



Exhibition catalogue - English

Basaarien kätköistä

9.1. - 18.4.2021

Treasures of the Bazars



SUOMEN KÄSITYÖN MUSEO

Craft Museum of Finland

JYVÄSKYLÄN KAUPUNKI



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Treasures of the Bazars

The Treasures of the Bazars exhibition rolls out the kilim rugs and ethnic jewellery from the collection of professor emeritus Tuomas Sopenen. His interest in kilims got its start already at his childhood home where they had a colourful rug on the floor, brought to them by a relative from the Caucasus region. Nowadays, it is already over a 100 years old and still in use. Sopenen purchased his own first kilim in London to put on the floor of his student apartment and over the years, he has accumulated a collection of nearly 100 rugs or other fabrics woven with the same technique.

Collecting the kilims and jewellery has been an adventure that took years. There have been multiple trips to the bazars of Istanbul, Luxor and Morocco as well as the antique shops in Paris, London, Stockholm and Helsinki. Numerous auctions in Finland and Sweden have brought additional excitement to his collecting. Part of the jewellery on show at the exhibition are from the collection of the world-renowned jewellery expert and writer Oppi Untracht (1922–2008). The kilims and jewellery in Sopenen's collection originate from an area that extends from Tibet to Morocco.

The origins and age of the artifacts bought from bazars, antique shops and auctions are often hard to determine. Sopenen's experience and extensive source material have helped him determine the origin of his kilims and jewellery more often than not. The motifs in kilims and jewellery also have regional characteristics like the Finnish national dresses and traditional rya rugs.



Kilim

Kilim was originally a rug type developed by nomads. Moving and living along with herds of animals made light and practical luggage a necessity. These textiles have been and are made with the same technique almost all across the world, but the word kilim is used for mainly pile free rugs and rug-like textiles made in the Islamic culture's area of influence. Kilims have been woven especially in Turkey, Iran, countries in the Caucasus region as well as in Central Asia and North Africa.

The purpose of kilims is variable. They have been used to line the inner walls of tents to insulate them better, but also to add some colour to rather dreary tent living. Kilims have been used to cover beddings and seat cushions during the day and they have been used as material for different kinds of bags, pillows, and sacks. Using kilims as rugs on the floor was not at all that common but special kinds of kilims (soufreh) could be rolled out for eating. Prayer kilims are particularly beautiful. In them, the middle motif always has a clear direction, and often a sharp point, mihrab. It represents the niche in the wall of a mosque that points towards Mecca. The kilim was rolled out on the ground for prayer and the mihrab would be pointed towards Mecca.

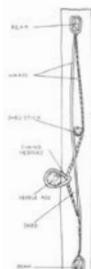


The making of kilims

Kilims have been traditionally made by the user from materials gathered from the near surroundings. They have been woven mostly by the nomad tribes' women and girls who inherited their knowledge from their ancestors. The wool was gathered from their own sheep, and was then carded and spun with a spindle into yarn and finally dyed with plant-based colours.

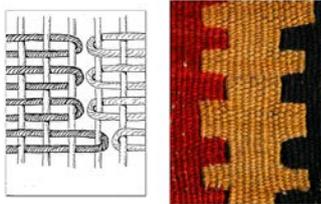
A simple loom could be formed with just a couple of logs wedged into the ground and the warp threads were tightened between them. It was an easy and light thing to take with you when the campsite was moved. While weaving, the different motifs in kilims are formed by threading different colours of yarn between the warp threads into an uniform texture. The weft yarn is battened tightly, with a tool that resembles a large fork, into the relatively sparse warp yarn which cannot therefore be seen.

Weaving kilims does not proceed row by row, one colour can be repeated for several rows by weaving the same yarn back and forth from one side of the motif to the other. This weaving technique makes the outlines of the motifs either diagonal or horizontal, notched, gradual or serrated.



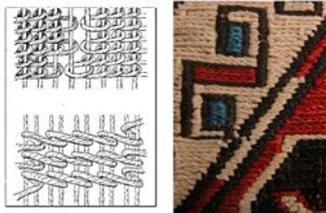
Binding of kilims

If the colour boundary of different motifs in a kilim is vertical, it creates a slit between the colours in the most common technique. This is the reason why long vertical boundary surfaces are avoided. Often the boundary surfaces are either horizontal or diagonal and the motifs are triangles or hexagons. If it is necessary to create a long vertical line, long slits are avoided by for example serrating or making the line zigzagged. Often the outlines of larger motifs are highlighted by adding one or two layers of different coloured yarn into them while weaving. The kilims created with the basic technique look the same on both sides.



Yksinkertaisin kelim-tekniikka, väripintojen väliin jää avoin rako.

The simplest technique for kilims, creates a slit between the colours.



Sumak- eli kiertopujotustekniikka

Sumak-tekniikassa kudelanka pujotellaan ensin kahden loimen yli eteenpäin, sitten kudelanka kierretään yhden loimen alitse taaksepäin ja sitten taas kahden yli eteenpäin. Kutominen on hyvin hidasta, mutta syntynyt kudus on kestävä. Sumak-tekniikalla tehtyjen kelimien nurja puoli on erilainen kuin oikea puoli. Pintaan saadaan kalanruotokuvio, jos kiertoosuunta eri riveissä vaihtuu. Tällöin pinta muistuttaa neuletta. Sumak-kelimejä on tehty erityisesti Kaukasuksella.

Sumak or weft-wrapping technique

In the sumak technique, the weft yarn is threaded over two warp yarns forwards, then the weft yarn is wrapped under one warp yarn backwards and over two again forwards. The weaving is very slow, but the created weave is durable. The reverse side of the kilims woven with the sumak technique is different from the right side. The texture gets a herringbone-like pattern if the direction of the weaving changes each row. The texture resembles a knitwork in this case. Sumak kilims have been made especially in the Caucasus region.

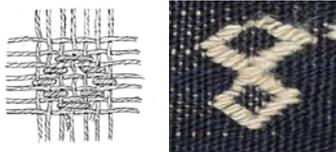


Dovetail-tekniikka

Rakojen muodostus voidaan estää kiertämällä rajapinnan molemmilta puolilta tuleva kude saman loimilangan ympärille. Tällöin kuitenkin rajapinnasta tulee epätarkka eikä niin selkeä kuin yksinkertaisessa tekniikassa. Muitakin menetelmiä rakojen estämiseksi on olemassa.

Dovetail technique

To avoid slits from occurring, the weft coming from both sides of the boundary surface can be woven around the same warp yarn. However, this makes the boundary surface unsharp and not as clear as in the simple technique. Other methods to avoid slits also exist.

