

THE REPUBLIC OF AZERBAIJAN

On the right of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**SYNTHESIS OF DECOR SYSTEM WITH
EPIGRAPHY OF RELIGIOUS ARCHITECTURAL
MONUMENTS OF AZERBAIJAN**

Specialty: 6218.01 – Decorative-applied art

Field of science: Art criticism

Applicant: **Sabina Jalil Tutayuk**

Baku – 2023

The dissertation was performed at the department of the
“History of Art” at Azerbaijan State Academy of Arts

Scientific supervisor: Doctor of Art-criticism Sciences,
Professor
Sabira Safi Dunyamaliyeva

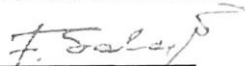
Official opponents: People’s artist, Professor
Arif Shakhbaz Huseynov

Doctor of Philosophy in Art-criticism,
Associate Professor
Telman Ismail Ibrahimov

Doctor of Philosophy in Art-Criticism,
Associate Professor
Afat Nadir Aslanova

Dissertation Council – Ph.D 2.34 of the Supreme Attestation
Commission under the President of the Republic of Azerbaijan,
operating at the Azerbaijan State Academy of Arts

Chairman of the Dissertation
Council:



People's Artist, Professor
Fuad Mammad Emin Salayev

Scientific Secretary of the
Dissertation Council:



Ph.D. in Art History, Associate
Professor
Khanim Zalimkhan Asgerova

Chairman of the scientific
seminar:



People's Artist, Professor
Arif Mokhubali Azizov



GENERAL FEATURES OF THE WORK

The relevance of the topic and its development level. It is known that real history passes only through the truth. Patterns, ornaments and inscriptions, which are the basis of the decoration of religious architectural structures, means a seal that confirms the real truth. Historical monuments are a living archive that is an example of the people's past and history. Religious monuments are sacred places that preserve not only the history but also the spiritual memory of the people.

There is always a great need to study monuments that reflect different periods, nationalities and ancient historical traditions. First of all, mosques, shrines, tombs, hearths, mausoleums, etc. buildings can be attributed to the religious architectural monuments. It means that the concept of religious buildings is very broad. This includes Islamic architecture and other religious architectural structures too.

The dissertation work comparatively studies the ornamental and epigraphic features of religious architectural structures belonging to the Islamic period in Azerbaijan. The research is based on the study of the inscriptions that are considered to be an “identity card” of monuments, the ornaments that play a special role in the artistic design, as well as the color solutions of the main decoration systems in the interior and exterior of the building.

The comprehensive study of the synthesis of the decor system with the epigraphy of the religious architectural monuments of Azerbaijan is one of the actual problems of the science of art criticism. The special role of inscriptions in the study of the design of interiors and exteriors of architectural monuments is undeniable. Philosophical essence of epigraphic samples used in the design of religious architectural monuments and the spiritual influence it instills in people, the philosophical essence of decorative patterns and its artistic value are the facts that confirm the relevance of the dissertation.

From this perspective, researching decor elements in the decor synthesis of epigraphic inscriptions and the artistic design of

religious architectural monuments among Azerbaijani architectural buildings is an actual problem of the day as a scientific direction.

The comprehensive analysis of artistic decorative features in decor arrangements, the compositional structure of epigraphic samples, color solution, plot line selection in accordance with the architectural style and the load of meaning increases the relevance of the scientific work once again.

The study of the problem refers to the views of architects based on the research of local and foreign scientists. They consider inscriptions to have a special importance as well as artistic design tools to study the history, essence and content of decorative-applied works of art.

Thus, the Russian researcher V.A. Rybakova *noted that after the widespread propagation of Islam in Eastern and Western countries, Arabic writings began to be widely used by artists.*¹ In connection with the spread of Islam in Azerbaijan, verses from the Quran Kareem and hadiths of the Prophet were engraved on religious architectural monuments and after the 16th century, artists also began to write the names of Imams using various types of calligraphy.¹

The dissertation also lists the names of the researchers who have scientifically studied the ornament, pattern and pattern compositions from architectural monuments and decor elements applied in various fields of art since the last few centuries. Azerbaijani researchers D.Akhundov, M.Akhundov, A.Akhundova investigated the history, style and features of the decorative elements of religious architectural buildings.^{2,3} M.Nemat studied the epigraphy of monuments, the rules of carving epigraphic inscriptions, their history and other features in different regions of Azerbaijan and the city of Baku. He conducted excellent research in this field and wrote

¹ Рыбаков Б.А. Культура древней Руси / Рыбаков Б.А. - Москва, -1956. с.67-69

² Axundov D.A., Axundov M.D. Xaçın Xaçdaşları // Azərbaýcan abidələri – Bakı – 1984, №1.- s.77-109.

