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Kuhi khorjin?

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



Page 4 of 4 << [First](#) < [2](#) [3](#) [4](#)

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October 14th, 2015, 06:43 PM

#61

[Rich Larkin](#)
Members



Hi Joel,

Join Date: Jun 2008
Location: Massachusetts
Posts: 52

I'm convinced. I think I'm annoying you, and I'll stop. Your admirable efforts disclosed a few peripheral questions around the subject of "Kuhi" weavings, such as where the ones with plainweave backs fit in. It seemed feasible given the finishing details and other features that your nine star set might also have some connection with the main body of Kuhi weavings. Presumably, there's more to learn about this interesting area.

One of the more intriguing statements in your excerpt from Tanavoli is this one:

Quote:

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 Jabalbarezzi, which is estimated to comprise at least seventeen clans.

How about that?

You've done a terrific job on this thread, as usual. No provocation intended from here.

Rich



October 14th, 2015, 08:37 PM

#62

[Joel Greifinger](#)
Members

Annoyed? Moi?

Quote:

I think I'm annoying you, and I'll stop.

Hi Rich,

Join Date: May 2008
Location: Massachusetts
Posts: 110

Did I sound annoyed?



Stop?

Quote:

It seemed feasible given the finishing details and other features that your nine star set might also have some connection with the main body of Kuhi weavings.

When I wrote that "it's a different sort of Afshar-related bag with clear 'Baluch' influences", I was acknowledging that, while I think of it as 'Afshar', there are some unusual and distinctly 'Baluch' design overtones going on. I don't know that any of its features, including structural details, push it closer to the 'Kuhi' para-Mamluk strapwork design bags that I've been describing. But I'd like to hear your (and others') thoughts. In other words, don't stop. 😊

I'll post a close-up of the back of those bags as soon as the image gets inserted into the server.

Joel



October 15th, 2015, 04:41 AM

#63

[Rich Larkin](#)
Members

"If you're not annoyed, you should be" G. Santayana

Joel and Rich wrote:

Quote:

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.

That leads me to wonder how you came to the Afshar attribution on your handsome double set.

Get my drift? Given the several features of your nine star bags that resonate with the Kuhi bags (edge binding method, closure system including black and white loops, palette, etc.), and given that it doesn't seem (to me, anyway) to be "mainline" Afshar (if there is such a thing), don't you allow for the possibility that the production situation in those mountains could be a little more complex than simply "Afshar" and "Kuhi?" So, my specific question is, have you seen that unusual edge binding method on other Afshar pieces, or on any other pieces outside the Kuhi realm? Excepting my East Anatolian rug, above, I don't recall having come across it.

While we're at it, are there other rug groups that feature two color selvages (or joins) besides the familiar Southwest Persian (Fars) material? I can't think of any offhand. (Send the EMTs to revive me after you post the lengthy list.)

Rich



October 15th, 2015, 05:46 AM

#64

[Joel](#)



[Greifinger](#)

Members

Join Date: May
2008
Location:
Massachusetts
Posts: 110

Quote:

have you seen that unusual edge binding method on other Afshar pieces, or on any other pieces outside the Kuhi realm?

Hi Rich,

Yes. That's why I posted the Sirjan area Afshar namakdan in panel #58, to illustrate that two-color looped chain stitch joins can be found on "mainline" Afshar bags. The same is true for two-color (and specifically black and white) braided closure loops. This Afshar double khorjin has both:





Quote:

Excepting my East Anatolian rug, above, I don't recall having come across it.

The selva on your rug is called a "V-form decorative edge" by Bohmer and "split symmetrical wrapping" by Marla (<http://www.marlamallett.com/up-three.htm>). Fourteen of the knotted pile rugs from eastern Anatolia in Bruggemann & Bohmer's book have it. Unlike the two-color looped chain stitch join (which *Woven Structures* illustrates on a Baluch bag, p. 159), this selva may be exclusive to this single weaving area.

Here's the close-up of the back of the "nine star" khorjin that you requested a few posts back:



Quote:

don't you allow for the possibility that the production situation in those mountains could be a little more complex than simply "Afshar" and "Kuhi?"

