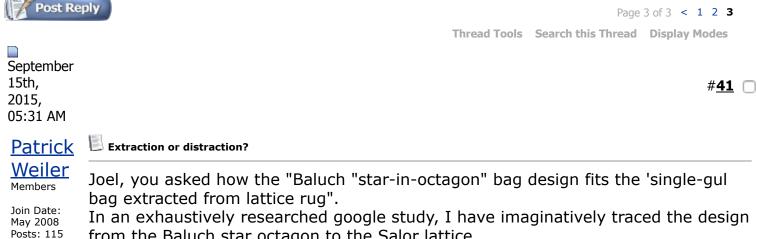
# Welcome to TurkoTek's Discussion Forums

<u>Archived Salons and Selected Discussions</u> can be accessed by clicking on those words, or you can return to the <u>Turkotek Home Page</u>. Our forums are easy to use, and you are welcome to read and post messages without registering. However, registration will enable a number of features that make the software more flexible and convenient for you, and you need not provide any information except your name (which is required even if you post without being registered). Please use your full name. We do not permit posting anonymously or under a pseudonym, *ad hominem* remarks, commercial promotion, comments bearing on the value of any item currently on the market or on the reputation of any seller.

Turkotek Discussion Forums > Virtual Show and Tell Kuhi khorjin?				Welcome, Filiberto Boncompagni. You last visited: October 14th, 2015 at 03:38 PM Private Messages: Unread 0, Total 14.				
User CP	Register	FAQ	Community	Calendar	New Posts	Search	<b>Quick Links</b>	Log Out
Virtual Show and Tell Just what the title says it is.								



from the Baluch star octagon to the Salor lattice. Granted, the octagon design has been used by many tribes for centuries. Can the para-Mamlukes be wedged into the timeline? Sure, why not, along with the Holbein version. Whether or not any lineage is direct or peripatetic is uncertain. Rugrabbit:



Jozan 2009 Ron Hort piece:



Spongobongo:



jozan Ron Hort



Steppemagazine:



Hali:



There, that ought to comprehensively elaborate on the exact and conclusive relationships.





September 15th, 2015, 09:26 PM

Joel Greifinger Members

Hi Pat,

Quote:

Join Date: May 2008 Location: Massachusetts Posts: 103



the design from the Baluch star octagon to the Salor lattice.



Sometimes, the process appears to go the other way. Both Afshar and Kurdish weavers have produced bags with a field design that was extracted from herati-pattern rugs and geometricized. In some instances, the extracted versions are reinserted into the larger rug format as a repeating pattern.

In an exhaustively researched google study, I have imaginatively traced

This first Afshar rug is particularly notable because it is dated 1245 (1829-1830). It suggests that perhaps the Afshar were contemporaneously producing khorjin with this pattern:



Here is another rug and a bag face from probably a half century or so later:





The 'Baluch' also occasionally pull this reversal. Many of them, as the last three below, are symmetrically knotted:











# Joel

Last edited by Joel Greifinger; September 18th, 2015 at 03:46 PM.





September 23rd, 2015, 05:08 AM		# <u>43</u> 🗌
<u>Joel</u>		
Greifinger	Hi all,	

Members

Join Date: May 2008 Location: Massachusetts Posts: 103

A thoughtful 'Baluch' collector has sent this picture of a bag face from his collection that is guite interesting in the context of the design of the 'Kuhi' bags that have been the focus of this thread. A number of contributors have drawn attention to the 'Baluch' resonance with these pieces starting with Filiberto's response to the opening posting. Some of the bags have been marketed and sold as Baluch.



The bag was previously published as the cover photo of Oriental Rug Review Vol. 9 No. 2. It was attributed to the "Turshish or Nishapur area" (i.e. northern Khorasan).

file:///Users/joel%201/Desktop%2010:18/T'Tek%202002-/T'Tek%202...orjin%20-%20Page%203%20-%20Turkotek%20Discussion%20Forums.htm

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### Joel

Last edited by Joel Greifinger; September 23rd, 2015 at 05:32 AM.





#44 🗆

September 23rd, 2015, 06:58 PM

**Patrick** Weiler Members

🗵 You need new glasses

Joel,

Join Date: May 2008 Posts: 115

These are two different bag faces.