³ Axundova A., Axundov M. Sünik knyazlığı və Basarkeçər rayonlarının qədim stela-menhirləri, xaçdaş və başdaşları // Azərbaýcan abidələri – Bakı – 1984, №1. - s.65-98.

several interesting scientific works.⁴ J. Giyasi and other architects made a comparative analysis between the decorative elements of other religious architectural structures and Islamic religious buildings.⁵ R.Afendiyev,⁶ S.Dunyamaliyeva,⁷ K.Aliyeva⁸ also studied the history, composition structure and other features of ornaments, N.Yusifova⁹ researched the molecular properties of ornaments, the role of ornaments in interdisciplinary integration and other rules.

Referring to the research of this and other experts, the scientific work comprehensively analyzes the artistic features of epigraphy and decor in the religious architectural monuments of Azerbaijan, the role of color solutions in the decoration of religious buildings, which are the basis of artistic design.

The object and subject of research. The problem of artistic synthesis of Islamic architecture was mainly investigated in the example of three magnificent monuments - Bibiheybat Mosque, Mir Movsum Agha Shrine and Heydar Mosque as the object of the research, together with the religious architectural monuments that existed before and after Islam.

The subject of the study is based on the problem of unification of decoration system with written texts in the artistic design of religious monuments. The problem of synthesis of epigraphic inscriptions and ornamental decor compositions in religious architectural buildings is given as the main field of application of scientific work.

⁴ Nemətova M.X. Şirvanın XIV–XVI əsrlər tarixinin öyrənilməsinə dair / M.X. Nemətova – Bakı – 1959.- s. 56–99.

⁵ Qiyasi C. Nizami dövrü memarlıq abidələri / C.Qiyasi – Bakı – 1991. - s.47–69.

⁶ Əfəndi R. Azərbaycan el sənəti (parça, tikmə, xalça) / R.Əfəndi – Bakı – 1971. - s.107–119.

⁷ Dünyamaliyeva S.S. Ornament (tarixi, nəzəriyyəsi, qurulması) / S.S. Dünyamaliyeva – Bakı – 2014.- s.45–49.

⁸ Алиева К.М. Узор ислими в турецких памятниках искусства. Его композиционное строение (в архитектуре, керамике, коврах). Доосманский и османский периоды // Мат–лы V симпозиума. Тезисы – Анкара –1993. - s.72–89.

⁹ Yusifova N. Fəza təfəkkürü və incəsənət / N.Yusifova - Bakı – 2010. s. 34-46.

The goals and objectives of the study. The main purpose of the research is to study the artistic and philosophical nature of the epigraphic and decorative design patterns used in the interior and exterior decoration of various surface religious architectural monuments in Azerbaijan. In relation to the given problem, the synthesis of epigraphy and decor system in religious architectural monuments in Azerbaijan is carried out on several monuments - Bibiheybat Mosque, Mir Movsum Agha Shrine and Heydar Mosque, along with buildings that fully reflect many beliefs. The investigation and analysis of the problems of artistic synthesis in these monuments are regarded as appropriate. In order to achieve the main goal in scientific work, the following tasks were set and implemented:

- to determine both decorative and constructive values in the architectural features of the inscriptions placed on different surfaces of religious architectural monuments;

- to reveal the unity, art, style and other decorative features of the religious architectural monuments of Azerbaijan by analyzing the decor system with epigraphy;

- to study the methods and principles of filling the surface without residue in the creation of ornaments of epigraphic writing and pattern compositions existing in religious monuments;

- to analyze the artistic and decorative features of epigraphic patterns and decor ornaments and to determine their practical application.

Research methods. The research methods are based on the historically used methods of art criticism and are based on the following research methods:

1. Historical-comparative method. This method involves studying the subject in the prism of historical development, comparing it with similar monuments on the principle of historical sequence.

2. The method of art criticism allows to determine the artistic and technical features of architectural monuments, the unity of form and content, semantic meanings.

The main provisions of the defense are as follows:

- The artistic and spiritual nature of the epigraphic patterns used in the interior and exterior decoration of religious architectural monuments is directly related to the spiritual values instilled in people by those religions;

- In each period, the artistic features of the decorative patterns used in religious architectural monuments representing different religions in Azerbaijan were associated with historical traditions and religious symbolism;

- the spiritual essence of the decorative patterns used in the interior and exterior of religious architectural monuments reflects the artistic features of folk art;

- As a result of the study of decorative inscriptions along with ornaments on religious monuments, the historical and spiritual information reflected in them was enriched by artistic means and acquired an aesthetic appearance;

- The study of artistic forms, inscriptions and epigraphic inscriptions used in the interior and exterior design of Bibiheybat, Heydar Mosque and Mir Movsum Aga shrine proves that these monuments correspond to the context of “Islamic aesthetics”;

- Structure and color scheme of epigraphic compositions in religious architectural monuments, similar and different stylistic features of architectural monuments, determination of differences of decorative elements in decorative elements and epigraphic inscriptions of their surface.

