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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC FEATURES OF THE SEALS OF THE
TURKISH PEOPLES
(early Middle Ages)**

Specialty: 6218.01 – Decorative-applied art

Field of science: Art criticism

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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the topic and the degree of development: Seals are an important information material of the people's cultural heritage. Their study helps to identify many historical aspects, such as property differences in ancient society, the emergence of class society and the state, and trade, economic, and cultural relations. At the same time, seals are works of art.

In ancient times, every person who owned a property had his own seal. The seals used it to certify documents, doors of houses and warehouses, as well as various goods and products. In addition, copper-bronze seals were symbols of power, high status indicators, and the presence of property.

The choice of the subject is due to the fact that in the early medieval works the artistic design features of the seals of the ancient Turkic peoples, the problem of thorough research has not been sufficiently studied.

According to the mentioned period, the artistic design features the seals of the Turkic peoples can be found only in separate article format informative sources or as a small part of scientific works devoted to the genres of decorative-applied art woven. The development of this field in Azerbaijani art criticism has not been widely studied. The study of this field is relevant in terms of studying the artistic principles of the art of stamping, which plays an important role in the development of decorative and applied art in Azerbaijan, its national ornament solution, special calligraphic features, the study of the symbols of Turkic peoples. From this point of view, modern art criticism is concerned with the study and analysis of the artistic design features of the seals of the Turkic peoples, the material obtained in connection with the study of similarities and individual features of the samples in this field.

If we pay attention to the long history of the art of the Turkic peoples, we can see that its compositional features by periods and tribes developed from simple to complex, and then seriously implemented in the writing system. It is unambiguous that this is due to the high aesthetic sense and delicate taste of the painter and calligrapher. This is, especially, the artistic and aesthetic traditions of the socio-historical period, craftsmanship issues were closely related to religious ideology.

Therefore, the seal of the Turkic peoples the development trend of the artistic design of art from the primitive to the advanced has undergone a dynamic process. This process solves the composition on the seals, descriptive motifs in the most important aspects of artistic design, such as the principles of symmetry in executive technique, etc. manifests itself. The development of the art of sealing with stamps, rock paintings, and later in a special writing style, ornamental plan, was on the one hand for industrialization, confirmation of the ruler or individual identity on the other hand due to the religious and mythological, as well as lifestyle and political was views of the people.

Thus, the early Middle Ages are relevant in the context of detailed the character of the seals of the Turkic peoples based on the principle of national creativity and the study of modern Azerbaijani decorative art. The scientific understanding of positive experience in this field can give impetus to the development of decorative-applied art.

In the whole territory of Azerbaijan, including Mingachevir, Khinisli, Archaeological excavations in Torpaqqala, Arangala, Ganja and some places study of seals containing hundred samples of glyptics found it extremely important in the study of the ancient history of Azerbaijan. Thus which are engraved on the colorful eyebrows of the rings and act as ornaments, but also seals that act as shields cover a wide range of issues. It is no coincidence that researchers consider these miniature carvings as a kind of mirror that reflects life and versatile art.

The study of the art of glyptics in Azerbaijan began in the middle of the twentieth century. The first researches were conducted by Y. Pakhomov, N. Minkevich-Mustafayeva and A. Rahimov. Their research provided information on pre-Islamic seal and glyptic samples preserved in the Museum of Azerbaijani History¹ as well as seals-rings found in Beylagan, were reported².

¹Пахомов Е.А. Доисламские печати и резные камни Музея истории Азербайджана. Баку, 1949; Пахомов Е.А. Доисламские печати и резные камни музея Истории Азербайджана. МКА. т. I. Баку. 1964, с. 104

² Минкевич-Мустафаева Н.В., Рагимов А.В. Перстни с печатями из Байлакана // ДАН Азерб ССР, № 9. Баку, 1965

General characteristics of the seals found in Mingachevir H.Aslanov and researched by I.Babayev³. Research proves that in Azerbaijan near the ancient world and many examples of glyptics found during archeological excavations they are imported products of Eastern countries. But, among them the local carving art, there is also a product of masters⁴. BC Numerous clay stamps known from the 1st century and found in Mingachevir (pintaderin) is a local product and provides information about their purpose I.Narimanov⁵, that they are large and the lower part is round and rectangular presents. The researcher notes that the stamps depict solar images (swastika, sun) given.

BC I. Babayev's researches show that the ancient Eastern cylindrical seals dating back to VII-VI centuries were brought to Azerbaijan⁶. The next period – BC. According to G.Aslanov and I.Babayev⁷, who gave information about the identity of cast metal seals-rings of the IV-V centuries with antique and metal seals found in Iran, especially in Persepolis, such products were close to the monuments of Achaemenid Iran.

A. Seyidov, who researched Nakhchivan seals, states that these art monuments were discovered in the town of the Bronze-early Iron Age in the north-west of the village of the same name in the Kangarli region

³ Асланов Г., Бабаев И. Общая характеристика памятников глиптики, найденных при раскопках в Мингечауре // «Изв. АН Азерб. ССР, серия общественных наук», № 2, Баку, 1965, с. 94-102

⁴ Асланов Г., Бабаев И. Общая характеристика памятников глиптики, найденных при раскопках в Мингечауре // «Изв. АН Азерб. ССР, серия общественных наук», 1965, № 2, с. 94-102; Nərimanov İ.N., Xəlilov C.A. Səritərədə arxeoloji qazıntılar // АММ, IV cild, Bakı, 1962; Асланов Г.М., Ваидов Р.М., Ионе Г.И. Древний Мингечаур. Баку, 1959; Бабаев И.А. Памятники глиптики Азербайджана античной эпохи и раннего средневековья: / автореферат дис. кандидата исторических наук / – Баку, 1965.

