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ABSTRACT

of the dissertation for the degree of Doktor of Philosophy

**ARTISTIC FEATURES OF QAJAR
PERIOD GARMENTS**

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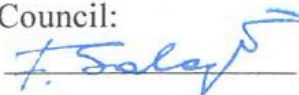
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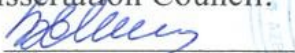
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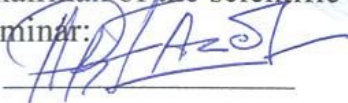
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GENERAL CHARACTERISTIC OF DISSERTATION

Relevance of the research and the degree of the development. Culture and civilization of each nation and country is one of the main indicators of its culture of dressing.

Garments and dresses of the Qajar period have had special beauty and diversity for a long time. Historical development of the main types of clothing of the time took place in direct connection with the natural and socio-economic conditions of the time, aesthetic and moral features, including the religious requirements of public life, and the artistic style prevailing in the art. General stylistic features of the dress suit is expressed in main shapes and proportions, style of dressing and character of jewelry patterns by using certain materials and color combinations.

Jewelry patterns and accessories related with garments and their main components were based on social traditions and religious activities. Modern textual and archive sources, works of pictorial and decorative and applied art and photo documents of the late XIX century, as well as samples of dresses that have survived to this day, are the main sources for highlighting true essence of garments of the period under study. Persian sources, literary and historical texts and court documents, provide information on the terms of textiles and dresses, production centers, as well as the influence and diversity of the European fabrics and styles on the Qajar period's garments. There is also important information about the practical purposes of Qajar period's dresses in particular, and social and political conditions that are important for understanding the fashion changes. Comprehensive changes caused by relations established between Iran and the European countries in the period of Qajars dynasty led to a change in the appearance of people of the palaces first, and then ordinary people. There are specific descriptions of both male and female garments, with details that complement the information given in reports of the European observers and Persian sources. The limited range of dresses preserved since the Safavids (especially in comparison with the number and variety of carpets and fabrics of

that time) is partly related with their overwork¹, rapid deterioration of fine silk and cotton, the habit of burning palace dresses to extract the gold and silver used in them², and destruction of Safavids palace cabins, especially during the plundering of Isfahan in 1135/1722. Introduction of the European fashion and subsequent disregard for the traditional dress suits in court circles also led to a shortage in their development. Besides this, attribution of the garment items that have survived, is complicated by the fact that sometimes dresses are jagged and small pieces are reused after the initial utilization. Some dresses were sent as a royal gift to the European kings or collected in the XIX century by local agents and diplomats of European countries and thus kept mainly in the European collections. The Iranian Museum and private collections are another little source survived to this day.

Works of fine art of the Qajar period provide a comprehensive overview of the types of garments, and if to remember that Persian painting was often idealized, it can be assessed as an important method. The same idea can be applied to the works of decorative and applied art of the period. Qajar period's carpets, fabrics, ceramics, etc. give a certain idea of the culture of garments of that time in the plot and portrait descriptions in the artistic design of art samples.

Accumulated large material and important tasks of profound study of the Azerbaijan's material culture in the Qajar period in 1796-1925, has revealed the research of development history of dress suits as the actual and important matter.

As early as the end of the XV century, a poet from Yazd, Neezdaām Qârī dedicated a collection of poems "Dīvān-e albasa" to the theme of dressing³. The wealth of available documents gives information about the continued and growing importance of Qajar period's garments compared to previous periods.

¹Martin, F.R. Die persischen Prachtstoffe im Schlosse Rosenborg in Kopenhagen - Stockholm – 1901 - p.191.

² Moḥammad-Kāẓem Marvī, Tārīkh-e 'ālām ārā-ye nāderī, ed. M.-A. Rīāhī – Tehran – 1364, 3 vols.- Š./1985-p.212.

³ There again, p.195-206.

At present, both in terms of the scope, variety and profoundness of the material, an extensive documents have been gathered in regard with the history of Qajar period's dresses in the world science, and very extensive and diverse scientific articles, popular books and studies have been collected. Main emphasis is on the

descriptive characteristics of garments and their individual elements. A valuable contribution to the study of this type of material culture is undoubtedly made by Iranian researchers Zaka Yahya⁴, Qeybi Mehrasa⁵, Arami Shahriza⁶, Rahnavard Zahra⁷, the Western scientists and travelers J.S.Sharden⁸, R.du Mans⁹, H.Goths¹⁰, A.Jackson¹¹, K. De Bruin¹², C.M. Upton¹³, F.Gottenrot¹⁴ and etc..

Russian scientists have also demonstrated their interest in the

⁴ Zaka, Yahya. Women's clothing from the 13th century to the present - Tehran, General Directorate of Fine Arts, first edition - 7700.

⁵ Qaibi, Mehrasa. Eight thousand years of history in Iran, Tehran. Heyromand publishing house; 8 thousand years of clothing history of Iranian peoples, Tehran, Hirmand publishing house, first edition, - 1385 - 7720.

⁶ Aramaic Shahreza. Afshin, women's clothing during the Qajar period. Islamic Propaganda Organization, craft field -1996.

