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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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 November
 4th, 2015,
 06:03 PM

#81

[Joel Greifinger](#)

Members

Join Date: May 2008
 Location: Massachusetts
 Posts: 115

 **4 Memling Afshars**

Quote:

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 Krayner 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. 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.

Hi Dinie,

Just to keep us up-to-date in the ever-changing world of 'Four-Memling gul' Afshar bags, here is another complete khorjin with plainweave back still intact. Well, almost. Separated, not at birth, but in the face of the marketplace, into two bags. Luckily, they still get to hang out together. 😊

Like most of the others, these also have cotton warps. But, other than the wool-warped Craycraft piece, this is only one I know to be symmetrically-knotted.

Unlike the Krayer piece, it has the lower border on both faces.







Joel



November
7th, 2015,
04:07 PM

#82

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The trail back to Jabel Barez

To bring us full circle to where I began this inquiry, I've now located the source of the notion that weavers from Jabel Barez, uniquely, produce khorjins with piled backs. Unsurprisingly, it comes from Parviz Tanavoli in his article "The Afshar – Part 2" from Hali 57 (June, 1991, pp. 96-105). Since it fills out lots of details touched upon in the thread, I'll quote it here at length:

After noting the range of tribal groups represented in the Jabel Barez range (Baluch, Laks, Qaraqoyunlu, Jabelbarezi and Seevand) he writes " A large number of Jabel Barez rugs are traded in the bazaar as Kuhi or Afshar-i-Kuhi. They are certainly easily distinguishable from other Afshar rugs of Kerman, being deep piled with very soft, shiny wool on dark colours reminiscent of Baluch rugs. Structurally, most Kuhi rugs are symmetrically-knotted, double-wefted and with depressed warps. Older Kuhi rugs have either all wool foundations or a mixture of wool and cotton, but their most recent rugs usually have cotton warps and wool (or a mixture of wool and cotton) wefts.

The Kuhi weave distinctive khorjins on which the fronts and backs are piled – unknown on any other type of Iranian khorjin. They also produce some outstanding flatweaves. The fields and backs of their flatwoven bags are often of very dark, almost black, wool.

The name Kuhi, meaning 'from the mountain', refers to the two *tayafahs*, the Pusht Kuhi and the Siah Kuhi, who live between Jiroft and Baft. Although a relationship to the Baluch has not been proven, the similarities in their weavings, especially of colour, are striking. However, the designs and structure of Kuhi rugs are reminiscent of Afshar rugs from Sirjan.

The second group of distinctive weavings from Jabel Barez consists of flatweaves, including rugs, salt bags and khorjins which resemble the Baluch of Sistan, Baluchistan and, occasionally, of Khorasan so closely that even experts misattribute them. Their structure is a combination of weft-substitution with slit-tapestry in bands. In some of the bands, as in Baluch flatweaves, there is also extra-weft wrapping. Designs include geometric motifs repeated in both wide and narrow bands. Similar designs are also seen in Afshar, Quchan Kurd and Sistan Baluch weaves.

A third group consists of weavings attributed to the Lors and Laks. Both tribes probably migrated from Fars in the early 18th century. The majority of the Lors live in the southernmost parts between Rudbar and Sardueh, the most important *tayafahs* being the Aqta'i Lors and the Jabel Barez Lors. The Laks inhabit the northern area between Bezenjan and Dowlatabad.

All these *tayafahs* produce mainly flatweaves, including gilims and khorjins. Their gilims are in the double interlock technique, characteristic of gilims made by the Bakhtiari Lors and, to some extent, those of the Lors of Fars. On a few examples, some extra-weft wrapping is used to produce small images and motifs like those of the Lors. Large khorjins with discontinuous weft wrapping, similar to those of the Bakhtiari and Kohkiluyeh of west Iran, are also produced by the Lors of this region."

While he unfortunately doesn't illustrate a pile-backed Kuhi khorjin, there is a picture of a Baft Kuhi rug with long pile in what appear to be similar shades of red, green and blue to the ones that make up the palette of the pile back on the bag I posted in the opening panel of the thread:





Joel



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