

THE REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

STYLE OF MINIATURE IN DECORATIVE AND APPLIED ARTS OF AZERBAIJAN

Speciality: 6218.01 – Decorative applied art

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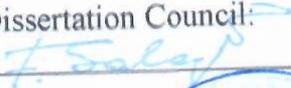
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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. History of making of everyday items, widely used in living, is from time immemorial and their artistic and technical formation has old history as the society has itself. In this sense there is no doubt that existence of aesthetically attractive décor parallel to diversity of forms is one of the causes of originality of decorative and applied arts of Azerbaijan which have centuries-old history and ancient artistic traditions. This décor has changed from simple to complicated one with the lapse of time. This natural evolution went through various artistic directions and styles having a place in our national art. It is no doubt that conditionally symbolical, artistically decorative, realistic and abstractive images, as well as plots taken from miniatures have played a vital role in decorative appearance of works of ceramics, carpet weaving, metal- and wood working, artistic embroidery, weaving and other types of decorative and applied arts. Resorting to these artistic means was short-lived at times, but sometimes it was long-lasting. It is natural that firstly it was related to that the artistic constituent of these images respond to aesthetical needs of user – customer.

Although this artistic renovation, observed in the centuries-old history of decorative and applied arts of Azerbaijan, was at the center of attention of archaeologists, historians and art critics from time to time, scientific approach to this matter is mainly in the context of common depicting approach. That's why miniature style widely used in decorative and applied arts of Azerbaijan, was not a separate research issue. In this vein, study of this issue is of particular importance for our history of arts and is topical for the fine arts of Azerbaijan on the whole. It is due to the fact that eternally living aesthetics of miniature style remains a source of inspiration and means of expression for creative people of the present.

As it was mentioned, the theme of dissertation – research into the miniature style in artistic appearance of works of decorative and applied arts – has never been a subject of separate and intent research up to now. At the same time, in the process of research into

medieval decorative and applied arts, artistic specifics of their décor were touched partly at least. In other words, use of various styles of images including specifics of works of miniature of aesthetics of miniature paintings, making up the décor of those patterns, have been observed in the common context. Such scientific works have begun to be published from 1945 after formation of the National Academy of Sciences of Azerbaijan where artistic and aesthetic content of national arts became a subject of intent research.

In this sense, monographs and textbooks related to the history of Azerbaijani art, as well as books dedicated to miniature painters published in Soviet time and days of Independence should be mentioned in the first place.

However, even in these research works data on the décor of outstanding works of national decorative and applied arts differ in their limitation. Only we can meet with data related to artistic specifics of Azerbaijani cloths, artistic embroidery and carpets in more broad context in “Azərbaycan el sənəti” (“People’s art of Azerbaijan”)¹ book published by R.Efendi in Soviet time. This book is about principles of structure and type of ornaments used in composition of works of decorative and applied art in various forms and no due regard is given to the meaning and role of miniature style in their artistic appearance.

In days of Independence R.Efendi together with T.Efendi published a book titled “Azərbaycan bəzək sənəti” kitabı” (“Art of ornament of Azerbaijan”)². One of the chapters titled “Subject, narrative images” of this book gives brief information about images which add artistic content to items of decorative and applied arts.

Although the album titled “Milli Azərbaycan Tarixi Muzeyinin kolleksiyasının inciləri” (“The gems of collection of the National Museum of Azerbaijan”)³ contains samples of decorative and applied art as illustrations, kept in various foundations of the reputable keeper of art, no artistic specifics of works based on specifics of miniature are mentioned in it.

¹ Əfəndi, R. Azərbaycan el sənəti. / R.Əfəndi – Bakı – 1971. –78 s.

² Əfəndi, R. Azərbaycan bəzək sənəti / R.Əfəndi, T.Əfəndi –Bakı –2002. –80 s.

³ Milli Azərbaycan Tarixi Muzeyinin kolleksiyasının inciləri – Bakı – 2010. – 256 s.

In a textbook titled “Ornament”⁴ published by S.Dünyamalıyeva only ornaments used in decorative and applied arts of Azerbaijan were researched to some extent, as well as ways of their formation were mentioned.

In a book titled “Azərbaycan el sənəti” (“Folk art of Azerbaijan”)⁵ which was published by Ç.Fərzəliyev and is mainly in type of an album, numerous works as bearers of miniature style, were considered from the standpoint of study of art.

In 2011 a collection of articles titled “Azerbaijani miniatures: traditions and modernity” was issued in connection with the 90th anniversary of birth of Kerim Kerimov, a honorary corresponding member of the National Academy of Sciences of Azerbaijan. In one of the articles included in this collection titled “Traditions of miniature paintings in modern Azerbaijani pictorial carpets” by A.Sadigova, included in the collection, we can encounter the relation to the subject involved in research.

In a book titled “İlmələrin hikməti” (“Wisdom of threads”)⁶ published by Z.Aliyev, an art historian and devoted to Eldar Mikailzadə, a gifted master of carpet art, the author added scientific clarity in understanding of classical miniature style which took an unique place in artistic appearance of numerous pictorial carpets.