-For the first time in religious epigraphic writings, the principles of harmony, symmetry, form formation, and the division of gold were both extensively explored and illustrated with concrete examples. As in the ornaments, it was emphasized that the epigraphic writings are based on special rules and principles. Thus, the main factors that have enabled religious architectural structures to maintain their regularity over the centuries have been identified.

- The use of color solutions, light-shade effects, plastic features as a means of artistic expression of the general image in the decor of religious buildings has been confirmed.

- **The scientific innovation of the research.** . In the dissertation work in the field of decorative-applied arts, as well as in architecture:

- for the first time an initiative was taken to study the architectural features of epigraphic inscriptions and ornaments in accordance with the system of religious and spiritual values:

- for the first time the compositional structure, color scheme, plot line of epigraphic samples used in interior and exterior decorations of inscriptions on various surfaces of religious architectural monuments were comprehensively studied;

- Epigraphic samples used in interior and exterior decoration of religious architectural monuments built in Azerbaijan and artistic decorative features of decorative ornaments were analyzed and scientifically substantiated;

- the essence of epigraphic samples used in the decorations of religious architectural monuments with different surfaces and the moral values instilled in people are shown;

- the artistic and moral essence of the decorative samples of architectural structures in the context of patterns and written words-epigraphy was comparatively analyzed;

The scientific and theoretical significance of the research.

The dissertation work devoted to the theoretical understanding of the main role of epigraphic inscriptions and ornaments in the formation of art in the decorative-applied art of Azerbaijan is studied as an important scientific-theoretical with reference to the following:

- In the scientific work emphasizes the relevant study of inscriptions and patterns from the elements of architectural decor in the history of Azerbaijani culture, as well as the great theoretical and practical importance of this process for designers-architects, painters and other artists.

- The scientific and theoretical significance of the research is directly related to its practical significance.

The propositions put forward in the dissertation, the gained results can be the basis for conducting sufficient new researches in the scientific field of Azerbaijani art criticism. Research materials can be used as a useful teaching aid by students majoring in art

criticism, architecture and decorative-applied art specialties of higher education institutions.

Approbation of research. The dissertation work was carried out at the department “History of Art” of the Azerbaijan State Academy of Arts, also discussed and released for public defense. Important scientific provisions of the dissertation are reflected in the author's speeches at the Republican and International conferences in 2015-2022s, and in articles that published in various scientific journals.

The name of the institution where the dissertation work was performed. Department of "History of Art" of Azerbaijan State Art Academy.

The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, two chapters, 4 subchapters, the result, a list of references and illustrative materials.

Introduction –18668, 1.1. – 52827, 1.2. – 35683, 2.1 – 48193, 2.2. – 61374, Conclusion – 9380, and the total volume of the dissertation is 226288 characters. Illustrations reflecting the content of the research were presented as an album in addition to the dissertation.

THE CONTENT OF RESEARCH AND MAIN PROVISIONS

The introductory part of the dissertation justifies the relevance of the research topic, analyzes the level of development of the problem, gives extensive information about the object, subject, goals and tasks of the research, shows the theoretical and methodological foundations, scientific innovation, the propositions defended, the theoretical and practical importance of the work and describes the approbation and structure of the dissertation.

The **first chapter** of the dissertation is “**Epigraphy and artistic features of decor in religious monuments of Azerbaijan**” and is divided into two paragraphs. The paragraphs contain the

religious-philosophical and artistic content of epigraphic samples in the decor of religious architectural monuments, covers the epigraphic and ornamental compositions in the decor system of religious architectural monuments.

The **first paragraph** of this chapter entitled "**Religious-philosophical content and artistic features of epigraphic examples in the decor of religious architectural monuments**" examines the causes and characteristics of the primitive religious architecture, and looks at the role played by religious beliefs in Azerbaijani architecture and its design. If we look through the history of religions in Azerbaijan, we see that the ethnic composition, geographical position, historical development forms and artistic features of the country's population laid the foundation for the emergence of different religions in each period. Religions such as Paganism, Zoroastrianism, Judaism, Christianity, and finally Islam, which spread in different centuries established positions that determine the specificity of spiritual life.

