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**Kuhi khorjin?**

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#### Virtual Show and Tell Just what the title says it is.



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July 21st, 2015, 11:45 PM

#21

[Joel Greifinger](#)  
Members



Hi Paul,

Join Date: May 2008  
Location: Massachusetts  
Posts: 94

I'm glad that you've brought the ertmen gul into the discussion. 🙌🙌

I've been trying to find some link to the "strapwork medallions of the Ogurjali carpets" reference in that 1985 Nagel catalog description. I've found very few rugs that are labelled Ogurjali, and none that have any devices that fit the description. I wonder if they might have been referring to a variety of ertmen gul (though these are associated with the Chodor). 🤔

In addition to the examples on your beautiful Chub Bash 🍷🍷 there are even some varieties of ertmen guls on torbas that have, like most of the medallions on these (perhaps) Kuhi bags, 24 points, like this one from Kurt Munkacsi's *Dividing the Chodor*:



Back on the 'Kuhi' bag front, this one that had been listed for sale a little while back has now sold. It's of the variety that has a striped plainweave back. Although it appears to be missing a border, the second picture shows the beginning of the plainweave, so it seems that this was the weaver's choice. There is also no evidence of weft-substitution design.





Joel



July 22nd, 2015, 04:41 AM

#22

[Rich Larkin](#)

Members

Join Date: Jun 2008  
Location: Massachusetts  
Posts: 30



Hi Folks,

This line drawing appears in Loges, *Turkoman Tribal Rugs*.

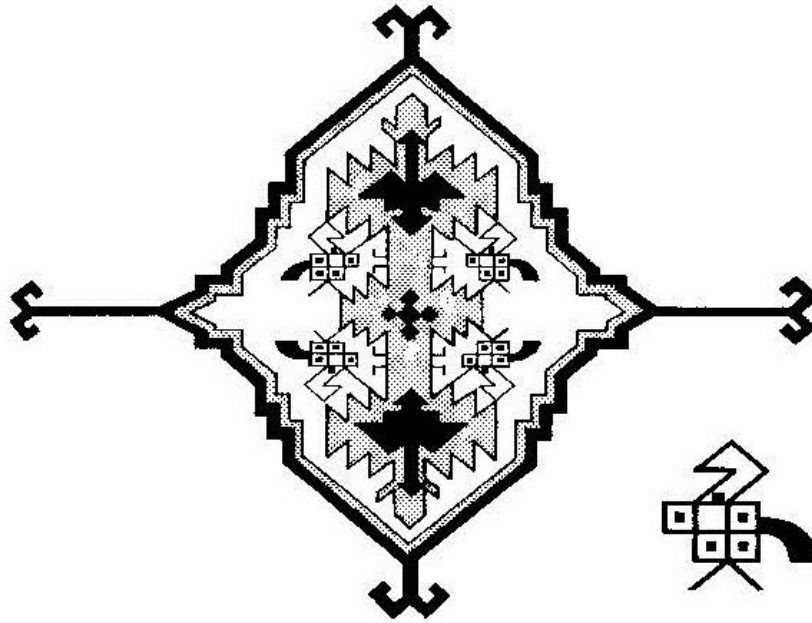


Fig. 25 Chodor *ertmen* göl

An adjustment of some of the line lengths, excision of the ram's horn projections, and a few other touches would give us something very close to the star motif Joel is studying.

I also found a Chaudor rug sold from Nagel in about 1979 that featured an Ertmen gul of the above type, but more closely similar in proportion to the principal motif illustrated in this thread. My Photoshop program is in a computer that is staging a rebellion at the moment, so I can't post the image. I've sent the file along to Joel, and maybe he can post it here.

We must note that most authorities place the Chaudor quite a long distance away to the North from the mountainous region south and southeast of Kerman. I haven't researched this aspect of the matter too much.

Rich



July 22nd, 2015, 03:56 PM

#23

[Lloyd Kannenberg](#)

Members

Join Date: Jul 2009  
Posts: 8

Hello Joel, Rich, and All,

Here's a Chodor chival with more "pointy" guls:



I think these are more frequently seen on Chodor pieces Munkacsi identifies as "Type II" (blue guls with stars). That said, this chual differs from Muncacsi's typical Type II in at least two respects: First, the blue guls are not arranged in a row but in the rectangular pattern typical of Type I Chodors; and second, the "S" minor border is of the curvilinear rather than the squared type.