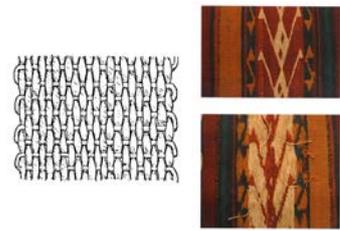


Kuviointi ylimääräisellä kuteella

Joskus kudotaan pieniä koristekuvioita käyttäen ylimääräistä kudetta, joka kulkee useamman loimilangan yli. Tällöin kuvion muodostava kude ei kulje tekstiilin reunasta reunaan. Joskus tällaisen cicim-kudoksen peittävä alue voi olla laajakin ja tekniikka näyttää helposti jälkeensä tehdyttä kirjonnalta.

Motifs with additional weft

Sometimes small, decorative motifs are woven by using additional weft that goes over multiple warp yarns. In this case the weft that creates the motif is not threaded from one side of the textile to the other. Sometimes the area that this kind of cicim weave covers, can be quite large and the technique can easily seem like embroidery that was added afterwards.



Jajim-tekniikka

Jajim-tekniikassa loimet määräävät värin ja kude jää piiloon. Loimea luotaessa laitetaan vuorotellen kahden värisiä loimilankoja tiiviisti vierekkäin. Väriparit voivat muuttuakin ja muodostaa pystyraitoja, jolloin kudonnaiseen saadaan enemmän värejä. Kude pujotetaan verraten harvaan, ja ennen kaikkea loimista käytetään tietyllä alueella vain toisen väriset, toisten loimien jäädessä löysin taakse. Kun kudelanka vedetään kireälle, se jää piiloon ja vain loimi jää näkyviin. Kudonnainen on aika paksu ja painava, mutta lämmin. Tällä tekniikalla voi tehdä vain suhteellisen kapeita kaistaleita, mutta niitä voidaan ommella rinnakkain yhteen laajoiksi peitoiksi.

Jajim technique (warp-faced patterning)

In the jajim technique, the warp yarns decide the colour and the weft yarn disappears out of sight. Two different coloured warp yarns are set alternately next to each other tightly when making the warp. The colour pairs can also change and create vertical lines, hence adding more colour to the weave. The weft is threaded fairly loosely and above all, only a certain colour of warp yarn is used in one area, leaving the other warp yarns loose on the reverse side. When the weft yarn is pulled tight, it disappears out of sight and only the warp yarn can be seen. The weave is quite thick and heavy, but warm. Only relatively narrow strips can be created with this technique, but they can be sewn side by side to create large blankets.

Kudevaltainen kuviointi

Kaksivärisiä kuvioita voidaan tehdä myös kutomalla peräkkäiset rivit vuorotellen kahdella erivärisellä kuteella. Yläpuolella oleva kude voidaan kutoa normaalisti tai sen voidaan antaa kulkea suoraan useamman loimen ylitse. Samalla kohtaa toisen värinen loimi kulkee alapuolella vapaana. Tällä tavoin tehdään pienikuvioisia raitoja.

Weft-faced patterning

Two-coloured motifs can also be created by weaving subsequent rows by alternating two different coloured wefts. The weft that is above, can be woven normally or it can go over multiple warp yarns directly. The other coloured warp yarn is following freely underneath it. This is the method to create small-patterned stripes.

The motifs of kilims

The motifs in kilims vary regionally and between tribes. Each tribe had a basic motif that was typical to them, but each weaver changed it in their own way. The motifs are geometrical and often derived from triangles, like hexagons and 8-pointed stars. Many of the motifs are symbols that are meant to protect the user from danger, the evil eye or bring them happiness, success, harmony in marriage or many children.

In different cultures, the patterns can be interpreted differently. Over time, their meaning may have been forgotten or changed, and even the interpretations of scholars are not always unanimous. In addition, carpet dealers come up with their own stories that make kilims more interesting. The interpretation of the patterns is also complicated by several different forms of symbols. For example, there are 164 different variations of ram horns.



Elibelinde
Elibelinde on anatolialainen symboli äiti-jumalattaresta ja äidistä, jolla on lapsi kohdussa. Se tarkoittaa yleisesti hedelmällisyyttä ja runsautta.
Hands-on-hips
Elibelinde is an Anatolian symbol of the mother goddess and a mother with a child in the womb. It commonly signifies fertility and abundance.



Pässin sarvet
Symboloi maskuliinisuutta ja voimaa.
Ram's horn
Symbolizes masculinity and power.



Korvakoru
Yleinen häälähja.
Earring
Common wedding gift.



Risti
Suojaava symboli, joka jakaa pahan silmän neljään.
Cross
A protective symbol to divide the evil eye into four.



Tähti
Salomon sinetti tai tähtimäinen kukka. Se ilmentää onnellisuutta ja hedelmällisyyttä.
Star
Solomon's seal or a starlike flower. It embodies happiness and fertility.



Suden suu / jälki
Laumojen suojaaksi.
Wolf's mouth / track
Protection of the flocks.



Silmä
Suojaava symboli pahan silmän estämiseksi.
Eye
A protective symbol to ward off the evil eye.



Rakkaus ja yhtenäisyys
Johdettu yin & yang -symbolista.
Love and union
Derived from yin & yang symbol.



Scorpion
Suojaava symboli.
Scorpion
Protection symbol.



Koukku
Suojaava symboli tuhoamaan pahaa silmää.
Hook
Protection to destroy the evil eye.



Amuletti
Suojaus ja onni ommeltuna kankaaseen, joka on taitettu kolmioon.
Amulet
Protection and luck sewn into a square of cloth folded into a triangle.



Lohikäärme
Ilman ja veden valtiija.
Dragon
Master of air and water.



Kampa
Symboloi sadetta ja elämän vettä tai suojelee synnytystä ja avioliittoa.
Comb
Symbolizes rain and water of life or protects child birth and marriage.



Lintu
Eri linnut symboloivat hyvää ja huonoa onnea ja kuolleiden sieluja.
Bird
Various birds symbolize good and bad luck, and souls of the dead.



Elämänpuu
Kuolemattomuus, pitkäikäisyys.
Tree of life
Immortality, longevity.



Juokseva vesi / juokseva koira
Makea vesi, tärkeää heimoelämälle.
Running water
Fresh water, important to tribal life.



Kahle
Sitomaan perheet ja rakastavaiset yhteen.
Fetter
To bind families and lovers together.



Takiainen
Kasvi pahan silmän torjumiseen ja kukat symboloivat runsautta.
Burdock
Plant used to ward evil eye and flowers to symbolize abundance.



Hedelmällisyys
Yhdistää kädet lantiolla ja pässin sarven ja sulauttaa naisen ja miehen yhteen.
Fertility
Combines the hands-on-hips and ram's horn for a merging of female and male.



Kapiioarkku
Naimattomat naiset valmistavat myötäjäisensä kapiioarkkuun.
Trosseau chest
Unmarried women prepare their dowry in a trosseau chest.