⁵ Нариманов И.Г. Глиняные штампы из Западного Азербайджана // МКА, т. VII.

⁶Бабаев И.А. Некоторые вопросы изучения памятников глиптики в Азербайджане // ДАН АзССР, XX, 1964, № 6.

⁷ Асланов Г., Бабаев И. Общая характеристика памятников глиптики, найденных при раскопках в Мингечауре // «Изв. АН Азерб. ССР, серия общественных наук», 1965, № 2, с. 94-102, с. 95-98

of the Shakhtakhti region⁸. Glyptic samples of this region have been extensively studied by G. Agayev⁹.

As a result of the study of glass seals found in Khinisli village of Shamakhi and Torpaqqala (Gaz region), it became known that the art of glass was known in ancient Azerbaijan as early as the beginning of our era¹⁰. The study of seals belonging to Caucasian Albania was conducted by S.M. Gaziyeu¹¹ and I. Babayev¹². The analysis of the images on the gems found in the cube fashion shows is carried out in the researches of T. Golubkina and R. Vahidov¹³.

One of the recent researches is F. Seyidova's article dedicated to seals and rings¹⁴. It should also be noted that the clay and metal seals, which are mainly preserved and displayed in the National Museum of History of Azerbaijan, as well as carved on colored stones with a variety of glyptics. Particular attention is paid to the study of intalia, which are traditionally placed on the ring eyebrow and replace the seal. On the other hand, the research carried out in the museum is only of historical and ethnographic nature, these miniature works of carving are not analyzed from the point of view of art criticism.

Seals produced in Turkey have been studied by a number of prominent researchers in the country. Meanwhile, Shinasi Acar's¹⁵ and

⁸ Seyidov A. Q. Naxçıvan Tunc dövründə. / A.Q.Seyidov – Bakı, 2000.

⁹ Ağayev Q.H. Şahtaxtının orta tunc dövrü. / Q.H.Ağayev – Bakı: Çarşıoğlu. 2010, 150 s.; Ağayev Q.H. Şahtaxtıda arxeoloji ekspedisiyasının 2009-cu il qazıntılarına həsr olunmuş hesabat // Azərbaycanca arxeoloji tədqiqatlar. 2010; Ağayev Q.H. Şahtaxtı arxeoloji kompleksinin orta tunc dövrü // “Azərbaycan arxeologiyası”, 2010, cild 13, №1.

¹⁰ Nuriyev A.B. Qədim Şamaxıda şüşə istehsalı haqqında // AMM, VI cild, Bakı, 1965, s. 115-117

¹¹ Qaziyeu S.M. İki küp və iki katakomb dəfinələri haqqında // AMM, III cild, Bakı, 1953, s. 23

¹² Babayev İ.A. Qafqaz Albaniyasında qliptika əşyalarının istehsalına dair // AMM, VII c., 1973, s. 208, s. 67-70

¹³ Вайдов Р.М. Раннесредневековое городище Судагылан (Мингечаур) // КСИИМК, вып. 54, 1954, с.135; Голубкина Т.И. Археологические обследования и раскопки кувшинных погребений в Азербайджане в 1953 г. // «Изв. АН Азерб. ССР, серия обществ. наук», 1959, № 1, с.20-23; Голубкина Т.И. Марки на керамике из Мингечаура // «ДАН Азерб. ССР», № 6, 1949, с. 230-234

¹⁴ Сейдова Ф. Печати и перстни-печатки // «Каспий» - 135. – 2017, 14 декабря.

¹⁵ Acar Şinasi. “Mühürçülük Sanatı ve Mühürçüler”, Antik Dekor, S.37, İstanbul, 1996, s. 94-100

Fatma Egemen Engin's¹⁶to the art of sealing and seals Erol Özbilgen's¹⁷and Zeki M.Kushoglu's¹⁸it is worth mentioning research on the art of stamping in Ottoman cultures. Ottoman-era talismanic seals are examined in monographs by Suleyman Berk¹⁹and by Haluk Perk²⁰. In the joint work of these authors, the art of the seal is examined in terms of the political, social and trade relations of the Ottoman world²¹. Another Turkish researcher, Semra Tunc²² and the study, co-authored by Emine Yenter's, explores the place and role of Ottoman seal art in classical Turkish poetry. The artistic features of Turkish clay stamps are analyzed in the research of Enrica Fiandra²³. The art of sealing from the Byzantine period is studied in the scientific work of Ayşe Hürün²⁴.