Might these differences argue for a source of this and similar pieces somewhat removed --- toward Kerman, perhaps --- from the area usually associated with the Chodor? Pure speculation of course; in any case I know next to nothing about Turkmen tribes or their weavings.

Lloyd Kannenberg



July 22nd, 2015, 05:24 PM

#24

[Rich Larkin](#)

Members

Join Date: Jun 2008  
Location: Massachusetts  
Posts: 30



Hi Lloyd,

This is a good example of the Ertmen type that I think points toward Joel's star. I don't say one precedes the other in development, or that they are related at all. But pursuing the coincidental resemblance, I note the tendency in both to show the north and south pointers as basically broader than the more needle-like east west pointers.

Keeping in mind the usual caveat that we are dealing in medium that promotes straight lines and right angles, so certain "default" shapes will tend to emerge.

Rich



July 22nd, 2015, 09:00 PM

#25

[Dinie Gootjes](#)

Members

Join Date: May 2008  
Location: Canada  
Posts: 27



Hi All,

Here is another of the bag faces, a Nagel catalogue listing from 1979. It came to me via Joel from Rich 😊. The description says: "Afshar bag face, antique. As a Turkic tribe, the Afshar have maintained the heritage of their forefathers with amazing faithfulness. Though they have lived in the Fars area for 400 years, they still use gul shapes closely related to those of the Turkmen. This bag face is such an example. The red gul shape rests on a dark blue background, surrounded by four secondary motifs, with an eight pointed star as the central motif. The light blue stylized bird's talons at both sides of the centre lines are the obligatory bird symbols. Extremely skilful badam (dshudur) border, which likewise has its origin in the Turkmen area. Beautiful antique piece. Rare. 50x70 cm."



101b

**Samstag-Nachmittag  
14 Uhr**

**Weitere Sammlerteppiche**

**101**  
**Kum-Kapu-Seide**, antik. Sowohl Kette wie auch der Schuß in feinsten goldfarbener Seide gearbeitet. Der Flor in Seide, metallbroschiert. Karminrotes Mittelfeld in sparsamer Ornamentierung mit locker aufgebautem Medaillon, dessen Schwerpunkte metallbroschiert sind. In der Bordüre smaragdgrüne Kartuschen mit mehrmaliger Anrufung Allahs, wobei sechs seiner 99 Namen genannt

**101b**  
**Afschari-Taschenfront**, antik. Als Turkstamm haben die Afscharen das Erbe ihrer Väter erstaunlich getreu bewahrt. Obwohl sie seit 400 Jahren im Fars-Gebiet siedeln, benützen sie noch Gölformen, die denen der Turkmenen sehr nahe stehen. Diese Taschenfront ist solch ein Beispiel. Die rote Gölform liegt auf dunkelblauem Grund, von vier Sekundärmotiven umgeben, mit einem Achtzackstern als Kernmotiv. Die lichtblauen stilisierten Vogelkrallen beiderseits der Achsen sind die obligaten Vogelzeichen. Äußerst kunstvolle Dschudur-Borte, die ebenfalls ihren Ursprung im turkmenischen Raum hat. Schönes antikes Stück.

As of this morning, I am a firm believer in ESP. No sooner do Paul and Rich introduce the Turkmen



angle, and up comes this item

I will also have to retract my remarks about there being no older examples. This one looks old enough and original enough to be a granddaddy of the other ones. Great catch, Rich! This is the only one till now with little designs at the four points of the outer star. A bit like the rams horns in the Chodor guls. The whole design is more freely drawn than the others, with little stars in the centre and interestingly a less elaborate 'Kufic' design 🤔.

Dinie



July 23rd, 2015, 12:20 AM

#26

[Rich Larkin](#)

Members

Join Date: Jun 2008  
Location: Massachusetts  
Posts: 30

Hi Dinie,

Wait a minute. You say this image went from Nagel to Rich to Joel to you for translation, then to Turkotek. Sort of a paradigm for the transmission of design elements, I'd say. 🤔🤔🤔

Thanks for the elegant translation. Joel asked me if I could make out anything from the German, and the answer was a definite NO. In fact, Joel and I had been on a side chat about how much of the ancient Turkic design tradition had survived among the Afshar since their days among the Oghuz a millenium ago. I find this blurb in the Nagel catalog convincing in that regard. And, though I am still non-committal about the connection, if any, between the stars on Joel's bags and certain forms of the Ertmen gul, this Afshar version, as you suggest, doesn't do a bad job of bridging the gap.