⁷ Rahnavard, Zahra. Iranian Art History in the Islamic Period: painting / Z. Rahnavard – Tehran: Printing and Publishing Authority, Ministry of Culture and Islamic Orientation, first edition. - 7720.

⁸ Chardin, J.S. Voyages de monsieur le chevalier Chardin, en Perse, et autres lieux de l'Orient II / J. Chardin – Amsterdam – 1711

⁹ R. Du Mans. L'etat présent de la Perse en 1660, ed. J. Schefer / R. Du Mans – Paris – 1890; Repr. Westmead, Eng., 1969.

¹⁰ Goetz, H. The History of Persian Costume / Survey of Persian Art - pp. 2227-2256.

¹¹ Джекинсон, А. Путешествие в Персию 1561-1564 гг. // В кн.: «Английские путешественники в Московском государстве в XVI веке», пер. Д.В.Готье. – Москва – 1938 - 485 с.; с.193-216.

¹² Корнели де Брюин. Путешествия. Перев. с франц. Абенгауза, НАИИАНА, инв. № 480, л.23

¹³ Upton, J.M. Notes on Persian Costumes of the Sixteenth and Seventeenth Centuries. Metropolitan Museum Studies 2 / J.M. Upton – 1929-30 – pp. 206-30.

¹⁴ Готтенрот, Ф. История внешней культуры. Одежда, домашняя утварь, полевые орудия народов древних и новых времен / Ф.Готтенрот – Москва-Санкт-Петербург: Изд. товарищества М.О. Вольфа – 1885, т. I–36-41 с., 132-156 с

topic. Researchers A.T.Adamova¹⁵, O.F.Akimushkin¹⁶, Y.V.Ragozina¹⁷, P.Semyonov¹⁸, A.N.Sukhorukov¹⁹, A.Y.Yemelyanov and S.I.Kaverin²⁰, etc. can be listed.

Scientific works of Azerbaijani researchers R.S.Efendiyev²¹, S.Y.Sadikhova²², T.I.Ibrahimov²³, Ch.Qajar²⁴, I. Mammadova²⁵ are devoted to various issues of the Qajar period's history, culture, art,

¹⁵ Адамова, А.Т. Персидская живопись и рисунок XV - XIX веков в собрании Эрмитажа // А.Т. Адамова – Санкт-Петербург: Славия – 1996 - 376 с.

¹⁶ Акимушкин, О.Ф. Средневековый Иран. Культура, история, филология / О.Ф. Акимушкин – Санкт-Петербург – 2004.

¹⁷ Рагозина, Я.В. Из истории возвышения династии Каджаров // Вестник Санкт-Петербургского Университета – Санкт-Петербург – 2008, т.9, вып. 2, № 2 – с. 287-294.

¹⁸ Семенов, П. Каджары // Географическо-статистический словарь Российской Империи. Том II. – Санкт-Петербург, 1865 – с. 409-410.

¹⁹ Сухоруков, А.Н. Этническая характеристика Ирана в свете новых данных / А.Н. Сухоруков – Симферополь: Крымский федеральный университет имени В.И. Вернадского – 2017 – с.16-51.

²⁰ Емельянов, А.Ю., Каверин, С.И. Кольца и перстни как мужские украшения в культуре Ирана и Ближнего Востока // Дизайн. Материалы. Технология – 2019 – № 1 (53) – с. 99–102.

²¹ Əfəndi R.S. Azərbaycanın bədii parçaları (XVI-XVIII əsrlər) // Azərbaycan SSR Elmlər Akademiyasının xəbərləri. Bakı: Azərbaycan SSR Nəşriyyatı, 1968 il, №3, 105-117 s.; Azərbaycanın dekorativ-tətbiqi sənəti. Bakı, 1976, 190 s.; XVI – XVII əsr Azərbaycan geyim və bəzəkləri // Qobustan, № 2, Bakı, 1977; Эфендиев Р.С. Из истории азербайджанского костюма (головные уборы XVI в.) // ДАН АЗССР, Баку, 1959, №9, с. 879-884; Художественные ткани Азербайджана (XVI-XVII вв.) // Изв. АН АЗССР. Баку, 1968, № 3, с. 105-118.

²² Садыхова, С.Ю. Азербайджанский костюм XIX века / С.Ю. Садыхова – Баку: Элм – 2007 – 190 с.; Средневековый костюм Азербайджана (по данным миниатюр) / С.Ю. Садыхова – Баку: Элм – 2005 – 170 с.; Ювелирное искусство Азербайджана в контексте развития многосторонних культурных взаимосвязей / С.Ю. Садыхова – Баку: Элм – 2009 – 276 с.; Сокровищница Азербайджанского Национального Музея Ковра – Баку: «Шарг-Гарб» ОАО. 2020. – 140 с.

²³ Ибрагимов, Т.И. Живопись Каджарского периода / Т.И. Ибрагимов – Баку: Шарг-Гарб – 2013.

²⁴ Каджар, Ч. Каджары / Ч.Каджар – Баку – 2001.

