

Carpets Design and Map Investigation of Baluch of Khorasan (Case Study of Areas Taibad and Khaf)

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Abstract

Application design and role in carpets from different regions of Iran, represents the effects of nature and each region according to the customs, different doctrines, attitudes, different ideas and perceptions that to the design and creation deals. Region of Khaf and Taibad of southern Khorasan are rural conception graph of nature and beliefs of people of the region that are appeared as geometric and semi-geometric. In the study the attempt is to present motifs and colors in the southern regions of Razavi Khorasan carpets that are less explored, examined, and derivate. According to the initial hypothesis carpet designs of carpet in the areas are influenced by neighboring nations. The research questions that will be addressed in the study include: what are the common motifs in South Khorasan carpets, especially in the regions Khaf and Taibad? To what extent the pattern has root in neighboring ethnic groups and immigrants' carpet weaving?

In this descriptive and analytical study based on fieldwork and librarian study, first a significant number of contemporary carpets were observed and photographed in the area index motifs has derived and then the motifs were named based on local weavers' information and accommodation of neighboring ethnic motifs and categorized by content.

The results indicate that geometric patterns affected by ethnic Baloch and Turkmen motifs and semi-geometric patterns by Arabs Afshar and central regions of Iran. Many of the acquired maps have no clear name and identity and require rooting in neighboring cultures, especially in Sistan and Turkmen carpet.

Keywords: Baluch carpet, Khorasan carpet, Khorasan carpet design and pattern, Khaf and Taibad

1. Introduction

“Carpet throne as mirrors, reflecting the symbolic image and a project inspired by the beliefs, thoughts and aspirations of the people living carpet” (Chitsazian, 2006, p. 37). Iranian carpet designs are very diverse and remarkable. Turkmen ethnic groups of eastern regions of Iran, Kermanj, Baluchis, Arabs and Sistani produce hand woven which addition to specific features, carrier designs are influenced by each other.

In some resources referred to Baluchi carpets and its tissue regions, including the book “page of Khorasan carpet” by T. Zhulh said Torbat Heidarieh- one of the largest economic and commercial centers in center of Khorasan, particularly in terms of supply and sale Baluchi carpets which are special generally and dark colors, especially black, lacquered garlic, brown, navy and camel garlic is used in their context. At the same time, less resource are dedicated to Baluchi's motifs. The aim of the study is to evaluate carpet motifs and Taibad KHAFA areas as the most important areas of South Khorasan Razavi Baluch carpet.

In the areas art of carpet weaving, prevailed in the last century and Baluchi designs are operated particularly in altar carpets. In addition Baloch geometric and mental-woven designs which have rooted in ancient identity and beliefs, there is another category of regional initiatives battalion from maps available on the market as “Nghshgy” which has appeared in area carpets and are different from local and traditional motifs.

“Ancient symbols that are currently seen in nomadic carpets, have changed naturally over time with changes in the formal and non-intentional” (Wendy, 2003, p. 117). Moreover, most of the present weavers which number has declined were alien to original name and identity of geometric maps and ultimately have named some maps according to apparent similarities with surrounding phenomenon, on the basis documentation of the area carpets maps will be necessary and effective in order to preserve residents' cultural identity.

2. Research Methodology

The research is qualitative and considering data collection method, librarian and field study include observation, interview and taking photos from the regions' carpets. First librarian study has done in relation to Baloch carpet. Then the study has done regarding to map and design and carpet dyeing method. Then have investigated motifs, analysis, categorize and how to apply them.

3. The Introduction of Motifs and Colors of Taibad and Khaf

Baluchs were tribes that migrated from the southeast of the country in Khorasan and following it they had impact on the people of the region including that they brought their carpet weaving methods, design and installation to the Khorasan region, as the regions carpet known as Baluch carpet of Khorasan. Accordingly no difference observed in designs and colors of Khorassan Baluch carpets and carpets of KHAF areas and merely can be observed few differences in color of Baluch carpets and the area carpets. As in some carpets, has declined from darkness of Baluch designs and maps are implemented by brighter colors. In general, the southern regions of Razavi Khorasan carpet motifs based on apparent similarities and content can be divided into following categories:

A. Plant Designs

After geometric designs and maps which are consists main nature of Iran areas carpets, the most observed design in the area Taibad and Khaf are plant designs. The most important designs include:

A.1. leaf vine: the design like leafy rack and two colors blue, orange, brown and green, which are often implemented on beige background and known as vine leaves or leaf tradescantia (figure1). The design is applies mostly in altar carpets or prayer rug in a row beside each other in carpet context by two altar in both side. Khorasan's Baluchs are currently the only producers of cedar and vine on a carpet in the region but it is likely that other producers in the area have been used of these two designs even before the gradual migration to East Iranian Baluchis.