Rich



July 23rd, 2015, 05:16 PM

#27

[Joel Greifinger](#)

Members

Join Date: May 2008  
Location: Massachusetts  
Posts: 94

Quote:

I also found a Chaudor rug sold from Nagel in about 1979 that featured an Ertmen gul of the above type, but more closely similar in proportion to the principal motif illustrated in this thread... I've sent the file along to Joel, and maybe he can post it here.

Rich,

Here it is:



Quote:

As a Turkic tribe, the Afshar have maintained the heritage of their forefathers with amazing faithfulness. Though they have lived in the Fars area for 400 years, they still use gul shapes closely related to those of the Turkmen.

This Afshar bag is another example that appears to descend from the same Turkic design tradition:



This still leaves us with the question of whether the bags that are the focus of the thread are 'Kuhi' (i.e., produced by mountain-dwelling Jabalbarezis) or Afshar or some mixture of Kerman tribal weavers. Perhaps the pile-knotted back versions were made by a different group than the plainweave-backed ones. 🤔

Joel



July 25th, 2015, 05:55 AM

#28

[Rich Larkin](#)

Members

Join Date: Jun 2008  
Location: Massachusetts  
Posts: 30



Hi Joel,

You mentioned that the *Ars Islamica* identified the Jabal Barezi as being among three principal tribal groups of the Kerman area. Are you aware of additional information that addresses the origins of this group, their ethnicity, political history, how they got where they are today, etc.?

Rich



July 25th, 2015, 06:08 AM

#29

[Rich Larkin](#)

Members

Join Date: Jun 2008  
Location: Massachusetts  
Posts: 30



Hi Joel,

BTW, thanks for posting the Chaudor fragment (at least, the available image constitutes a frag). The Ertman gul there has interesting proportions and details in terms of a comparison with the star motif in your bags.

As regards the central motif in your last posted Afshar bag face, I would think it relates as much to familiar central elements in Qashqa'i or Khamseh bags, usually more squared off in those pieces. I realize the Afshar version of the motif could be beholden to more than one historical tradition.

Rich



July 26th, 2015, 12:01 AM

#30

[Joel Greifinger](#)

Members

Join Date: May 2008  
Location: Massachusetts  
Posts: 94



Quote:

You mentioned that the *Ars Islamica* identified the Jabal Barezi as being among three principal



tribal groups of the Kerman area. Are you aware of additional information that addresses the origins of this group, their ethnicity, political history, how they got where they are today, etc.?

Hi Rich,

I've been finding it difficult to gather much information about the Jebālbārezi.

In one of the articles on Kerman in the *Encyclopedia Iranica* (<http://www.iranicaonline.org/articles/kerman-03-population>), there are statistics on the tribal population in the province overall and in the sub-provinces. Using the definition of the Iran government census for which groups are considered "tribal", the three largest tribal population groups in Kerman Province are Jebālbārezi, Baluch, and Afšār. This is the only mention of the Jebālbārezi in that, or any article in the Encyclopedia Iranica, including in its very extensive and informative article on tribes in Iran, "Asayer" (<http://www.iranicaonline.org/articles/asayer-tribes>).

In Richard Tapper's introductory essay in Tapper and Thompson's *The Nomadic Peoples of Iran*, there is a very useful discussion of the confusing conflation of nomadism, pastoralism and tribalism in much of the discussion of "tribes" in Iran. The main census classification has been according to political and administrative units with each *il* (i.e., tribe or people) divided into smaller *tayfeh* based on kinship and social/political ties. The Jebālbārezi are counted among the 17 "major *il*" in the census. They are the twelfth in size, more numerous than the Afshar, Kurds or Baluch in Iran. In the map on the book's frontispiece, the Jebālbārezi are named as a group of "Iranic-speaking nomads". Tanavoli writes that the different clans of the Jebālbārezi are native to Kerman Province.

Quote:

As regards the central motif in your last posted Afshar bag face, I would think it relates as much to familiar central elements in Qashqa'i or Khamseh bags, usually more squared off in those pieces. I realize the Afshar version of the motif could be beholden to more than one historical tradition.