Many studies are devoted to the seals of the Turkic-speaking peoples of Central Asia although they have been known mainly since the 70s twentieth century. The images depicted on them have become one of the main sources of mythological ideas, rituals and the reconstruction of the social relations of an unwritten civilization. Seals of Central Asia are examined in a number of essays by Q.A

¹⁶ Egemen Engn Fatma. Mühür ve Mühürçülük Sanatımız (Üzerine Derlemeler), İstanbul. 1994

¹⁷ Özbilgen Erol. "Osmanlı Kültüründe Mühür ve Mühürçülük Sanatı", Antika, S.31, İstanbul, 1987, s. 6-28

¹⁸ Kuşoğlu M. Zeki. Hâk Sanatında Mühür. İlgi, S.36, İstanbul, 1983, s.32-35; Mühür // Dünkü Sanatımız-Kültürümüz, İstanbul: Ötügen Yayınları, 1994, s.23-27; Mühürçülük-Osmanlı Dönemi // Dünden Bugüne İstanbul Ansiklopedisi, C.6, İstanbul, 1994, s. 17-18; Tarihin Görgü Şahitleri Osmanlı Mühürleri, İstanbul, 2009.

¹⁹ Berk Süleyman. Osmanlı Tılsım Mühürleri // P Sanat, Kültür, Antika Dergisi, S.29, İstanbul, 2003, s. 22-31

²⁰ Perk Haluk. Osmanlı Tılsım Mühürleri Haluk Perk Koleksiyonu. İstanbul, 2010.

²¹ Perk Haluk-Berk Süleyman. Osmanlı Dünyasının Siyasal, Sosyal ve Ticari ilişkilerinin Bir Aynası Olarak Mühür ve Mühür Sanatı // Art Decor, Sayı: 100, İstanbul, 2001, s. 134-142

²² TUNÇ Semra -YENTERZ Emine. Osmanlı Mühür Sanatı ve Klasik Türk Şiirinde Mühür // Turkish Studies International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 8/1 Winter, Ankara, 2013, p.2633-2650

²³ Fiandra Enrica. Mühürler, Kil Mühür Baskıları // Arkeo Atlas, S.2, İstanbul, 2003, s. 32-34

²⁴ Hür Ayşe. Mühürçülük-Bizans Dönemi // Dünden Bugüne İstanbul Ansiklopedisi, C.6, İstanbul, 1994, s. 16-17

Pugachenkova and L.I Rempel²⁵. The study of the art of glyptics and sphragistics and its examples in ancient Margiana was carried out in the scientific work of Y.K Tirkishova²⁶. The descriptive motifs reflected in the seals of the Bactrian-Margian archeological complex were studied in the article by Y.V Antonova²⁷. The analysis of the Eastern glyptic art of the Turkic-speaking peoples can be found in the researches of Q.A Pugachenkova²⁸. Special, the researcher's attention is drawn to the collection of the Museum of History of the Uzbek SSR the study of preserved Achaemenid gems is worthy²⁹.

Thus, scientific research to date proves that decorative- which is a branch of applied art and is widespread among Turkic-speaking peoples to date, their artistic design has not been studied in terms of art criticism features the semantic opening of the ornament on the seals not conducted. In this regard, the choice of topic is relevant.

Object and subject of research: The subject of the research is the study of the artistic design features of the art of seal of the Turkic peoples since the early Middle Ages,

The object of research is the samples of seals dating back to the early Middle Ages, discovered coincidence during archeological excavations in the territory of the republic, Turkey private collections and other Turkic-speaking areas, as well as preserved in the National Museum of History of Azerbaijan is displayed.

Objectives and tasks of the research: The purpose of the study is to reveal the richness of the seals, artistic design and ornamental-descriptive motifs of the Turkic peoples in the early Middle Ages, to determine the features of their formation, the development of the

²⁵Пугаченкова Г.А., Ремпель Л.И. Очерки искусства Средней Азии / Г.А.Пугаченкова, Л.И.Ремпель – Москва,1982. с. 39

²⁶ Тиркишова Я.К. Глиптика и сфрагистика Древней Маргианы бронзового века // История и археология: материалы III Междунар. науч. конф. (г. Санкт-Петербург, декабрь 2015 г.). СПб.: Свое издательство, 2015, с. 82-85

²⁷ Антонова Е.В. «Змея» и «орёл» в глиптике «Цивилизации Окса» // «Вестник древней истории». №2 (233), Москва, 2019, с. 46-52

²⁸Пугаченкова Г.А. Материалы по восточной глиптике // Труды Среднеазиатского государственного университета / Среднеазиат. гос. ун-т. Ташкент, 1950. с. 139-154

²⁹ Пугаченкова Г.А. Три ахеменидские геммы из собрания Музея истории Узбекской ССР // Труды МИУС. 1956. Вып. 3. с. 81-87

principles of artistic evolution. For this purpose, the following executive tasks have been set:

- To determine the principles of development of the seals of the Turkic peoples;
- To determine the main features of the ancient Turkic peoples by conducting research on the seal tradition;
- To investigate the artistic features of bird and animal patterns on the seals of the Turkic peoples in the early Middle Ages;
- To investigate of the principle of imagery in the seals of the Turkic peoples in the early Middle Ages;
- To determine the artistic solution of inscriptions and signs on the seals of the Turkic peoples;

Research methods: National and universal artistic values, scientific-theoretical conclusions of art criticism, as well as the method of approach in terms of scientific analysis were used in the analysis of the problems of artistic design of seals, which form a branch of decorative-applied art.

