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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**XVI-XX CENTURIES AZERBAIJAN AND İRAN
ARCHTECTURE İN FINE ART**

Specialty: 6215.01 "Fine Arts"

Field of science: Art studies

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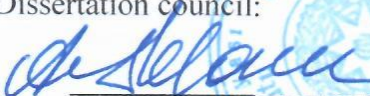
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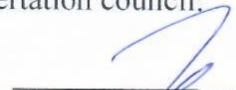
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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and development of the topic. It is natural that the fields of architecture and fine arts of our cultural history have historically developed in parallel by enriching each other. The history of Azerbaijan's fine arts is the history of the formation of a unique art school that has made valuable contributions to the country's culture. Besides examples of medieval Azerbaijani miniature schools, engravings in foreign authors' travelogues, people's images belonging to different social groups in the works by 19th century artists, pictures of Azerbaijani architecture – city panoramas, mosques, palaces, castles, pavilions, hamams, squares, bridges, memorial buildings, etc. are often found. Numerous miniatures, paintings, graphics, sketches, etc. in form of ash, which are collected in one place, form a rich factual material on the history of architecture. There is a need for a systematic study of the materials that are the expression of architecture in the fine arts of the period. Although the study of Azerbaijani architecture has been carried out since the 30s of the 19th century, the fact that no special scientific interest has been shown in this aspect of the issue make the theme actual.

So, first of all, the relevance of the work is the study of artistic expression forms in the fine arts of architectural samples. This can be expressed as following points:

- Architectural compositional structures, volume-spatial forms reflected in the works of fine arts of Azerbaijan and Iran have not been studied in form of ash;

- Panoramas of Azerbaijani cities and pictures of individual architectural objects – palaces, mosques, tombs, bridges, hamams, etc. in the works of various artists have not been studied in the form of ash;

- Finally, the role of historical pictures in the restoration of our architectural monuments in the region due to the liberation of the Karabakh region is great today and they require research.

The letter, which was sent by Chairman of the Union of Artists of Azerbaijan F. Khalilov, Chairman of the Public Union

“IRS – Youth Enlightenment and Propaganda Center” S. Baghirov, M. Majidova from the National Council of Youth Organizations of the Republic of Azerbaijan, People’s Artist of the Republic of Azerbaijan A. Huseynov, Miniature Artist P. Asgarova, addressed to the Director-General of the United Nations for Science, Education and Culture (UNESCO), Audrey Azoulay, dated 12.03.1919, emphasizes that the miniature school had a profound impact on Azerbaijan’s fine arts and played a leading role in its formation. Taking into account the importance of this field of art for our culture, it was requested that miniature art be included in the “Representative List of Intangible Heritage” of UNESCO as the heritage of several countries. The “Miniature Art” nomination document jointly prepared by Turkey, Azerbaijan, Iran and Uzbekistan was discussed on December 16, 2020 and a decision was made to include this cultural element in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. *“Such a decision, which is important for our country, was made possible with the support of the First Vice-President of the Republic of Azerbaijan, Head of the Heydar Aliyev Foundation, UNESCO Goodwill Ambassador Mehriban Aliyeva and the joint activities of the Ministries of Culture and Foreign Affairs of the Republic of Azerbaijan, the Permanent Mission of the Republic of Azerbaijan to UNESCO and the National Commission of the Republic of Azerbaijan for UNESCO”*¹.

The descriptive examples involved in the study are the passport of the time, the architectural expression of a specific age, the reflection of architecture in the fine arts in the example of historical cities such as Tabriz, Ardabil, Sultaniye, Nakhchivan, Yerevan, Ganja, Baku, Shamakhi, Shusha, Derbent, Tabriz, Sultaniye, Isfahan.

It is known that a large part of the architectural works created by our people historically could not stand the test of time, the authors’ verbal descriptions who saw it with their own eyes do not give a full impression. So, a detailed description given by an artist

¹ <http://www.mct.gov.az/az/umumi-xeberler/13374>

for a particular object on a specific date and the view of the existing city panorama help to make it closer to reality. This is one of the aspects that specify their scientific attention.

The analysis of the descriptions of medieval architectural objects in miniatures and engravings, their typological affiliation, artistic images of construction techniques and constructions, etc. are valuable references to pursue the path of development of Azerbaijani architecture and to visualize it.