In his monograph on the Afshar in Kerman, Tanavoli sets up this classification :  
 "Afshar rugs can be divided into two major categories according to design and pattern. First, the rugs with geometrical designs and straight lines that are rooted in their ancestral heritage and 'Turkoman culture', I have named 'tribal Afshar'. The second category, in contrast with tribal carpets, comprises those that use designs based on Persian culture. These are more naturalistic style and use elements from life, such as plants and birds, as main themes. I have called these 'classical Afshar'. The classical Afshar category can be divided into several branches, among them medallion and *boteh*. The largest branch of the classical Afshar rugs, however, consists of designs with trees and flowers. These I have named 'Paradiso Afshar'."

The "tribal Afshar" category contains some rugs where the overlap with, and probable influence from, rugs of tribes in Fars is apparent. But we should keep in mind that the majority of the Qashqai and the Inanlu, Baharlu and Nafar of the Khamseh Confederacy are themselves the heirs of the older Turkic design traditions, as well.

This Afshar could certainly be taken for a Qashqai design:



And, in fact, in Georg Stober's essay on "The Nomads of Kerman" drawn from his field work with Afshar informants, he writes "oral tradition has it that the *gol* pattern was borrowed from the Qashqa'i tribe." The central motif in the Afshar bag that I posted in #27 strikes me as an interesting hybrid of Tukic elements including some obvious Fars inspiration.

Tanavoli's "tribal Afshar" category also includes rugs that don't have that clear echo of Qashqa'i or Khamseh designs, like this:



and also rugs with very clear ties to Turkmen designs, like this one:



Joel

Last edited by Joel Greifinger; July 26th, 2015 at 12:28 AM.



August 15th,  
2015, 08:35 PM

#31

**Joel Greifinger**  
Members

Join Date: May  
2008  
Location:  
Massachusetts  
Posts: 94



I recently got the chance to handle the complete double khorjin that I pictured in my initial post. With thick, long pile on both faces and across the entire back it is, unsurprisingly, a very heavy object.

If these were made for use as transport bags, the extra weight added by piling the back of the bag seems counterproductive. Unlike mixed technique Luri-Bakhtiari bags that are presumably piled at points of increased friction and wear, these don't seem designed for increased durability.

Perhaps these were meant for indoor storage and decoration. But that still leaves the question of why the weaver would spend so much time and effort decorating the backs. Weavers from a number of cultures sometimes execute more or less elaborate decorations in flatwoven techniques on the backs of presumably utilitarian objects (e.g., salt bags, chanteh, Anatolian grain bags, balishts, khorjin, etc.) Perhaps this was meant to personalize objects of daily use or even to exhibit particular pride in their skills in the context of household and clan. There have been a couple of discussions on Turkotek in the past that bear on this question:

[http://www.turkotek.com/salon\\_00026/s26t5.htm](http://www.turkotek.com/salon_00026/s26t5.htm) and  
[http://www.turkotek.com/mini\\_salon\\_00027/ms27\\_t1.htm](http://www.turkotek.com/mini_salon_00027/ms27_t1.htm)

As Dinie pointed out in post # 9, the piled backs of these (perhaps) Kuhi khorjin resemble kilim designs, including one cited by Ford as coming from the Qoraba tribe in Kerman that "migrate from Bardsir in the north to the Jiroft Valley in the south." According to the frontispiece map in *The Nomadic Peoples of Iran*, this overlaps with the migration route of the Jebal-e Barezi, the makers of 'Kuhi' weavings. A bit of borrowing along the way?

Ford mentions that "Qoroba work has its own distinctive color style, in which medium-to-dark blue and red predominate, while white is noticeable by its absence."

This is a Qoroba kilim:



and here is the 'Kuhi' back:



Perhaps some clues, but the "who?", "when?" and "why?" questions remain only sketchily answered.

Joel



August 16th,  
2015, 12:35 AM

#32

[Dinie](#)  
[Gootjes](#)  
 Members

Join Date: May 2008  
 Location: Canada  
 Posts: 27



Hi Joel,

One thing we know for a fact thanks to Rich's trip through his auction catalogues is that there were examples of this type of bag in Europe/Germany in the late seventies and the eighties. Though not many, it seems.

Dinie



August 16th,  
 2015, 07:24 PM

#33

[Joel](#)  
[Greifinger](#)  
 Members

Join Date: May 2008  
 Location: Massachusetts  
 Posts: 94



Asleep at the internet

Hi Dinie,

In my attempts to find information on these bags, I somehow missed that John Taylor had a brief discussion of them on his *rugtracker* blog in March, 2012, under the sub-title, "Mumluke?". 🍌

He writes, "from N.E. Persia is a group of bag faces with an eight pointed star or Khatam as central logo...They have also been described as Afshar, Nishapour, Qashgai, Teleghan...the consensus seems to fall to the Afshar, but those groups living in Khorasan. The earliest appearance is in Engelhardt, 1976, pl.560."