It is noted that a civilized form of religion, national tolerance, multiculturalism and coexistence can be seen in Azerbaijan. There are Islamic and pre-Islamic religious temples, as well as Christian monuments and places of non-Islamic faith. Azerbaijan has a centuries-old history of Islam, and 96 percent of the country's population believes in it. Turning Azerbaijanism into a state policy, tolerance and multiculturalism are established in our society. It should not be ignored that the Azerbaijani state takes equal care of religious monuments without any discrimination. Beliefs and religions that have existed in Azerbaijan so far, as well as their architectural samples reflects the doctrines, symbols and aesthetic values of those religions. The artistic and spiritual nature of the epigraphic patterns used in the interior and exterior decoration of religious architectural monuments is directly related to the spiritual values instilled in people by these religions. The burden of meaning carried by the decorative ornaments of various religious architectural monuments reflects religious doctrines and moral values. In each period, the artistic features of the decorative patterns used in the religious architectural monuments representing different religions in

Azerbaijan have been associated with historical traditions and religious symbolism. The way of life and thinking of the Azerbaijani people, who have lived and continue to live with the civilizations and beliefs that have intersected since ancient times, forms of faith and belief are especially reflected in religious monuments.

This paragraph, albeit briefly, looked at the various religions worshiped by the people of Azerbaijan and the artistic and constructive features of their early buildings.

The **second paragraph** of Chapter I entitled “**Epigraphic and ornamental compositions in the decor system of religious architectural monuments**” emphasizes the importance of the use of ethnographic materials in the system of spiritual culture, along with the methods of art criticism and the study of primitive beliefs and convictions. These beliefs and convictions assume great scientific importance in reflecting the philosophical views of primitive people, their ideas about life, the struggle between good and evil, and their attitude to natural phenomena and society. Moreover, along with the decorative inscriptions on numerous religious monuments, it is of particular importance and value to research, study and investigate ornaments, explain their meaning and content, and convey them to future generations. These patterns and ornaments are of great scientific importance in reflecting the beliefs and beliefs of primitive people, their philosophical views, their ideas about life, the struggle between good and evil, and their attitude to natural phenomena and society.

According to sources and archeological excavations of the 11-13th centuries, during this period, the decoration of religious architectural monuments in many cities of Azerbaijan began to intensify. In particular, more beautiful inscriptions were made using tiles other than epigraphic inscriptions on the exterior and interior of mosques and tombs. Thus, the examples of dark blue, blue, turquoise, and brown tiles used in the artistic design of various surfaces of religious architectural buildings built not only in some

parts of Shirvan, but also in Nakhchivan, Barda, as well as in Tabriz and Ardabil, remain to this day."¹⁰

The paragraph presents mainly three religious architectural monuments - Bibiheybat, Mir Movsum Agha and Heydar mosques in addition to the religious architectural monuments that existed before and after Islam. All three religious buildings have decorative elements, artistic arrangements, interior and exterior arrangements as well as irreplaceable inscriptions. The inscriptions that complete this design seem to have brought information about the history of the religious building, its artistic solution, and information from a mysterious world that not everyone can feel.

Interesting plan structure, interior and exterior decorations, artistic decor solution of domes in religious architectural constructions are specially studied for the leading features.

Chapter II of the dissertation entitled “**Epigraphic texts and synthesis of ornamental decor in religious architectural monuments in Azerbaijan**” consists of two paragraphs that here determined the epigraphic composition structure and color solution of religious architectural monuments, similar and different stylistic features of architectural monuments, the differences of decorative elements in the decorative elements and epigraphic inscriptions of different structures of their surface.

The first paragraph of this chapter states that in each period, the architectural monuments of Azerbaijan, especially the artistic design features of religious buildings, are distinguished on a global architectural scale by their deep classical composition and interesting styles. The artistic, architectural taste and deep thinking of the Azerbaijani people were more clearly reflected in the art of architecture. The similarities and differences of Azerbaijani religious architectural monuments, rich in magnificent patterns, have been and are being studied by researchers in every age.

Epigraphic inscriptions, compositional structures and even their color scheme of religious architectural structures of different periods played a decisive role in the artistic and philosophical

¹⁰ Усейнов М. Архитектура Азербайджана / М.Усейнов, А.Бретаницкий, А.Саламзаде. Москва, - 1963.- с.96-99.

thinking of the people, in the preservation of their culture. This approach is confirmed in Islamic architecture, which means the main foundation of architecture. Thus, architectural buildings with different styles and cultural character include both religious and typological buildings.

In the architecture of such a religious building, the beautiful writing of the verses of the Holy Quran in epigraphic form has created a great artistic impact in all areas of art, especially in architecture.

By conducting research on three such religious buildings - Bibiheybat Mosque, Mir Movsum Aga Mosque-Shrine in Shuvalan and the Heydar Mosque, the most magnificent religious building of our time it is possible to witness that they are surrounded by inscriptions or patterns in terms of composition. The inscriptions that complete this composition seem to have brought information from the history of the religious building, its artistic solution, and from a mysterious world that not everyone can hear.