Some parts of the dissertation deal with the reflection of architecture in medieval Azerbaijani miniatures, so, the works of the Tabriz miniature school were appealed. As it is known, the issue of studying Tabriz miniatures in Azerbaijani art was first raised in the late 1950s in the articles by A.B. Salamzade, K. Karimov and R. Efendiyev. Examples of fine art reflecting architectural elements, especially medieval miniatures have always attracted the attention of researchers from a variety of angles in later times, many of which have been found in various sources.

Medieval miniatures of the Tabriz school were involved in research from different angles in the works by such authors as J. Hasanzadeh, S. Dadash, T. Bayramov, R. Amanzadeh, Z. Aliyev, A. Efendiyev. However, there is no systematic approach to the issue of architectural expression in miniatures in these studies, but it can be said to touch on this issue cursorily.

For example, the study of A. Gaziyeu's² calligraphy and miniature art and their interaction in the process of creating manuscripts have not lost their relevance today. This monograph, which presents to the reader a rich layer of Turkic-Islamic culture and is the first publication on the subject, discusses the history and various aspects of the design of the Azerbaijani manuscript: calligraphy, decorative ornaments, book miniatures.

The works that were published by K. Karimov³ in the 1970s-80s characterize the place and importance of the 16th century Tabriz

² Gaziyeu A.Y. Artistic design of the Azerbaijani manuscript book of the 13th-17th centuries / A.Y. Gaziyeu - M.: Book, - 1977, -. 359 p

³ Karimov K. J. Sultan Muhammad and his school: / monograph / K. J. Karimov. - Baku: Ishig, - 1993, -176 p.- illustrated

school in the general development of miniature art of the near and middle Oriental peoples and it is noted that it laid the basis of the Azerbaijani school in the study of miniatures. It can be said that the history of the 16th century Tabriz miniature and the Sultan Mohammad School were thoroughly covered in them. Jamila Hasanzadeh covered the period from the late 13th century till the early 15th century of the Tabriz miniature painting and justified the stages of establishment and development of this school in her monograph “The establishment and development of Tabriz miniature painting at the end of 13th-early of 15th”⁴. The dynamics and development of miniatures were explained in T. Bayramov and S. Isgandarov’s monograph “Tradition and artistic process”⁵. Siyavush Dadash’s book “Theory of the formal pictorial language of the Turkic miniature” deals with the essence of miniature theory. According to his theory, “*The first phase of the evolution of the European language (creation of a method of describing the prototype) begins with the Greco-Roman art in the 5th century BC. The second phase (the creation of a drawing method) begins with the discovery of theory of a linear perspective in 1430*”⁶.

R. Amanzade compared the palaces depicted in Azerbaijani miniature works with medieval Azerbaijani architectural palace buildings, showed their compositional features and classified architectural elements against the background of the most magnificent palace buildings in the Tabriz miniature school in his article “Palaces and pavilions of Azerbaijan (based on materials of miniature painting of the 15th-17th centuries)”⁷. As we have seen, although these and other aspects of medieval Azerbaijani miniatures

⁴ Gasanzade D.Y. The origin and development of Tabriz miniature painting at the end of the 13th – early of the 15th centuries / D.Y. Gasanzade Baku: Ozan, -1999-243 ill. - 328 p.

⁵ Bayramov T.: monograph / Tradition and artistic process / T. Bayramov and S. Iskenderov. - Baku: - Elm, - 2002 - 232 p.

⁶ Dadash S. The theory of the formal pictorial language of the Turkic miniature / D. Siyavush . -Istanbul: Mega - 2006 - 124 p.

⁷Amanzade R. Palaces and pavilions of Azerbaijan (based on materials of miniature painting of the 15th-17th centuries)// Kars: - Caucasus University Journal of Social Sciences, -1996, No. 1-2, p.149.

are the subject of research in these works by local authors, they do not address the issue of architectural reflection as a research task.

Central Asian scientists “G. A. Pugachenkova”⁸, “G. A. Pugachenkova, O.I. Galerkina”⁹, “A.V. Salamzade ”¹⁰, who studied the medieval architecture of Azerbaijan, “J. A. Giyasi”¹¹, “V.H. Muradov”¹², R. B. Amanzadeh paid special attention to various examples of fine arts - paintings and engravings, which contribute to the study of the architecture of the period greatly and create an idea of the appearance of buildings. Also, some of the applicant’s research in this area – “Ancient Baku (Icheri Sheher) in the paintings by G.V. Gogenfelden”¹³ and “Artistic and aesthetic features of Azerbaijani architecture and their reflection in miniature”¹⁴ were attached to the dissertation.