When I introduced the "nine star" khorjin for the purpose of giving an example of a two-color chain stitch join, I referred to it as "a different sort of Afshar-related bag with clear 'Baluch' influences." I was flagging that it is not an unambiguously Afshar product but that it fits into the broader 'Afshar' category, all things considered. Even at the epicenter of Afshar weaving, in Sirjan, rugs are produced "in the Afshar tradition" by a number of other ethnic groups and particularly the Bochaqchi. Beyond the main Afshar weaving centers, rugs are produced by a number of Persian-speaking groups native to Kerman of which the Jabalbarezis who produce Kuhi rugs is only the largest.

Back in post #57 you seemed to imply that seeking to attribute some of the bags under discussion as Kuhi was too much of a stretch and that all of these pieces were Afshar. You wrote, "My own sense of it is the ubiquitous and prolific Afshar tribe is right in the thick of all of it." Now you seem to be implying that it's reductionist to consider a piece like the "nine star" khorjin (or perhaps the 'para-Mamluk bags, too) as "simply" Afshar or Kuhi. I'm confused. 🤔

Joel

Last edited by Joel Greifinger; October 15th, 2015 at 09:13 PM.



October
15th, 2015,
09:04 PM

#65

[Patrick Weiler](#)
Members

bochaqchijebalbarezk uhikermanafshar

Joel,

Join Date:
May 2008
Posts: 120

Here is a small Afshar bag with depressed warps and light blue wool wefts. It has interestingly designed closure tabs of complementary weft, bordered in bands of twining. The closure loops are the same materials as the joins, which looks and feels like dark brown and white goat hair.



These joins can take up a lot of real estate on these bags and on a bag this size it seems like overkill, but they are certainly sturdy.



Patrick Weiler



October 16th, 2015, 02:16 AM


#66

[Dinie Gootjes](#)
Members



Hi Joel,

Join Date: May 2008
Location: Canada
Posts: 28

Thanks for putting up that pair of four-Memling-gul bags. It jogged my memory on two counts  .

First, your pair has a funny feature in that where the front and the back of the bags meet, the main border is simply left out. If you go to John Taylor's page of pictures, of the 35 bags pictures (I counted pairs as two) seven have this same feature, fully 20 %. Quickly going through my pictures of SWP bags, I could not find a single other example of that. The only other one I could find is interestingly the bag Patrick posted in

frame #39, which he says looks more like a later version of the Jebal Barez type than like a Baluch. I agree.

Secondly, I have one of those Memling gul bag faces, and I have always intuitively thought they were related to the para-Mamluk type. I have pictures of six of them, besides yours. Leaving pure intuition behind



, we can now say that they are similar to the para-Mamluk type in:

- having an ancient central device with SWP type rosettes and other devices
- having very little variation in the design
- having minor borders of either a black line with white dots, or a line of colourful quincunxes
- sometimes missing the lower border
- having an Afshar-like weave, without being wider than high, as are many Afshar bags

I must say that I have never seen one of the Memling bags with a piled back, but as yours is the only example with a back I have ever seen, that is not much of an argument either way. Now watch them come



out of the woolwork.

Dinie



October 16th, 2015, 02:24 AM

#67

[Patrick Weiler](#)

Members

Join Date: May 2008
Posts: 120

Another example

Joel,

This little bag was identified as Mazandaran.



This view of the join shows the familiar horizontal sides and flying V center of the type.



It does have depressed warp and asymmetric, open left pile.

Patrick Weiler



October 16th, 2015, 04:19 AM

#68

[Rich Larkin](#)
Members



THi Joel,

Join Date: Jun 2008
Location: Massachusetts
Posts: 52

Thanks for posting that back shot. I'm not sure what I was expecting, but I don't think it was that. The apparently random or casual mixing of weft color (mostly between black and white) is interesting. To tell the truth, having led a sheltered existence, I wouldn't have been too quick to attribute the piece to the Afshari, except on the "when in doubt..." plan, to which that bunch seems to lend themselves so well. It appears to have a generally looser texture than I associate with the Afshari. Maybe I'm misreading what's on the screen. I can't come up with a more likely candidate, either. I do believe there were ethnic groups whose names we've never heard of who wove rugs. But, as you suggest, that insight doesn't you very far.

Rich

Last edited by Rich Larkin; October 16th, 2015 at 04:26 AM.



October 16th, 2015, 04:29 AM

#69

[Rich Larkin](#)
Members



BTW, I don't know what is now going to come out of the "woolwork," but I'm scrambling to find all my bags so I can figure out how they're joined.

Join Date: Jun 2008
Location: Massachusetts
Posts: 52



October 16th, 2015, 04:16 PM

#70

[Rich Larkin](#)
Members

Joint ventures from everywhere.