Specifically, note the two birds appearing at the bottom of the published piece, at either side of the bottom of the medallion. In the posted piece, there are two S shapes in this location. Also, the latch-hooks surrounding the medallion do not match up and the direction of the "endless knots" differs between the two pieces.

#45 🖂

# Interesting pieces, though.

#### Patrick Weiler

Last edited by Patrick Weiler; September 23rd, 2015 at 07:02 PM. Reason: Hooked



# September 23rd, 2015, 09:04 PM

My optometrist keeps telling me I need new glasses (?)

# <u>Joel</u> <u>Greifinger</u> <sub>Members</sub>

Join Date: May 2008 Location: Massachusetts Posts: 103 You need new glasses

Quote:

Quote:

These are two different bag faces.

Pat,

Well, obviously! That is, now that you mention it. 📀

The collector who sent me the image of his bag face passed along the ORR cover citation. I guess I should have looked a bit more closely before excitedly posting.

On the good side, now we've got two examples of these interesting pieces.

Joel



Canada

Posts: 28



September 24th, 2015, 03:57 AM	# <u>46</u>
<u>Dinie</u>	
Gootjes Members	Hi Joel,
Join Date: May 2008 Location:	Now that we know what OOR said about the cover piece, do you know whether your collector considers his piece Baluch or something else? Can you get a

file:///Users/joel%201/Desktop%2010:18/T'Tek%202002-/T'Tek%202...orjin%20-%20Page%203%20-%20Turkotek%20Discussion%20Forums.htm Page 19 of 39

picture of the back? Interesting pieces in this context.

#47 🗆

Edit Quote 2

📚 Edit 🛛 🖉 Ouote 📝

#48

Dinie

Quote:



September 29th, 2015, 05:06 PM



Blanchard Members

Join Date: Jun 2008 Posts: 14 Originally Posted by **Dinie Gootjes** *Hi Joel,* 

Now that we know what OOR said about the cover piece, do you know whether your collector considers his piece Baluch or something else? Can you get a picture of the back? Interesting pieces in this context.

Dinie

Hi Dinie,

On first glance, I would probably attribute that rug to the "Khamseh confederation", or another tribe in that domain. It doesn't look "Baluch" to me.

James

# 🚇 🕭 🛑 🍳

September 30th, 2015, 05:15 AM

Joel

Greifinger Members

Hi Dinie and James,

Join Date: May 2008 Location: Massachusetts Posts: 103

Though I haven't asked the owner of the bag face, I'm fairly sure that he considers it to be 'Baluch'. The similar one on the cover of ORR 9/2 was clearly considered 'Baluch' by George O'Bannon who chose to put it on the cover of an issue with an explicit 'Baluch' theme.

From another quarter is this related design on a bag face on the cover of Hali #86 (May 1996). It was published in *Oriental Rugs from Pacific Collections*, the catalogue from the 1990 ICOC in San Francisco (#66, p.92). The description there reads, "Persian Bagface, probably Karadagh region, 19th century" and cites its "strong Turkic feeing."



Joel





 October
 11th, 2015, 06:31 PM
 #49 □

 Rich
 Image: Compare the second s

Join Date: Jun 2008 Location: Massachusetts Posts: 38 Getting back in the thread by several frames, here's another khorjin evidently from the Jabal Barezi. If I hadn't already been convinced they weren't 'Baluch,' I knew it when I picked up the box it came in: It was too heavy for a Baluch khorjin.



This one obviously omits the star surrounding the para-mamluk device. (Aside to Dinie: How did you find that? Aside to Joel: How did it survive to these khorjins?) It also features a flatwoven back. Quaere whether these features

differentiate the piece from the ones with the star and the piled back in any particular respect. Age? Provenance? Etc. Who knows?

It has a solid, robust character as a rustic weaving. An average density of 80 symmetrical kpsi ( $8.25H \times 9.75V$ ) with nearly fully depressed warps. Wefts are white wool, one shot per shed with two sheds worth between each horizontal row of knots. Each such shot seems to consist of two strands of yarn.



All in all, the weave character and balance is distinctive, providing a good quick reference point in assessing these pieces.

One especially interesting characteristic of the piece is the selvage finish.