Research object and subject. The object of research is city panoramas, architectural monuments and buildings in the works of Azerbaijani and Iranian authors of fine arts. The subject of the research is a systematic review of architectural objects in miniatures, engravings and paintings to solve the problems comprehensively, which are covered by the study.

⁸ Pugachenko G.A. Oriental miniature as a source on the history of architecture of the 15th-16th centuries / Architectural heritage of Uzbekistan. Tashkent: Fan, 1960, 360 p.

⁹ Pugachenko G.A., Miniatures of Central Asia / Pugachenko G.A., Galerkina O.I - Moscow: Fine Arts: -1979, 208 p. with color illustrations

¹⁰ Salamzade A.V. Architecture of Azerbaijan in the 16th-19th centuries/ A.V. Salamzade - Baku: Publishing House of the AS of Azerbaijan. SSR, - 1994. - 255 p.

¹¹ Giyasi J. A. Medieval cities of Azerbaijan and their main squares // Architecture and art. Near and Middle East. Material of the conference? Baku: - 1989. pp. 80-86.

¹² Muradov V.G. Urban planning of the 13th-16th centuries Azerbaijan / Muradov V.G. - Baku: Elm, - 1984.- 132 p.

¹³ Mammadkarimova L.M. Ancient Baku (Icheri Sheher) in the paintings by G.V. Gogenfelden // Material of the 3rd Republican Scientific-Theoretical Conference. Baku: - 2019. pp.112-119

¹⁴. Mammadkarimova L.M. Artistic and aesthetic features of Azerbaijani architecture and their reflection in miniature. / / - Moscow: Eurasian Union of Scientists (ESU) Monthly scientific journal - 2020, Part 2, No. 8 (77) - p. 11-12

Research aims and tasks. The main aim of the research is to evaluate the artistic and aesthetic features in the examples of fine arts (miniatures, paintings and engravings) of the cities of Azerbaijan and Iran (Tabriz, Sultaniye, Ardabil, Qazvin and Isfahan) and architectural structures and to study their reflection in the fine arts. It is necessary to draw conclusions in this context that reflect the truth about Azerbaijani fine arts, the evolution of architectural monuments and urban planning in paintings and engravings of foreign artists, historical monuments in cities and on trade routes, as well as the formation of Azerbaijani cities with reference to European and Russian authors.

The tasks of the research are to reveal the political and commercial significance of our cities in the Middle Ages in the panoramic pictures of historical Azerbaijani cities and to determine the early appearance of buildings, the architectural level of the period in the architectural elements in the paintings.

The abovementioned period, which is reflected in the widest typological palette of medieval architecture of Azerbaijan and Iran in many plastics, rich paintings, including palaces, mosques, madrasas, miniatures, as well as in paintings and engravings of Azerbaijani and foreign artists and travelers, is an attempt to study architectural monuments. The aim of the study is guided by the tasks:

- Summarize and systematize the factual material (miniatures, drawings and engravings);
- To expand the real ideas about the volume and character of buildings in the work of art;
- To highlight the specific features of currently lost, little-known buildings (arbor, bridges, etc.) reflected in the paintings;
- To group buildings and constructions shown in miniatures by their type;
- To evaluate the examples of fine arts with external beauty from the architectural point of view;
- To analyze the characteristics of fine arts created in different periods;
- To reveal and analyze the pictures of city panoramas and

architectural buildings in the works of Azerbaijani artists of the 19th-early 20th centuries.

Research methods. The ideology of Azerbaijanism, which was founded by the Great Leader Heydar Aliyev, is on the basis of the dissertation. A historical-comparative method was used, which allowed to summarize the facts and materials and to involve them in comparative analysis during the research on the works of Azerbaijani, Russian and European artists. The method of artistic analysis is also investigated. The historical-chronological method was used, which allows to study the materials in chronological order, as well as the systematic method, which allows to study the topic comprehensively in the methods of structural-functional analysis, during the work process.

Systematic methods and chronological order based on a comprehensive analysis of architectural features are presented in the dissertation: a) in miniature works, b) in examples of fine arts. All this includes the complex collection, systematization and generalization of materials. At the same time, the presented material answers the questions of a) the initial appearance of various architectural buildings, b) the change of the artistic and architectural image of the architectural monuments that have survived to the present day.