Quote:

....I'm scrambling to find all my bags so I can figure out how they're joined.

Join Date: Jun 2008
Location: Massachusetts
Posts: 52

The early indications are in: *Not too firmly!* 🤖

Rich



October 16th, 2015, 05:51 PM

#71

[Patrick Weiler](#)
Members

Join Date: May 2008
Posts: 120

Stay safe my friends

Rich,

You asked "what is now going to come out of the "woolwork". I don't know where you keep the part of your collection which is not out on display, but I have added additional seasonal security to the staff in my bunker:



You just never know if a moth might get in.

Patrick Weiler

Last edited by Patrick Weiler; October 16th, 2015 at 05:52 PM. Reason: Staffing increase



October 16th, 2015, 11:32 PM

#72

[Rich Larkin](#)
Members

Join Date: Jun 2008
Location: Massachusetts
Posts: 52

Beep beep!

Once again on the cutting edge, Patrick! That's why you are my primary Rug Hero.

If I could be so bold as to suggest a subtle upgrade to your security staff. I have a very cleverly worked tunic made from an old suzani that would look splendid on that chap, and very festive. It's an oldish one, so necessarily a bit pricey. 😊 But expense should mean nothing when its about the bunker. Get back to me on it.

Rich 😊



October 17th, 2015, 02:40 AM

#73

[Joel Greifinger](#)

Members

Join Date: May 2008
Location: Massachusetts
Posts: 110

Quote:

I have one of those Memling gul bag faces, and I have always intuitively thought they were related to the para-Mamluk type. I have pictures of six of them, besides yours.

Hi Dinie,

Like you, the "four-Memling-gul" khorjin that I posted is the only one that I've seen with a back. Unfortunately (for me) it isn't mine. It was posted by Ed Kraye in an unarchived Turkotek thread in 2010 that was about bags with this design. His bag, along with the two of these bag faces that I have all share some features that are unlike the putative Kuhi para-Mamluk strapwork bags in that they are all asymmetrically knotted and have cotton warps. This is the bag face that started that thread:





While at least one bag with this design in the thread clearly had wool warps and was sold by Michael Craycraft as Kurdish (and thus, was presumably symmetrically knotted) there was no picture of the back that might have provided any indication of warp depression. I'm not sure how far we can generalize about the resemblance between the two types.

Quote:

I'm not sure what I was expecting, but I don't think it was that. The apparently random or casual mixing of weft color (mostly between black and white) is interesting...I wouldn't have been too quick to attribute the piece to the Afshari... It appears to have a generally looser texture than I associate with the Afshari. Maybe I'm misreading what's on the screen.


Rich,

I don't see any mixing of weft color on the "nine-star" piece. The wefts are white. Perhaps this picture will show that more clearly:



Quote:

I'm scrambling to find all my bags

Here's one.  In that 2010 thread, the "four-Memling-gul" bag faces had been given various attributions by their sellers. This is the bag that you posted to illustrate that the weave on them clearly looked Afshari:





Joel

Last edited by Joel Greifinger; October 17th, 2015 at 03:02 PM.



October 17th, 2015, 05:15 AM

#74

[Dinie Gootjes](#)
Members



Hi Joel,

Join Date: May 2008
Location: Canada
Posts: 28

OK, consider that idea shot down. It was nice while it lasted 🙄. I know the Craycraft piece. It had medium brown wool warps. I found a remark in an old email discussion that it did not have warp depression. The original ad had more pictures, but it is long gone. Btw, mine has cotton warps, warp depression and piled closure tabs (with chevrons).

Dinie



October 17th, 2015, 04:42 PM

#75

[Rich Larkin](#)
Members



Hi Joel,

Join Date: Jun 2008
Location: Massachusetts
Posts: 52

Take another look at the image in frame 64. It is difficult to make sense of the back in the lower section without designating some of those weft shots as black. Could it be an odd shadow effect in the photography? I agree the other shot is all neat ivory wefts.

My Afshar khorjin appreciates this cameo appearance. 🙄 The characteristic handling of that design with the offset along the horizontal axis somehow evokes the effect in Dinie's frame 36, though in this case the devices aren't really sliced through.