The method of historical-comparative and art criticism analysis was applied in the study of the problem. Analysis of seal samples in the territories inhabited by Azerbaijan, Turkey and Turkic-speaking peoples with reference to preliminary research materials carried out in sequence at the same time, the analysis of the artistic features of works of art for each technological method is systematically reflected.

The solution of the problem was connected with history, archeology, ethnography. This allowed a comprehensive approach to the works of decorative-applied art, to determine or reveal the integrity of the content and form of the genesis of monuments, as well as their re-perception over time, to determine the characteristics and specificity of stamp art as an artistic concept. During the research, the theoretical provisions and results of modern cultural thought and art criticism were used. The opinions, assessments and achievements of Azerbaijani researchers on this topic are used as a methodological basis.

The main provisions leading to the defense:

- The descriptive motifs used in the artistic design of the seals of the Turkic peoples are reflected in the stamps, starting with simple linear elements.

- In the images of birds and animals in their seals, they sometimes appear in real forms, and in many cases with a symbolic explanation.

- In the examples of early medieval seals, the ethnic descriptions and individual features of people are traced in the plot images.

- The linear symbols on the samples of early medieval seals allow to determine their socio-political affiliation.

- Although the seals of the Turkic peoples were implemented in a form that belonged to each nation according to their area of use, what united them was the principles of Turkism and the same lineage.

Scientific novelty of the research: The scientific novelty of the research is reflected in the following provisions:

1. To research for the first time, the principles of development of the artistic arrangement features of the seals belonging to the Turkic peoples of the early Middle Ages has been the object of a comprehensive;

2. To has been seals discovered as a result of archeological excavations in the mentioned areas in connection with the subject has been analyzed for the first time from the point of view of art criticism;

3. To has been involved a wide range of material that reveals the main factors that are important in the development of decorative and applied arts in Azerbaijan and affect its capacity for ideas;

4. As a result of generalization of the available factual material, the study of the history of the development of artistic features of Turkish seal art from ancient times to the early Middle Ages, classical feudalism and late Middle Ages reveals the evolution of artistic ideas related to the worldviews of different peoples allowed to emphasize its features, to determine the heritage of traditions and the relationship between periods;

5. To an attempt has been made to reveal the worldview of the Turkic peoples as a result of research on mythological material and ancient beliefs in order to reveal the meaning, content, ornamentation and writing style of the stamps involved in the artistic design of the seals;

6. To determine functional and artistic-aesthetic analysis of the seals allowed the specific features of this field as a field of art, thus their place in the decorative-applied art of Azerbaijan and the all-Turkic world identified;

7. To the complex art critique analysis allows to comprehensively reveal the formation of the artistic features of the art of seal, its implementation in different regions. Revealing the integrity of their form and meaning, revealing people's thoughts and feelings, their religious beliefs, ideas about the world and life, helps to identify the features of artistic features.

Theoretical and practical significance of the research: Studies on seal samples, as well as national ornamental features, images dedicated to traditions, hunting and battle scenes, everyday life, and stamps, confirm that the Turks are a deep-rooted community.

The research work in Azerbaijan and through the art of seal of other Turkic peoples seal on the enrichment of the theoretical capacity of the history of decorative-applied art more comprehensive features of medieval technological, artistic development of the samples allows you to watch. The research work is used as an auxiliary textbook in the teaching of "History of Azerbaijani Art", "History of Decorative and Applied Arts", "History of Ornament" to students majoring in painting, art, decorative and applied arts, as well as sculpture can be used. The dissertation is also a valuable tool for ethnographers, historians and art critics.

Approbation and application of the dissertation: The dissertation was completed at the "History of Art" department of the Azerbaijan State Academy of Arts. The main content, scientific provisions and results of the research work 9 are reflected in the article.

Name of the organization where the dissertation work is carried out: Department of "History of Art" of the Azerbaijan State Academy of Arts.

The total volume of the thesis with a sign indicating the volume of the structural units of the thesis separately: The dissertation consists of an introduction, two chapters, five paragraphs, a conclusion and a list of references. Including: Introduction – 15.391, 1.1. – 38.777, 1.2. – 36.705, 2.1 – 36.573, 2.2. – 24.422, 2.3. – 25.810, Result – 8.292, Literature – 11.652 characters, the total volume of the dissertation consists of 197.622 characters. Illustrations reflecting the content of the research were presented in the form of an album in a separate volume (attached to the dissertation).

MAIN CONTENT OF THE STUDY

In the **introductory** part of the dissertation, the topicality of the topic is substantiated, its purpose and objectives are defined, information on scientific novelty, its practical significance, structure and scope are reflected.

I Chapter: It is called “**History of the establishment and principles of development of the seals of the Turkic peoples**” and combines two paragraphs. It is called “**History of the origin of the art of glyptics of the ancient Turkic peoples**” in the first paragraph, the concept of the first seal of the Turkic peoples and its forms of use, the principles of development in later centuries, and even the artistic form of the samples up to the last Middle Ages are defined.