The main provisions of the defense. Considering it important to study the expression of Azerbaijani architecture in the fine arts since the Middle Ages from the point of view of architectural history, these provisions are defended:

- Architecture in Azerbaijani and Iranian fine arts;
- View of historical cities of Azerbaijan, separate architectural complexes and monuments in miniatures;
- The volume-spatial structure of civil buildings: palaces, pavilions, hamams, etc. reflected in the paintings, artistic characters; description of defense structures, their architectural image; construction technique of the period in miniature buildings in the dissertation;
- 16th-18th centuries panoramas of Azerbaijani cities, such as Baku, Shamakhi, Nakhchivan, Yerevan, Derbent, Tabriz, Ardabil

and Sultaniye in the paintings and engravings of Western and Russian artists allow us to imagine their landscape at that time;

- European and Russian travelers also drew pictures of our historical cities and their panoramas, architectural complexes and monuments - religious buildings, (memorials) buildings and these pictures allow us to determine the architecture and their initial appearance, to pursue the evolution of changes on them.

Scientific innovation of the research. For the first time, the expression of architecture in Azerbaijani fine arts is presented in a complex form, even architectural objects in little-known miniature works were involved in the study. It has been tried to conduct a complex study of architectural images in miniature art and the structural features of cities have been discussed. Characteristic methods of organizing the spatial structures of architectural monuments based on the principle of historical development are following:

- A graphic was worked in the dissertation by means of a vector program to show the most readable and clear lines of the architectural monuments reflected in the examples of fine arts, the use of complex details in a convex form in the composition of volume and space, as well as in the artistic solution of architectural images and their use for real experience are given;

- An attempt has been made to systematically and conceptually study and fully present the 16th-early 20th centuries architecture of the cities of Azerbaijan and Iran (Tabriz, Sultaniye, Ardabil, Qazvin, Isfahan) reflected in miniatures and engravings against a broad historical and cultural background. Extensive factual material was intended to be substantiated by the task;

- The main aim of the dissertation is to analyze the original image of many lost and architectural monuments of different periods;

- Especially, architectural depictions in realist paintings by Russian and European artists have not been studied separately. This issue is brought to science for the first time;

- It has been tried to study architecture in a thorough and systematic way in the paintings and engravings of travelers who

visited several cities in Azerbaijan and Iran in the 16th-early 20th centuries. A structured approach based on the tasks set out in the existing material is provided;

- For the first time, the values of panoramic pictures of Azerbaijani cities and initial images of architectural monuments were revealed.

Theoretical and practical significance of the research. The research work can be used as a textbook for students studying art and architecture in higher and secondary education institutions with a focus on fine arts and architecture. It is necessary to apply it in the restoration of our historical monuments, in the artistic design of architectural monuments. It can be used as a useful methodological educational supplies for students at the Department of “Architectural constructions and restoration of monuments” of the Azerbaijan University of Architecture and Construction. Images from various sources, which are included in the scientific circulation for the first time, can be used in the development of topics on the history of Azerbaijani architecture, the restoration of historical, architectural and cultural monuments, the preparation of projects, the formation of their architectural style.

Approbation and use. The main provisions of the research, as well as the main scientific innovations are reflected in the journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as articles published in relevant scientific publications of foreign countries, reports at international and national scientific conferences.

Name of the organization where the dissertation work is carried out. The dissertation was completed at the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences. The main provisions and conclusions of the dissertation were discussed at the joint meeting of the “Fine, Applied Decorative and Heraldic Arts” and “Architectural History and Theory” departments of the Institute.

The structure and volume of the dissertation. The dissertation consists of an introduction, 3 chapters, 6 paragraphs, conclusion and a list of references. The introduction consists of

15.094 characters, the first chapter 66.409 characters, the second chapter 67.154 characters, the third chapter 62.923 characters, the conclusion 6433 characters, the total volume of the dissertation is 203.155 characters. Pictures reflecting the topic are presented in a separate volume (attached to the dissertation).

MAIN CONTENT OF DISSERTATION

Chapter I of the dissertation **“Interpretation features of architectural motifs in Azerbaijani and Iranian miniatures”** consists of two paragraphs. The first paragraph entitled **“Cityscape in miniatures till the 16th century”** deals with cityscapes depicted in paintings of the period.

As it is known, the descriptions of the architectural image of cities, individual architectural monuments and buildings are less in the Middle Ages than in the later period, but based on them it is possible to comment on the architectural level of the period in Azerbaijan, the architectural appearance of cities and individual buildings. Besides the description of mythical plots, episodes from fiction and history books, especially battalion scenes in miniature art, which is a field of fine art of the period, a large number of paintings have been painted in architectural structures against the background of events or plots and most of these works of art, which are valuable documents of our architectural history, have survived to the present day. These works of art, which belong to the architectural culture of Azerbaijan, belong mostly to the brush of local artists. These examples develop miniature art in Shamakhi as a result of the influence of Tabriz (Tabriz miniature school) and its school and are reflected in the artistic and scientific works of Azerbaijani authors.