I won't play the fool here and try to analyze it in full technical fashion, as my

pay grade does not allow that. As can be seen, there are a few extra flourishes included in the process. The first thing to be noted is that the weaver included a substantial bundle of supplementary edge warps to be wrapped. The wrapping material is pile yarn beefed up into multi-stranded lengths, which can be seen in a careful look at the image. Also visible in the image is the fact that the selvage-wrapping material is given a special twist where it adjoins the edge of the pile area before it is brought over the warp bundle to the outer edge, where a more elaborate twist is executed. (I hope Marla is being spared this description. ) Certainly, the weavers of these pieces devoted quite a bit of attention to the technique used in these finishes, in contrast to the comparatively casual approach to edge finishes of most khorjins.

The distinctive appearance of the outer selvages is reminiscent of practice sometimes encountered in Kurdish weavings. The following piece I take to be East Anatolian Kurdish, though we would have called it "Yoruk" thirty-five years ago.



It has a selvage treatment that resembles that of the Kuhi khorjin.



I didn't attempt to compare them in technical detail, nor do I suggest anything like a direct connection between the weavers.

Rich

# o 🚺 🛆 🖳

October
 11th,
 2015,
 07:43 PM

<u>Patrick</u> Weiler

At your service

Members

Rich,

Join Date: May 2008 Posts: 115 The closest analog to that selvage treatment discussed by Marla in Woven Structures as an overcast selvage. She notes, describing a southwest Persian piece, that the "Two yarns of each color, however, wrap from opposite directions to form rough horizontal banding on one face, crisscrossing colors on the other." And "Sometimes similar two-color overcasting appears that is more widely spaced, with the two pairs of yarns carefully crossed on the edge instead of the front or back. This produces a neat braided look."

There, that should clear things up a bit.







Edit Quote 2

#50 🗆

October 11th, 2015, Quote:

#### 08:08 PM



🛃 Clear as mud, but it covers the ground....

Join Date: Jun 2008 Location: Massachusetts

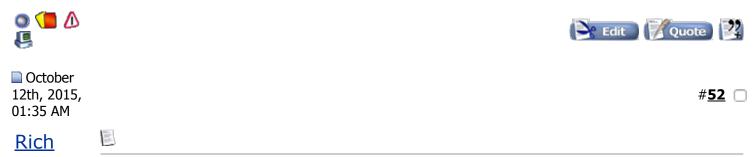
Posts: 38

There, that should clear things up a bit.

A lot, actually. Marla's describing the Kuhi selvage to a T. I can't say I recall it coming up in South Persian pieces, but maybe so. Interestingly, the remote,



heretofore unknown (to YHS ) Kuhi trace out to South Persian roots as well as any. Weaving-wise, I'm saying.



Larkin Members

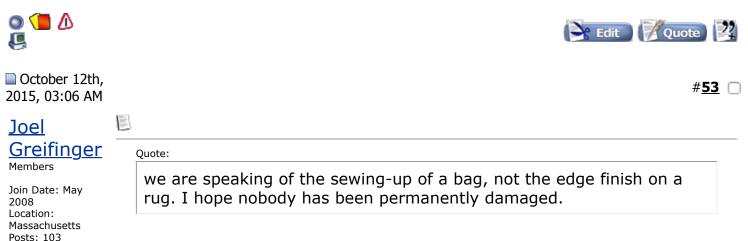
Join Date: Jun 2008 Location: Massachusetts Posts: 38

Well, old age is a fearful thing. The manifestation this time is, I said the knots on that Kuhi Khorjin were asymmetrical. Oh boy! They are SYMMETRICAL. That was what we call a *thinko*, as contrasted with a *typo*.

The other thing was that I referred to the edge finish on the khorjin as "selvage." The correct term is "join," courtesy of my friend, Joel. Of course, we are speaking of the sewing-up of a bag, not the edge finish on a rug. I hope nobody has been permanently damaged.