1. Rug. Egypt.

The rug is made from multiple narrow strips, out of which the three in the middle have been decorated with the weft-faced kilim technique. The formation of slits between the boundary surface of two colours was avoided by using the so-called dovetail technique. In it, the two wefts coming from both sides of the slit are wrapped around the same warp yarn before turning back. The narrow border parts have been woven with the warp-faced jajim technique.

Showcase: Algeria



1. Plaque. Algeria, Kabilia.

Kabilia in the northern part of Algeria was an area inhabited mostly by the Berbers and the jewellery from this region is very well known. The material is silver but in addition, enamelling has been used. Particularly the colours were blue, green, and yellow. Red was included by adding pieces of coral. These pieces of jewellery were thought to have protective and healing powers. The half-moon is of course affiliated with Islam, and it is thought to protect from evil.

2. Necklace. Algeria, Kabilia.

3. Bracelet. Algeria, Kabilia.

2. Rug or textile for food serving. Libya.

As typical for North African textiles, the weft-faced patterning was made with small triangles.

Showcase: Morocco, Algeria



1. Part of a so-called fibula. Southern Morocco, Tiznit. Fibulas and the chain between them were used to join together the front parts of a garment or a cloak across the chest. Sometimes a single fibula could be worn as a pendant.

2. Cloak buckle, fibula. Morocco.

This kind of buckle was used to join together the upper part of a cloak or another garment across the chest. Normally the buckles do not have hooks but rather a spike and a hoop that functioned like a buckle. The hands, hamsas, ward off the evil eye. Hamsas have been worn by Muslims as well as Jews. In this case, the six-pointed star in the round part implicates that the wearer was Jewish.

3. Tuareg woman's necklace. Algeria. Djanet Oasis in Tassili n'Ajjer in the Sahara Desert.

The braided textile ribbon has repoussage pieces of metal, which have smaller three-part pendants attached to them that might represent barley grains and three larger pendants that have a filigree decorated half-moon and a protective hand of Fatima, attached to it.

4. Necklace. Northern Africa, most likely Morocco.

The pieces might represent a barley grain. Very similar ones have been made in India.

3. Tapestry. Morocco.

These were made especially for wedding ceremonies, at least according to antique dealers. They differ from other kilims in that they were hung up on the wall. This is made from agave silk.

4. Kilim. Turkey, Central Anatolia region, possibly the Hotamish tribe.

The region of creation for this kilim is apparently somewhere around Konya and Adana in the southern part of the Central Anatolia region. This tribe's kilims are particularly valued and in this for example the use of colours is wonderful. You can find multiple symbols in the kilim: wolf print, that can also be interpreted as a protective dragon, wolf's mouth, eye (diamond), yin and yang motif, water, S-hook, star, shackle combined with a wolf's mouth, ram horns.

5. Kilim. Eastern Turkey, Kars-Kağızman.

One large hexagon has, starting from the inside: shackle (two triangles with points meeting, longevity of marriage), eye (diamond, wards off the evil eye), scorpion (against scorpion stings), ram horns (symbolise masculinity), S-hooks (ward off the evil eye), comb (protection of childbirth and marriage), five fingers (ward off the evil eye). Outside the hexagon, there are S-hooks, stars (symbolise happiness and fertility), and combs.

6. Kilim. Turkey, Kars/Erzurum.

The basic motif represented in each of the squares is most likely a highly advanced variant of the mother goddess holding two vultures. The birds have been simplified to three lines. If you look from a different angle, the motif does resemble a carnation that often appears in Turkish textiles. Different researchers have different interpretations of this motif. The square does have other symbols as well: crosses, combs, eyes, S-hooks and a simplified elibelinde motif which depicts a woman with hands on hips. There is a vertical row of ram horn motifs in the middle that symbolise fertility, heroism, strength, and masculinity as well as in the border, slanted crosses, but no information could be found about these.

7. Kilim. Western Turkey, Karacecili tribe.

This tribe's kilims typically have clearly gradual outlines, blue, red, and white colours, strong horn motifs that start from hexagons and star motifs at the ends of the kilims. Notice the small flowers and red snakes that appear once on both side borders. Symbols: wolf mouth, ram horns, shackle, comb, stars, a red and white ribbon like beast mark in the bottom and top borders that represents a dragon. This is often called the running dog. In the borders, the ram horns have been linked to a shackle motif formed from two triangles.

8. Kilim. Turkey, Kars.

Mother goddess or carnation motif has small crosses inside of it to ward off the evil eye and combs to give protection for childbirth and marriage. Between the motifs, there are S-hooks and crosses and two diamonds on top of each other that represent eyes to ward off the evil eye and also abundance. In addition, ram horns have been added to the motif, the symbols for masculinity. Along the borders, there probably are burdocks which ward off the evil eye and also symbolize abundance.

9. Kilim. Western Turkey.

All kilims are not patterned. This striped kilim is approximately 100 years old and it has beautiful plant-based colours. Similar striped kilims have been made in other places in Turkey too as well as in Iran. The green stripes in the ends have small diamond shapes that have been created with the cicim technique.

10. Part of a bag. Egypt.

Woven with warp-faced patterning technique in a narrow loom.

11. Carrier bag. Morocco.

This was worn on the shoulders so that one part was on the back and the other on the chest. On an animal's back it was sideways.

Showcase: Egypt, Palestine



1. Bracelet.

Possibly Egyptian, could also be Tajikistani, bought in Egypt.

2. Bracelet. Egypt.

A typical bracelet for the Sinai region.

3. Bracelet. Egypt, Nubia.

These kinds of bracelets have been made from same kinds of narrow basic parts in different widths (at least 1-5 basic parts) according to how much one could afford to pay for it.

4. Necklace. Egypt.

A fish is a symbol for fertility.

5. Silver belt. Egypt.



6. Headwear. Palestine.

The part that goes over the head is covered with coins.

7. Anklet. Egypt, Nubia.

These were used to identify the ethnic group of its wearer and that is why they are ordinarily large.

8. Hoop earrings. Egypt.

9. Earring. Egypt.

Typical for the women of the Siwa Oasis. A text was struck into the piece

of jewellery with a stamp 6 times which seems to be the stamp of the maker.

10. Anklet. Egypt, Nubia.

These were used to identify the ethnic group of its wearer and that is why they are ordinarily large.

11. Neck or forehead ornament. Egypt, Bedouins.

12. Nose ring. Egypt.

13. Pendant. Egypt.

Was used as a charm that has a half-moon to ward off the evil eye.

Showcase: North Africa, Tunisia, Oman



1. Pendant or a pendant to wear on the side of the head. Possibly Oman.

Hands of Fatima (hamsa) protected from the evil eye. Already in ancient Mesopotamia, the hand had a protective meaning. Now it is regarded as a symbol of divine protection and the bringer of good luck, especially in the Jewish and Islamic cultures. In Arab countries, it is often called the hand of Fatima. Fatima was the daughter of Mohammed. Sometimes it is used as a detail in a larger pendant.