²⁵ Məmmədova, İ. XIX-XX əsrin əvvəllərində Təbriz şəhərinin qadın geyimləri // Azərbaycan arxeologiyası və etnoqrafiyası – Bakı – 2012. №2 – s.133-145.

including painting, as well as formation and development of local types of garments from the ethnographic point of view. However, the studies of above-mentioned researchers didn't reveal the aesthetic features of the Qajar period's garments, and not provided the art criticism analysis of both the dress suit and its components as a whole.

At the same time, it should be noted that the chosen topic is the first comprehensive study that has not been researched yet. From this point of view, it can be considered an actual subject.

Object and subject of research. Subject of the study is researching the traditions of dressing in 1796-1925, covering the Qajar period in Iran, studying and analysing of the artistic features of dress patterns that were formed and developed at that time.

Object of the study is the suits of Qajar period's garments, preserved in various museums of the world, including samples of men's and women's dresses, jewelry and accessories.

The study includes as a source the samples of Qajar period's painting, photographic materials made by photographers invited to the palace at that time, as well as plot and portrait drawings on various examples of decorative and applied art.

As the object of study, the XVIII-XIX centuries constitute the written sources aimed at the study of dress suit traditions of the Qajar period.

Objectives and tasks of the research. Purpose of the study is to reveal the artistic features, forms, traditionalism of the Qajar period's dress traditions, to determine the formation and artistic peculiarity of the clothing culture of the studied historical period.

Guided by this purpose, a number of tasks were set before the dissertation, as below:

- to demonstrate the influence of Safavids style on the culture of Qajar period's garments in the context of research sources of Qajar period's clothing culture (1796-1925);

- to determine the role of Qajar period's painting as an important source in the research of Azerbaijani dresses during the period under study;

- to determine the role of Qajar period's decorative-applied art

as an important source in the research of Azerbaijani clothing art during the period under study;

- to examine the artistic features of tradition of women's clothing during the Qajar period, including ornamental features in women's garments;

- to examine the features of men's clothing belonging to the Qajar period's ruling , middle and lower classes;

- to reveal the artistic features of jewelry used in Qajar period's dress suits;

- to determine the importance of clothing traditions in the decorative and applied art of Azerbaijan during the Qajar period in regard with the subject, to evaluate the material culture and to show its place in the science of modern art.

Research method. The study based on the comparative historical method is devoted to the analysis of the dress suit from the point of view of features of the socio-economic life of the feudal-capitalist society at the Qajar period, which allows to trace its history, to research the rise and decline of dressing culture in the period under study, aesthetic ideas and cultural traditions of that period.

Based on the empirical method selected for the scientific-research work, the observation of the cases occurring in the Qajar period's dressing culture, the collection and selection of facts, and establishment of relationships between them have been achieved. During the study of the matter, the historical-comparative method was used, which made it possible to identify similarities and differences between objects and cases.

The dissertation has applied the method of analysis, which is based on the separating of information obtained from generalized theoretical methods into components and a separate study of each of them, making it possible to systematize the collected information. At the same time, in order to obtain a general notion about the study's object, the synthesis method was used, which ensures the unification of individual details into a single structure.

Analysis of dress samples of Qajar period in the territory of South Azerbaijan was provided according to the historical and

chronological sequence. Determination of chronological stages of dress changing during the period under study makes it possible to establish the patterns in the formation of individual elements of garments related to the interaction of cultures of other countries, and in this case of the European countries.

Historical, archaeological, ethnographic materials were also involved in the research of artistic material, which made it possible to approach the culture of garments of the chosen period in a complex form, to determine or reveal the content and form integrity of the genesis of dressing samples, as well as their perceiving in regard with the periods.

Theoretical achievements of modern art studies and provisions and results of culturological idea reflected in the works of domestic and foreign scientists were of great importance during the research process.

Main provisions of the defense:

- Influence of the Safavids style of garments is followed in the establishment of Qajars' dressing culture;

- Dress images reflected in painting and decorative-applied art are playing an important role in the study of Qajar period's dressing culture;

- Synthesis of the Western style and national features is revealed in the Qajar period's clothing traditions;

- Jewelry samples made in traditional enamel technique, which is an integral attribute of the Qajar period's dress suits, gradually acquired "baroque" forms, complicated by exquisite decor.

Scientific novelty of the research. The scientific newness of the paper was determined precisely by the propounding of matter, and reflected in the following provisions:

1. For the first time, Qajar period's dress samples and jewelry regarding the subject, which stored in museum exhibits, were involved in the art study analysis;

2. For the first time, the main features of Qajar period's dressing traditions were identified in Azerbaijani art studies, and development principles were the object of comprehensive research in a comprehensive manner;

3. The study of traditional ceramics, carpets, artistic fabrics and woodworking works of art, the most important element of the Qajar period's national cultural and religious originality, was involved as a source in the study of the dressing traditions;

4. Analysis of the works of painting of the Qajar period from the end of XVIII century to the beginning of XX century made it possible to reveal the features of the artistic style of dressing culture of the period, to determine the succession of traditions and relations between the periods;

5. For the first time in the study, all types of the Qajar period's garments were analyzed in detail;

6. It was established that evolution of dresses was organically connected with certain types of decorative and applied art, which influenced the development of Qajar period's fashion.