Rich

Hi Folks,

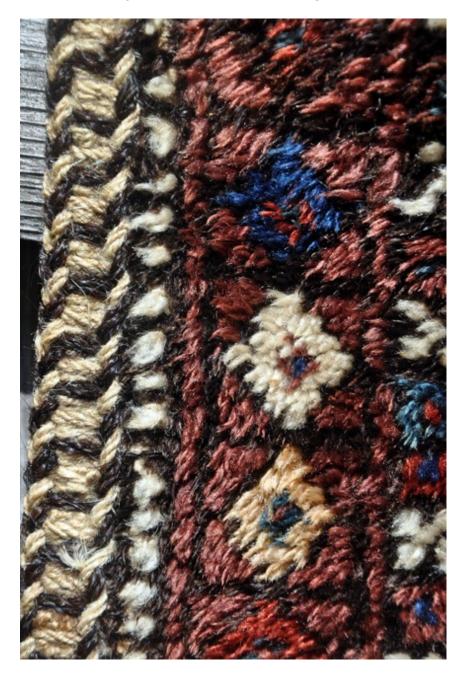


Hi Rich,

I'm pretty sure that your rapid correction has averted permanent damage. Only time will tell. 3

Unlike selvages which are edges where wefts reverse direction, joins are assembled using a needle after the bag has been removed from the loom. The joins on your bag look to me like what Marla describes in *Woven Structures* as "two-color looped chain stitch" (WS 16.17 & 16.20, p. 159).

I think these joins from an Afshar bag that I have are of the same type:





Joel



Edit 📝 Quote 🕎

#<u>54</u> 🗌

October 12th, 2015, 04:08 AM

<u>Rich</u> Larkin

Members

Hi Joel,

Join Date: Jun 2008 Location: Massachusetts Posts: 38

Amazing. Have you seen this particular style of finish ("join") often? I immediately dredged up my two Afshar chantehs to see whether I'd been overlooking the "joinery," but it was a different approach. Can you show the rest of the piece?

Rich

Hi Rich,



Greifinger Members Join Date: May

2008 Location: Massachusetts Posts: 103 This style of two-color chain stitch join looks to be a frequent feature in these 'Kuhi' khorjin in both pile-back and plainweave-back versions. In these two, the alternating colors are black/white, as in the join I showed in the earlier post:





In this pile-backed double khorjin, it's red/blue like on your bag:



As for the piece that the join I showed earlier is from, it's a different sort of Afshar-related bag with clear 'Baluch' influences. But that, as they say, is another story.



Joel







Quote:

Members

Join Date: Jun 2008 Location: Massachusetts Posts: 38

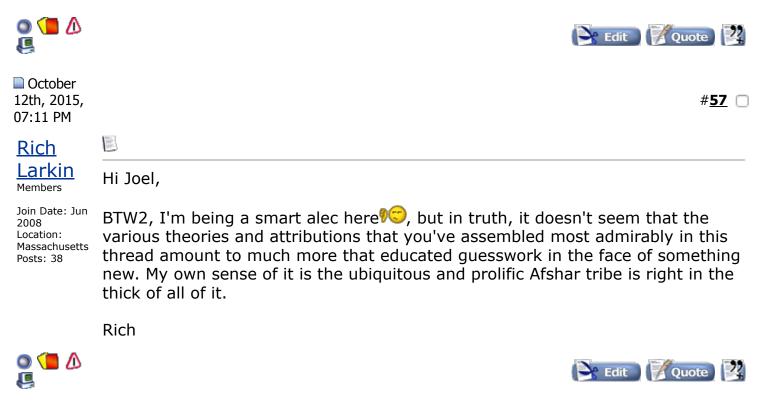
This style of two-color chain stitch join looks to be a frequent feature in these 'Kuhi' khorjin in both pile-back and plainweave-back versions.

Right! That was sort of my underlying point. I don't recall having encountered it in weavings assumedly from elsewhere.

That leads me to wonder how you came to the Afshar attribution on your handsome double set. Except that it has no Crivelli star nor any para Mamluk medallion, isn't it dripping with Kuhi-ness? Should we play the Afshar-i-Kuhi card? That would eliminate the need to posit one of those untidy inter-tribal marriage theories.

BTW, my example also features the black and white closure loops as in your neat 9 x 8-pointed star model. How about a look at the back of the pile side?

Rich



Octo	ober	12	2th,
2015,	10:1	6	PM

2015, 10:16 PM		# <u>30</u> []
<u>Joel</u>		
<u>Greifinger</u>	Quote:	
Members	I'm being a smart alec here, but in truth, it doesn't seem that the	
Join Date: May	various theories and attributions that you've assembled most	

Location: Massachusetts Posts: 103 admirably in this thread amount to much more that educated guesswork in the face of something new.