Figure 1. The map of vine leaves, altar carpet of area Taibad and Khaf

A.2. cedar: the likely date of sanctity and respect between the people of East Cypress in Iran, including the Central and East Khorasan refers to the date of Zoroastrians. The area now called KHAF known in Khorasan which has been the largest center of Zoroastrian presence in east of Iran before Arabs' presence. But in the history of Khorasan Zoroastrian story of Kashmir cypress has a high position. Hasan Ali bin Zaid Beihaghi on Bayhaq partly states a summary of the events of the tree which is as follows:

“Zoroaster the prophet of Zoroastrians adopted two fortunes and said to be planted two trees to them, One in the village of Keshmir and one in the village of Friumad from Tous suburbs. Size and environment of stem of Kashmir tree was so large that about 10 thousand sheep were in the shadow of it. Even the wild and predators animals were quiet in the shadow of it. Also the Thousands birds were respect also among its branches. However, description of this tree reached to Mutawakkil and ordered to the Nishapur cut of that three, sent to Baghdad to be used up in Jafariyeh construction that was building. Priests and elders of Zoroastrian said to Nishapur that we forgive 50 thousand dinars to the Treasurer of the Caliphate, so pass to do this but failed and eventually the tree was cut and 1,200 camel were sent to Baghdad. Tree was near the Baghdad that Mutawakkil was killed and never saw the tree” (Zhuleh, 2011).



Figure 2. The cedar motifs, altar rug region of Khaf (authors)

In fact, what is exposed on the altar Baluchi rugs, May convey a religious-historical narrative of the story of the Zoroastrian sacred tree of Khorasan. Cypress design is repeated on either side of the altar of altar designs (Figure 2). This design is also observed on hand braided in Sistan and Baluchestan and in those areas is known as “Daranjak” that refers to the tall tree; Because in these areas, this term refers to young brave and tall people.

4. Vertical and Through Branch

A.3 Tree of Life, there is “Yashiyash garden” design in the Turkmen and Turkish Carpets and rugs that means the tree of life. This design among Turkmen is called as “Qushly garden” means “tree with bird” or “Qujum” (tomaj nia, Tavosi, 2006, p. 15) (Figure 3). The design of tree of life on Turkmen's woven, Baluch and Sistan is the vertical and through branch that has been branched the horizontal parallel stem with two colors broad leaves of it.



Figure 3. Tree of life design, rug altar of Khaf (authors)

A.4 Aghnaghesh or Naghesh Namazligh: a design like One-branch flower bushes that in altar designs is weaved on top of the tree of Life or the sides of the altar vault (Figure 4). Some researchers believe this design a combination of design of tree and bird (Jurdan, 1989, p. 36)



Figure 4. Aghnaghesh design, rug altar of Khaf (authors)

A.5 tulip or star flower: This role includes eight clove flowers in the center and eight tulips flower around it (Figure 5). Design of tulip flower in the carpet and is used in the center medallion backrest.



Figure 5. Design of tulip or star flower, rug altar of Khaf (authors)

A.6 verbena or apple: design of fan Lotus flower and two congress leaf fan on both sides of it that in serial repeat in the Small margin of carpet (Figure 6). Mr. Hosuri in book of “carpet of Sistan” has introduced this design as the “apple” (Hosuri (a), 1992, p. 71).



Figure 6. The design of apple or verbena, rug altar of Khaf (authors)

A.7 Minakhani flower: two Vagirer flowers with design of red color eight leaf coarse flower and white color small six or eight leaf flower on the blue field is repeated as a series.



Figure 7. Six and ten leaf Minakhani flower, Khaf and Taibad region (the authors)

B. Animal Motifs

Into two categories of birds and animals is indivisible. Bird motifs include design of peacock, sparrow, swan and hen and rooster. **B.1** Chaghuky flower: Chaghuk means Sparrow and this design are used in the carpets with one quarter design. In this design are repeated four birds facing each other (Figure 8).