2. Most likely a headdress that was fastened on top of the head or maybe a necklace.

North Africa.

The lower part might have been made in India and attached to the jewellery later.

3. Necklace. North Africa.

4. Charm pendant. North Africa.

This has very small hamsas to protect the jewellery wearer.

5. Necklace. Possibly North Africa.

6. Necklace. Tunisia.

Hand of Fatima (hamsa), half-moon in the middle.

7. Woman's forehead ornament. North Africa, bought in Egypt.

8. Woman's forehead or neck ornament. North Africa or Northwestern India, bought in Egypt.

Showcase: Yemen



1. Necklace. Yemen.

A charm case in the middle.

2. Bride's necklace. Yemen.

This piece of silver jewellery has many characteristics of the jewellery made in the Arabian Peninsula: thin chains, filigree work, use of small balls.

Prayer kilim, Turkey, Audin

In the middle of the carpet is a symbol of the deity, from where a tree of life (1) is growing. On the top of the tree as well as in the tips of the branches, there is a pattern symbolizing a bird (2) depicting happiness, hope, love, and anticipation of news.

There are hands (3) and dragons (4) protecting the tree. The hands also symbolize fertility.

S-hooks (5) repel the evil eye.

At the top is a row of patterns that are probably fruit with seeds (6), helping to have many children. Above them are Yin and Yang patterns (7) producing harmony in marriage.

Wolf's mouth patterns (8) protect against wolves, which are a major threat to nomads.

In the center of some figures there is a pattern consisting of two interconnected triangles, a so-called fetter pattern (9), which is intended to provide a good bond between spouses.

At the bottom of the middle part there are exceptionally many patterns (10) symbolizing divinity. Different dragon characters and a big hand are maybe protecting them.

Above the sign of divinity is a small sign with a fetter sign producing the permanence of marriage and in the center of that is a small cross (11) protecting from the evil eye. Within the other signs of deity there a fetter symbol to bring strength, as well as an extremely simplified symbol of masculinity and heroism, the ram's horn (12) or only half of it.

The orange-blue pattern on the border is probably a burdock (13), it repels the evil eye, but is also a symbol of abundance.

At the outer rim there is a zigzag line (14) depicting water, in the hope of sufficient water supply. It is accompanied by ram's horns, symbols of masculinity and heroism.



- 1 elämänpuu / tree of life
- 2 lintu / bird
- 3 kädet / hands
- 4 lohikäärme / dragon
- 5 koukku / hook
- 6 hedelmät / fruits
- 7 jin ja jang / Yin and Yang
- 8 sudensuu / wolf's mouth
- 9 kahle / fetter
- 10 jumaluus-symbolit / symbols of divinity
- 11 risti / cross
- 12 oinaan sarvi / ram's horn
- 13 takiainen / burdock
- 14 vesi / water

12. Prayer kilim. Turkey, Gümüşhane / Erzurum.

Prayer kilims are different than other kilims in the way that they have a distinct point, mihrab that is pointed towards Mecca while praying. Prayer kilims are relatively small because they are often carried along. The prayer kilims from this area are highly appreciated. The use of silk and metal thread as well as the year increase the value even further. According to the Islamic calendar the year is 1293 which in our Julian calendar is 1876. The large diamond patterns in the middle most likely symbolise dragons which were thought of as protectors. The diamond patterns have yin and yang motifs on the inside. Would it be possible to think that the dragon is specifically protecting the harmony between spouses? Likewise, on top of the peak of the middle section, in the small diamond, there is a shackle motif that symbolises the longevity of a marriage and on both sides of that there are ram horns that represent masculinity. The thought has probably been that with his strength, the husband will protect the marriage. Ram horns can be found in the border of the middle section as well. The fruit motifs containing seeds in the top part of the middle section show that the weaver was hoping for many children and the combs show that they hoped for protection for childbirth and marriage. The motifs that look like shears in the middle section represent ram horns and symbolise fertility, heroism, and masculinity. The triangles inside them ward off the evil eye. The large S's, so called hooks, in the innermost border are protective symbols as well. The middle border's patterns symbolise a scorpion and protect from its stings. The stars in the outer border bring luck and fertility.

13. Prayer kilim. Western Turkey, Kayseri Province.

The large patterns in the middle section represent head decorations which a bride wears during the wedding ceremony. They show that the weaver wants to get married. The triangles symbolise an eye: the best way to avoid the evil eye is to look straight at it. For the same reason, the upper section has crosses and hashtags as well as hands in triangles. Atop, at the tip of the Mihrab, is a motif symbolising a shackle, two intertwined triangles, that brings harmony to a marriage; similar ones can be seen in the border. The lower part of the middle section has comb motifs that protect in childbirth and marriage. The upper and lower borders of the lower part of the middle section are framed by a wolf print motif that protects the livestock from wolves. The ram horn motifs of the side borders symbolise fertility, heroism, and masculinity. The cross-like motifs in the bottom border represent the eye that wards off the evil eye.

14. Prayer kilim. Western Turkey, Aydin.

This kilim is estimated to be around 100 years old. However, it has been mended quite a bit. There is a tree of life in the middle section of the kilim which symbolises immortality. It is growing out of the symbol of divinity at the foot of the tree and there are yin and yang patterned fruits on its branches to bring harmony between spouses. Some of the yin and yang motifs have been woven with metal thread which has dimmed over the decades but shone brightly when it was once new. Next to the yin and yang motifs are motifs symbolising birds that are meant to bring happiness and love. Right in the middle, in the upper section, there is a small shackle motif to bring longevity to a marriage and above that another yin and yang motif which can be seen on top of the tree as well. On both sides of the point, there are small trees of life. On the left side of the large tree of life, there is a small yellow snake that is meant to protect from snake bites. There are hands in the tree branches as well which symbolise fertility. The hook pattern in the border is a wish for enough water and the ram horns symbolise masculine strength.

15. Prayer kilim. Turkey, Aydin.

The tree of life grows out of the motif in the middle that symbolises divinity and at the end of the branches and at the top of the tree there are motifs symbolising birds that bring happiness and love. There are hands and dragons protecting the tree. The hands symbolise fertility as well. The S-hooks ward off the evil eye. There is a row of motifs at the upper section that are probably fruits with seeds in them which help in conceiving a child. There are yin and yang motifs above them which bring harmony to a marriage. The wolf mouth motifs protect from wolves that were a huge

threat to the nomads. There is a so-called shackle motif that consists of two intertwined triangles in the middle of a few of the motifs which is meant to create a good bond between spouses. Exceptionally, there are multiple motifs at the bottom of the middle section that represent divinity. Maybe to protect those, there are different kinds of dragon motifs and a large hand. Above the divinity motif, there is a small motif that has the shackle motif for longevity of a marriage and in the middle of that, a small cross to ward off the evil eye. Other divinity motifs have the shackle motif inside of them to bring strength and in addition, an extremely simplified version of the masculinity and heroism symbol, the ram horn, or actually only half of it. The orange-blue motif in the border is probably a burdock, it wards off the evil eye, but it is also the symbol of abundance. There is a zigzag line in the outer border that represents water, as a wish for enough water. It has been linked with ram horns, the symbol for masculinity and heroism.