The object and subject of research. Samples of Azerbaijani decorative and applied arts in design of which the aesthetics of miniature style have been applied, are object of the research. They are works kept in museums of Azerbaijan and foreign countries, private collections, as well as works attributed as Azerbaijani ones, but unfortunately due to some reasons their location is not known today.

Origin, development, analysis of artistic content of miniature style used in samples of decorative and applied arts of Azerbaijan as well as study of styles of means and forms of decorative appearance are the subject of research.

⁴ Dünyamalıyeva, S. Ornament./ S.Dünyamalıyeva – Bakı – 2014. – 80 s.

⁵ Fərzəliyev, Ç. Azərbaycan el sənəti. / Ç.Fərzəliyev – Bakı – 2013. – 410 s.

⁶ Əliyev, Z. İlmələrin hikməti (Eldar Mikayılzadə) / Z.Əliyev – Bakı – 2013. –256 s.

The aim and objectives of the research. The research aims mainly at establishing the place of miniature style in the process of design of items of decorative and applied arts which have a special position in development of Azerbaijani arts, study of style which have played a key role in enrichment of artistic culture with unique aesthetic features, as well as at making a scientific assessment of value characteristics of artistic and stylistic evolution, having taken a place through hundred years, on the basis of art history analysis. Pursuant to the aim, main tasks of the research can be established as following:

1. to specify the history of rise and development of artistic values of design which condition its existence and are exponent of its aesthetic qualities;

2. to clear up the semantic load of artistically-metaphorical and artistically-symbolic expressions which are indicators of richness of aesthetical specifics of miniature style;

3. to assess the evolution of style of medieval ceramics where the miniature style became more widespread;

4. to make a scientific assessment of value criteria of miniature style in medieval artistic metal-working and weaving;

5. to comprehend development of new artistic tendencies in the design of decorative and applied arts of 19th century;

6. to characterize search for artistic expression in decoration of works of 20th century;

7. to analyse the pictorial structure of samples from the period of Independence in the context of solution of issues of traditions and modernity.

Research methods. The methodological basis of the research includes art history and comparative analysis, analytical comparison in historical context, analysis and interpretation of materials concerning the miniature style in the context of artistic criticism. The art history analysis is the basis of issue research method. The dissertation refers to the historical sources, also philological material on decorative and applied arts and miniature painting was used as the primary source.

Artistically-stylistic specifics of creativity of artists, who continue to use principles of miniature style in their works, were studied, as well as attention was paid to specifics the whole range of which contribute to formation of new artistic traditions. Apart from that, professional specifics of interpretation of their color and styling features were also researched. Besides that, meetings were held with a number of modern artists and their role in development of artistic traditions of contemporary period was determined.

The main provisions for defense. As a result of complex research into the role of miniature painting in styling of Azerbaijani decorative and applied arts, the following theoretical propositions were put forward:

- miniature style was used as a universal formula both in visual and decorative and applied arts of Azerbaijan;

- the subject of dissertation work is totally a new issue in the history of Azerbaijani art, as today there is scientific approach to the definition of miniature style only in fine (visual) arts;

- miniature style used in decorative and applied arts, is the bearer of unique aesthetic values;

- power of both allegorical and symbolic content of miniature style, having gone up from the moment of its appearance, come into being a final, universal system, comes out;

- unity of form and decor in miniature décor, which supplement functionality of items of decorative and applied arts, has been scientifically substantiated.

The scientific innovation of the research. Existence of numerous scientific innovations was discovered in the process of working at the dissertation. They can be expressed as following:

- universal value features of miniature style in samples of decorative and applied arts as well as their artistic specifics were considered and studied scientifically for the first time;

- chronological order of studying of the subject allowed for the first time to trace evolution of miniature style as an artistic style;

- concerning works of decorative and applied arts, disclosure and submission of the most complicated issues of the miniature style have been carried out for the first time;

- the aesthetics of miniature style, which have evolved through hundred years, helped to solve the issue of extent of study in the context of tradition and modernity.

The theoretical and practical significance of the research.

This dissertation work is of great theoretical and practical importance for home artistic criticism in terms of studying the subject as a matter which used to exist in the history of Azerbaijani art, but it has never been caught as a scientific issue by scientific research. Based on opinion from Z.Aliyev, an art historian, which as distinct from the previous approach to this topic as purely art of miniature, introduced the definition of miniature as style.

Scientific comprehension of the role of style in décor of items of Azerbaijani decorative and applied arts is of both theoretical and practical importance. Results and propositions of the research had a noticeable impact on enrichment of the fine arts and decorative and applied arts of Azerbaijan as well as on originality of artistic development of various types and genres of the miniature style.

Approbation and application of the research. The main content, scientific importance and presented results of the research found their reflection in some local and foreign scientific articles as well as its scientific report was made at the international scientific conference.

Name of the organization in which the research work is performed. The dissertation was done by the “History of art” department of Azerbaijan State Academy of Arts and discussed at the meeting of the department.