Perhaps, from this point of view, such epigraphic inscriptions are called the "identity card" of the building by experts. Just as the information on an ID card tells about the fate of a person, inscriptions also reflect the fate of a building in different ways. Kufi, Naskh, Reyhani, Suls, Nastaliq writings were applied in the decoration of Bibiheybat and Mir Movsum Agha mosques, as well as Heydar mosque. These types of lines were used in the inscriptions on the domes and walls of almost three mosques. While researching the Bibiheybat Mosque, the Mir Movsum Aga Mosque-shrine in Shuvelan, and the Heydar Mosque, it is possible to witness that they are surrounded by inscriptions or patterns in terms of composition.

Architectural monuments, especially monumental religious architectural structures, have developed over the centuries and have been able to convey their words to people through the language of stone inscriptions, epigraphic inscriptions and ornaments. The monolithic artistic styles of the Bibiheybat, Mir Movsum Aga and Heydar mosques, for which research has been conducted, and the artistic design and epigraphic inscriptions of the surfaces of these

mosques for many years, combine to increase the value of the architectural work.

For example, the study of the color scheme of the artistic design of the Mir Movsum Aga Mosque, one of the great examples of the synthesis of Tabriz and Absheron architectural schools, requires special pleasure, comprehensive knowledge, imagination and unity of thought.

The light-shade effect of colors, color tones, color transitions here are an example of the color scheme of the plot line of colors in architecture. The color scheme of the interior and exterior of this shrine-mosque can even change the evolutionary nature of the paintings of the 19th century, the design of decorative and applied arts. The construction style of the mosque, that is, the different directions, alternating with each other, leads to a modern style in architecture and painting.

Traditional art, based on the magnificent color effect of the religious building, once again confirms the principle of replacing it with mass religious culture.

The epigraphic inscriptions and color scheme of the pattern of the Heydar Mosque, a religious architectural structure of the 21st century, which proofs itself in 2-3 colors, is a clear proof of this. If the color scheme in the composition of the monument is carefully studied, the color scheme in the artistic design of the Heydar Mosque differs significantly from the studied color scheme of the other two religious architectural structures. The designer-architect and other artists made a great choice in the color scheme of the composition of the Heydar Mosque. The main color in all areas, in the interior and exterior of the mosque is a combination of white and gold.

This mosque has its own design and compositional meaning, the embodiment of the type of religious building, the essence of different types and more special features. The color scheme of the mosque's artistic design and epigraphic composition, creates a very interesting and magnificent landscape with playing the role of a bridge between the past and the future.

It became clear from the epigraphic inscriptions on the decor of all three religious architectural structures studied that the

epigraphic inscriptions of these buildings engrave the verses of the Qur'an written in Arabic script and the 99 blessed names of the great Creator.

From this point of view we can come to the conclusion that the only goal of the artists who created religious architectural structures of all times, was affirmation of the oneness of the Great Creator, and through the language of stones, inscriptions and patterns to convey the greatness of Islam to the worshipers.

The decor of all three studied mosques, which are examples of religious architectural structures of different periods, confirms that Azerbaijani architecture is based on a single scientific theoretical system. The work with patterns in the decor of religious architectural structures shows the harmony and grandeur of the world of unique beauty in various areas of the construction system.

The analysis of the inscriptions of these three mosques, as well as other inscriptions that have become an integral part of all religious monuments of Azerbaijani architecture, shows that the architects who built the building were perfect masters of their profession and famous artists.

While researching the epigraphic inscriptions of Bibiheybat, Mir Movsum Aga and Heydar mosques, we have witnessed that the harmonic rule in engraving of the inscriptions as a whole utilization of the “golden fraction”, being one of the laws of harmony, in the reconstruction of its parts has a special effect. Based on the synthesis of epigraphic inscriptions on various surfaces of architectural buildings in the decor design, it can be noted that one of the main roles in engraving inscriptions is the integrity and internal completeness of the system, which constructively depends on the balance and stability of the parts.

It is possible to find the laws of determining the relationships between the main categories of harmony when examining epigraphic inscriptions on architectural buildings. Fragments from the Qur'an surahs or instructive sayings in epigraphic inscriptions are also part of the beauty that completes the spiritual world of a person.

*Mastering the laws of harmony and beauty not only prompts a person to self-awareness, but also to create new beauty.*¹¹¹

All this is confirmed by the pictures of epigraphic inscriptions decorating the religious architectural buildings presented in the album attached to the dissertation.

The **second paragraph** of Chapter II is devoted to the structure and color solution of ornamental decor compositions in religious architectural monuments. The paragraph, first of all, studies the influence of colors on the structure of the composition in the decor of architectural ornaments. It is shown that very little research has been conducted and scientific works have been written on the structure and color scheme of ornamental decor in architectural monuments.

This paragraph also touches on the essence of the law of harmony, symmetry, form and distribution of gold in the decor of religious architectural structures.