It is known that the seal, in the modern sense, is a “card” that symbolizes identification and identification, such as emblem, stamp, logo, coat of arms, sign, tattoo, and identifies tribes and dynasties. The seals used as descriptive symbols among the Turkic tribes served a promotional purpose, as well as a symbolic descriptive language. Seals, prove to be a means of expression in cosmological, mythological, religious and cultural meanings in Central Asia, the steppes of Eurasia and the Caucasus, as they are seen as descriptive expressions in different parts of the nomadic Turkic tribes. These “Embryonic writings” are the first graphic examples of human thought. Human and animal figures excavated in cave walls in the Middle Paleolithic period, geometric figures, various ornaments, served as a visual information of humanity and thus the need for a stone memory³⁰.

Stamp seals also have an evolutionary history that is very similar to the evolution of ethnonyms. Thus, in the first stage, the symbols symbolize the totem animal of the tribe, and since it bears the name of the tribal totem, it creates a direct connection between the tribe (clan), the name of the tribe (ethnonym), the stamp and even the name of the stamp. Crimean stamps of this period do not belong to those mentioned. Other Turkic peoples have stamps only in the second stage of evolution, during which time the peoples in question migrated to a nomadic lifestyle and household items began to be seen among the

³⁰ Ağayev Q.H. Şahtaxtı arxeoloji kompleksinin orta tunc dövrü // “Azərbaycan arxeologiyası”, cild 13, №1, Bakı, 2010, s. 17

stamps. These stamps were affixed to objects and tools used by people in everyday life. The signs consisted of curved and round lines. During this period, straight additional lines began to be seen. Traditionally, seals had a simple cut shape. Perhaps this is why we rarely come across double-stamped seals from a combination of simple seals. It should be noted that the Kazakh scientist Amancolov claims that additional lines or symbols (which were not very important) were always attached to the original stamp³¹.

In addition to the, in subdivisions that emerged after the separation of tribes or clans, some additions were made to the original seals or their position was changed while retaining the original form of the seals. If the seal was on a tombstone, a horizontal or vertical line was added.

There are several examples of seals belonging to the Azerbaijani region preserved in the National History Museum, and in many cases with the form of writing on them, the addition of decorative elements gives its full form. There are also some stamps, which are presented to us as a proof of perfection in their writing style and artistic solution. Such examples, the inscriptions on them, the elegant design features show the high craftsmanship of the calligrapher who carried it out

In general, the art of calligraphy reflects not only the art, but also the feelings and thoughts of the master who carries it out. Sometimes we feel a lyricism in the descriptions of ordinary, simple, and sometimes very flowing forms. Each example of calligraphy, which expresses the cultural values of the Turkic world on the art of seal, confirms its uniqueness. For example, the inscriptions in the central part of the oval-shaped seal, an early medieval example of Azerbaijan, as an element of linear expression, seem to divide the text into two parts, each of which can be understood separately. In the artistic design of the seal, the main border was used and it widely surrounded the center. The use of plant and geometric elements in the synthesis between the main border led to the creation of a successful composition on the seal. Giving a space from the edge of the border to the end allows the whole artistic expression to be seen more clearly. Leaf elements were used on the seal, in the main central part, where the inscriptions are given.

³¹ Ağayev Q.H. Şahtaxtıda arxeoloji ekspedisiyasının 2009-cu il qazıntılarına həsr olunmuş hesabat // Azərbaycanda arxeoloji tədqiqatlar. Bakı, 2010.

In later times, the seal tradition developed further among the Turkic peoples and emerged in complex forms. This can be seen especially in the seals of the Ottoman-era sultans of Turkey.

The art of sealing in the Ottoman Empire included arts such as calligraphy, calligraphy, embroidery and jewelry. which is a very powerful and complex field. Calligraphy is a reliable in Ottoman society was adopted as a profession. Ottoman seals are grouped according to their intended use as official, government, individual and talisman seals. Seals carved on materials such as gold, silver, bronze, copper and precious stones - agate, jasper and other materials are decorated with inscriptions in different lines, such as ornaments, lynx, naskh, basil, divani. Seals that are dug in small areas on the broken material in a special assembly and in reverse in a certain style require perfect skill, patience and labor. The material used to make the seals, and the patterns on them, which are solved by the stylistic features of the time, are delicate indicators of Ottoman culture and the art of sealing.

The second of the first chapter is entitled **“Principles of development of the seals of the Turkic peoples”** it has been established since ancient times that research on the paragraph seals in the field of decorative and applied arts of the Turkic peoples developed as a separate field of art and became special importance. The ancient Hittite seal tradition was later continued in these Anatolian lands, and ring and button seals were also used. In the examples belonging to this art, the hieroglyphics together with the nail writing created conditions for the reading of the inscriptions on those seals.

In general, the study of the principles of origin and development of the art of sealing the Turkic peoples reveals materials confirming the use of stamps, which are the traditional form of seal in Anatolia, both in the Ancient Bronze Age and the Neolithic period. Along with seals made of baked clay, stone carvings are also found. Due to their artistic design, seals were small in size and motifs at that time. The surfaces of the seals were convex and geometric ornaments were drawn on them..

In the territory of ancient Azerbaijan, mainly ceramic vessels, other household items, seals with prints on jewelry are noteworthy. Even sealed ornaments made of metal glorified the traditions and religious beliefs of the people of that time. For example, in such examples, BC.