Theoretical and practical significance of the research. The value of research on the traditions of garments in Azerbaijan in the Qajar period lies in the fact that it expands and complements modern ideas about the process of formation of both crafts and industrial production, including weaving, tailoring and jewelry, as well as their close connection with the socio-economic and cultural life of people.

The study work can be used as an auxiliary textbook during the teaching of the subject "History of Garments" to students studying in higher and secondary educational institutions with an artistic orientation, in the specialties of art study, decorative and applied arts. The dissertation paper is also a valuable tool that ethnographers, historians and art critics can use.

Approbation and application. The main content, scientific provisions and results of the study were reflected in nine articles, reports reflecting the search on the topic were heard at various scientific conferences. The dissertation can be applied in the process of teaching students mastering the specialty of art study and fashion designer, in the process of developing the research paper.

The name of the organization where the dissertation work was carried out. Department of "Art History" of the Azerbaijan State Academy of Arts.

The total volume of the dissertation in characters, wuth

indicating the volume of the structural sections of the dissertation separatel. The dissertation consists of the introduction, three chapters, seven paragraphs, conclusion and list of used literature, including: Introduction-12.016, 1.1. – 23.592, 1.2. – 28.541, 1.3. – 33.763, 2.1 – 52.719, 2.2. – 35.030, 3.1. – 65.304, 3.2. – 36,954, Conclusion – 7,122, total volume of the dissertation consists of 295,146 symbols. Illustrations describing the paper content were presented in a separate volume in the form of album (Appendix to the dissertation).

MAIN CONTENT OF THE STUDY

The **Introduction**, substantiates the actuality of the topic, defines its purpose and tasks set before, reflected the information about its scientific nowmess, practical significance, structure and volume.

The first paragraph entitled “Safavids style as the origin of the Qajar period’s clothing culture” of the Chapter I “Sources of application of the Qajar period’s (1796-1925) clothing culture” describes the directl influence of the Safavids period ruling before the Qajars dynasty, on the formation and development of Qajar's period clothing culture. History of garments during the Qajar period is divided into two separate parts: the first period was marked by not yet sufficiently developed relations with foreign governments, and there were no significant changes in the clothing culture. In the second period, relations with the West countries developed, and therefore there were changes in trousers, skirts and headdresses for men and women.

In the early years, the clothing describing the pride and dignity of the Safavids period became popular again. Although the Qajar’s period style began to appear at the end of the XVIII century, its embryos and the beginning of development are referred to the period of prosperity of the Safavids style.

The limited range of clothing preserved since the Safavids dynasty is partly due to heavy wear, the perishability of fine silk and cotton, the habit of burning noble clothes to extract the gold and

silver used in them²⁶, and especially, destruction of Safavids Palace power during the plundering of Isfahan in 1135/1722, as well as the introduction of European fashion and subsequent neglect of traditional garments.

In the XVI century, Safavids dress suit can be described as consisting of multi-layered garments made from luxurious rich fabrics, cut short on the body and stretched with smooth lines at the bottom, and worn with various headdresses, jewelry and accessories. The richness of clothing was primarily determined by the choice of fabrics. A special role was played by ornamental fabrics, characterized by the richness and variety of compositional and ornamental design. Tabriz, producing expensive, gold-woven fabrics with plant motifs and plot compositions, became the legislator of the style of the period, which tried to imitate for several centuries.

In 1635, traditions of the Tabriz-Qazvin school became noticeable. During this period, the plasticity of lines in the art of tailoring became an expressive and accentuated phenomenon of female forms, while the sharpness of lines in the design of men's suits indicates their militancy. The outlines of women's clothing were becoming slightly lighter. Dresses with such a cut made them possible to move more easily.

It also introduced innovations of established European sewing principles, preferring alternative garments thanks to the traditional outlines of the dresses. Under the influence of the flow of cultural changes in Europe, new trends in the Qajar period's style entered the stage of reforms of the late Safavids period. All this happened in the second half of the XVII century, in the period of new technical achievements of manufactory production.

Foundation of the future style of the Qajars period was laid by Riza-i Abbasi, under the influences and sources of that time. This movement of "Europeanization" will become the leading direction in the artistic design of Safavids dress suits in the late XVII -early

²⁶ Moḥammad-Hāšem Āṣaf (Rostam-al-Ḥokamā'), Rostam al-tawārīk, tr. B. Hoffman as Persische Geschichte 1694-1835 erlebt, erinnert and erfunden, Das Rustam al Tawarikh in deutscher Bearbeitung, 2 vols. – Berlin – 1986, II, s.212.

XVIII centuries. The Safavids state, which collapsed at the end of that century, was experiencing a deep polemic and economic crisis. This blow is felt in relations between authorities and power structures, pulling with it all other structures of relations.