Rich,

I heartily agree (that you're being a smart alec, that is 👻).

The feature that sent me on this quest to differentiate what might well be viewed as a distinctive group of *Afshar* saddlebags was the presence of fullpile backs in a subset of them. Such pile backs on khorjin are, as far as I know, unique to this subset of these bags.

As I quoted earlier, a number of commentators who bother to mention Jabalbarezi weavers and their "Kuhi" products (e.g., Peter Stone in his *Lexicon*) specifically cite that their "saddlebags are woven with pile on both faces." Others, like Tanavoli (arguably the most knowledgable writer on Afshar weaving) point to the overall similarities of 'Afshar-e-Kuhi' (a/k/a Kuhi) rugs woven by Jabalbarezi to those made by their Afshar neighbors. But Tanavoli also writes of Afshar khorjin, "The back of every *khorjin* is in plain *gelim*-weave and the colors are red and reddish-brown, occasionally in stripes." This adds to the sense that the pile-back on some of these 'Kuhi' bags marks not just a specific set of Afshar bags, but rather the work of Afshar-influenced Kerman weavers who are partial to a surprising archaic design (the para-Mamluk strapwork star) and uniquely, fully pile the backs of some of their bags (unlike their Afshar neighbors or anyone else, for that matter).

I'm just trying to get the Jabalbarezi into the conversation. And, if we're talking about tribal rugs, eschewing "educated guesswork" merely seems an

invitation to silence. 🛣

Quote:

This style of two-color chain stitch join looks to be a frequent feature in these 'Kuhi' khorjin in both pile-back and plainweave-back versions.

Right! That was sort of my underlying point. I don't recall having encountered it in weavings assumedly from elsewhere.

Here it is in a namakdan attributed by Tanavoli to the Afshar in the Sirjan area. It appears in both Wertime's article on Kerman flatweaves and in Tanavoli's *Afshar* book:



#### Joel

Last edited by Joel Greifinger; October 12th, 2015 at 11:45 PM. Reason: More evidence to enhance the "educated guesswork".





#<u>59</u> 🗆

October 14th, 2015, 03:52 AM

<u>Rich</u>

🗵 I guess you can!

Hi Joel,

Quote:

Larkin Members

Join Date: Jun 2008 Location: Massachusetts Posts: 38

I'm just trying to get the Jabalbarezi into the conversation. And, if we're talking about tribal rugs, eschewing "educated guesswork" merely seems an invitation to silence.

Edit Quote 2

#60 🗆

I wasn't referring to *you* on the "educated guesswork" front. You get the gold

star for pulling this stuff out in the open. 🕮 😅 What I'm trying to do is figure out who the "guessed" weavers are. Rereading the thread and the various links, I can't be sure whether the Afshar-e-Kuhi are the weavings or the weavers. For example, in frame 1, Austin Doyle is quoted as saying, "The Kuhi have a unique khorjin in which the front and back are both piled." This is in a context of equating "Kuhi" with "Afshar-e Kuhi." In addition, in frame 4, either Doyle or his cohort Seidman seems to be referencing Afshar-e-Kuhi and "other Afshar" as though the terms describe groups. Keeping in mind that the Afshar are in large measure Turkish speakers, and the Jabal Barezi are reportedly Persian speakers, and that the bags we are talking about are Turkish knotted, I am wary of accepting the attribution to the latter group without more specific and definite information. I don't discern a firm foundation among the various spokespersons on this matter. Rug commentary historically is replete with writers dismissing the conjectures of others, then making up their own stories. Note that in the Wertime article on salt bags, he emphasizes the difficulty in confidently attributing the various examples in that format. I suspect the same obtains with the khorjins.

Can you post a nice close-up of the back of the pile face on your khorjin with the nine stars? I would think you would have some reservation about the attribution of that one in light of what you have been able to pull together here.

Rich



October 14th, 2015, 06:10 PM

### Joel Greifinger Members

Join Date: May 2008 Location: Massachusetts Posts: 103 What I'm trying to do is figure out who the "guessed" weavers are. Rereading the thread and the various links, I can't be sure whether the Afshar-e-Kuhi are the weavings or the weavers...Keeping in mind that the Afshar are in large measure Turkish speakers, and the Jabal Barezi are reportedly Persian speakers, and that the bags we are talking about are Turkish knotted, I am wary of accepting the attribution to the latter group without more specific and definite information. I don't discern a firm foundation among the various spokespersons on this matter.