Structure and total volume of the dissertation. The dissertation consists of introduction, two chapters, five paragraphs, conclusion and list of used literature. Including: introduction – 7 p., 1.1 – 22 p., 1.2. – 27 p., 2.1 – 24 p., 2.2. – 23 p., 2.3 – 23 p. The total volume of the dissertation amounts to 221.760 symbols, including conclusion – 9 p. symbols. Illustrations reflecting the content of the research were presented in the form of an album in a separate volume (appendix to the dissertation).

THE MAIN CONTENT OF THE DISSERTATION

The introduction contains information about actuality of the subject, aims and tasks, its research level, its scientific novelty, practical importance have been substantiated, information about approbation, structure and volume of work has been given.

Chapter I – “The miniature style as an exponent of aesthetic perception of medieval decorative and applied arts of Azerbaijan” consists of two paragraphs, the first one of which, titled **“The miniature style in ceramics of Middle Ages”** deals with the artistically-aesthetic originality of miniature painting in decor of medieval ceramics of Azerbaijan.

Artistic flourishing of miniature style in the area of ceramics in Azerbaijani art can be observed for the period of ruling by the Seljuks (11th -13th centuries), which is the embodiment of unique and memorable form of expression of miniature painting, more precisely artistic and technical novelties peculiar to the period of ruling by the Atabeks. One of the important steps taken by the local masters in this area, was the wide use of the glaze and understanding that the longevity of ceramics exceeded their technological indicators. These glazes, which consist of thin transparent or relatively transparent glassy covering reinforced by burning on ceramic surface, usually added a unique effect to the décor of ceramic products. Attractiveness of impressive artistic elements in general look of those days' tableware decorated with green turquoise, blue turquoise and leaden-colored tints preserves its freshness up to now. It is worthy to add that artistic motives in the decorative appearance of that tableware – plant and geometrical pattern, variety of aesthetic potential in one-color and many-colored expression of human and animal stories should be considered firstly as the indicator of high professional level of local craftsmen.

It is worthy to add that the painting contours were deepened, like sgraffito, in glaze ceramics made in the northern part of Azerbaijan during the rule of the Atabeks and the “minayi” technique was applied to impart great artistic merit to the images of

luster ceramics. It indicates that local masters were continually in search of creativity.

During the rule of Eldegizs, due to plenty of colors which made the “minayi” décor giving freshness and magnificence to it, it became the most expensive and claimed ceramics in those years. The composition and style of the images which made the decor of such products, are analogous to miniatures decorating manuscripts of the 13th century. In that period, i.e. at the close of the 12th century – beginning of the 13th century wide use of the “minayi” led to decline of lusters. The evolution of new techniques, which add peculiarity to the pictorial structure of appearance, can be traced on the basis of multifunctional samples of ceramics: “The Atabek with the palace noblemen” (the 12th century), “The Sacred Tree” (the 12th century), “The Battle” (the 13th century), “The Decorative Vase” (the 12th – 13th centuries), “The fiance which dreamed about seven beauties” (the 13th century), “The Ceramic Cup” (the 13th century) etc. Use of new technologies of that period in ceramics saturated the general artistry of created samples with unique tints. In this sense use of luster technology for concealing samples dated to the close of the 12th century – beginning of the 13th century can be mentioned too.

There are some motives associated with the classical literature among images which made the décor of medieval ceramics. So, motives of oriental poetry of that period could be found both in the fine arts and decorative and applied arts. The fact that Firdovsi’s “Shanmane” and Nizami’s “Khamse” were sources of inspiration for medieval artists was undoubtedly due to that those works were widespread. The main heroes of Nizami Ganjavi’s poem titled “Khosrov and Shirin” were painted on one of them. This decorative dish kept in a private collection in London was made in the Sultanate. *The episode titled “Khosrov sees Shirin while she is bathing” from the “Khosrov and Shirin” poem was painted on that tray which can be considered as a sample of Azeri art. The day of its creation – 1210 and the name of the master as its author – “Shamsaddin Hasani” were written in a small inscription on that plate. The image differs in its interesting composition, decorative*

*generality and simplicity of making.*⁷ Simplicity and laconism of the décor, created in the period of improvement of means of artistic expression of miniature style, became an inspiring source for creation of artistic samples in following years. Based on knowledge of the history of miniature painting one can say with certainty that at the beginning of the 13th century the purposeful poeticizing of motives of Nizami's poems favored that those subjects were frequently turned to in many samples of decorative and applied arts in following years.

The aesthetics of miniature painting found its embodiment in decoration of ornamented tiles of architectural monuments. Combination of tiles as uniqueness of the decor, generated with various combinations around a certain subject, adds special beauty to the interior of reinforcement of Pir-Khanqah with the tomb of Pir Huseyn (the 13th – 14th centuries), located on the bank of Pirsatchay river. It is confirmed with existence of extracts of surahs of the Koran done in “Naskh” script, as well as poetical samples of Khagani Shirvani and Jalaluddin Rumi on these tiles with flower paintings expressed in combination of turquoise and blue colors. If we compare them with the aesthetics of miniature painting, the similarity is that as in manuscripts, these epitaphs, elements of ornaments are given in octahedral tiles filled with patterns and have a shape of panel.