The second paragraph of the first chapter, entitled “Reflection of Qajar period’s garments in decorative and applied art” states that, during the Qajar period, the development in all areas of art was notable for its unique pictorial and ornamental decoration elements. A fresco created by an unknown artist in Isfahan features an image of a coronation. A decorative plate made of framed polychrome glazed ceramics is a vivid example of the Qajar period’s style. The Brooklyn pattern of this art testifies to the high level of art of the pottery masters obtained during the Qajar period. The figures were executed in grizail technique using only black, white and gray shades. The heroes are depicted on a cobalt-blue background with a rich floral pattern.

During this period, compositions typical of the traditional miniature style of the Safavids continued to be used. On a blue background, among the floral motifs, "portraits" of men and women with round faces in Qajar dress suits typical of their time were placed. The Qajar period’s mosaic adorning Tehran's Golestan Palace depicts hunting scenes of the Shah and the people of the palace. In these descriptions, it is possible to get information about the lifestyle, nature, life, fashion, shape and cut of clothes and accessories of the elite classes of the society at the Qajar period.

Images placed on products of high artistic value were always successfully combined with the shape of the product. Preference was given to official ceremonial portraits. In the picture, slender figures in magnificent dresses, emphasized by a neutral background, idealized faces of shahs and their courtiers have been creating a feeling of solemnity.

At the same time, the value given to aesthetics attracts attention with its decorative forms in artistic pattern plates, glasses and other tableware sets, as well as their pictorial design. Unique images of Qajar dynasty periods, as well as decorative elements on wine glasses made by an unknown artist, which are now preserved in the

Hermitage, dated to the middle of the XIX century, were carried out blissfully. Portrait drawings, given among simple frames, once again confirm that the glorification of a bunch of flowers is carried out with the highest blissfulness of the century.

The Qajars period was a stage of prosperity for the production of colored glass art – vases, vessels for rose water and fragrant oil wares of elegant shapes were widely used. The upper part of the lamp, made of gold glass decorated with enamel and decorated with crystal hangings, is decorated with a portrait of Shah Abbas, given inside the oval canvas.

Carpets created under the influence of medieval miniature painting, which experienced a period of rising, were distinguished by the sophistication of painting and the highest technical execution. For the earliest products of such centers as Tabriz, Kashan, Isfahan, and later Kermana, which date back to the XVII – XIX centuries, were characteristic for the garden flowers, vases and images of animals, hunting scenes and episodes taken from literature. The works of weavers include portraits of modern political figures and famous historical characters. The aesthetic principle of the Qajars period carpet is based on the superficial solution of "images", the rhythm of the picture, traditional division into the central area, the border and the laconic geometry of the elements.

During the Qajar period, cotton fabrics called kalemkar were widely used, the central area of which was covered with rough lubok painting made by hand. It depicts hunting, battles, games of horse polo, plots from oriental poetry and modern life examples. The best samples of Qajar kalemkar art organically combined the richest artistic traditions and new features recognized by European culture.

The continuity of traditions is reflected in the lacquer and colored drawings covering caskets, mirror boxes, book coasters, pencils and other products. This method, which occurred during the Safavids period, was used to decorate Papier-Mache or wood products. Objects were painted in colors that repeated the typical techniques and plots of miniature painting, and covered with a layer of yellowish transparent lacquer.

In the XVIII-XIX centuries, has continued the production of

metal objects, including weapons made of Damascus steel, which devoted to the traditions of the previous period. The rich ornamentality of this type, the presence of human images on decorative weapons decorated with pearl, expensive jewels can already be regarded as a characteristic feature.

The third paragraph of the first chapter “Qajar period’s painting as an important source for the study garments” indicates that, the Qajars ' plot and portrait genre painting works, whether wall painting or easel painting, provide extensive information about the clothing culture of the time and can be viewed as a visual source. The best examples of miniature, easel and monumental art created during the Qajar period reflect the aesthetic tastes of the people who created these monuments of fine art. The works of fine art visually present ideas about the fashion, shapes and outlines of clothes, headdresses and accessories of various sections in the Azerbaijani society of Qajars period.

The turn from East to West was clearly manifested in all areas of culture. It was under the influence of Western painting that a new portrait and genre painting developed, combining the traditions of superficial stylized Oriental portraiture and Western realism. Compositions dedicated to the depiction of licentious scenes, relationships between men and women, love scenes were masterfully glorified and began to concentrate a greater circle of interests. Lush skirts, sometimes fantastically decorated, imitated European clothing in combination with fitted jackets on the body.

In the artistic culture of Qajar period, we see that in the pictorial design of fine art, as well as examples of decorative and applied art were implemented by the artists that continued the creative style of the previous period. Artists each time proved in their works that they were influenced by the miniature traditions of the Mongol period, which left their mark on the culture of Safavids, Afshars and Zands. From this point of view, the power and might of the Shah were depicted with special art under a long beard, mustache, thin waist, thick eyebrows, decorated crown, weapons with jewels, an ornate throne or chair, or other decorations, expressing masculine strength and force.