Figure 8. The design of Chaghuky flower, carpet of Khaf and Taibad (authors)

B.2 hen and rooster: In some designs the design of hen and rooster are repeated throughout the text and one among the closed wings chickens and opened wing, and are placed within the square box and without the box (Figure 9).



Figure 9. The avian design, carpet of Khaf and Taibad (authors)

B.3 peacock “peacock has been myth of Venus, goddess of water, which is manifested in the design of Carpet” (Farzaneh, 1997, p. 43). This design could be observed in text of more of the Baluchi rugs of area and in different forms (Figure 10). In Khorasan rugs to plans that it is used the design of bird, is said as bird design. “Baluch weave rugs with plans of avian to imitate the tribe Afshar weavers. Peacock design is one of its kinds.

In this design, four red and green peacocks in the blue carpet, tiny diamond-shaped medallion have surrounded and four peacock motifs may be repeated several times in length of carpet. In the field of babushkas interconnected of carpet that are often beige also designs of these birds are with flower pots. The edge of these rugs has been covered with geometric shapes (Nasiri, 1995, pp. 195-197).



Figure 10. The design of male and female peacocks, rugs of region of Khaf and Taibad (authors)

Other category of animal motifs, including design of deer, elk, camels, goats, horses, snakes and insects such as butterflies and designs related to animals including design of sheep's head.

B.4 lamb flower: this design is as circular frames that eight leaf flowers is placed in four sides of it and two deer or lambs and one flowering shrubs center two and a flowering shrubs are deer or lamb in its center (Figure 11). Empty parts among frames have been filled with the flowers and stars designs.



Figure 11. The design of lamb flower, carpet of Khaf (authors)

B.5 deer flower: in Bergamot Lachak designs is placed in the middle and have surrounded by the few deer (Figure 12).



Figure 12. Design of deer flower, region of Khaf and Taibad (authors)

B.6 snake form flower or dragon flower: All around the medallion carpet is used and like a horned snake (Figure 13). “The history and story of the snake, involves a fanciful imagination and myth that as a legacy from is reached one generation to another” (Buker, 1997, p. 41). The people of Balochistan have created many stories and legends about the black snake. Common people believe that black snake dangerous creatures and are kind of horned snakes that have killed many Baloch people and perhaps are this basis that design of a snake is important among the weavers.



Figure 13. The Design of snake form flower or dragon flower, carpet of Khaf and Taibad (authors)

B.7 Design of butterfly: Because of its similarity to butterfly to this name has been known and is used more in small margin (Figure 14).



Figure 14. The Design of butterfly, carpet of Khaf and Taibad (authors)

B.8 The design of Gouchak or Kaleghochi: this design like ram's horns, so to say Gouchak or Kaleghochi that is used on the sidelines and context and appears in many ways (Figure 15). “James Epi knows this design derived from the animal's head. And Gonar also refers to it in the discussion of Turkmen origin Balochi motifs” (Stone, 2007, pp. 95-96).



Figure 15. The design of Gouchak or Kaleghochi carpet of Khaf and Taibad (authors)

B.9 design of the bird's head or hook: this design in the small margin of carpet is used (Figure 16). “In The Persian carpets have paintings of avian over eighty shapes. Sometimes also consecutive chain that in wrong have said it to hooks appear in the carpet, especially if to image around the citrons or catchment carpet evokes the concept of rain-seeking” (Hosuri of 1996, 14 and 15).



Figure 16. The design of hook, region of Khaf and Taibad (authors)

C. Human Designs

Humanitarian designs Baluchi rugs are rarely used because, as mentioned before, the past of them according to the type of culture, beliefs and way of thinking that had refused to deal with some designs, such as human designs, But in the case of design of human and design of palm of the hand and geometric patterns attributable to human such as eyebrows bride is observed in Baluch carpet region. Nowadays is appeared in some battalion's designs, including design of hunting ground, design of human.

C-1 design of dummy: in the text region Baluchi rugs is used and more on both sides of bergamot this design woven in symmetrically (Figure 17).