# Rich,

Quote:

Perhaps some review might be helpful.

# Parviz Tanavoli in Afshar: Tribal Weaves from Southeast Iran:

"The word 'Kuhi' is neither the name of a place nor a tribe. This word is derived from the word "kuh", meaning "mountain", and it refers to people who live in the mountains. In the culture of the Kerman carpet, however, the word has a special meaning and refers to a particular group of carpets...On the east side of Jiroft and the Esfandaquh plain, there is a mountain range called Jabalbarez. These mountains are a continuation of the Hezar and Lalehzar mountains where the Afshars live...Jabalbarez no longer the land of the Afshars, but is inhabited by another tribe, which is known by the same name as the mountain. The Jabalbarezi are native to Kerman province and are divided into different clans...Kuhi carpets are called "Afshar-e-Kuhi" and greatly depend on Afshar culture. Yet no trace of Afshar people can be found in the list of the Jabalbarezi, which is estimated to comprise at least seventeen clans.

## Peter Stone in The Oriental Rug Lexicon:

**Kuhi** (Persian, "montagnard, from the mountains") - Rugs are tied with the symmetric knot, double-wefted and with offset warps. Saddlebags are woven with pile on both faces.

## Wikipedia:

The Jebal Barez is a mountain chain in the Kerman Province of Iran. This mountain range stretches for some 100 km north-west to south-east, parallel to the Halil Rud, to the north-east of Jiroft and to the south-west of Bam, rising to a maximal elevation of 3,750 m. The mountains of this range are continued by other mountains such as Mount Shahsavaran and Mount Hudian to the south-east. They separate the plain of Hamun-e Jaz Murian from that of Namakzar-e Shahdad and Lut desert.

In panel #30 of this thread, in response to your question about the Jabalbarezi:

In one of the articles on Kerman in the Encyclopedia Iranica (<u>http://www.iranicaonline.org/article...-03-population</u>), 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 "Iranicspeaking nomads". Tanavoli writes that the different clans of the Jebālbārezi are native to Kerman Province.

#### Quote:

Rug commentary historically is replete with writers dismissing the conjectures of others, then making up their own stories.

Yes. That's why I've tried to base my explicitly tentative 'Kuhi' attribution for these bags on the work of the most authoritative sources available in the published literature. I wrote previously that Parviz Tanavoli is arguably the most knowledgable writer on tribal weaving from Kerman. His *Afshar* book was based on "hundreds of field trips and studies" (p. 7). The fact that other commentators (e.g. Doyle and/or Seidman) may sometimes conflate the product (Kuhi weavings) with their makers (Jabalbarezi tribespeople who *are* Kuhi, i.e., mountain dwellers) shouldn't lead to any diminution of the credibility of Tanavoli's formulations. While not based in first-hand field study, I consider Peter Stone's work to be based on careful research and not prone to either conspicuous conjecture or "making up stories". Perhaps I am being too credulous, but I think that Tanavoli and Stone are both credible sources.

You note that these bags are symmetrically knotted and the Jabalbarezi are Persian speakers. Given the acknowledged influence of Afshar weaving on this group, I don't think this poses much of a problem for attributing these bags as Kuhi. In Tanavoli's structural study of twenty five rugs from the nineteenth century that he attributes as Afshar (i.e., Turkish-speakers) five are Persian (i.e., asymmetrically) knotted. As he notes, "Many people, such as Kurds, Lors, and Bakhtiari, who weave their rugs with symmetrical (Turkish) knots, are in fact of Iranian origin, and, in contrast, some Turkoman groups whose rugs are woven with asymmetrical (Persian) knots are of Turkish descent." (p. 32)

#### Quote:

Can you post a nice close-up of the back of the pile face on your khorjin with the nine stars? I would think you would have some reservation about the attribution of that one in light of what you have been able to pull together here.

I posted the join from that bag to illustrate the two-color chain stitch on an Afshar khorjin. How would the weave structure of that piece lead to reservations about attributing it as Afshar based upon my description of the features of this group of 'Kuhi' khorjin?

Joel





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