The mausoleum of Gyoy Gounband (1194), as well as the Takhti-Suleyman (the 13th century), the mausoleum of sheikh Safi (the 14th – 16th centuries), Gyoy Mechet (the 15th century), the mausoleum of Oljaytu (the 14th century), the mausoleum of sheikh Khorasan (the 15th century) and others are striking examples of use of tiles. Use of traditions of miniature painting in aesthetics of tiles of Takhti-Suleyman, Gyoy Mechet and the tomb of sheikh Safi is specially noticeable.

The samples of ceramics made in the 15th – 16th centuries, considered as the period of flourishing of miniature painting, as well

⁷ Zamanov, N. Nizami poeziyası və təsviri sənət / N.Zamanov – Bakı. – 1981. – s.74.

as in the 17th – 18th centuries were enriched with the artistic principles of European realistic art.

In the décor of the “Young boy” tray which is kept in the British museum in London, we can see that the miniature painting was expressed with new artistic qualities. The tray, which was made in the 17th century and is the embodiment of the aesthetics of Safavids’ art, differs in its blue-black color. That sample of ceramics is also valuable for that it is very interesting for research into the techniques of unglazed painting and portrait genre. In this regard the large-scale portrait of the boy with a turban arouses special interest.

Adding up, it is worthy to mention that over centuries the miniature painting was the value determining decorative feature of glazed and unglazed ceramics, the miniature painting in décor of medieval ceramics was the main exponent of content, decors based on principles of the miniature painting, played a role of attractive aesthetic support in expression of desired functionality of items.

The second paragraph of this chapter – “The miniature painting in samples of medieval textile of artistic metal-, wood- and stone-working” deals with research into artistically-aesthetics and artistically-technical changes in the décor of decorative and applied arts of the 19th century.

The research into the evolutionary changes seen in the décor of textile masterpieces, which preserved traditions of the miniature painting, revealed that the artistic principles, typical of the miniature painting, exist both in tufted and non-tufted carpets woven in Azerbaijan. The thematic carpets, in styling of which the aesthetics of miniature painting are used, were widespread in the 16th century. The artistic design of carpets, made in the 16th – 17th centuries, differ in their diversity and complexity which is due to that not only plant and geometrical ornaments, but also images of human and animals were the basis of their décor. All those gave rise to that such carpets were called as “subject” ones in the scientific world.

There are unique works with wide use of traditions of miniature painting in decor among many samples of Azerbaijani carpets kept in the Museum of decorative and applied art of the East in Budapest (Hungary). The carpet under the title of “The Palace

Assembly”, created in the 16th century and which has reached nowadays as a fragment (one fourth part), is one of the such works. Images of various figures, presented here, attract attention with their fineness. The basic stories of this unique carpet unfold in carpet’s dominant-central part enveloped in cream “shekeri” (sugar) colour, i.e. inside of “ketebe” with blue background, decorated with the scene of feast taken from the palace life and settled in traditions of the miniature painting. Here, the whole set of colour contrasts calling to one another with the miniature painting and smoothness of silhouettes further strengthens the fascinating rhythm of the work.

Also the “Ovchulug” (“The Hunting”) carpets, created as a result of successful application of the miniature painting, deserve attention. One of such carpets is currently kept at the Museum of Victoria & Albert in London. That carpet made in 1522 in Tabriz attracts attention also with the fact that gold and silver threads were used in its weaving. The synthesis of elements of fauna and flora was used successfully in this carpet which is not so big for its sizes (132x104 cm.). The fact of describing animals very lively and as moving is undoubtedly associated with the ability of the author to use the potential of the miniature painting successfully.

In the Middle Ages, the aesthetics of the miniature painting was also applied in decoration of cloths and embroideries along with the carpet weaving. Familiarity with the historical sources show that numerous cloths with various technological features were made in Barda, Ganja, Tabriz, Ardebil, Salmas, Khoy and other towns of Azerbaijan. One can also face traces of the miniature painting in decoration of cloths made in those towns. The pieces of cloths kept till nowadays show that more images of colors, birds, animals and people were used in decoration of those artistically and technologically perfect samples. At the present time samples of Azerbaijani cloths from the 14th century are kept both in Baku and at the foreign museums. Such works are kept at Anton Ulrich Museum in Brunswick (Germany), in the private collection of Castello Vecchio in Verona (Italy), as well as at the National Museum of History of Azerbaijan in Baku. Images of birds, animals, colors as well as human figures relating to those elements, which were used as

ornaments in those works, differ in strong stylization and general aesthetical attractiveness of the miniature painting.

Such famous artist-miniaturists of that period as Sultan Muhammad, Rza Abbasi, Giyasaddin and others also took part in artistic decoration of embroideries. Participation of artists in this process is confirmed by similar styles created with manuscript illustrations and samples of ceramics, carpets and cloth decor in those years. In some cases images on carpets and embroideries are so similar to the book illustrations that it is very difficult to tell one from the other.