16. Oltenian kilim. Romania.

Oltenia is a region in southwest Romania, and these types of kilims have been made a lot there. The patterning is quite naturalistic and based on plants. The yarns usually run fairly straight in kilims, but for example in these Romanian kilims, the curved shape was created with weaving so that the yarns curve. This demands a great deal of skill from the weaver, if they fail, the motifs become bumpy. The second thing that requires a lot of great craftsmanship from the weaver, is the colour of the flowers getting lighter towards the ends. Three different shades of the same colour have been used multiple times to create this. Often these sorts of kilims have a black base colour, but in this one, it is dark blue.

17. Kilim. Armenia or Northwestern Iran, possibly Shahsavan tribe.

These kilims typically have horizontal stripes with large, clear motifs and some narrow stripes between them. The motif in the widest stripe represents a scorpion and protects from them. Then again, it could represent a dragon. The motif in the slightly narrower stripe is a symbol for fertility and strength. The motif of a small boy shows that the weaver was hoping for a boy. In addition, the weaver has added some Armenian numbers and possibly her family's symbol that resembles the scorpion and dragon motif.

18. Kilim rug. Azerbaijan, Kuba.

The kilims made in Kuba, in the northern part of Azerbaijan, are easily recognisable. They have a special zigzag line border and the black, blue, or red middle section has rows of peculiar medallions. They are thought to have derived from the dragon. There are two main types of medallions that have recently received names: golf club and rally car. This kilim's medallions are rally cars. The fun part about this kilim are the small motifs scattered between the large motifs which tell us something about its maker. The combs show that she wanted to get married, the hourglass motif that she wished longevity for her marriage, stars brought luck and success, triangles warded off the evil eye, snakes protected from snakebites, small ram horn motif was the symbol for fertility, strength, and masculinity. In addition, the rug has a small white motif that is easy to explain: a dog with four protective crosses over it.

19. Kilim. Southeastern Caucasus region.

This is a very typical Shirvan type kilim in which the same motif is repeated in the wide stripes and narrow stripes are formed with diamond shapes and wave-like zigzag motifs.

20. Kilim. Armenia, Shahsavan tribe.

It resembles kilim number 17 considerably; only the motifs are narrower. In the middle of some of the motifs, there are protective crosses or diamond shapes (eyes) that ward off the evil eye.

Showcase: India



1. Islamic prayer beads. India, Gujarat. The beads are carnelian. The 33rd and the 66th beads look different from the other ones in this one, like in many other prayer beads. This makes counting easier.

2. Islamic prayer beads. India, Gujarat. Mountain crystal. There are either 33 or 99 beads in Islamic prayer beads, this one has 99. The tassel at the end is supposed to ward off the evil eye.

3. Silver thumb ring. India, Rajasthan. There has been a mirror in the ring that allowed the wearer to look at themselves. It has also been used

for the bride to try to catch at least a glimpse of her groom from underneath the veil during the wedding ceremony. The thumb rings were either round or heart shaped.

4. Thumb ring. India, Rajasthan.

5. Ear pendants. India, Cuttack.
Very fine filigree technique.

6. Woman's necklace. India, Gujarat.

This was often a dowry for the bride. It was worn by Hindus as well as Muslims. This kind of piece of silver jewellery can weigh up to 900 g. The necklace is opened from the front.

7. Bracelet. India, Tamil Nadu.

Worn in the upper arm. The shape makes it possible to adjust the size.

8. Woman's temple jewellery. Northern India.

9. Hindu prayer beads. India.

There are 108 different coloured glass beads which shows that the beads belonged to a Vishnu worshipper.

10. Necklace. India, Rajasthan.

The tube is hollow and not very heavy.

Showcase: Pakistan



1. **Necklace. Northern India or Pakistan.**
Based on the half-moon, this belonged to a Muslim woman.

2. **Necklace. India, Uttar Pradesh.**
Worn by Muslim women.

3. **Headdress. India / Pakistan, Kashmir.**
It consists of earrings and a chain that supports them over the head. The crescents refer to Muslim culture.

4. **Forehead ornament. Pakistan or Egypt.**
Most likely a woman's forehead ornament that hangs from a headband, but it could also be an ornament that hangs on the side of horse's head. A half-moon which is pointing upwards to ward off the evil eye.

5. **Pendant. Pakistan.**

6. **Thumb ring. Pakistan, Multan.**
The reverse side has been finely enamelled.

7. **Pendant. Pakistan, Multan.**
Enamelled on a silver base.

8. **Belt buckle. Pakistan.**
The steel base has integrated silver and gold ornaments.

9. **Anklet. Pakistan, Punjab or India**

21. Soufreh. Iran, possibly Baluch tribe.

Soufrehs are non-pile, often square-like weaves that were laid on the ground or the floor of a tent, and on which utensils and food would be laid out. Then you sat down around them to eat. It was very typical for them to have a strong sawblade motif in the border. And often, a different kind of motif was in the middle section. This is most likely a completely new soufreh but woven according to an old model. For example, the small cotton white flowers and the dark, overall colour with white decorative stripes indicates the Baluch tribe.

Showcase: India



1. Pendant. Possibly Northern India.

The half-moon is related to Islam and it is believed to ward off the evil eye. The coins are Indian 25 paise (1/4 rupee) coins, at least one of them is from the year 1960.

2. Necklace. India.

Part of the necklace was made with one-rupee silver coins that have a grooved silver ball between them, which were braided into the ribbon with a wide and decorative fastener.

3. Charm case. India, Karnataka.

Inside the case there is supposed to be a bird egg-shaped cut rock that symbolises a phallus, which is the symbol for Shiva. The braided chain is attached to the lower part and runs through the hole in the top part. This way the case could be opened, and the lid cannot go missing. The case is worn by men, women, and children. Priests carry them on their heads under headwear made of fabric.

4. Charm case. India, Karnataka.

The top part symbolises bull horns. They refer to the Nandi bull of the god Shiva which wards off evil.

5. Charm necklace. India, Rajasthan.

There are seven closed charm cases in this piece of jewellery.

6. Charm. Northwestern India.

The symbol of the sun in the middle.

7. Charm. Northwestern India.

The symbol of the sun in the middle.

8. Charm case. India, Rajasthan.

The rectangle inside another symbolises the unity of family.

