the history of their religions. The earth is the mother, and the cradle of man. Sometimes it is a symbol of death, like black.



Figure 11 - flowers and vases motif in Romanian kilims

Conclusion

one of the human innovations to express certain concepts that have a special semantic load is symbolism. Through symbolic methods, human beings have been able to express concepts throughout history that have been less expressive and descriptive in other ways. Symbol is a mystery that does not appear all at once and must always be re-evaluated. A symbol is actually a kind of sign. Basically, a symbol is defined in any culture depending on the historical, mythological and cultural background of that people. Some symbols represent a common meaning among all human beings. In the history of human life, all beliefs and religions have used a lot of symbolism and have used symbolic language and forms since human beings can better interpret concepts that cannot be expressed in the usual way.

In fact, just as words convey and understand a particular concept, so do symbolic conventional forms and images, cause represent of meanings in the mind that words cannot easily carry them. The used motifs by ancient people, reflects the insights, views and concerns of the people of that time as well as their perception of the world around them. By examining these symbols, one can understand the customs, rituals, insights, the way of life, environmental conditions and even the species of animals that lived in that place and time. In some places, it has been seen that animals have been depicted that they have been very scarce or useful or very powerful. The animals and plants that were worshiped in the rituals and each of them was a symbol of the (holy) transcendence of the forces that make up the world and a symbol of the cherished and great god.

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