The history of the formation of Azerbaijani miniature art, which emerged as a book illustration, dates back to the early Middle Ages. The miniatures (Topkapi Museum, Istanbul) drawn by Abdul Momin Muhammad al-Khoyu on the manuscript **“Varga and Gulsha”** are among the oldest examples of this art not only in Azerbaijan but also in the Middle East in the early 13th century.

There was a Aladdin Chomanafi's hand animal (1297) and a motif "tulip" of Chinese origin, which was previously brought to the art by the masters (Turkestan) of the Uyghur East in the language of fine arts in the 14th century Tabriz miniature, and the reason for this was that local artists learned from Uyghur masters who were able to reach a high level of skill at that time. But L.S. Bretanitsky and B.V. Weimarn approach the issue a little differently, according to their opinion, the principles of Tabriz miniature art and Far Eastern art are radically different from each other. They argue that "*space often reflected a wide range of environmental events in medieval China, especially during its heyday. The Tabriz artist perceives the elements of the landscape not in the space, but on the surface as a unique carpet pattern*"¹⁵.

The second paragraph of the first chapter is called "**Forms of artistic expression of architecture in miniatures**". This section deals with the forms of artistic expression of architectural buildings found in miniature art, as well as the compositional and color features.

Nasuh Matrakchi's (1480-1564) "Beyani-Menazili-Seferi-Irakeyn" manuscript (1565-1566 Library of The Istanbul University, inv. No. 95964) gives a clear idea of Iraqi-Arab and Iraqi-Ajama, as well as miniature plans of Azerbaijani cities and the structure of the medieval city. The plan of the urban settlements of Tabriz is clearly described here, all the external relations of the city intersect in the transition center of the common city. The Jame Mosque is located in the center of the city. The functional feature of the public buildings located in the center regulates the intensity of the flow by preventing the chaos of urban buildings. The structural system of the city depends on its internal integrity. That is why integrity is an integral part of it. So, the city has a multi-level, multi-stage system. We can see this clearly in the miniatures of the city. We find such a plan not only in the image of Tabriz, but also Sultaniye. According to the miniature plan of Sultaniye inside the castle walls in the manuscript shown by Nasuh Matrakchi,

¹⁵ Bretanitsky L.S. Art of the 4th-18th centuries Azerbaijan / B. W. Weimarn - Moscow: - "Iskusstvo" -1976 - 272 p.

architectural buildings, mosques and mausoleums located in the center of the city are the buildings that guide the structure of the city and reveal its structure and system. This miniature depicts a water canal flowing into the lake, a glazed tile mosaic over one of the defensive towers of the Erk Fortress.

Miniatures are rich in forms of artistic interpretation of architecture. This richness is also manifested in different forms of cityscapes. *“The monolithic-interior feature of the medieval city, its rational basis determines the close and strictly regular connection of its completeness with the individual units of the city structure. The word “unit” means family-house or neighborhood. The characteristic attitude of the unit to the whole is that each unit is a link circle of a chain system and the violation of the unit can violate the fundamental principle of the unit. The word “unit” acts as an element of urban planning within a material-spatial structure at a certain time here and it fulfills its urban planning role fully, regardless of the space of development”*¹⁶.

For example, each unit plays its role within the whole structure in Mir Seyid Ali’s miniature “Scenes from city life” (Tabriz.1539-1543) and the auxanometric view of the buildings is reflected in the picture. The functional connections of the city structure are not overlooked in the plot line of the miniature. We see a reflection of “irregular” architectural buildings arranged densely in this work. The variety of plot lines shows the harmony of decorativeness, expressive lines, color palette, which is the basis of all medieval Oriental miniature painting against the background of a heartwarming landscape of the image, which has a complex plot-thematic compositional structure.

A characteristic feature of the description of the architectural forms of the medieval Tabriz miniature school is the view of the “bird’s flight” from a height in the buildings of houses with complex composition and other civil buildings. The miniature of the Shamakhi Anthology “Flood in Baghdad” (1468) by an unknown artist (supposed to be Shamsaddin’s handiwork) depicts a view of

¹⁶Aghayeva L.M. Features of artistic and aesthetic expression of architectural forms in Oriental miniature art: / master's dissertation) / - Baku: - 2000- p. 95

Baghdad. The buildings in the foreground are relatively close and the architectural buildings in the background are large-scale. The city walls, white, conical, various residential buildings visible behind high towers with many windows, mosques with small balconies, double minarets, domes decorated with turquoise tiles are depicted in the foreground. A bridge in the form of a wide strip over the river, which is depicted from the right upwards in the middle of the miniature, and a palace building on the other side of the river attract attention.