<http://www.rugtracker.com/2012/03/strandgut.html>

This is the bag from Engelhardt:



and one that was sold by Michael Craycraft:



In addition Taylor has **28** photos of these bags on his Flickr site <https://www.flickr.com/photos/rugbam/albums/72157629483604197> of which at least seven have pile front and back:

Joel



August  
16th,  
2015,  
08:36 PM

#34

[Patrick Weiler](#)  
Members

Screwy Kuhi?

Joel,

Join Date:  
May 2008  
Posts: 105

Your post on these Kuhi pieces has been nagging at me because some of the features are similar to a small bagface I have had for a while. In particular, the depressed warp, natural wool warps and double-wefts. It has symmetric knots, 8h x 7v, and is an odd 16.5 x 14" size (42 x 36 cm), in-between a smaller chanteh and a typical 2'x2' full-size bagface. Many "traditional" afshar bags are wider than tall, but all of these Kuhi pieces share a more square shape. I had thought that my piece could be Varamin Afshar due to the depressed warp (Afshar) and the 8-pointed central star often seen in Varamin work, but perhaps that star derived from the Crivelli-type medallion in the southwest of Iran instead of in the northeast Khorasan region. Taking a look at all of the Kuhi pieces with that 24-point star, they all have an 8-pointed star just like this one in the center of the medallion. We know that those pesky Afshar folks were moved around quite a bit and are found in all three regions, NW, SW and NE Iran.

Here is the front, showing that the only remnant of the 24-point star design is the small 8-pointed star in the middle of this piece. Kind of like a supernova annihilating all the planets in a solar system, leaving only the smoldering remains of the original star in the center of its blasted, empty surroundings.



In this piece, the 24-point medallion has been replaced by a Khamseh or Luri-like latch-hook supernova surround, and the often Khamseh-looking filler motifs of the Kuhi pieces have been eliminated - leaving but a corps of curious of quadrupeds in the corners. The diagonal border is often found in Afshar work. But, there is precious little left of the piece to make a better determination. No flatweave and no pile back are remaining to be able to better identify the family origin of this melancholy orphan.



From the back you can see the similarity in weaving to the Kuhi pieces. Perhaps this is a later version more influenced by the neighboring Khamseh. Varamin-Arab weavings are usually single-wafted with offset knotting, so finding this Kuhi-Afshar connection may be more accurate than my original Varamin-Afshar attribution.

Patrick Weiler

*Last edited by Patrick Weiler; August 16th, 2015 at 08:37 PM. Reason: poetic license*



August 21st,  
2015, 11:07 PM

#35



[Joel Greifinger](#)  
Members

Join Date: May 2008  
Location: Massachusetts  
Posts: 94

 Have you heard the one about the Qashqai, the Jebal-e Barezi and the rug dealer?

Hi all,

In his 2010 article discussing the Timurid design tradition, "Carpets of the Fifteenth Century", Jon Thompson wrote, "As with words in a language, when current motifs are displaced by newer ones, the old ones do not disappear immediately. Some remain embedded in the vocabulary, often in altered form. This is especially evident in the vernacular tradition." One of his illustrations of such design persistence is this bag face.



The figure is captioned: "This 19th century Qashqai bag-face preserves at its centre the remnant of a much older design tradition. Vestiges of ancient designs are abundant in older Turkish vernacular carpets, which survive in reasonable numbers. In Iran, few such traces are found due to the rarity of the carpets of similar age and type."

From the point of view of the bags under discussion in this thread, this obviously related example is a possible precursor. Thompson places it in the 19th century and attributes it to the Qashqai. Three features immediately distinguish it from the perhaps Afshar-e Kuhi versions. First, and most notably is the palette. The predominance of yellow for both outlining and in the field gives this a very different look. In his description of the Kuhi palette, Tanavoli says that "yellow is often either absent or much minimized."