Various forms of the miniature painting were applied in “The Artistic silk cloth” (the 16th century, Tabriz) kept at the Museum of Victoria & Albert in London, “The subject cloth” (the 16th century, Tabriz) demonstrated at the Museum of Textile in Washington, “The subject cloth” (the 16th century, Tabriz) kept in the private collection of Mourn in New York, “The artistic silk cloth (the 16th century, Tabriz) protected at the Armoury in Moscow, “The silk cloth” (the 16th century, Tabriz) kept at the National Museum of History of Azerbaijan, “The artistic silk cloth” (the 17th century, Tabriz) kept in the private collection of M.Vlasov, “The Sefevi subject cloth” (the 16th century, Tabriz) demonstrated at the State Museum of the East in Moscow and other cloth samples.

Application of the miniature painting in metal-working in the Middle Ages first is due to the fact that the images made in its aesthetics, possessed wide expressiveness. The richness of the aesthetics of the miniature painting can be traced in the example of vambraces kept at the National Museum of History of Azerbaijan. Rhythmical current of the image decorated with a battle-scene is seen in the décor of this item made of bronze in the 17th century. Elements of the refined miniature aesthetics strikingly show their worth in images of horsemen and various figures put in various poses on the surface of long vambraces. The battle-scene on surface of the bronze was made using the technique of “garasavad”. The fact that the battle-scene was built on the principle of stacking is also evidence of worship of traditions of the miniature.

In creation process, turning to and application of traditions of the miniature painting in samples of decorative and applied art in metal-working were the most complicated. So, due to the fact that in most cases masters in this area were deprived of the possibility to use colors, they tried to convey the power of color through turning to the power of expressiveness and smoothness of the painting observed in the miniature.

One of the areas where the miniature painting was turned to, was the artistic woodworking. Attractive elements of the miniature painting also show their worth in the décor of a casket kept at the National Museum of History of Azerbaijan. No doubt that subjects on the upper cover and side leaves of a right-angled box made using the technique of papier-mache in the 17th century, add individual features to the general look of the product. The traditions of the miniature painting show their worth in artistic interpretation of figures and animals presented in the battle-scene with navy-blue background.

Turning to the aesthetics of miniature painting in stone carving was also complicated. Artistic expressiveness could be added to any decor through turning to the expressive poses and attractive rhythms of images which were typical for the miniature in stone-working. Elements of impact of the miniature painting can be seen in artistic solution of hookah made of Khorasan stone in the 18th century (the National Museum of History of Azerbaijan). Having divided the cylindrical shape of vessel into several strips along the height, the unknown artist filled the interior with figures of human and birds as well as pattern elements, giving originality to the percurrent decor.

Some items of stone-working which have similar decorative appearance are kept in the collection of the National Museum of History of Azerbaijan. One of such items is a cup made using the technique of talcum carving. Aesthetics of the miniature painting is felt in styling of plant patterns placed in the form of arches received through dividing the surface of drum vertically into equal parts.

Chapter II. – “The miniature painting as bearer of aesthetic content of the decorative and applied art of 19th -20th centuries” consists of three paragraphs, the first one of which, titled

– **“New artistic tendencies in the decor of samples of decorative and applied arts of 19th century”** deals with the changes occurred in decorative appearance of samples of classical miniature painting where the impact of west-european painting began to increase gradually. As a result of that the works of art became bearers of other aesthetics which the researchers attributed to the “Gajar style”. This style, carried over to the post-creative period, continued to compete with classical traditions of the miniature and even could pass on its unique aesthetics to the 20th century which was known as the “gathering of styles”.

In the 20th century the aesthetics of the miniature painting showed its worth in carpet weaving the most strikingly. One of the samples of carpet art which unite traditions and innovation of the miniature painting, is a subject carpet woven in Tabriz and is currently kept in private collection. The “Melik Mamed” carpet, made by an unknown author in the composition type of “Agajli” differ in its complication. Attractiveness of the general composition is reached due to putting of four groups of people with the bearers of meaning content on the right side and on the left from the graceful tree going up along the middle field. Through putting four groups of people on its right and left parts, the author achieved on the whole that he could add attractiveness to the general composition. These groups include portraits of lovers, a young man and two horsemen which held the central part and stood out specially due to numerous elements of flora, they conditioned unusual artistic richness of the work.

In the 19th century further strengthening of interest in concrete samples is probably due to the fact that realistic principles of art took a leading place in all areas of art. In this regard, turning to the portrait carpets individually by the local masters in Tabriz can be deemed as a natural process, as the miniature traditions were widely used in all types of art in that city. Two carpets dedicated to Nader Shah Afshar, one of the prominent men in Azerbaijan are such samples of art. One of them – “Nader Shah Afshar” was woven in the first half of the 19th century. Unique decorative appearance of the very voluminous (237x140 cm.) carpet is noteworthy. In this carpet

preference was given to the brown fallow colors. On the whole, subjects decorating the middle field as well as subjects of wide fringe complicate the general composition of the carpet. In spite of that, portrayal of Nader Shah Afshar and his subordinates in the middle field with more pale brown background in cold tones allowed the auxiliary subjects of the fringe to go to the sidelines.

In the 19th century, as in the last centuries, masters in metal-working tried to use delicate and fluctuating lines of the miniature aesthetics in order to add individuality to the surfaces looking unbleached *prima facie*. It is confirmed by samples of metal-working kept in various artistic galleries of the world.