The special role of the elements used as a decorative material and their color solution in the compositional structure are also thoroughly studied in the creation of various patterns-ornaments developed in the decor of Bibiheybat, Mir Movsum Aga and Heydar mosques, which are religious architectural structures.

All three studied (Bibiheybat, Mir Movsum Aga and Heydar) such as mosques and architectural structures belong to different periods. Thus, according to the period of construction, the decoration of religious buildings was addressed at different times. As a result, during the research it was observed that religious architectural designs have different features from time to time. It is a mutual synthesis of architectural structures of the Bibiheybat Mosque, the Mir Movsum Aga Mosque, and the Heydar Mosque. Many local experts have carried out scientific research works on the decor of Bibiheybat and Mir Movsum Aga mosques and their artistic design. However, in these studies has given limited space to architectural design. There is no complete information about the decor and also the color scheme and construction of the Heydar mosque. For the first time, the history of the construction of the Heydar Mosque,

¹¹¹Yusifova N. Fəza təfəkkürü və incəsənət / Yusifova N. - Bakı – 2010. - s.67-78.

architectural styles and features, decor design, color scheme in this design and other religious architectural features are studied in detail. This study is also comparable and gives great results.

Historical bases of development of religious architectural structures, construction features, problems with their composition and structure has always been the object of research. From this point of view, the researchers who studied Bibiheybat and Mir Movsum Aga mosques covering different periods have obtained interesting results.

However, the architectural features, decorative design, epigraphic inscriptions, etc. appointments of the Heydar Mosque, which is a magnificent example of the religious architectural complex of the 21th century have never been investigated by any specialist till the present day. Both in these three religious buildings and in others, the decorative features, their inscriptions, and mutual synthesis of decorative elements in the practice of architectural compositions assumes great importance.

Decors that use mathematical regularities in the artistic design of buildings and are created in the unity of thinking and imagination have a special place in architecture, decor solutions that reflect deep content and exact realities. In special cases, decorative elements in the design of religious architectural buildings had different symbolic meanings.

The above-mentioned are visually illustrated with the artistic design examples of Mir Movsum Aga Mosque, which has a magnificent ornamental decor composition. At present, compared to the previous condition of the shrine there were mostly used geometric patterns made of turquoise tiles. Architectural elements of Tabriz that used in the mosque, differs more for its colorful and ornamental artistic work's features.

In the sanctuary, geometric patterns made with turquoise tiles are more common. The Tabriz architectural elements used in the mosque are distinguished by their colorful and more ornamental artistic work. On the two-storey mosque building, an epigraphic inscription on the entrance door of the second floor, is also an example of the decor and color scheme of the entire mosque complex.

The interior and exterior design around the door, as well as the first and second floors of the building, is like a mysterious miracle. The architectural design of the building and projecting of the mosque complex it is not particularly distinguished from other religious structures. But the decorative design and color matching, difference in color tones and simple structure, is able to express many logical ideas. For the principles of construction of ornaments of the mosque complex, surrounded by a networking of intricate geometric patterns that was the basis of Ajami's work even can also be found in Kufic inscriptions.

The walls of the mosque are built from stone and the dome is built from brick. All surfaces of the mosque used small glazed different colored bricks as cladding has various flat geometric shapes on a plane with a red surface seems that mainly divided into squares. According to mathematical laws from the materials placed in oblique form were created rhombus-shaped ornamental designs. According to mathematical laws from the materials placed in oblique form were created rhombus-shaped ornamental designs. And on the basis of these designs in large green bricks are written the words taken from the verses of the Holy Quran. Entering through the entrance door of both floors it is possible to see the rectangular and beautifully decorated tile ornaments. Compositional features of Mir Movsum Aga mosque complex radically differ from the compositional structure of its period and from the compositional structure of Azerbaijani religious buildings of the whole period. This difference is even in its color solution too.

When examining the decor composition and color scheme of all three religious architectural complexes it becomes clear that the architects, using color compositions in the 13th-14th centuries, they were also able to create compositions with geometric patterns and Kufic borders. Beginning from the 12th century, the principles of decorative design in the architecture of Azerbaijan have gained greatness as various architectural decorations characterized by their complexity and fullness in the design of religious architectural buildings, which have developed at a great speed.

For comparison, it can be noted that the difference in the decor design causes greater interest in the Bibiheybat mosque complex. Although it is not as colorful as the decor arrangement of Mir Movsum Agha mosque, Bibiheybat mosque complex has its own decor or color solution.

The design of the decor here indicates the elegance, the methods of using patterns in the design of the architectural solution, and the breadth of the artists' mathematical-artistic thinking. This proves that the artist is not only deeply familiar with ornament compositions, but also referred to the effect of a fundamental combination of mathematical and geometrical thinking in art. When studying the decor composition of this religious building, it becomes clear that it is possible to easily distinguish the culture of Azerbaijani embroidery from other cultures to which this art is close.