Bronze rings of the VII-VIII centuries found in Mingachevir are noteworthy. The image of a man fighting with a lion, a warrior with a spear and a shield, as well as a man worshipping fire on these seals allow us to get an idea of the clothes and customs of the time. As noted by R. Efendi, “... *Greek, identical to the clothing, weapons, and household items described here in the information given by the scientist Strabo (63-19 centuries BC) about the people of the Caucasus we come across*”³².

It belongs to the last stage of the Eneolithic, BC. Until the middle of the IV millennium ongoing, early Bronze Age in the formation of the Kur-Araz culture it belongs to the period of Leylatapa culture, which confirms the participation of Azerbaijan seals made of clay are of special importance. It was also in those times great proof of the existence of private property, social inequality valued as a significant finding. Similar seal samples were also found in the Boyuk Kesik settlement in the Agstafa region. Seals confirming the ownership of private property, reflecting the primary features, play a high role in the study of the history of Azerbaijan and the achievement of results. The seals found in Leylatapa are made of clay, cylindrical, they are rectangular in shape. Although their full shape is slightly deformed it is possible to consider about an artistic solution. On one of the rectangular seals found in Leylatapa explaining the meanings of the ancient Turkic beliefs such as “Wheel of fortune”, “shamsi-gardan” is illustrated with a stamp that protects the view. This sign is a repeated several times on the seal when transferred to one. The systematic repetition of straight lines and the artistic expression formed by him was carried out with special skill. One of the interesting points is that this sign is found in the descriptions of various Oghuz tribes and their branches on the carpets woven in Izmir, Sivas and Amasya areas of Harmandali village in modern Turkey. The same as a protective, theoretical sign in the Guba school of carpet weaving at the time comes before us. Explains the connection of this sign found in the territory of Azerbaijan as all-Turkic marks.

A seal, means a signature, coat of arms or stamp engraved on hard materials. Used throughout history in Mesopotamia, Egypt, Iran and

³² Rasim Əfəndi. Azərbaycan incəsənəti / Əfəndi Rasim – Bakı, 2007, s. 67

Anatolia seals are made of materials such as silver, iron, bronze, ceramics, especially gold made or precious as emerald, amethyst, agate, turquoise, yaman stone, pearl seals were made on the stones. For proper output when pressed the inscriptions on the seals are reversed and used by printing ink. The seals were engraved with names, titles, verses or verses of the Holy Quran, as well as flowers and vines for decoration. 8-10 words per centimeter area engraved seals are available.

The art of sealing was accepted as an independent art form in the Ottoman Empire. Seal masters had to master one or more types of writing, such as süls, talik, nesih, rika, and reyhani. In addition, digging inscriptions on a hard material in an aesthetic form, inverted and readable, was a difficult task that required great skill, patience and attention. Therefore, the masters of the seal engraved their names on one side of the seal with a delicate inscription.

Engraving in seal drilling The craftsmen engaged in work were called engravers and seal cutters. In Ottoman society, engraving was considered a reliable profession. Those who practiced this profession had to be both skilled, craftsmen and reliable people who never cheated. In addition, official or private the use of the seal in all affairs, the importance of the seal in public life, the rulers patronized this art, even some sultans like Mahmut II they further increased the credibility of the issue of creating a personal seal.

Seals: the seal of the Humayuns (seal-i humayun), personal seals, waqf seals and official seals are also classified according to the area of use and the person used. The seals have different characteristics in terms of the material used and the art. For example, the Sultans had four seals, one emerald and three gold. According to the seals figuratively similar in shape. However, the seal of the Humayuns is a small oval, circle, square or octagon, and the seals of the higher rulers, such as the vizier and the prince, are some or round.

The dissertation is entitled, **“Means of artistic expression in the seals of the Turkic peoples.”** In the first paragraph **Chapter II**, devoted to the study of the **“Artistic features of zoomorphic description seals”**. Seals depicting birds and animals appear sometimes in ornaments, sometimes in ordinary forms, and in many cases with a symbolic explanation is reported. The fact that they are few in number indicates that they are samples of individual craftsmen.

Thus, in the seals of the Turkic-speaking peoples among the abstract symbols are bulls, gazelles, mountain goats, horses, wolves, birds of prey (eagles, hawks, hawks, etc.), rams, sheep, snakes and other animal motifs considered sacred by the ancient Turks. Animal-shaped seals, like other types of stamp seal, also vary in time and geography. In particular, seals depicting birds can be found both in Azerbaijan and in the field of seal art of other Turkic-speaking peoples. While they sometimes described real bird images, they were sometimes symbolic in the lives of every nation with their legendary bird shapes.

Bird-shaped stamps in Azerbaijan, many are available. There has been even Genghis Khan and Shah Ismail Hatayi had “bird” tugh caps. Still b.e. there are examples of seals made of colored stones of the 3rd century, on which, along with other images, it is interesting to find images of birds that are appropriate and have any meaning. The image of a duck can be found in other Turkish seals. For example, a seal found on the 6th floor of the Hattusa Bogazkoy, Kuzey Bati Terrace, Turkey, depicts a duck floating on the water, or simply lying down.

