

Cultural Diversity: Aesthetic Analysis of Persian and Kashmiri Paisley Ornaments

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Abstract

The article focuses on the origins and evolution of the Indo-Persian decoration "Paisley," as well as the use of this flowery linear pattern on textiles such as shawls, table wraps, and carpets. Paisley has gone through many stages in its evolution, including the Iranian art period and the Indo-Subcontinent phase (Mughal era). The intrinsic nature of the decoration is shown via a comparative research technique that defines Indo-Persian motif features. This article looked at the primary ornamental elements of the paisley pattern, which are floral and geometrical in nature, and how they are used in Iran and Kashmir. Finally, this article discusses how, because of Paisley's growing and blooming character, it is often a prominent ornament in the most important works of enrichment and plays an accentuation role in the decoration of textile surfaces. Paisley, a masterpiece, is especially linked to techniques for conveying the aesthetic brilliance of the pattern used in many cultures.

Keywords: Paisley Pattern, Iranian Art, Indo-Iranian motif, Kashmiri shawls

Introduction

Paisley ornaments were popular for almost a century, from approximately 1780 until the 1870s. Furthermore, paisley is one of the most well-known patterns that originated in Iran and has since migrated to other countries. Millions of motifs were woven, embroidered, and embroidered in Kashmir, Persia, India, Russia, Europe, Paris, and Paisley during this time. Following its popularity in Iran, it was widely used on woven Kashmir shawls, which attracted the attention of women. Although shawls have been woven in Kashmir since the 11th century, it is believed that the business that produces what is known as a Kashmir shawl began in the 15th and 16th centuries.

Persian replaced Sanskrit as the official language in the fourteenth century, and the word "shawl" comes from the Persian "shal," which refers to a woven surface rather than regular cloth.

Historical Importance

Paisley, which the Persians name "bute-jegheh," means "crown" or "something resembling a crown" and refers to the highest part of the cap. Historically, Iranian rulers wore a plume on their crown as a symbol of their power, sincerity, and lowliness. (See Figure 1)



Figure 2-
Sample of
crown, Pahlavi
period, source:
www.argo-co.com



Figure 1-
Ahmadshah, Lord
of Iran, 1990-
1925, source:
www.en.wikipedia.org

There are many theories on the origins of Paisley pattern. According to some experts, paisley is the emblem of cypress, which is a symbol

of masculinity and flourish. Furthermore, there are many cypress-related stories, all of which have historical origins. None of these, however, has been proved. The suggestion of the fundamental kind of Paisley comes from cypress, which is one of Zoroaster's emblems, as Jule (2002) pointed out. Paisley's wellspring had previously been associated with an animal form, according to some researchers. Paisley is said to have originated from the form of a feather bird. Meanwhile, other researchers, like as Estahbanati (2011), think that Paisley extract comes from the drawing in the silkworm's body. In their study "Symbolic Connotations of Persian Paisley (Bote Jeghe)," Zoyavar, Vahdati, and Makinejad (2015) present Paisley as a pattern that is not just ornamental but also has deeper meanings and botanical roots in ancient Iranian arts. The study attempts to explain the many meanings of Paisley. However, according to Vassel (2008), who researched the history of paisley, the initial form of Paisley comes from simurgh, which is one of ancient Iran's emblems. The study "The History of Botte Jequeh (an Iranian Traditional Motif Resembling a Cypress Tree Bent in the Wind) in the Art and Culture of Iran (case study: To Collect and Renovation of Some the Iranian Traditional and Historical Botte Jeque (Nowaday Graphic Usage))" examines the different types of Paisley and their various applications. Estahbanati (2011) offers a new perspective on Paisley's original. He claimed that Paisley originated from a pattern seen in the body of a silkworm in his study "The evolution of aigrette motif in Iran till the end of the Safavid era." The history of Paisley's growth from the past through the Safavid era is also being researched.

In Kashmiri Retrospect, Paisley

During the seventeenth century, the Paisley's timeless motif began to take shape. It started as a drawing of a thin blooming plant with roots on the surface of Kashmir shawls, and the original name given to the subject in Kashmir was 'buta' or 'botch' (a western adjustment of the word buta). Although historians disagree on the origins of this early plant form, the prevailing consensus is that it originated in Persia. This Persian origin pattern was linked with Mughal art's beautiful flower motifs, which became increasingly lavish in the eighteenth century as the floral theme improved and elaborated. The Persian influence became much more defined with the replacement of the

roots with the prominent Indo-Persian enlivening theme, the vase of flowers, and more blossoms were added to the motif's surrounds.