Ornaments and images of a bronze *kashkul* (the close of the 18th century – at the beginning of the 19th century), kept at the National Museum of Art of Azerbaijan, visualized with incision, also are the embodiment of traditional classical aesthetics of the miniature painting. The miniature images in general form of this attribute of dervish, which is remarkable for its extraordinary elegance decorated with reticulation of “*shebeke*” (network), look attractive, conditioning the artistic fullness of the metallic surface. Along with human figures included in this pattern which look chaotic *prima facie*, it is no doubt that calligraphic inscriptions and bird images also define the beauty of the object and add initial aesthetics to it.

The Palace of “Sardar”, which never existed in Yerevan, live in our history as a custodian of the visual and decorative and applied arts of Azerbaijan. You can face many subject trays in collection of the Palace of “Sardar”. If we take into account that diameters of these trays do not exceed 40 centimeters, these household objects decorated with great number of figures and portraits can be considered as samples of outstanding proficiency. As the classical aesthetics of the miniature painting in decorative appearance of these items successfully go with the principles of realism, many figures with semantic bearers look attractive and effective. Image of rule’s palace, entertainment in *majlis* (party), village life and historical personalities should be considered the bearers of aesthetic value as their presentation is at the junction of reality and artistic stylization.

Further expansion of the field of use of decorative and applied arts including ceramics, is observed most strikingly in the period of Gajars. Household objects intended for various purposes, including tableware, caskets, hookahs, pens, jugs, vases and lamps are decorated with subject medallions. The principle of decorating the surface of ceramic products with miniature portraits, love scenes and entertainment subjects through supra-glaze and sub-glaze methods spreads widely.

One can see real features of the “Gajar style”, appeared in junction of the miniature painting with traditions of European painting from the 18th-19th centuries, in the décor of hookah caps which have reached nowadays. Taking into account that one of the main features of those hookahs, which usually have traditional color decoration – combination of dark blue and gold, is the cap producers of which directly tried to make that element more attractive. The tradition of decorating those details with effective portraits was born just here. So, some hookahs, decorated with images of young girls and their families, have reached nowadays.

One can see features of unique attitude of masters to the aesthetics of the “Gajar style” in décor of household objects from the Palace of “Sardar”. Various plates, saucers, jugs, cups and ornamented tiles, made in the 19th century, are evidence of that. One of those plates 35 cm in diameter has a unique decorative composition. The composition, depicting a party in the palace and surrounded with a “plaited” circle of patterns, was divided into two parts across by the author. There is contrast between green-white color of the top and bluish-green color of the lower part, also there is difference between entertaining and entertained ones. However, the above-listed figures of playing, singing and dancing people is also expressive in this contrast. On the whole, all the composition is remarkable for the fineness and elegance of execution in accordance with the aesthetics of the miniature painting.

The artistic features of objects of woodwork of the 19th century can be traced for example in various boxes, caskets, book rests used for reading etc. In decors of those objects you can see application of the “Gajar style” reflected in subjects from the palace life, life

scenes, village motifs, elements from the world of fauna and flora. Use of joyful-optimistic colors in those objects adds originality to them. No doubt that devotion of those decors to the aesthetics of miniature painting has had great impact on formation of elegance and fineness of those domestic items.

In paragraph two of the second chapter – “Search for artistic expressions in decor of samples of art of the 20th century” it is mentioned that formation of enterprises, which stimulated the development of decorative and applied arts, in the country’s territory, gave rise to that masters in that field of art could partly preserve and develop old artistic traditions. Opening of carpet artels in Baku under the “Azerkhalcha”, jewelry factory, plants for production of porcelain and glass (in Ganja, 1970), functioning of silk plant in Shaki allowed young workers, who had got education in various areas of decorative and applied arts in various cities of the former USSR and returned to their homeland, along with Azerbaijani masters create works in which they could embody and realize their ideas.

Latif Karimov, People’s Artist, who had laid down the foundations of Azerbaijani carpet-making in due time, used successfully the aesthetics of miniature painting in his carpet-portraits dedicated to Firdovsi, Nasimi, Safiaddin Urmavi, in styling of which he turned to the stylization and decorativism. The composition of these carpets was created on a single principle - the portrait was put at the center and poetic inscriptions on the wide fringe of “ketebe”.

Works dedicated to the creative work of Nizami Ganjavi rank high among modern subject carpets of the 20th century. The carpet, made by Latif Karimov, a distinguished master in carpet art, together with Kyazim Kyazimzade, was dedicated to the “Sirler khazinası” (The Treasury of Secrets) poem, but the “Shirin’s visit to Farhad on Bisutun mountain” carpet, dedicated to the subject of “Khosrov and Shirin” poem, was made jointly with Gazanfar Khaligov, the creator of the image of Nizami Ganjavi.

Since 1980s masters, who turned to the new language of artistic expression in their creative work, based on the aesthetics of

miniature painting found by L.Karimov for modern carpets, emerged among the national decorative and applied arts. Jafar Myujiri, as well as Eldar Mikailzadeh, Mammadhuseyn Huseynov, Aydin Rajabov, Eldar Hajiyev and others played an important role in application of miniature painting in national carpet art.