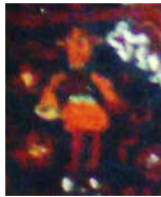


Figure 17. The design of dummy: region of Khaf and Taibad (authors)

C-2 palm of the hand: This design is used on two sides of location of the hand in altar carpets (Figure 18). “Islam has created restrictions on the representation of the face and body, and instead repeated interest in the curves and angles and numbers, including various forms of number of five: five body, five fingers, hands of Fatima (SA) and in some cases accepted by the Shiite doctrine” (Hall & Luchyk, 1998, pp. 68 and 69). Prayer rugs are decorated with paintings design and are directly related to Islam. In some cases, design of guardian animals is seen on both sides of design of hands.



Figure 18. Design of palm of the hand, region of Khaf and Taibad (authors)

C-3 eyebrow of the bride: it is a design in the form of bow or a short break that usually is found in fringes of Baluch rugs of Khorassan (Figure 19).



Figure 19. The design of eyebrow of the bride, region of Khaf and Taibad (authors)

D. design of Objects

Design of pot, bracelet and earrings including symbolic designs that are weaved in carpets of Baluchi region of Khaf and Taibad.

D -1 armband: This design is used more in context of carpet and is repeated in throughout of text (Figure 20). One of the most common designs to fend off the evil eye, bergamot hand-woven red center is usually woven cloak or cloak and by blue color lines, is woven which indicates the concentration of power in the spell.



Figure 20. Design of armband, region of Khaf and Taibad (authors)

D -2 earrings: this design is used in small margin of carpet and is woven in two colors. This motif may be emerged of other designs such as ram's head and is from the common borders in South West of Iran (Figure 21).

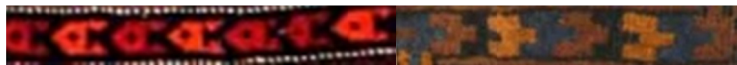


Figure 21. The design of earrings, region of Khaf and Taibad (authors)

D.3 pot: design of flower pot in Iranian carpet, extensive has communication with the symbol of the earth as mother and goddess of fertility. This design “In fact myth of human development are linked to the development of existence” (Daryai, 2003, 2006) and on the text of carpet with design of two animals guard on either side of it - often peacock - is executed.

E) Design of Manifestations of Nature

Star design and zigzag form designs probably mean water and triangular designs with a mountain means is placed in this group.

E -1 star flower: this design is used in small margin, Sides and within the context and the center of medallion (Figure 22).

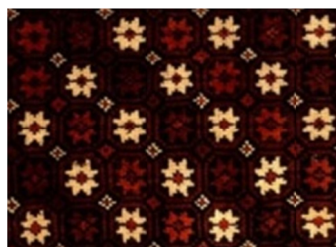


Figure 22. Design of star flower region of Khaf and Taibad (authors)

Picture of the four sides of this structure design is a symbol of the moon

E -2 Tarantula form: “Tarantula checkerboard array that Tarantula is said in wrong to it, is symbol of the month, which over time has become a symbol of the sun. These designs have a history of five thousand years and gradually with minimal changes, rotated the end of its arms. Picture of the four sides of this structure design is a symbol of the moon that later the sun instead of it” (Hangldyn, 1996, p. 124). Tarantula designs of this area are woven in small sizes and in different parts of rugs (Figure 23).



Figure 23. The design of the Tarantula form, region of Khaf and Taibad (authors)

F) Geometric Designs

Baluch carpet designs of region are often geometric as mentioned before. Some of these designs are not in any of the previous groups, belong to this group including distinctive designs and entries that have the geometric appearance and nature.

F-1 Adobe or magazine form: This design of red diamond-shaped with jagged edges clear is repeated throughout the text with small diamond surrounded on four sides (Figure 24).



Figure 24. Design of Adobe, region of Khaf and Taibad (authors)

F-2 Putii flower: Like the Adobe design, geometric design with jagged edges that Mr. Hosuri have introduced in Sistan carpets book it to this name (Hosuri (a), 1992, p. 64) and are repeated more in the carpet context (Figure 25).



Figure 25. Design of Putii flower, region of Khaf and Taibad (authors)

F.3 Chapap Ashtar: motif “in the form of flower with the great octagonal hexagonal motif that is divided into four sections, two by two together are Cross to the top and symmetric” (ibid., 67). Within the design of with the motifs “Pamrghy” is decorated (Figure 26).