Among the examples of animal depictions, the main purpose was to have the marks of the Turkic peoples, the signs of recognition and distinction. In the past, examples reminiscent of the livestock of nomadic tribes prevailed. However, when you look at the subsequent seal images, it is especially noteworthy that these stamps are purely symbolic. For example, unlike nomadic animals that go to winter, lions or other wild animals, which symbolize power, are interested in the singing of forest animals. Or various forms of wolf images, which are a symbol of Turkism was taking place on the seals.

In general, when looking at the images of animals on ancient seals, they are more likely to be presented in any pose, rather than in a calm, dull form. The seal, reminiscent of an elongated deer from the first century AD, is particularly noteworthy in this sense. Widespread in the folklore, art, as well as the attributes of statehood of the ancient Turkic peoples, the mythical image of the deer has always created interest among people as a benefactor and savior. At the same time, as many sources claim, in ancient times, images of deer symbolized the Sun. The above-mentioned rock paintings of Gobustan, Gamigaya and West Azerbaijan also confirm this. The image of a deer has been an object of worship among ancient tribes in Azerbaijan since ancient times, as a

symbol of kindness, and even there were tribes bearing the name “deer”. The custom of burying deer is known from the Bronze Age graves in the territory of the present-day Khanlar region. According to I. Avsharova, “*Deer images symbolize the idea of sanctity and reproduction*”.³³ In this sense, the source of the deer images on the seals found among the exhibits of the National Museum of History of Azerbaijan has been confirmed.

Most of the Anatolian examples of stamp seals depicting lions and lions date back to the Iron Age. Seals of lion-shaped paintings found in archeological excavations such as Gordion and Kaman-Kalehoyuk date back to the 6th century BC. It belongs to the first half of the first millennium. In the example of Gordion, the lion on the leg, in the example of Kaman and Alishar, is depicted in an elongated form. All this confirms that the image of a lion has been in Turkish seals since ancient times.

The image of a cow also appears on many seal samples with its own distinctive or similar patterns. According to Oljas Suleymenov, the Abak / Ama the initial seal the name was “munk”, a sacred creature (cow, bull) and a newborn baby formed by imitating the sounds it makes. According to him, the sound "mu" represents the circle, the world, the point in the center, and "nq" means the mother's womb, the origin of life, the embryo³⁴. In this sense, it is not surprising that the image of the cow as sacred and the creation of the world is painted on the seal.

II chapter, half of the second, “Imagery in the seals of the Turkic peoples” it is noted that the imagery on early medieval seal patterns is sometimes solved with plot expressions, open singing of scenes, and sometimes with characteristic descriptions revealing people's ethnicity and individuality. is of great importance in the study of the history of applied art.

Ancient seals of the Turkic peoples also had symbolic marks depicting human figures, warriors and husbands. However, the artistic solution of the seals we come across with different human images

³³ Seyidov A. Q. Нахçиван Тунс дөвүрүндә / А.Қ.Сейидов – Баки, 2000, s. 23

³⁴ Сулейменов О. Язык письма. Взгляд в доисторию – о происхождении письменности и языка малого человечества / О.Сулейменов – Алматы-Рим, 1998.

reflects the common psychology of the Turkic-speaking peoples since ancient times.

The main point of interest in the glorification of the image of an ancient warrior figure in the exposition of the National Museum of History of Azerbaijan and its choice as a form of seal is, as a rule, engraved meaning on a small material. The seal confirming the mark of any Turkic tribe is given in a very precise and vivid image with its high artistic solution.

In anthropomorphic symbols, images of warriors or horsemen were solved by special symbols. However, the clear description in the form of a glyptic belonging to the I-III centuries proves that it belongs to the form of a seal that belongs to a member that does not repeat each other. In general, the depiction of human beings on seals, their figurative form, and in many cases, collective, plot descriptions of people, began to develop from ancient times by various means. Before the time, it is closely found in the samples of the decision-making of small medallions and seals. It is possible to follow this in artistic expression in the art of both Western countries and the Turkish peoples in the art of different forms.

Among the seals created in the early Middle Ages, ring-seals also attract attention with their interesting and tasteful design. The seal with a bust on it has special attention. Ring-seal, agate, gold-framed, rectangular.

When you pay attention to the plot drawings on many stamps, the interesting aspects of the work of art, created in a small area, attract attention. The mold for the seal with the image of "A young winged boy riding a galloping horse" is noteworthy. It is vividly described that the two horses in the chariot ran fast. The moment when the young man sitting in the back hit them with a whip in his hand is given a plastic solution of all the details.

Chapter, in the third paragraph of the chapter **“Artistic solution of writing and signs on the seals of the Turkic peoples”**. In the early Middle Ages, seals solved with special linear symbols, over time, it already has its own meaning in directly signed inscriptions, It is reported from the beginning of the confirmation of social and political affiliation. The seals of the Turkic peoples have different explanations of the inscriptions and signs, its existence to the sources of its stamps

dating back to very ancient times puts forward a request to apply. Seals such as petroglyphs, pictograms, symbols, heraldry, and later inscriptions were of great importance not only in the Turkic world, but in the whole human world. The marks and inscriptions on the Turkish seals, as well as their social, political, public, individual purpose, each of them as an example of art, while preserving traces of the past, are also of great importance in the study of certain historical sources. It is especially important to have common signs for the whole Turkic world.

