

LION MOTIF IN HAND-WOVEN BY NOMADS IN FARS

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ABSTRACT

Fars province of Iran is a sector that more than two-third of its population includes various nomads and tribes come together during years in this area. The most important tribes living in mountain area of this province include Qashqai, Khamse, Momseni and Bakhtiaris. Hand-woven by Qashqai tribe have been appreciated by the entire world because of the quality of these products. There are different motifs applied in these hand-woven. The big part of this study is based on the library studies and survey methods in some cases to evaluate the lion motif and the origin of this motif to discover the reasons of application of this symbol among weavers of this area. According to the obtained results of this study, it could be stated that this motif has a root in nomadic culture and specific life style of these people. In most cases, the lion motif has been considered as a symbol of glory, honor and power.

Keywords: *Hand-Woven, Qashqai Carpet (Qali), Lion Motif*

INTRODUCTION

Beauty and originality of Qashqai hand-woven is related to the art and taste of nomadic women in preparation of raw materials and type of used fibers in textile. Original nomadic motifs and images is an authentication factor of Qashqai hand-woven inherited from their ancestors. The animal motifs on textiles and hand-woven can be considered as the interest of nomads and villagers in animals because animals have had an important role in their lives.

The lion motif has been the most significant motif among other animals' motifs so that they have been a part of life of nomadic weavers in Iranian art and culture. This study has been conducted to evaluate the lion motif in hand-woven in Fars in order to discover the origin of this motif and reasons of application of this motif among weavers in this area. The big part of this study has been based on the library studies and survey methods in some cases.

Types of Hand-Woven

Fars province has been always the area of art and ethic included in various nomads and tribes during time. There has been a long history of weaving and knitting in this area. According to the book "hodod Al-Alam" about Geography written in 3th century and other written books in 8th century, the carpets (Qali) of Fars are named based on the name of some places such as Jahrom, Darabgard, Fasa, Gendijan that have been centers of carpet weaving in Fars (Baharloo *et al.*, 2012).

Motif Design

Tradition of motif design is directly related to the religious and traditional beliefs of artist who tries to draw and design a motif originated from his or her mind and soul. Human always try to present their inner ideas and thoughts through making images of them. Since some religions have common beliefs, many of these images and motifs are also common. The root of many of motifs can be related to the long time before they are changed to images and persistence of these motifs and images is because of remained previous beliefs beside new thoughts (Khodi, 2006).

History of Lion Motif

Lion as the most powerful king of animals has been always the center of the attention of Iranian people so that this animal is the symbol of glory, power, dignity and magnitude of kings. Lion motif as the powerful and noble symbol has been always seen in motifs of Takhte Jamshid, the Sassanid silver utensils, carpets of hunting place in 16th century. Lion motif is always seen in a war. Lion has been always beside kings as a royal symbol such as tigers, leopards, and cheetah as a sign of courage and power. Since the lion motif was appeared in Aryan art in addition to royal symbol, is also recognized as Aryan sign. Lion motif has

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been the symbol of ancient Persia and Iran and this sign is related to Iranian belief known all around the world (Khodi, 2006).

Lion Motif in Hand-Woven

Carpets with printed lion motif on them are symbols of ancient traditions preserved for centuries. These types of carpets have been different with various applications. These carpets were not used to be on the walls but they used to be on the ground inside the tent. The concept of these carpets was to guard the tent beside the importance of courage and prowess (that lion is its symbol) for nomads. Specific beliefs and opinions about animals have donate a special meaning to such hand-woven (Tanavoli, 1989).



Figure 1: Lion Carpets o Fars



Figure 2: Lion Carpets o Fars

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CONCLUSION

According to the assessment of lion motif, it could be resulted that the lion motif and its application had been always considered in different works and artistic crafts during ancient time especially in Fars province. As it is observed in prominent motifs of Takht Jamshid, engravings, handicrafts and other artistic works, the lion motif is beside other plants or animals' motifs. These motifs are simply manifested. This art and artistry is not a thing could be simple transformed but these arts are ancient mementos related to thoughts and beliefs of ancient time.

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