Figure 26. Design of Chapap Ashtar, region of Khaf and Taibad (authors)

F-4 Chpty flower: A design with Stepped arms that is probably short form of design of Chapap Ashtar and with Chalpiyay flowers is repeated on the area of rug and backrest.



Figure 27. Design of flower Chpty, region of Khaf and Taibad (authors)

F-5 Design of chatyk: this design in hand woven of Sistan and needlework of Baloch is common and in form of two or more overlapping diamond also is used in text and in the margins of the of Baluch carpet and central area of those is decorated with white feather design of four flowers (Figure 28).



Figure 28. Design of Chytak, region of Khaf and Taibad (authors)

F-6 mouse foot form: Baluchi rugs have been composed of this design in a small margin and are used as the separator line (Figure 29).



Figure 29. The design of mouse foot form, region of Khaf and Taibad (authors)

F-7 star or gusset foot or ant foot form: this design is used in small margin of carpet and Mr. Hosuri has named in carpet of Sistan book of this design of these mentioned categories (ibid., 61). In Baluchi rugs this design is called the “foot point” (Figure 30). Foot point means the tripod legs or four legs that is on fire and is the design that are repeated for both color and monochromatic that the products are in a row. That design to be carried out in monochrome and multi-colored carpet of Khaf of this.



Figure 30. Design of Star, region of Khaf and Taibad (authors)

F -8 entries: A design separator between the border of context and margins, that consisting of two sunken tangled chain bicolor that is cross and arrow-like structure (Figure 31).



Figure 31. Interventions design, region of Khaf and Taibad (authors)

F-9 Kajak or latteh: a row of two-color leaves congress and wishing that has many applications in small margin carpets of Baluch and Sistan (Figure 32).



Figure 32. The design of Kajak, region of Khaf and Taibad (authors)

F-10 Khamtaz: in Turkmen carpets to set of zigzag designs that are used in the small margin of carpet, refers to the term “Khamtaz” (Hosuri, 1992, p. 99) this designs also has many applications in Baluchi carpets of Khof and Taibad areas (Figure 33). In Baluchi rugs of this design is common to “Chotel” is woven on the carpet background with contrasting colored.



Figure 33. The design of Khamtaz, region of Khaf and Taibad (authors)

F-11 Karchak: Edge design, includes chain of triangles that are available in Turkmen rugs in Sistan (Figure 34) and in Baluchistan because of its apparent similarity is common to blade serrated knife to “Karchak”. Weavers, know the Triangle symbol of mountain and highlands; so that a single triangle know as single mountain or hill and interlocking triangle and chains symbol of chain or series of interconnected mountains.



Figure 34. The design of Kajak, region of Khaf and Taibad (authors)

F-12 Gutiband: in Sistan carpets this geometric design that is of chain of small squares overlapping (Figure 35), is called the “Gutiband” and it is also used in small margin carpet of Khaf and Taibad Similar to this design in Turkmen carpets, inspired by Arab carpets is repeated in several rows and is common to the “Dalmosh” (ibid., 103).



Figure 35. The design of Gutiband, region of Khaf and Taibad (authors)

5. Conclusion

In general carpet motifs in the southern regions of Khorasan Razavi are indivisible to the groups of plant, animal, human designs, design of objects, symbols of nature and geometric motifs. Human and animal figurines like designs due to religious beliefs have inconspicuous in region carpets of region; But in the modern battalion carpets, These Motifs in form of Hunting ground designs, Lachak of bergamot and framed frame, Already have more display in rugs of region; Of course, design of birds, especially design of peacock that have symbolic value and design of hen and rooster traditionally have brag on rugs of region. Most geometric motifs of these areas are influenced by Baluchi style and a mixture of Turkmen designs, Sistan and other neighboring weavers and immigrants. Some of semi-curved designs including Avian and flower and shrub designs are close to Afshar and

Arab of South Khorasan woven. Revolving motifs of region although run to the method of mapping but have differences with designs of urban woven and have woven rural stylistic. Currently, most local weavers in these regions were unaware the name and the themes of geometric motifs and often designs are used on the basis of imitation and without the burden of identity and meaning. According to the symbolism of ancient motifs, Notifications of the weavers of the name and identity of these designs, it will be effective in the preservation of indigenous culture.

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