The amazing Paisley pattern that we see today originated from shawl makers' creative inspiration in the seventeenth century. Shawl manufacturing had a massive growth surge during the reign of Mughal Emperor Akbar (r. 1556–1606).

After conquering Kashmir in 1568, Akbar became engrossed with the design and manufacturing of Kashmiri shawls as a symbol of devotion and imperial position. He was in charge of the establishment of workshops dedicated to the manufacture of Kashmiri shawls, even directing his assistants to make specific contributions to the way the shawls were woven and coloured. As the number of blooms increased in the mid-eighteenth century, the arrangement became more conventional.

The development continued far into the nineteenth century, when the form crystallised into the now-famous Paisley pine cone, although its widespread popularity in Europe and the rest of the globe was due in large part to the blasting shawl trade.

Iranian Paisley's Characteristics

Paisley is now a popular emblem in Iran and other nations, and its appearance varies depending on the region and period.

Vassel (2008) researched about various kind of Paisley and classified



Figure 5- Afshar,
source: Vassel
(2008)



Figure 4- Sarband,
source: Vassel (2008)



Figure 3-Kordestani,
source: Vassel
(2008)

them according as per the urban areas.

Paisley as a traditional element utilizes for decorating varied things such as: carpet, tablecloth, textiles, tiling. But the most popular utilizing of paisley is in carpet.



Figure 6- Rug, Paisley mother and child, contemporary, source: Vassel

Paisley's shape in figure 6 evolves and becomes more geometric. In any instance, the Paisley's fundamental type is seen. There is one large Paisley that has three litters on the inside; as a result, it is known as "Mother and Child." One of the inward Paisleys is larger, and it seems that the fundamental form has been preserved. Other patterns in the rug include Persian motifs that have been used in carpets.

Paisley is put alongside each other and in a geometric arrangement in this rug (figure 6). Other popular Iranian themes fill in the blanks. The Iranian carpet's edge is filled with a rectangular frame, and the scheme is put in the centre. Another characteristic of Persian carpets that stands out in this design is symmetry.

Warm is the main hue in this design, with dim and light blue providing a pleasing visual balance. The large Paisleys' fundamental colours are red and white, and the motifs on them are in opposing hues. Warm colours contrasted with geometric forms provide a feeling of energy and joy.

Warm colours and geometric forms are used in this artistic artwork to convey movement and rhythm. The whirling eyeballs are created by the proportions of the forms.



Figure 7- Termeh, tablecloth, contemporary, source: [www. bazaremina.ir](http://www.bazaremina.ir)

Paisley is the basic design of Termeh, a kind of expensive Persian handwoven fabric. Red, green, orange, and black are common colours in Termeh. Termeh in the modern period is shown in Figure 7. Paisley settled in a regular and diagonal pattern. There are so many curved lines patterns that cross the Paisleys that no empty space exists. Paisley is arranged in this form like trees and is adorned with botanical designs. The movement of the design is created by curvy Paisley and lines.

As is customary in Persian textile and carpet design, there is a margin in Termeh, and the basic pattern is in the middle. Paisleys are arranged in a symmetrical and regular pattern.

Termeh's primary colours are red, green, orange, and black, as previously stated. Figure 7 has a black backdrop with dim and bright red Paisleys. Paisley patterns are blue, while patterns outside of Paisleys are green, to contrast with the backdrop and be seen. Colors circulate in such a way that we can see all of them in one place.

In general, this figure has a fluid composition, with hues that evoke feelings of warmth and compassion. Despite the fact that patterns are repeated, there is no feeling of monotony.

Kashmiri Paisley's Characteristics

A single blooming plant with roots was the first pattern on Kashmir shawls in the seventeenth and eighteenth centuries, pushed by English herbals (books with plant outlines) that reached the Mughal court during the seventeenth century. This pattern evolved into an upstanding shower of flowers, and by about 1800, it had evolved into the boteh, a stylized cone-shaped motif that we now refer to as the Paisley pine. Throughout the decades, the pattern evolved from a little squat cone to an enormously extended curve.