9. Necklace. India, Rajasthan.

The necklace was made by braiding silver thread into a hollow tube.

10. Anklet. India, Rajasthan.

22. Soufreh. Northeastern Iran.

This soufreh is most likely a new copy of something old.

23. Soufreh. Iran.

A paragon could not be found for this model.

24. Soufreh. Iran, probably Baluch tribe in Northeastern Iran or Western Afghanistan.

25. Kilim. Southwestern Iran, Qashqai tribe.

Kilims made by the Qashqai tribe often have strong colours and bold colour combinations. One of the most common basic models is the one showcased in these kilims which has diagonal diamonds and other motifs with possible smaller motifs inside and between them. The second common model is formed from two or three large multi-layered diamonds. Because these are often woven by nomads, the yarn could easily run out and a new batch had to be dyed. Therefore, the colour can suddenly change in the middle of a motif. Because of the rudimentary loom, the shape is not exact. Qashqai kilims often have a so-called tulip border which can be seen in this kilim and in the kilim number 31. In this kilim the motifs were woven with the so-called dovetail technique to close off slits that might have been too long otherwise. It can be seen in the inaccuracy of the boundary surfaces: the coloured yarn keeps on going to the side of the other colour.

26. Kilim. Southwestern Iran, Qashqai tribe.

This kilim belongs to a group which has two or three big multi-sided diamonds on top of each other. Kilim 26's white area was woven with white cotton yarn which makes it look whiter than woollen yarn. Kilim also has small crosses and diamonds to ward off the evil eye, and in the corner of the second diamond motif there is also a horn motif that brings wellness, protects the crops and is a wish for children. Typical is also the blue and white weft patterning in the end of the rug in which one of the weft colours runs over multiple warp yarns and the other colour runs under the same warp yarns on the reverse side. This way, both sides have the same motifs, but the colours have changed place. The same motif can be seen in kilims 26 and 30 as well.

Showcase: India



1. Earrings. India.
Belonged to a Muslim woman.

2. Necklace. Possibly the Northern part of the Indian peninsula.
A fish was the symbol for fertility because it produces a lot of offspring.

3. Necklace. India, Bihar.
The tear shaped pearls are glass cut very precisely in the same shape and there is silver-plated tin foil behind them. These glass pearls were cut as nicely as they were gemstones.

4. Earrings. India.
Two peacocks fighting over a snake as decoration which symbolises the cycle of time.

5. Necklace. India.

The form was derived from the protective spear head. In the chain, there are luck bringing, mango shaped parts. In the middle there is a sun or a lotus flower.

6. Nose ring. India, Himachal Pradesh.

7. Charm pendant. India, Gujarat.

This pendant has a charm in the middle that is shaped like an arrowhead and a cylindrical charm case on both sides. Like often is the case, the charm cases are closed permanently because it is thought that the charm will lose its powers if somebody else touches it. Often the closed case has a text in it.

8. Ring. India, Bihar.

The ring has a lotus flower decoration.

9. Pendant. Northern India.

10. Bracelet. India, Orissa.

The protruding part symbolises the tower of a Hindu temple.

11. Ring. India.

12. Pendant shaped like an arrowhead. India, Rajasthan.

The sun god Suryan is most likely sitting in the middle.

13. Girl's genitalia cover. India.

Was worn instead of a breechcloth. The camel rider is a protective hero.

14. Girl's genitalia cover. India, Andhra Pradesh.

The motif represents a tree of life, the symbol of fertility.

15. Arrow-shaped charm. Northwest India.

The charm has the Tree of Life and peacocks symbolizing eternal life.

16. Necklace. India, Karnataka.

The necklace was braided out of silver thread and after that the surface was smoothed by pulling it through a small hole.

17. Silver belt. India.

The belt has charm cases out of which the one in the middle can be opened. The closed cases possibly have some kind of text inside of them.

Showcase: India



1. Necklace. India, Himachal Pradesh.
The middle plate of the necklace has a hook at the end of a chain that was attached to a garment. This way the piece of jewellery does not feel so heavy.

2. Necklace. India, Nagaland.
The material is either glass or carnelian beads and horns made of metal. Worn by women.

3. Neck ring, hansuli. India, Rajasthan.
The hollow silver tube was completely shrouded by twisting thin silver thread around it. There is a bird's foot in the middle.

4. Ceremonial necklace. India, Nagaland.
The teeth are there to show the good hunting skills of the wearer.

5. Bracelet. Southern India.
These were worn mostly by the women from the countryside.

6. Anklet. India, Gujarat.

7. Anklet. India, Gujarat.

8. Arm bracelet. Possibly India, Nagaland, but similar were worn in multiple other places.

Showcase: India



1. Cleansing tools. Northern India.

The sharp-ended tool was used to clean nails, the spoon-ended one to clean ears.

2. Belt braided of silver thread. India.

3. Pendant. India.

Money has often been used in jewellery. This pendant has been made of the Austrian Queen Maria Theresia's (1717–1780) silver coin.

4. Belt. India, Maharashtra.

5. Cleansing tools. Northern India.

The sharp-ended tool was used to clean nails, the spoon-ended one to clean ears.

6. Stamp. India, Western Bengal.

These are not jewellery but types of stamps that were used to pattern the skin. The stamp was dipped into a paste made of sandalwood and pressed on skin. This pattern, a cycle, is one of Vishnu's emblems. It was meant to let it be known that its wearer is part of a certain sect and also to bring the protective influence of divinity. It was also possible that the stamp was heated up and used to mark the skin permanently.

7. Stamp. India, Western Bengal.

This stamp is also related to Vishnu. Above, there are Vishnu's footprints on top of a U-shaped forehead mark which has Bengali glyphs. The meaning of the mark is to take care that its wearer gets to Vishnu's heaven when dead.

8. Belt. India, Kerala.

These kinds were worn by Muslim women.

9. Belt buckle. India.

These kinds were worn by British nurses. In the middle a tiger is about to attack a deer.

10. Belt buckle. Northern India.

These kind of belt buckles were worn to carry a baldric.

11. Belt buckle. India, Madras, Tamil Nadu.

12. Belt buckle. India.

This one, that combines tiger claws with the silver buckle, has a date engraved into it, 26th Dec 1899. Possibly a hunting trophy of a European man.

27. Kilim. Iran, possibly Bijar, senneh type.

Senneh kilims were woven by the Kurds. These have been woven in Northwestern Iran, around the city of Senneh, but in other places inhabited by the Kurds as well. The senneh kilims differ from others quite a bit. The patterning in them is very small and has demanded a lot of precise work. It is typical for them that the shapes are often curved. This can be achieved by threading the weft yarn in a curved manner instead of horizontal like is typically done in kilim weaving. This way of weaving is difficult because it can easily create bumps. Senneh kilims often have, like in this one, quite naturalistically presented flowers. Medallions shaped like diamonds are quite typical as well. This has probably been made later than the others and the yarn used in it is thicker than usual which has of course made the job easier. The kilim's flowers are exceptionally naturalistic.