Subject carpets, made by E.Mikailzadeh, along with means of expression, also attract attention with the complexity of general content, each composition element endowed with artistic-philosophical content. His carpets such as “Shabi-Hijran” (1981), “Sattar Bahlulzade and his friends” (1982), “The world of tales” (1983), “Coryphaei of Azeri poetry” (1985), “United Azerbaijan” (1981), “The Candle” (1989), “Khamse” (1990) and “Khatai” (1990) are all like that. All these features of styling of Azerbaijani carpets favor rising of its world reputation.

Embroiderers of the 20th century used often the miniature painting with its color aesthetics, along with that they turned to the meaning and sense of images in designing the décor, they also strived to do their compositions in a national spirit. The successful synthesis between separate geometrical plant pattern ornaments of the embroidery with its color designing should be mentioned.

The artist-ceramists were very far from the traditions of miniature painting. At the same time one can see desire to preserve classical artistic traditions, even if they are very few, in items of art made by Oktay Shikhaliyev, Aligasim Moukhtarov, Tofik Aghababayev, Hasanagha Aleskerov, Jamal Rahimov and others and kept at the National Museum of Art of Azerbaijan.

In the 20th century the miniature painting was applied also in metal-working. The high aesthetic capacity of the décor of a copper cauldron, presented at the National Museum of Art of Azerbaijan, show that the metal-working at the close of the 19th century – at the beginning of the 20th century could still preserve the previous artistic and technical potential. All surface of the cauldron in a round form was decorated with the décor of enchanting beauty which consists of human images, ornaments and calligraphy. The unknown author, who used the elements of décor skillfully, divided all surface, starting from the base and ending with the throat, into lines of

various sizes and achieved adding great expressiveness to the general form. The fact that that rhythm is factually realized by the principle of overlaying and replacement of samples which serve simultaneously as bearers of meaning and content of the décor of the cauldron, conditioned attractiveness of desired playfulness of the décor.

In Soviet times the creative work of Naila Sultanova was closely connected with the miniature painting. Application of miniature traditions in the décor of tea sets, vases and plates made by her attracts interest. Besides that one can see present-day results of these applications. From that point of view it is worthy to mention “The Eastern poem” (1986) tea sets, “Seven beauties” (1985), “The Happiness” (1985) and “The Separation” (1985) plates.

In paragraph three of the second chapter – “Décor in samples of art of the period of Independence in the context of traditions and innovation” it is mentioned that practical work is being carried out towards restoration of the miniature painting in the period of Independence. In this period the development of decorative and applied arts occurred irrespectively of ideology. Interest of artists in national spiritual values become apparent in creation of works which reflect unity of tradition and innovation.

Carpets, made by Eldar Mikailzadeh, in various genres which started to be created in eighties of the last century, are the best samples of skillful use of traditions of miniature painting. The main reason of attractiveness of schemes of weaving created by them is that they are unique through the depth of their meaning and content. In this sense his works such as “The Islam”, “Tabriz”, “The Saviour”, “Three religions”, “Sattar”, “Three Prophets”, “Shabi-Hijran”, “Renaissance”, “The Dream of Sattar”, “Kakhkeshan” and others can be called as pearls of art uniqueness of which is definite.

The “Kakhkeshan” carpet attracts interest not only with the application of artistic moments which are very close to traditions of miniature painting. The carpet is considered as a unique one as it is notable for its original artistic and technical appearance where precious stones were also used along with cotton, woolen, silk and gold threads. The medallion formed from combination of invisible

fay-peris is the dominant composition. At the center of this halo (nimbus), appeared from the contrast of warm and cold colors, light and rays of star flow concentrated, which further strengthen glitter of precious stones 725 in number. Successful interrelation was achieved between gradual change of tints of navy-blue and blue colors and stones providing the medallion with bright light. The dynamics of “movement”, which decorate the central part of the medallion that is big and surrounded by stones small in size, was solved skillfully. Such an artistic solution in this part of the carpet creates convincing impression of sphericity. Human and animal images, which play a leading role in artistic potential of the carpet, were solved in spirit of miniature painting that is evidence of skillful use of theoretical and practical experience by the author.

Among samples of carpets, which formed the creative work of Mammadhuseyn Huseynov in the period of independence, there is a work styling of which has something in common with the traditions of miniature painting. In this regard, such carpets as “Meraj”, “Khatai”, “Islimibendlik”, “Mir Fizuli” and “Karavan” attract broad interest.

Aydin Rajabov, who has rich experience in the field of carpet weaving, has such a relation to the aesthetics of miniature painting, which is different from that of almost all his colleagues in this field. It is reflected in substitution of miniature stylizations which seemed to be more elegant and delicate then, with some different - geometrical artistic quality. In artistic features of his carpets such as “Astrology”, “The Eastern Beauty”, “A boy playing the oud”, “A young man playing chovgan” and etc. connection of artistic features of these works with the miniature painting is indisputable.