Second, this bag has designs radiating out of the points of the outer star. Dinie mentioned earlier that this was true of the 1979 Nagel auction bag. In fact the overall layout of the field design on that bag is quite close to Thompson's. The border on the Nagel could easily be taken for Qashqai and, despite the Afshar attribution, they say it comes from Fars. Third, the border on the Thompson bag looks like a more carefully rendered meander than the ones seen on the later 'Kuhi' pieces. All in all, both Thompson's and the Nagel bag faces appear to have been made earlier.

Among the examples that John Taylor has assembled there are a couple that may be from an intermediate stage.



In both of these, the design elements emulate the Thompson bag but the palette is now recognizably moving towards the later, perhaps "Kuhi" renditions. Both still have the designs at the points of the outer star that, as Dinie pointed out, are akin to the ram's horns on some Chodor ertmen guls.

As we know, the design pool among south Persian tribal weavers has been fluid for a long time. Clearly, by some time in the 19th century some weavers had introduced a "strapwork star" with its origins in 15th century carpets as a central element within a 24 (or so) pointed medallion. And, as we've seen, Afshari informants report borrowing elements of design from their Qashqai neighbors as part of their oral tradition.

Maybe around the turn of the 20th century, a Qashqai bag with a strapwork star in the middle of a 24-pointed medallion showed up (perhaps brought by dealers) in the Jebal-e Barez mountains around Bam. Maybe a creative, and perhaps enterprising, Jebal-e Barezi weaver decided (maybe at the urging of the dealers) that it would make a great front face design for the groups' unusual front and back piled style of khorjin. Just maybe.



Joel



August  
22nd, 2015,  
12:37 AM

#36 

[Dinie](#)  
[Gootjes](#)  
Members



Hi Joel,

Join Date:  
May 2008  
Location:  
Canada  
Posts: 27

First, good find on John Taylor's site. I had looked there for Mamluk carpets and more, but I never found these bags.



Funny thing is that all the bags that have the designs at the points of the star, and none of the presumably later ones, also have a strange thing-a-majig in the corners of the field, like a house with a fenced side yard, good for a realtor's logo.

It reminds me of other SWP design elements, that I think are partial remnants of other motifs in a cut-out of a larger design used by itself, probably other floral elements. The funny thing is that they remain present, even when the cut-outs are arranged in an all-over design, see the white outlines at the bottom of the field of the first rug, and the similar shaped blue and red element in the second one:





In the case of the Kuhi type bags I don't know what to think, but it is certainly not one of the often seen filler motifs.

Dinie



August  
23rd,  
2015,  
07:49 PM

#37

[Patrick Weiler](#)  
Members

Star-ting

Dinie,

Join Date:  
May 2008  
Posts: 105

Your insight that some rugs select a section of an old design and reproduce it as though it were a roll of wallpaper probably does explain these seemingly random, isolated bits. In both rugs you posted, these bits look like the tops of flowerheads chopped off from the rest of their flower.

In the case of one of the most consistent designs in these "Jebal Barez" pieces, the 8-pointed star in the center, it seems that it derives from the "negative" or interstitial space at the center of the strapwork. This is most clearly seen in the first photo of post 15, the para-mamluk carpet fragment.



It is not certain if a timeline of these pieces can be suggested using the morphing of the star from an integral part of the strapwork/interlaced design to a stand-alone device in later pieces. Here is one with the star remaining as the negative field in the center of the strapwork, the Craycraft piece Joel posted in post #33:



And here is one from post #1 where the star is now divorced from the rigid structure of the strapwork and is floating in empty space at the center of the strapwork:



The strapwork remains, with a vestige of the original 8-points, but a separate star is inserted over the top of the negative field space of the strapwork.

Some of the pieces shown in this thread do still incorporate the star into the strapwork, but some do not - leading possibly to the most extreme example of the star remaining as simply a stand-alone motif in an empty field.



All of which leads me to believe the origin to be from the para-mamluk and Holbein devices. Here is one from an exhibition shown on Rugarabbit of carpets from the Museum of Islamic Art in Berlin:



And the odd little "house with a fenced side yard" is a remnant of the strapwork. Notice at the bottom of the above photo is the top of the strapwork from the next lower Holbein gul. It has, at either side, a little "hut" and the latticework extending horizontally. Here is one from post 25 showing the hut and fence in the corners of the field, in white:



101b

**Samstag-Nachmittag  
14 Uhr**

**Weitere Sammlerteppiche**

**101**  
**Kum-Kapu-Seide**, antik. Sowohl Kette wie auch der Schuß in feinsten goldfarbener Seide gearbeitet. Der Flor in Seide, metallbroschiert. Karminrotes Mittelfeld in sparsamer Ornamentierung mit locker aufgebautem Medaillon, dessen Schwerpunkte metallbroschiert sind. In der Bordüre smaragdgrüne Kartuschen mit mehrmaliger Anrufung Allahs, wobei sechs seiner 99 Namen genannt

**101b**  
**Afschari-Taschenfront**, antik. Als Turkstamm haben die Afscharen das Erbe ihrer Väter erstaunlich getreu bewahrt. Obwohl sie seit 400 Jahren im Fars-Gebiet siedeln, benützen sie noch Gölformen, die denen der Turkmenen sehr nahe stehen. Diese Taschenfront ist solch ein Beispiel. Die rote Gölform liegt auf dunkelblauem Grund, von vier Sekundärmotiven umgeben, mit einem Achtzackstern als Kernmotiv. Die lichtblauen stilisierten Vogelkrallen beiderseits der Achsen sind die obligaten Vogelzeichen. Äußerst kunstvolle Dschudur-Borte, die ebenfalls ihren Ursprung im turkmenischen Raum hat. Schönes antikes Stück.

Now, how that design got from Anatolian Holbein and Syrian para-mamluk carpets to a secluded village in southern Iran is a whole nother story.

Patrick Weiler

Last edited by Patrick Weiler; August 23rd, 2015 at 07:57 PM. Reason: Spaced Out



August 25th, 2015, 03:45 AM

#38

[Dinie Gootjes](#)  
Members



Hi Patrick,

Join Date: May 2008  
Location: Canada  
Posts: 27

So the "house with fence" is a remnant of the strapwork? Clever, I had not thought of looking at the design itself being repeated. It would fit well with the Berlin example, but I wonder if in the case of the Kuhi types, it could be a remnant of the white outline of the big star. An all-over pattern would consist of the whole star, I would think, not just the central strapwork. And the pointy tip of the star agrees better with the roof of the house than the strapwork, which you would expect to give a roofless hut.  
Architecturally yours,

Dinie



August 26th, 2015, 08:36 PM

#39



[Patrick Weiler](#)  
Members

 Partial remains located in mysterious bag design!

Dinie,

Join Date:  
May 2008  
Posts: 105

My suggestion is that these single-gul bags are derived from a lattice-type rug. The weaver takes a single gul from a rug with alternating guls, and places it at the center of the bag. The vestigial outlines of the adjacent guls remain as the "hut with fence". In the case of a Holbein rug, as shown in a John Howe Wordpress article by Wendel Swan, "Rugs 101" from 2009, the "star center" guls alternate with "diamond center" guls.



The floral device at the corners of the alternating guls is used to "frame" the center gul. In the rug shown, the corners of the outline of the diamond guls looks like a stem which branches out, but if the weaver takes only the square center where the branch occurs, and the horizontal line emanating from it, it matches the corner "hut and fence" of the bags.

In the case of a rug with only a single gul type as shown in the Berlin rug, remnants of the outline of the alternate guls could be seen as the "hut and fence".

These SW Persian bags are not the only ones with elements borrowed from the Holbein tradition. Wendel has pointed out before that the border of the Philadelphia Holbein rug, if cut in half, resembles what we now call the "leaf and wine glass" border found on Caucasian and other late 19th century rugs.

As has been noted in this thread, this design is also familiar from Baluch bags with a similar design, like this one from Jozan:



So, the design came from Anatolia and became "refined" into a single-gul bag which both Baluch and Jebal Barez weavers transformed into their own different-but-alike style. These two different weaving groups historically were living close to each other and often their weavings were confused with each other's. Here is an example from ebay described as Baluch, but looks a lot more like a later version of the Jebal Barez type:



If the image is a bit large, perhaps Joel or Steve could resize it smaller (*Resized. SP*)

Patrick Weiler

Patrick Weiler



September 12th, 2015, 05:43 PM

#40

**Joel Greifinger**

Members

Join Date: May 2008  
Location: Massachusetts  
Posts: 94

**And 'Baluchis', too?**

Quote:

As has been noted in this thread, this design is also familiar from Baluch bags with a similar design

Hi Pat,

I followed to this point, but then got confused. 🤔

Could you walk through how the Baluch "star-in-octagon" bag design fits the 'single-gul bag extracted from lattice rug' story?

Joel



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