BTW, Patrick, the "Mazandaran" pouch is a little gem. Interesting that it is attributed there. One doesn't

generally hear of that province associated with rug weaving. It is north of Varamin, and relatively close, but I think it is significantly more mountainous within the province than the immediate vicinity of that city. It sits on the south coast of the Caspian east of the Qazvin/Zenjan area. Asymmetric knots (which you wouldn't be apt to find in those two venues). Very interesting.

Rich



October 17th, 2015,
09:23 PM

#76

[Chuck Wagner](#)

Members

Join Date: May 2008
Posts: 34



Hi,

Well, as long as we're looking at closures, here are a couple more examples that fit the discussion.

The first is from a small Afshar bag - similar, I suspect, in size to Pat's example:



The second from a bag that I currently consider Kurdish; a close look reveals two different colors of wool in the wrap.



Regards
Chuck Wagner



October 18th,
2015, 05:50 PM

#77

[Joel Greifinger](#)
Members



Hi Chuck, Pat and all,

Join Date: May
2008
Location:
Massachusetts
Posts: 110

As Pat pointed out earlier, looped chain stitch joins are very sturdy. It's not surprising that weavers from a variety of groups in various locations utilize them on their bags. They can be seen on bags from southwestern Anatolia and on heybes and torbas made by some Yoruk groups in northwestern Anatolia. Here it is on a heybe from Malatya in southeastern Anatolia:



One group that very commonly uses this type of join is the Khorasan Kurds. A quick look through Stanzer's *Kordi* shows that a sizable number of the heybes and chuvals use the technique. Here it is on a Kordi chuval:



Joel

Last edited by Joel Greifinger; October 20th, 2015 at 05:26 AM.



October 18th, 2015, 10:36 PM

#78

[Patrick Weiler](#)
Members

The Kurdish connection

Chuck,

You mentioned the asymmetric knot wouldn't likely be found in Mazandaran, but Tanavoli noted in his Persian Kilim book that he made a mistake in the Shahsavan book by designating a Mazandaran kilim as Shahsavan. He said that there are Kurds in that area, although the kilims weren't woven by them. But it is possible that they made my small bag. The "running dog" border is reminiscent of Kurdish work. Also, it is very difficult to ascertain the knot construction with deeply depressed warps. You need three hands, tiny fingers and a lighted magnifying loupe that attaches to your forehead. And beers. Lots and lots of beers.



Patrick Weiler



October 18th, 2015, 11:07 PM

#79

[Rich Larkin](#)
Members



Patrick,

Join Date: Jun 2008
Location: Massachusetts
Posts: 52

You erroneously attributed the "no-asymmetric-knots-in-Mazandaran" remark to Chuck, who to my knowledge has never made a mistake in his life. That was me what said that, and only modesty prevents me from bringing up *my own* error-history (or absence thereof, if you catch my drift). 🙄👍

Seriously, as they say, I simply meant that I didn't associate Mazandaran with rug weaving at all, but if it took place, I would expect symmetrical knots. If that cunning little bag was woven by Kurds, wouldn't they also be expected to weave with symmetrical knots?

Fortunately, I am equipped with every asset necessary to analyze the knots in that piece, including a full set of fingernails that I *never* bite. Just ship it over. It may take a while, as this kind of work cannot be rushed. There will be no charge!

Rich



October 25th, 2015, 08:46 PM

#80

[Joel Greifinger](#)
Members

Enter Damascus

Hi all,

Join Date: May 2008
Location: Massachusetts
Posts: 110

Another bag face with a version of the para-Mamluk, eight pointed star center that I'm tentatively ascribing as 'Kuhi' has surfaced. This one shows very clear design similarities to the one that appeared at a Nagel auction in 1979 that was posted in #25 (although this time, having looked closely, I *know* that it's not the same bag, Pat 🙄). Here's the Nagel:



and this similar one:



In terms of design, it fits into the group with that has the points radiating from the central star that Dinie

mentioned. As I wrote earlier, I think that these may be a bit older than the others. This one also shares with the 1979 Nagel a somewhat different drawing of the center of the medallion. On these, the geometric shapes constituting the eight-pointed star are more distinct and less elaborately scrolled that in many of the others. Here's another example from post #35:



The drawing of this feature on these recalls the eight-pointed stars in the sub-set of para-Mamluk carpets that are called "chessboard" or Damascus (*tapedi damasechini*), as in these examples:





Joel

Last edited by Joel Greifinger; October 25th, 2015 at 11:00 PM.



Page 4 of 4 << First < 2 3 4



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