As we observe the decor arrangement and color solution of the Heydar Mosque, it is possible to emphasize that it is based on the diversity of composition on religious architectural monuments and the decor composition of the mosque is both simple and very complex. However, within this simplicity there is complexity, and within complexity there is simplicity.

Colors and color tones were used very little in the decoration of the interior. White and gold colors are preferred. One of the reasons why such a bright and eye-catching interior is large in volume or looks magnificent is the use of light color inside the building.

As observing the harmony of colors in the decoration of mosques and the meanings of beauty they give to the decor, it becomes clear that all decor elements used on different surfaces have a universal language that moves feelings, images, cultures, forms the background of life, and is of special importance for religious beliefs. In fact, when it comes to the design of a religious building, the first thing that comes to mind is the colour of green. This is because it is different from other colours. So, besides being an Islamic colour, it also slows down the metabolism and calms the nerves. This colour gives peace to a person. In order to get the feeling of this colour, it is not necessary that all the walls are of that colour. The green colour, which is used to a noticeable degree in a small part, can play the role

of the key of almost every statement. Regarding this, the colours of the objects in the religious buildings are different

All colors give a lighter and brighter effect. For example, the colours of the Mir Movsum Aga mosque are more mixed, but still the light effect is superior. In the Heydar Mosque, the effect of the mixture of white and gold colour creates a more pleasant impression. These bright mixed colour tones have such a strong psychological effect that they can change people's moods. Another effect of the colour solution of the Heydar Mosque is that it provides energy. In the interior design of the mosque, white colour is preferred. White colour is usually associated with light, safety and cleanliness. In addition, qualities such as kindness, integrity and purity are also depicted with this color. White clothing is a sign of people's creative personalities.

The developing artist was able to use the color solution very skillfully in the decoration of the mosque. One of the reasons why the volume of the interior, so bright and eye-catching, is large or looks magnificent, is that light color is preferred inside the building.

When examining the decor composition and color scheme of all three religious architectural complexes *it becomes clear that the architects, using color compositions in the 13th-14th centuries, were also able to create compositions with geometric patterns and Kufic borders. Plant motifs used in their ornamental composition and in the decoration of these mosques should be especially noted either. Plant motifs in the decor of Azerbaijani religious architectural structures appeared very early. Later, this motif became widespread, even took place on medieval architectural monuments too. Despite its very early origin, plant patterns were allocated in a geometric or stylized form until the 13th century.*¹²

Thus, the main goal of the research is the synthesis of decor and color solution in the decor and epigraphic arrangement of religious architectural buildings, the theoretical basis of ornaments and the

¹² Qənbərova G. Azərbaycan memarlıq və xalçaçılığında ornament motivlərinin ümumi prinsipləri (XI-XVIII əsrlər)/memarlıq üzrə fəlsəfə doktoru dis. / - Bakı, 2009.- s.53–54.

investigation of the decor arrangement on different surfaces of mosques.

In the "Conclusion" part of the dissertation, the scientific research is concluded, the following main **results** are obtained:

- Artistic-aesthetic and philosophical essence of decoration and decorative patterns used in interior and exterior decoration of religious architectural monuments, playing decisive role in the formation of beliefs and convictions in the system of spiritual cultures confirmed were confirmed in the sample of concrete monuments.

- Along with ornaments on religious monuments, the study of religious writings, research and as an objective transmission passing to the future generations, are one of the factors confirming the existence of artistic heritage. The inscriptions called "identity cards" of monuments spiritual, aesthetic, historical, psychological aspects in human's life, beside expressing the potential of the people's "artistic thinking" confirmed that it constituted his artistic and spiritual memory.

- Epigraphic inscriptions that engraved on beautiful religious monuments sometimes being as a pattern motif, as a "carrier" of religious and artistic thinking determined its participation in the overall decor.

- Styles and features of different period buildings of Bibiheybat, Heydar mosques and Mir Movsum Aga shrine, decor design used in interior and exterior design, in the practice of religious architecture of inscriptions and epigraphic inscriptions has been proven its traditional application.

- Structure of epigraphic compositions in religious architectural monuments, and color solutions, various design styles of architectural monuments, in the decorative elements of various shaped surfaces of religious buildings and exactly as it manifests itself in his epigraphic writings were confirmed during the factual materials.

- Similarities and differences of the artistic features of the décor arrangement of the monuments of Azerbaijan's material culture and the rich compositions in which epigraphic inscriptions were included

were determined. The fact that the epigraphic inscriptions of the religious architectural buildings, the masterpieces of the 12th century architect Ajamin, Momina Khatun, Yusif Kuseyiroglu, and Gulustan tombs, served as a benchmark for later religious and memorial monuments, was confirmed.