The boteh, or pine pattern, has a variety of theories. The example may be traced all the way back to ancient Babylon, when a tear-drop form was used to represent the growing branch of a date palm. The palm provided food, water, clothing (woven strands), and cover, and so evolved into the 'Tree of Life,' with its growing stalk becoming recognised as maturity visual.

For a long time, Kashmiri shawls have been at the forefront of high fashion and trend. Its influence may be attributed to the timeless idea of trend as well as the patterns and designs that have come to

embellish a major part of the design extravagance that has continuously adorned the closets of design icons.

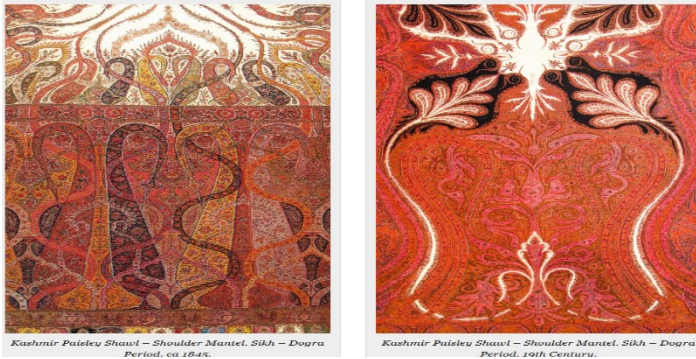


Figure 8 Paisley Buta 19th Century, Complexity of the Buta design with Mughals Inspiration

Kashmiri Shawl with Paisley Pattern

In the Indo-Pak Subcontinent, Iranian adornment is highly developed and merged with the Mughals Art style. A journey from an Iranian tear drop pattern to a highly stylized floral motif popular in Kashmir in terms of weaving and embroidery. The following is an example of Kashmiri shawls from the 19th century, when paisley was at its height.

A woollen Kasmiri shawl is usually constructed in one of two styles: one is boarder style, in which the motifs are composed on the shawl's border with other supporting design components, and the other is irregular composition, without the boarder design. The next image shows a boardered composition that contributes to the shawl's aesthetic beauty. The stylized elongated paisley is made out of curved lines and packed with tiny flower design components, which are a Mughal period specialty. The shawls' border portion is created with a dark hue to give them an opulent and richer appearance, while the

centre area is emphasised with an off white backdrop to emphasise the paisley design.

Kashmir is a place where colour is used to great effect. Primary and secondary colour tints, tones, and hues are widely used. Similarly, for the manufacture of kashmiri shawls, the yarns are dyed in similar colours. Kashmiri shawls are made using both looms and hand weaving techniques.



Figure 9- Paisley pattern on carpet

Kashmiri Carpet with Paisley Pattern

In the same way, shawls and carpets are used in the Kashmir area. These paisley pattern carpets are unique in that they are entirely woven with paisley patterns and other decorative motifs. Repeat designs, in which the pattern is created by the repetition of particular sections, and Mirror designs, in which the specific portion of the design is repeated inversely to each other, are the two most common methods used in carpet design composition. There isn't a single spot on the carpet that isn't covered with some kind of design feature. The backdrop of the carpet is usually a deeper hue, such as maroon, black, blue, or green, with motifs and patterns in tints of those colours. The elongated stylized paisley design is quite popular. The size of the surface on which it is to be constructed is the reason for elongated composition. Because the carpets are usually rectangular in form, extended paisley patterns are utilised along with the length, which adds aesthetic refinement to the visual.

CONCLUSION

The creation of a deeply set piece of Kashmir shawls using a plant pattern drawn from Persian floral decoration with the realism of Mughal art may be traced back to the 1500s. The evolution and dedication of this established pattern will be studied in order to get a more comprehensive understanding of the Paisley topic.

The boteh was developed in Kashmir under the watchful eye of the Mughals and their attendants, but its diffusion and eventual transformation into the well-known Paisley pattern was entirely due to the trade of shawls and interest in these timeless Kashmiri pieces. From the mid 1500s until the late 1800s, the Kashmir shawl became a symbol of love and great fashion from Delhi to Istanbul, and demand grew rapidly. Dealers travelled to Kashmir to obtain these timeless pieces, transporting them as far as Iran, where they were worn by affluent ladies; in Russia and places like Turkestan, the Kashmir shawl was viewed as the must-have style embellishment, fueling popularity that eventually spread across Europe and the rest of the world.

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