The second paragraph of the chapter is entitled “**Types of architectural buildings in miniatures**”. Architectural samples in miniature compositions are analyzed from a typological point of view here.

Monuments of Islamic architecture of the 7th-11th centuries Azerbaijan – religious buildings, mosques and madrasas have survived to this day in very small numbers or their initial appearance has undergone significant changes. The source of information about the architecture of the country during this period is a relatively numerous, but non-specific depictions of medieval Arabic historians and geographers. We receive information about mosques in Azerbaijani cities from them.

Many religious and ceremonial buildings – mosques, madrasas, etc. - have been fully or partially preserved from the 15th-16th centuries till nowadays. Miniatures are invaluable sources in the study of the evolution of these types of buildings.

One of the interiors of the mosque is depicted in the form of an arch in the miniature “Leyli and Majnun at school” (1510) painted on Nizami’s “Khamsa”. The two columns with the “golden correlation” are clearly visible in the picture of the panel painted in gold and blue. A decorative architectural element in the form of a vase covered with gold foil in the middle and lower support part of the columns attracts attention. The wall is designed with geometric elements with orange and blue star motifs. The border is covered with blue gold foil as a same rule. The most important part of the mosque, the unusual shape of the rail for the muezzin is depicted in blue, with a floral motif “winged islimi” pattern on it In the

miniature. The mosque is completed with a thin long minaret and a small dome with onion-like shape. The miniature provides comprehensive information about the architecture of that period.

If we look at the madrasa plot of Hilali's miniature "Shah and the Dervish" (Tabriz. 1537-1538), it seems that the compositional solution of the front is similar to the structure of the closed space in mosques. The rich ornamental motifs of the architectural image and the harmony of colorful colors give expression to the plot in this miniature. The wide portal completes the architectural composition symmetrically on a single axis. There is an epigraphic inscription on the portal. Different volume-spatial solutions are decorated with ornaments in different styles. One of the main features that dominates in the miniatures is the color design. These colors are often applied on large surfaces - exterior and interior, painting the walls. This design is clearly expressed in the miniature "Shah and the Dervish".

Memorial buildings are also very common in miniatures. *"Memorial buildings are monumental buildings that are widespread in Azerbaijan both in time and space. For this reason, it is possible to pursue the process of form organization - evolution and volume-space structure - quite accurately"*¹⁷.

The Shabi-Qazan complex (Abvab Al-bir-complex), which attracted the attention of foreigners in Tabriz, was built by talented architects and engineers of that time. *"A large amount of iron was placed at the base of the masonry to ensure the stability of the mausoleum of Qazan Khan, which he thought would be preserved in the future"*¹⁸. The complex was one of the wonders of the world and one of the most valuable examples in Islamic architecture of that time. We can see its beauty and expressive value in the images that have survived to the present day.

Another form of building that we focus on in this section is examples of civil architecture. They are palaces, pavilions, observatories, medical institutions, hamams.

¹⁷ Amanzade R. B. Typology of architectural monuments of the 11th-17th centuries Azerbaijan., textbook / R.B. Amanzade Baku: "Khazar University" -2016-144 p.

¹⁸ https://wikimili.com/en/Shanb_Ghazan (10.12.2021)

Palace buildings and palace plots have a special place in the examples of fine arts – miniatures of the abovementioned period. Artists follow fixed schemes when choosing the compositional solution of palaces. The predominance of palaces among the monumental buildings and structures reflected in the miniatures was due to the special attitude of medieval architectural culture to palaces, which embodied the power and grandeur of the rulers. It was natural to build palace-type buildings in the political, cultural and trade centers of Azerbaijan, such as Tabriz, Sultaniye, Nakhchivan, Ganja, Shamakhi, Baku from this point of view.

The second chapter of the dissertation is entitled **“The influence of the Oriental tradition on the architectural samples in the works of foreign artists of the 16th-18th centuries”**. The second chapter consists of two paragraphs. The first paragraph, entitled **“Urban depictions in paintings and engravings”**, considers urban descriptions in the artist’s work.

As it is well known, the peoples who have historically been in the orbit of cultural civilization in the Near and Middle East have approached the descriptions of human settlements mainly in a conventional, schematic style.