- Harmony in the decor of buildings, principles of symmetry, shaping and gold distribution, its application on the basis of special rules and principles, determined that artistic and aesthetic thinking is based on scientific principles.

- The principles of using the "light-shadow effect" and the role of light-shadow in the plastic solution of the monument were determined for the first time in the design of the decor of all three mosques (Bibiheybat, Heydar Mosques and Mirmovsum Agha Shrine) under study. Since the illuminated decor parts of religious architectural monuments look voluminous, it was also confirmed that the voluminousness of the ornaments was carried out through light and shadow.

- In the decorative design of Mir Movsum Agha Mosque, the melodiousness of harmony and the obscurity of certain parts, "swelling" others by the light was evaluated as a purposefully applied artistic tool.

- Full story about Heydar Mosque, its date of construction, its architect, architectural features of the building, its style and technique, color solution and attributive data were investigated and systematized.

- For the first time, the decorative parts in the artistic design of Bibiheybat, Mirmovsum aga and Heydar Mosques were studied from a semantic point of view.

- Although these studies were carried out on the base of three religious architectural structures, the results obtained to the decor solution of all architectural structures it was once again confirmed that the monuments belonged to the synthesis of epigraphy and décor.

- For the first time in the decor of religious architectural monuments, religious and philosophical content of epigraphic samples and artistic features, being unity in the decor system investigated and found its confirmation. For the first time, the artistic

structure and color scheme of epigraphic compositions in religious architectural monuments, studied on the basis of calligraphy and painting theories.

The author has published the following articles on the subject:

1. Bibiheybət günbəzi // “Qobustan”. №1 – Bakı, 2017. s.7-10.
2. Gülüstan türbəsinin dekor həllində daş oyma üsulundan istifadəsinə dair. // “Mədəniyyət dünyası”. XXIII buraxılış. ADMİU – Bakı, 2017. s. 142-146.
3. Azərbaycan dini memarlıq tikililərinin müxtəlif səthlərindəki epigrafiq yazıların müqayisəli təhlili // “Harmony” Beynəlxalq musiqi-kulturoloji jurnalı. №17, Kulturologiya bölməsi. Bakı, 2018. s. 1- 6.
4. Memarlıq tikililərinin bədii tərtibatının dini-fəlsəfi və bədii məzmunu. // “Harmony” Beynəlxalq musiqi-kulturoloji jurnalı. №17, Mənbəəşünaslıq bölməsi. Bakı, 2018 , s. 1-7.
5. Строеение композиций эпиграфических надписей и цветовое оформление в религиозном зодчестве Азербайджана // Traditional and modern culture history, actual situation, prospects. №8 VIII international scientific conference – 20-21 september 2018. Prague. c.22-25.
6. Dini memarlıq tikililərindəki dekor kompozisiyaların üslub xüsusiyyətlərinin müqayisəli təhlili // “Elmi Əsərlər” №25. ADMİU – Bakı, 2018, s.129-154.
7. Строеение орнаментально-декорной композиции и цветовое оформление религиозных памятников зодчества // Paradigmata Poznani. №4 – Praha, 2018, c. 113-116.
8. Особая роль каллиграфического мастерства в мусульманском декорном оформлении зодчества // Paradigmata Poznani. №4 – Praha, 2019, c. 110-114.
9. Memarlıq dekorunda yerli tikinti materiallarının rolu // III Uluslararası DERGİ KARADENİZ Sosyal bilimler Sempozyumu. 19-21 kasım (noyabr) 2019, AMEA, Bakı. s. 96-99.

10. Взаимные решения анализа и синтеза художественной цветовой гаммы декора культовых архитектурных построений // Издавничий вшь. «Гельветика». №44 – Дрогобыч, 2021, с.52-57.

11. Bəylər məscidinin dekor tərtibatında qədim Şərq kolorit izləri. // Mədəniyyət, problemlər və perspektivlər. “ŞUŞA SƏN AZADSAN”. Doktorant və Gənc tədqiqatçıların XV Beynəlxalq konfransı. ADMİU.11 yanvar 2022 – Bakı. s.339-342.

The defense of the dissertation will be held on 31 January 2024 at 11:⁰⁰ at the meeting of the FD 2.34 Dissertation Council operating under the Azerbaijan State Academy of Arts.

Address: Azerbaijan State Academy of Arts, 26, Heydar Aliyev Avenue, AZ 1029, Baku

The dissertation is available at the library of the Azerbaijan State Academy of Arts.

Electronic version of abstract is available on the official website of the Azerbaijan State Academy of Arts.

Abstract was sent to the necessary addresses on 28 December 2023.

Signed: 01 December 2023
Paper format: A5
Volume: 36584
Circulation: 20