Mirza Abu-l Hasan-Khan Gaffari, a famous artist known as Sani ol-Molk, who earned the title of the Chief of artists (Nakkash-Bashi) in the first half of the XIX century, studied in Europe and tried to convey the psychological characteristics obeying the European painting principles. Portrait of Iranian prime minister Mirza Yusif Mostofi-ol-Mamalek (1860s) is one of the most successful works of the master.

The first paragraph of the II Chapter of the dissertation “Traditions of women's dresses in the Qajar period” entitled “Artistic features of women's garment in the Qajar period” indicates that, women's dresses of the Qajar period has been of special beauty and diversity for a long time and has become an indicator of the culture and civilization of the nation. XIX century Qajars period of women's dress suit has undergone certain changes in accordance with requirements of the new stage, along with continuing the traditions in the types of garments formed in previous historical periods due to its aesthetic structure and sewing technique. This can be seen more clearly in the uniforms of people of special professions and representatives of aristocratic society.

Elements of decoration on fabrics used in the artistic solution of women's clothing during this period had a blissfull and high ornamentation. The main part of women's clothes consisted of shirts, skirts, trousers, skirt pants, long velvet jacket, lace hat, petal, headscarf, face cover, niqab, wide trousers and shoes, which differed from each other in various periods of Qajar period. For example, fashion of women's trousers and skirt pants has continued from the time of the Shah in the early period of Qajars until the middle of Nasiraddin Shah's era, and the trousers were not visible because the skirts were too long²⁷.

Many samples of women's clothing of the Qajar period (nimtana, arkhalig, chepken, etc.) from the period of the khanates of Northern Azerbaijan to the beginning of the XX century, are identical to the clothing patterns of Azerbaijani women, in terms of

²⁷ Qeybi, Mehrasa. İran xalqlarının geyim tarixinin 8 min ili – Tehran: Hirmənd nəşriyyatı, birinci çap – 7720. ss. 560, 1384

form, constructive structure and artistic design.

In the time of Qajars dynasty, each class had its own style of clothing, which determined that people with different occupations had their own position. It is also possible to see this separation in the style of garments of the palace musicians and dancers. They provide extensive information on the basis of the surviving examples about the Qajar period's painting are miniature samples.

The paragraph describes in detail the samples of women's clothing of the Qajar period, which are kept in museums and private collections around the world.

Fatali Shah, who was very fond of women and feasting, spent most of the money in the treasury to maintain his extensive harem. The style of dresses of harems was very different from the everyday clothing of ordinary women. The dress of the palace dancer of the first quarter of the XIX century is colored, red, yellow, etc. and was formed in the solution of such flashy colors. Bright colorful flowers, which were used on the wide skirt made of velvet fabric, created a playfulness with their scattering based on stylized plant motifs, which had an impact on the dynamic perception of the dance.

The comprehensive changes caused by the relations established between Iran and European countries in the Qajars period led to a change in the appearance of the people of the palaces first, and then ordinary people. One of the obvious consequences of Nasiraddin Shah's travel to Europe was an indicator of the change in women's garments, which gradually spread throughout society. As a result, at the end of the Qajar period, the basis for removing the hijab was developed. In schools, the rule of walking without headscarves among the women and girls was slowly introduced. At the same time, despite the Western style in the tradition of women's clothing during the Qajar period, the foundations of national characteristics were constantly manifested.

The second paragraph of the Chapter II entitled “Women's jewelry of the Qajar period” details the women's jewelry of the Qajar period, which is kept in museums and private collections around the world. It was mentioned that all types of jewelry (head, ears, neck, chest, arms, waist and those attached to clothes) were

used in women's dress suits during the Qajar period. The uniqueness of Qajar jewelry, which has preserved the traditions of ancient masters, lies in the variety of means and possibilities of artistic expression, which is determined by the extraordinary richness of materials and design techniques. The Iranian Jewelry Museum, which presented luxurious jewelry to women during the Qajar dynasty, preserves a large collection of Shah jewellery of the XIX century. It includes a Shah crown, brooch, bracelet and belt, as well as a large number of pearls, both individual and made from materials.

The main headdress of wealthy Qajar women was a crown decorated with diamonds. The decorative crown was heavy and bulky and was worn only for official ceremonies and important cases. Head decoration with a light diadem, usually decorated with feathers, sometimes completely covered the forehead, sometimes one side. The crown of the head was styled with emeralds, rubies, diamonds, white sapphire stones.

As in the Eastern culture of clothing, in the Qajar period, multicomponent earrings were widespread, consisting of several independent elements. Among them, we can highlight multi-part earrings “piyalazang”, hoop earrings, consisting of three different or similar segments and giving them a delightful contours.

In the traditional jewelry industry of the Qajars, chest decorations occupied a special place. Collected from expensive beads and pearls, as well as gold and silver plates in the form of baklava and seeds, they were often decorated with pendants located in the center of the necklace using the enamel technique. During the Qajar period, pendants with portraits were quite widespread. The oval-shaped pin, dated to the end of the XIX century, is decorated with a double portrait with images of a young girl and a boy. The location of the jewelry, the outer border of which is framed by emeralds, rubies and white stones, is designed in the decorative pattern technique. The artistic design of the pendant-type jewelry covered both sides of the item. An example of this is a pendant with polychrome enamel, decorated with pearl and coral stones in the form of drops, and a beautiful girl on one side, and a flower and nightingale motifs on the other.