So, many maps, interesting engravings and paintings collected over many decades in the West, as well as in Russia, showing what Muslim cities looked like before the industrial era - such little-known sources in Azerbaijan are an important basis for the study and scientific analysis of the architectural history, monuments of our country. Since the importance of studying these materials on a solid scientific basis is unequivocal, our goal is to contribute to the restoration of an objective landscape of the medieval architectural history of our country.

Drawings about our country were made in engraving techniques during the period we are looking at. Engraving was invented in Western Europe in the 14th-15th centuries and was first carried out on a piece of wood. Masters have invented new types, more appropriate methods of engraving over time. These methods were already used as a new direction in graphics and cartography in the 15th century. The maps were composed of uniquely rich

symbols, in most cases, more well-known architectural complexes were described. Pictures of more important temples, palaces, castles and plan-maps of city were drawn with special precision.

After returning to their countries, European and Russian authors decided to publish their written impressions in the form of a book, as they were of great interest to a large number of readers. After returning from their visits to Azerbaijan, European and Russian authors saw that their written impressions aroused the interest of a large number of readers, they decided to publish them in book form. As a result, we imagine the condition of the historical cities of our country, the domestic trade routes at that time, the appearance of architectural buildings that have survived till nowadays. This is the great scientific value of the abovementioned sources.

These sources are an expression of Western authors' early contacts with the Middle East and, in this context, with medieval Azerbaijani culture. According to the observations of the scientist who traveled to Azerbaijan in the 16th-17th centuries, academician V.V. Bartold had interesting ideas. He writes: *"When European travelers came to the Orient in the Middle Ages, they haven't felt more civilized than the natives, because in the Middle Ages, European culture was lower than in Asia"*¹⁹.

Descriptions of cities in various sources written by European authors are important references in the working topics on the history of Azerbaijani architecture and in some cases in the restoration of architectural monuments. *"The diversity of the city's architecture is determined by the relief, planning structure of the Baku Fortress, its architectural monuments, as well as the "infinitely" long and straight streets of Forstadt"*²⁰. There are a large number of paintings and engravings by European and Russian travelers depicting Baku at different times. Not only military topographers, but also European and Russian travelers who visited Baku, Caspian Sea

¹⁹ Administrative-Territorial Units: [electronic resource] / Office of the President of the Republic of Azerbaijan Presidential Library (pdf), p.19.

²⁰ Fatullayev F. Sh. Urban development in Baku in the 19th and early 20th centuries / F. Sh. Fatullayev. - Baku: - Sherg-Gerb, - 2013. - 340 p.

coast at different times, the study of paintings and engravings reflecting the ancient architectural period, which is considered a valid scientific source today, can provide enough information for today's researchers of our architectural history. The authors of the abovementioned period such as E. Kempfer, A. Oleari, S. Gmelin, Cornelius de Bruin, M. Delafua, J. Chardin, G.V. Gogenfelden, E. Flanden, G. S. Sergeev are among them. Their works are preserved in the collections, libraries of Western European universities and scientific institutions of Russia.

The second paragraph of the second chapter is entitled **“Architectural monuments in the works of Russian and Western traveler-artists”**. As the name suggests, this section analyzes paintings by artists, as well as travelers from Russia and the West, the role of the Oriental tradition in shaping the ideological and artistic context of the work is assessed here.

Besides city panoramas, fortifications, castles, fortress, ports, bridges, etc., which are of special importance to European and Russian missionaries, at that time, they had at least an exotic interest in architectural buildings with a certain history, such as mosques, memorials, palaces and houses. As a result of this interest, we can visually get acquainted with the initial appearance of a number of important architectural buildings located in our historical cities. *“The mosques of the 17th century in Azerbaijan were mostly in the descriptions of foreign authors and had a private, often dominant position in the architecture of each city. For example, when the French traveler Jean Chardin was in Yerevan in 1673, he gave information about a mosque built of brick in front of the city market, which was in a state of destruction at that time”*²¹.

The pictures of the tomb of Amir Saad, located near Yerevan, are interesting. This mausoleum attracts special attention in the city panorama painted by J. Chardin. Besides Chardin, the religious monument was also painted by other artists. Besides the

²¹ Chardin J. “Journey from Paris to Isfahan” Amsterdam 1711 / J. Chardin. - Baku: Science, - 1994. - 96 p. Translated from French by Vagif Aslanov, dissertation of the Institute of History of the Academy of Sciences of Azerbaijan (pdf)

architectural composition, the features of artistic design of the monument also attract attention in these paintings. It is interesting that foreign artists embodied the Oriental tradition in a unique way in European painting by paying attention to artistic motifs.