In creative work of Eldar Hajiyevev, which was enriched with new artistic qualities in the period of Independence, one can see successful synthesis of tradition and innovation. Successful use of the aesthetics of miniature can be traced in artistic solution of his silk carpet titled “Azerbaijan” (2000), as well as of “Khamse” carpet (2018). Through application of traditions of Tabriz carpet and miniature painting school, the artist purposely and logically refused the solution of dominant subject of general composition, i.e. the

portrait in the form of medallion, thus he could create close spiritual and artistic relation between the poet and heroes of his poems.

In the period of independence many ceramists created their new works worshipping national traditions. In this regard it is worthy to mention artists of Porcelain works in Ganja, as well as Adalat Bayramov, Alikram Zakiyev, Naila Sultanova, Farhad Hamzaliyev, Saleh Mammadov, Mehdi Naghiyev, Javid Bayramli and others working in Baku.

Unfortunately, in 20th – 21st centuries application of traditions of miniature painting in metal-working went down sharply. In this period practical disappearance of high artistry in items created as souvenirs using the method of forging, is mostly due to reduction of need of people in samples made.

In **conclusion** basic findings of research are summarized:

- decor is the exponent of feeling and taste of people about the beauty in the centuries-old history of development of Azerbaijani decorative and applied arts;
- changing of miniature painting into the main style of expression of all decorative and applied arts happened due to the evolution of decorative ornament;
- decor with the miniature images was also applied as an artistic means reflecting the history of people;
- the aesthetics of miniature painting was enriched in example of decorative and applied arts;
- the miniature painting was the basic semantic bearer of medieval ceramics;
- in Middle Ages changing of principles of miniature painting into a leading means of expression in areas of weaving, metal-, wood- and stone-working happened;
- decors created on the basis of principles of miniature painting fulfilled the role of attractive aesthetic basis in expression of desired functionality of objects;
- content of items of decorative and applied art and richness of artistic and technical means of expression exerted strong influence on gaining attractiveness of style due to use of color over the 19th century;

- in the 19th century as a result of strengthening of traditions of realism in visual arts of Azerbaijan, enrichment of artistic means with new artistic qualities happened;
- the aesthetics of the period of Sefevis and the painting of the “Gajar style” were mostly used as an artistic tool over the century;
- in the period of Independence the development of decorative and applied arts happened irrespectively of ideology;
- interest of artists in national spiritual values appeared in creation of works which reflect unity of tradition and innovation.

The main theses of the dissertation are reflected in the following scientific articles, materials of national and international conferences:

1. XX əsr sənət nümunələrinin dekorunda bədii ifadə axtarışları // “Mədəniyyət dünyası”. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, XXXVII buraxılış, Bakı, 2019, s. 106-112

2. Orta əsrlər Azərbaycan keramikasında miniatür xarakterli təsvirlər // “Azərbaycan elminin və təhsilinin müasir problemləri” mövzusunda beynəlxalq elmi konfransın materialları. 25 may 2019-cu il, Qazax şəhəri, s. 426-427

3. Müstəqillik dövrü dekor nümunələri bədii ənənə və müasirlik kontekstində // “Sənət Akademiyası”. Bakı Xoreoqrafiya Akademiyası. №3 (8). 2019, s. 44-48

4. Из истории оформления образов декоративно-прикладного искусства Азербайджана // “Paradigmata poznani” Praha, Ceska republika, Vedecko vydavatelске centrum “Sociosfera-CZ”. I. №2. 19-20 dekabr, 2019, c. 111-114

5. Orta əsrlərin toxuculuq nümunələrində miniatür rəngkarlığından istifadə // “Axtarışlar” AMEA Naxçıvan bölməsi. İncəsənət Dil və Ədəbiyyat İnstitutu. №3 (33) cild 11, Naxçıvan, 2019, s. 139-146

6. Способы использования миниатюрной живописи в керамике средних веков // «Научные исследования в сфере гуманитарных наук открытия XIX века». Материалы

международной конференции. Пятигорск, 19-20 декабря 2019, с. 184-188

7. XIX əsr dekorativ-tətbiqi sənət nümunələrinin dekorunda yeni bədii meyllərin təzahürü// “Elmi Əsərlər”. Azərbaycan Dövlət Mədəniyyət və İncəsənət. №27, Bakı, 2019, s.114-121

8. Orta əsrlərin metalışləmə, ağacışləmə, daşoyma nümunələrində miniatur rəngkarlıqdan istifadə // “Təsviri və dekorativ tətbiqi sənət məsələləri”. Azərbaycan Milli Xalça muzeyi. Bakı, 2019, s.107-110

9. Использование мотивов Низами Гянджеви в декоративно-прикладном искусстве// Şərq ədəbiyyatında Nizami Gəncəvi yaradıcılığı Respublika elmi konfransı, Naхçıvan, 2021, s. 64-68

10. Использование миниатюры в современном азербайджанском ковроткачестве // “Axtarışlar”, АМЕА-nın Naхçıvan bölməsi. İncəsənət Dil və Ədəbiyyat İnstitutu. №4 (41) cild15, Naхçıvan, 2021, s.169-173

11. Роль миниатюрной живописи в художественном оформлении работ азербайджанского декоративно-прикладного искусства // Międzynarodowe czasopismo naukowe. Colloquium-journal. Poland. Warszawa. №21, 2021, s.73-77

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