During the Qajar period, the surface of the arm ornaments, the central part of which was large in various forms, and the sides were relatively small in size, was designed with calligraphic inscriptions. It often reflected verses taken from the Koran, which usually played the role of necklace calling hamayil . The vast majority of jewelry has been given apotroptic significance. But for people who adhere to old traditions and religious dogmas, often turning into superstitions, the presence of such a number of attributes with sacred meaning was not enough.

A special place in the jewelry set of the women was occupied by Koran boxes, intended to use as the hamayil necklace. They were placed the Koran of miniature size, money for alms (vows) and other things of magical significance, which were placed inside a silver bag for prayer. The Koran boxes were made in rectangular, triangular and cylindrical shape, using the technique of grid, garasavad, enamel in their artistic design.

The analysis shows that many varieties of jewelry of the Qajar period are identical in terms of purpose, constructive feature, technical execution and artistic design of jewelry of Northern Azerbaijan.

The first paragraph of the III Chapter of the dissertation “Traditions of men's garments in the Qajar period” entitled “Artistic features of men's dresses of the Qajar period”, analyzes the most important elements of men's clothing of the period: undershirt, top shirt, backshirt, kaba or waistcoat, long jacket, waist shawl and belt, Sardari (nighr waist worn over other clothes)²⁸, pants, hats, turban and nappies, crown, socks and shoes.

The basis of the men's clothing in the Qajars period, which benefited from the culture of clothing of the Safavids period, was reflected in the clothes of nobles in the form of exquisite style, luxury and magnificence of fashion, rich decor and ornament types of dresses. The dress suit history of the XVIII-XIX centuries has repeatedly faced changes, while the society was full of the

²⁸ Qeybi, Mehrasa. İran xalqlarının geyim tarixinin 8 min ili – Tehran: Hirmənd nəşriyyatı, birinci çap – 7720, ss. 560, 1384

revolutionary spirit and idea. The English style of clothing entered the fashion, which, with many moments and details, manifested itself in the style of men's clothing, however, society emphasized the need for a strong power. After such a revolutionized trend, simple dresses in dark colors found even more popularity.

The dressing tradition of these times began to take on unusual and certain official appearance. Men's garments were changing, decorative and beautiful styling was abandoned. Men now preferred only utilitarian black and white clothes in their wardrobes, which were more classic and unified.

There are portrait images made to close family members of Fatali Shah, which, although their rich style of dress differs from Shah garments, is remarkable for its luxury. One of these works, referring to the first quarter of the XIX century, gives clear information about the style of clothing of people belonging to the ruling class. The painting, created in Tehran in 1814-1815, depicts Fatali Shah in a military uniform. The military clothing of the commander-in-chief was performed exclusively on national traditional uniforms. Here along with the decorative elements symbolizing strength and courage, the worn armor was also performed in a special decorative form on the sleeves with iron from the top of long-necked boots, as well as on the clamps from wrist to elbow.

Although some elements of the classic style appear at the beginning of the XX century, the style of clothing completely changes its shape and dissolves in the expression of the same color or white and black, starting to resemble classic suits. And in the garments of representatives of the poor class, cheap dimples, ordinary fabrics were used, and no decorative details were included. In particular, the clothing characteristic of the remote rural population is similar to the clothing features of many regions of Azerbaijan at that time.

In the second paragraph of Chapter III “Men's jewelry of the Qajar period” indicates that jewelry was an integral attribute of the dress suit of the Qajar Shahs. The royal palace and treasures of the Sassanid shahs (especially Khosrov Parviz) become legendary

and especially mentioned in historical books. Particular attention was paid to the preservation and replenishment of the royal treasury, which contains one of the largest and most magnificent collections of the Safavids state in the world. After the fall of the Safavids dynasty, a significant part of its treasures passed into the hands of the Timurids in India. After Nadir Shah invaded India and captured Delhi, he had announced Muhammad Shah the ruler of India. Muhammad Shah agreed to hand over Nadir Shah's treasures, weapons and other ammunition in exchange for a promise of peace. Shortly after Nadir Shah was killed in 1747, army commander Ahmed Khan Ebdali plundered the royal treasury. One of his most valuable jewelry, the Kukhe-Nur diamond, was exported from Iran and did not return. The shah of the Qajar dynasty, Agha Muhammad Khan, began to partially return the treasures of Nadir Shah. Agha Muhammad Khan became the first ruler after Nadir Shah, who made efforts to protect the Iranian treasury, and Fatahi Shah continued his policy of protecting the royal treasures. It was Fatahi Shah who ordered the creation of the famous Nadir Shah's Throne, the Peacock Throne and the Kiani Crown.

A large collection of jewelry of the imperial crown of XVIII-XIX centuries is preserved in the Central Bank of Tehran. This includes the Royal Crown, armrests, jiggas and belts²⁹.