Showcase: Iran



1. Earring. Iran, Turkomans.

2. Necklace. Isfahan, Iran.

Traditional silver necklace work, worn by the Christian, Armenian women to the early 1900s. This one does not include a chain; the piece of jewellery was rather placed on clothes from the hooks at the ends. The pendants are a bird, a fish, and a flower bud.

28. Kilim, Western Iran, senneh type.

29. A pair of saddle bags. Eastern Iran or Western Afghanistan, Baluch tribe.

The red-brown colouring as well as the motifs are typical for the Baluch tribe's kilims.

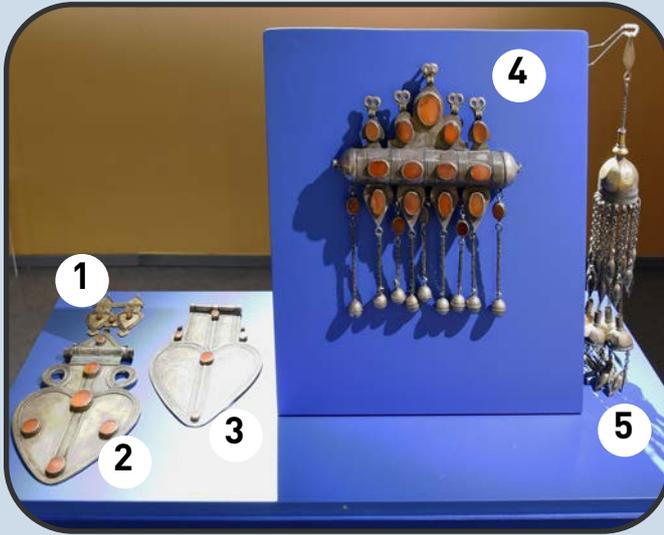
30. Kilim. Southwestern Iran. Qashqai tribe.

This kilim is fairly understated in colour for the Qashqai tribe. Nevertheless, it has the tulip border as well as the typical Qashqai motif stripes in the ends like kilim 26. Also, the diamonds and stars inside them are some of the Qashqai motifs.

31. Kilim. Afghanistan, Maimana.

The kilims made in Maimana can be the creations of multiple different tribe members, but they are fairly consistent and therefore easy to recognise. The most typical characteristics are either diamonds or triangles that fill the middle section. The border has, like in this kilim, a so-called tulip motif. This kilim was bought from London, from a store which was back in the day, in 1976, the only antique store that sold only kilims. This shows how late the interest in kilims has risen in the western world. They were used to some extent already in the early 1900s for example in gentlemen's parlours. The salesperson said this kilim is over 70 years old, so by now, it is over 100 years old. This is certainly true, because the wool that was dyed brown, ferrous sulphate was used in the creation of it, has started to slowly fade away. This is a process which little by little, chemically breaks apart the wool and it cannot be stopped. This starts to often show when the wool is getting closer to 100 years.

Showcase: Turkmenistan



1. Back pendant. Turkmenistan, possibly Tekke tribe.

Sometimes worn in the front as well, wards off the evil eye, the shape was derived from a spearhead.

2. Back pendant. Turkmenistan, Saryk or Ersari tribe.

Was worn on the back. All the married women of the Turkoman tribes wore one of these. The arrowhead shape protects from evil powers. The triangle above strengthens the effect. A verse from the Quran was placed in the tubular part in the top, to give additional protection.

3. Back pendant. Turkmenistan, possibly Saryk tribe.

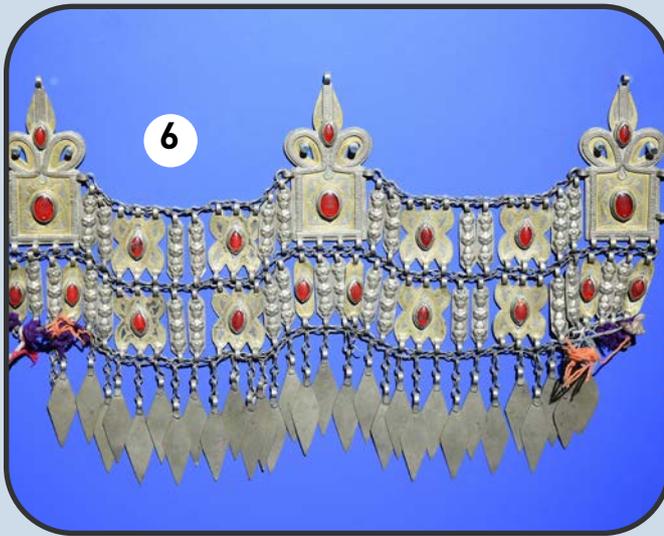
4. Charm case worn on chest. Turkmenistan, Ersari tribe.

The red carnelians protect from bloodshed and wounding.

5. Headdress. Turkmenistan, Tekke tribe.

6. Diadem. Turkmenistan, possibly Yomud tribe.

These were worn by the unmarried girls and young women of Ersari and Yomud tribes before the birth of their first child. There could be pendants that were assembled from multiple parts hanging from the sides.



Showcase: Turkmenistan



1. Headdress. Turkmenistan, Tekke tribe.

2. Bracelet. Turkmenistan.

3. Bracelet. Turkmenistan, Tekke tribe.

4. Coat holder. Turkmenistan, most likely Tekke tribe.

Was used to keep a cloak or a jacket closed in the front.

5. Brooch. Turkmenistan, Tekke tribe.

This would often hang from a special kind of necklace.

6. Bracelet and rings. Turkmenistan or Afghanistan.

This way of combining a bracelet and rings might be influence from India. Used especially by the Ersari tribe's women in the northern parts of Afghanistan.

7. Necklace. Turkmenistan, most likely Tekke tribe.

32. Tacheh, Iran. The Chaharmahal mountain range in the southwestern parts of the country, Lori and Bactiari tribe.

Tachehs appeared in the bazars of Teheran for the first time as late as in 1991. There was not a lot of information about them earlier. These weaves are grain sacks that have been opened. When grains and flour were transported in them, the long and short sides were sewn shut. The tachehs were always woven in pairs and occasionally they were even left sewn together. They were easy to transport on a donkey's back. Almost all of them have a similar motif that resembles a bottle. The meaning or origins are unknown. Only a part of the surface is with pile, the rest is woven with the kilim technique. Sometimes even additional decorations have been added. The borders have been strengthened so that the stitches would last longer. Some of them also have handles for easier transportation.

33. Most likely part of a side of a saddle bag. Iran.

Iranian utility weaves rarely have representations of animals, but in this one, a lion was included. Occasionally similar lions can be seen in rugs as well.