In general, seals were considered a serious area as a bearer of their own marks, such as ethnicity, graphic signs of territorial affiliation, the importance of the state attributes of the ancient and medieval Turkic states.

There are many seal samples that, the inscriptions on them are marked with the stamps of the ancient Turkish alphabet. While people used to express their ideas in signs and descriptions, in more advanced times, the stamp that was written in the literal forms of the signs signifying ethnicity, seals engraved on it are more common.

In the seals of the early Middle Ages, we already see the emergence of different nuances and forms of the period of classical feudalism. This can be explained by changes in both material and form. The basis of the changes and one of the reasons is the formation of seals with inscriptions. While it is more common in previous descriptions to have signs or other descriptions, we see that the seals of these periods bear the name and signature of the person to whom they belong, or other specimens of explanatory writing.

The rectangular bronze sample from 1287 reads more clearly and fluently. The pattern with the handle is quadrangle. Here the written expressions are read more clearly and fluently. The part of the quadrangle with inscriptions has a simple border. Border text, which does not use any decorative elements, allows you to read more easily without creating confusion. Starting from the middle of the right part, the small open triangular shape along the length of the upper border is repeated, bringing aesthetics to the beauty of the writing. The sequential flow of the form, along with the solution of the text in a special calligraphic pattern, does not end with the appearance of a simple form of thought, but tries to give it an aesthetic solution. The words “Servant of Hassan” and “his servant” are engraved on the seal,

which explains the purpose of the seal, which is one of the main attributes of confidential documentation of employees of the ruling system. The inscription on the slightly convex part of the surface, with simple borders and small decorative elements, is a bright samples of medieval Azerbaijani seal.

Bronze was used in the implementation of another oval-shaped seal with the signature “Reza Hussein” in the Arabic alphabet. The fact that it also has a handle has already taken on a traditional form and manifests itself in most of the medieval seals of the classical feudal period. Due to the transverse oval shape of the seal, the elegant design of the inscription of the Arabic alphabet attracts attention.

As a result, the research on the topic was completed and the following results were obtained:

- Since ancient times, the seals in the field of decorative and applied arts of the Turkic peoples have developed as a separate field of art and have acquired a special significance;

- The art of sealing of the Turkic peoples in ancient times is very old in its line of development from time immemorial to prehistoric times. Formerly a simple line with elements, then stamps, various descriptions, until recent times in time, with words expressed in different writing styles evaluated;

- Seals depicting birds and animals sometimes appear as ornaments, sometimes in ordinary forms, and in many cases with a symbolic explanation. Their small number indicates that they are an example of an individual artist;

- The images on the samples of early medieval seals are of great importance in the study of the history of decorative-applied art as examples of craftsmanship, sometimes resolved by plot drawings, open chanted of scenes, and sometimes by characteristic descriptions revealing people's ethnicity and individual characteristics;

- In the early Middle Ages, seals, solved with special linear symbols, over time began to confirm their meaning, social and political affiliation with directly signed inscriptions;

- The study of the artistic features of the seals of the Turkic peoples, from ancient times to the late Middle Ages, has been confirmed by generalizing the ideas and principles of Turkism that underlie this developing art.

The main content of the research work is reflected in the following articles published by the applicant on the subject:

1. Художественные особенности керамических печатей из погребений Карагеюк близ Коньи // «Научные исследования в сфере гуманитарных наук: открытия XXI века». Материалы IV Международной научно-практической конференции. 22-23 сентября 2016 г. Пятигорск. с. 250-254.
2. Türk xalqlarının möhürlərinin yaranma tarixi və ilkin inkişaf prinsipləri // “Sivilizasiya”. Bakı Avrasiya Univrsitetinin məqalələr toplusu. İSSN 2519-4003 e-İSSN 2519-4011, cild 6 №3, Bakı, 2017(35), s. 181-184.
3. Türk xalqlarının möhürlərində obraz təsvirlərinin bədii həlli // “Elmi əsərlər” ADMİU-nun məqalələr toplusu. İSSN-2221-7576, №26, Bakı, 2018, s. 121-126.
4. Türk xalqlarının möhürlərində yazı və işarələrin bədii həlli // “Sənət Akademiyası”. ISSN 2219-9837 №1(6). Bakı, 2019, s. 42-47.
5. Художественные особенности печатей с изображением птиц // «Paradigmata poznani», ISSN 2336-2642. №1, Praqa, ÇR, 2019, s.83-86.
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7. Семантические значения печатей тюрских народов // “Colloqium-jurnal”. İSSN 2520-6990. №21(108), Warszawa, Polska, 2021, s. 71-73.
8. Türk xalqlarının möhürlərində işarələrin bədii xüsusiyyətləri // Karabağ İnternational Congress of Modern Studies in Social and Human Sciences”. Full Text Book-II. İSBN: 978-605-70719-1-0. June 17-19, 2021. Karabağ, Azərbaycan, s. 313-317.
9. Orta əsr Türk xalqlarının möhürlərinin inkişaf prinsipləri // Azərbaycan MEA, Elm Tarixi institutu “Elm tarixi və elmsünaslıq: fənlərarası tədqiqatlar” mövzusunda II beynəlxalq elmi konfrans. İSSN-L:2788-9831. Bakı, 15 Oktyabr 2021. s. 305-309.

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