The most magnificent piece of jewelry kept in the National Treasury of the Central Bank of Iran was the "Kiani Crown" (Persian. تاج کیانی - the Crown of the Shah). created in 1797, the head decoration became the first crown formed after the Sassanids dynasty.

Erstwhile, detachments inspired by the pinned head decoration of the Safavids shahs, young nobles and emirs, the jiggas attached to the turban from the right side and decorated with a large emerald and ruby, were sent by the Qizilbash rulers to the commanders and emirs

²⁹ Meen, V.B. and Tushingam A.D. Crown Jewels of Iran / Meen V.B. and Tushingam A.D. – Toronto – 1968, №№ 72-73, 78-83, 117, 126-27,

who had performed bravery³⁰.

By the middle of the XIX century, pendant decorations with precious stones became fashionable among regal and aristocratic families and were often depicted on men's popular ornate hats. These types of decorations were also worn as hair ornaments among women.

During the Qajar period, wearing medals was very popular. The practice of awarding the badges with images of Lions and the Sun began in 1223/1808 by Fatali Shah. The badge "Lion and Khurshid" was presented to both domestic and foreign servicemen and civilians.

One of the widespread jewelry of the Qajar shahs was the seal-rings. Their small surface did not allow placing a long inscription. A short quote from the Koran, zhikr, prayer, the names of Allah, inscriptions from the Prophet and his family, as well as various saints and shiite imams, were placed finely engraved on serdolic stones.

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

1. Qajar period's painting and decorative-applied art samples are important sources in the study of clothing culture of various sections of Azerbaijani society during the Qajar period;
2. The influence of Safavids fashion in the formation of Qajar's clothing culture is traced;
3. The Qajar style, which reigned at the palace of Fatah Ali Shah, had eclectic features with a strong archaic tendency with an essence of palace spirit;
4. The women's clothing culture at the period of Qajars, a Turkic tribe that formed a subethnic group of Azerbaijanis, is similar to most of the dressing patterns in Northern Azerbaijan;
5. Despite the fact that the Western style was felt in the tradition of women's clothing during the Qajars, the foundations of national characteristics were constantly manifested;
6. The luxurious and rich traditions of men's clothing culture

³⁰ Садыхова, С.Ю. Азербайджанский костюм XIX века / С.Ю. Садыхова – Баку: ЭЛМ – 2007 – с.42

at the Qajar period was in the palace life, in high society, while more simple style reigned in clothes belonging to the worker class of people;

7. The culture of dressing, formed under the European influence, surpassed the old clothing traditions of Qajars dynasty and changed the appearance of traditional garments;

8. In the Qajar period, along with trends of medieval crafts in the field of artistic culture, the tendency towards European art was clearly manifested almost in all areas;

9. The Kiani Crown, used in the coronation ceremony of Qajar dynasty shahs, was made in the classical jewelry style of Sassanid rulers and imitated the head crowns of Sassanid shahs in terms of shape and artistic design;

10. The Qajar period is characterized by perfect technical execution, complex constructive structure, refined decor, sophistication of lines, pettiness of painting and “baroque” forms complicated by exquisite decor, made in the technique of painted enamel of jewelry pearls.

Main content of the dissertation is reflected in the following articles published by the applicant on the topic:

1. Каджарская живопись как источник изучения истории костюма // “Научные исследования в сфере гуманитарных наук: открытия XXI века”. Материалы IV Международной научно-практической конференции –Пятигорск – 22-23 сентября 2016 г.- s. 217-221.

2. Qacar dövrü qadın baş geyimlərinin bədii ifadəsi // “Axtarışlar”. Azərbaycan Milli Elmlər Akademiyası Naxçıvan Bölməsi İncəsənət Dil və Ədəbiyyat İnstitutu. - 2019, №4, Cild 12 - s.148-152.

3. Художественное оформление азербайджанского костюма периода правления Каджарской Династии // “Paradigmata Poznani” - 2020, №1- с.60-64.

4. Qacar dövrünün qadın geyimlərində ornamental xüsusiyyətlər // “Elmi əsərlər”. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. – Bakı - 2020, №28 - s.188-193.

5. Qacar dövrü qadın deyimlərinin bədii xüsusiyyətləri // “Mədəniyyət dünyası”. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti – Bakı - 2020, s.104-109.

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8. Qacar dövrü hakim təbəqəyə məxsus kişi geyimlərinin bədii xüsusiyyətləri // “Qarabağ Azərbaycandır!” Doktorant və Gənc tədqiqatçıların XIV Beynəlxalq elmi konfransının materialları. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti – Bakı – 12 fevral 2021 - s.345-348.

9. Художественные особенности образцов одежды периода правления Гаджаров // Miedzynarodowe czasopismo naukowe. Art Economic sciences Public administration. - 2021, №12 (99). Czesc 3 - s. 8-11.

10. Сефевидский стиль как источник культуры одежды
Каджаров // “Science and Culture in the Modern World” dedicated
to the Day of Solidarity of World Azerbaijanis. The XXI
International Scientific Symposium – Stockholm/Sweden – 26
December 2021 - s. 230-233.

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