34. The front piece of a storage bag, (chuval / juval). Possibly the Caucasus region, but other possibility is the Turkomans of Uzbekistan.

Chuvals are long, low, and open bags that were hung on the wall and used for example for storing clothes or dishes. The main motif gives protection for childbirth and fertility, the S-hooks ward off the evil eye.

35. Transportation or storage sack, (chuval). Turkey, possibly Cumra in Central Turkey.

Also, the sack-like weaves are called chuvals. By threading a ribbon through the loops in the top border, the sack could be closed. There are multiple protective symbols: S-hooks, stars, large and small scorpions, ram horns that together with a diamond create a motif for childbirth and fertility. There are small flowers in the middle stripe which is fairly rare in Turkish kilims. The large motif might be a flower as well. The colours are industrial.

36. Horse blanket, (ghudjeri). Uzbekistan.

The jajim technique is warp-faced patterning. In it, two different coloured warp yarns are set alternately next to each other. The weft is threaded in every other, leaving only one colour visible and the other warp yarns loose on the reverse side. When the sparse weft yarn is pulled tight, it disappears out of sight and the warp yarn dictates the colour. This technique allows only two-coloured motifs lengthwise but by changing the colours of the warp yarns, motifs next to each other can have more colours. This kind of kilim is one-sided, on the reverse side, there are the loose, unused warp yarns. The technique does not enable weaving very wide strips, that is why the textiles created with this technique are thin ribbons (10-20 cm) or sewn together from the thin ribbons. In this horse blanket, there are 12 ribbons sewn together. The patterning is very opulent in these.

37. Front part of a mafrash. Northwestern Iran, Shahsavan tribe.

This is the front part of a mafrash that was used to store clothes and other items. The corresponding Finnish item would be a chest. Very beautifully made with the sumak or weft-wrapping technique with a separate design yarn. The design yarn is worked in alternating rows across the loom thus forming on the woven surface a successive V-pattern as in knitting. The S-hooks in the white stripes give protection, the bigger S-hooks have an extremely stylised version of a dragon that brings luck, and the borders have small carnations.

38. Front part of a mafrash and two mafrash chests. Caucasus region, possibly Shahsavan tribe.

Sumak or weft-wrapping technique with the design yarn worked always only in the same direction over the loom. This textile was made with extreme care and it has taken a lot of time to create. A mafrash was a very important storage chest for women which was often a part of a bride's dowry. Often even young girls made themselves a mafra to store their clothes and other items in it.

Showcase: Tibet, Nepal (also Mongolia)



1. Prayer beads. Tibet.

Buddhist prayer beads usually have 108 beads separated into four groups and so does this one. The number 108 has multiple meanings. In principle, you are supposed to say the prayers only 100 times, but two extra beads have been added to each group in case there is a miscalculation. On the other hand, the sacred texts of the Lama's have 108 volumes and in addition, the number 108 has other mystical meanings in the Buddhist thinking. Two side chains that have ten beads each function in counting the prayer rounds. Always after finishing a round, one bead from the chain depicting lightning was moved up and when all of

them were moved up, so after 10 rounds of prayers, the first bead of the next chain that has a horn at the end was moved up. The larger white bead and the red beads on both sides of it depict the Buddhist trinity: world, Buddha, and the Buddhist faith. The beads could be made from varying materials, from plant seeds to human bone.

2. Charm pendant. Nepal.

Charm case with filigree, corals, and turquoises. Similar have been made in Northern India and Tibet as well.

3. Necklace. Nepal.

4. Charm case, Tibet, India, possibly Sikkim.

The case has turquoise decorations, the necklace turquoises, corals and dZi beads. Real dZi beads are highly appraised.

5. Necklace. Nepal, possibly India.

6. Bracelet. Mongolia or Tibet.

7. Charm necklace. Tibet.

The teeth might be artificial. The meaning is to give strength.

8. Necklace. Possibly Nepal.

9. Tinderbox and tinders. Tibet or Mongolia.

In the middle of the hanging loop there is a so-called endless knot, one of the eight Buddhist precious symbols that indicates the path that leads people to happiness.

39. A pair of saddle bags. Southwestern Iran, possibly Qashqai tribe.

The whole bag was woven as one piece. Often these kinds of saddle bags have a middle piece woven with the kilim technique that links the bags together and makes the bags settle down better on an animal's back. There is a multi-layered diamond shape motif on a blue base colour on the reverse side of this bag. Similar kinds have been made in Northwestern Iran as well.

Showcase: Uzbekistan, Kazakhstan



1. Necklace. Possibly Uzbekistan.

2. Necklace. Uzbekistan, Kazakh tribe.

3. Brooch. Kazakhstan or Uzbekistan, Kazakh tribe. It was typical that these were generously granulated.

4. Bracelet. Northern Afghanistan or Kazakhstan.

5. Bracelets. For example, Uzbekistan or Kazakhstan Kazakh tribes.

40. Yurt belt. Uzbekistan.

The belt was used on the outer and inner surfaces of the yurt as shown in the photo.

Photo: David Richardson

(From: David and Sue Richardson 2012: Qaraqalpaqs of the Aral Delta. Prestel Verlag.)

41. Ikat dyed jackets. Uzbekistan.

In the ikat method the wanted pattern would be drawn on the organised warp yarns and they were split into bundles. Based on the drawn patterns, a section of each bundle is covered by tying it tightly and then the bundle would be dyed. The section of the bundle that is not covered, gets dyed, the bound part does not. If multiple colours were wanted, the method would be repeated for each of the colours. After the dyeing process, the warp yarns were tied to the loom very precisely in the right order whereupon the wanted patterning would form during weaving. After weaving, the fabric was processed with a mixture of glue and egg whites to create a more long-lasting surface.

Showcase: China



1. Neck ring. China, Guangxi, Miao tribe.

The engraved motifs represent the symbols of the Chinese calendar: rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog and pig.

2. Bracelet. Southwestern China, Miao tribe.

The engravings represent a dragon and apparently a phoenix bird. The dragon brings longevity, and the phoenix is a symbol of reincarnation.

3. Small bottle of opium. China.

4. Neck ring. Southern China.

The larger panel has the symbol for longevity, a phoenix and the symbol for good life, a dragon as well as possibly the three wise men. Chinese women prefer these kinds of stiff neck rings.

Showcase: Tibet



1-3. Seashell shaped horns. Tibet.

These horns have been used in Buddhist temple ceremonies.

42. Kilim. Southwestern Iran, possibly Lori tribe.

The kilims of the Lori tribe are difficult to differentiate from the kilims of the Qashqai tribe. This one, however, has none of the typical characteristics of the Qashqai tribe so it might have been made by the Loris.

Treasures of the Bazars

in the Craft Museum of Finland

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