The same can be said about the paintings of the famous tomb of Diri Baba, located near Shamakhi. This tomb has attracted the attention of artists at different times. *“The mausoleum of Diri Baba (Hijri 805/1402) in the village of Maraza, near Shamakhi has been in the focus of foreign missionaries and travelers (Adam Oleari, Cornelius de Bruin, Bernhard Dorn, etc.) since the 17th century with its somewhat mysterious and unique architectural appearance”*²².

Evliya Chalabi, a well-known Turkish traveler, also visited Shamakhi during his visit to Azerbaijan and described the appearance of various historical and architectural monuments, including the tomb of Diri Baba in travel notes. After O. Chalabi, the Dutch artist Cornelius de Bruin (1652-1727) visited the tomb of the Diri Baba in the late 17th and early 18th centuries. The artist, who comes from a well-known artist's family and loves to travel, traveled to several countries of the Orient, drew pictures of objects that he found interesting in the countries he visited. When he arrived in Shamakhi, the mausoleum of Diri Baba attracted his attention with its unusual appearance and included its painting in his album. In his turn, A. Oleari made his notes about the mausoleum. The artist described the mausoleum in engraving technique.

The third chapter of the dissertation is entitled **“Architectural buildings and cityscapes in the 19th-20th centuries fine arts”**. The third chapter consists of two paragraphs. The first paragraph, entitled **“Architecture in the works of the 19th century artists at the level of national life”**, reflects the national character and everyday features through architectural motifs. From this point of view, the works of foreign artists who visited Azerbaijan at that time are especially interesting. So, the national content in these works influenced the development of Western art and the spread of

²² Useynov M. A. History of Azerbaijani architecture / Useynov M. A., Bretanitsky L. C., Salamzadeh A. B.- Moscow: State publishing house of literature on construction, architecture and building materials:, -1963.-396 p.

Oriental motifs by expressing itself vigorously to one degree or another here. These features can be seen in the paintings by Eugene Flanden, Pascal Costa and others.

Paintings of Azerbaijani cities and historical architectural buildings are more comprehensive in the samples of the 19th-early 20th centuries fine arts than in the previous period. Paintings and engravings include exteriors and interiors of architectural buildings, pictures of landscape architecture at a time when painting, an important branch of art, was widely developed.

The consolidation of Azerbaijani lands to Russia gave impetus to the growing interest in this territory. *“The country’s medieval architecture is of exceptional interest to Russians and Europeans in terms of art, history and culture in the later decades since the consolidation of the northern regions of Azerbaijan to Russia in the early 19th century”*²³. This interest was most showed itself in Russian art, which was developing rapidly in the 19th century.

It is necessary to note the great work of Russian and European artists in the abundance of artistic pictures reflecting the architecture of Azerbaijan in the period covering the 19th-early of 20th centuries. There are also architectural buildings in these paintings and photographs that were glorified by classical poets, foreign embassies and travelers admired in the past, but later collapsed, forgotten or in a state of disrepair. At the same time, there is a need to comprehend the obtained pictures and give a more thorough explanation of them in terms of tracing the stages of formation of national architecture. In this regard, there is a need to reconsider the primary sources each time. Therefore, continuous scientific attention is needed to the pictures of architectural buildings in the works of Russian and European artists. In the example of samples depicting the historical architectural buildings and cities of Azerbaijan, we can say that architecture as a field of art has fulfilled its historical and documentary function sufficiently regardless of the goals of the work of Russian and European art in relation to our

²³ Sheblykin I. P. Monuments of Azerbaijani architecture of the Nizami era // I. P. Sheblykin. Baku: - Az.FAN, – 1943. 96 p.

country.

The second paragraph of the third chapter is entitled “**Urban environment and historical-architectural monuments in the 20th century fine arts**”. The next development trends of the Oriental tradition in the artistic composition are considered in this paragraph.

If we could see panoramic pictures of architectural buildings and our cities in the descriptions of foreigners – Russian and European authors in the last periods, they included talented Azerbaijani artists such as Ali bey Huseynzadeh, Bahruz Kangarli and Azim Azimzadeh, who expressed interest in their country, its cultural heritage, and its architecture by the end of the period. “*The great thinker Ali Bey Huseynzadeh (1864-1940), who emigrated from Azerbaijan to the Ottoman Empire in the early 20th century, also had an artistic direction in his work*”²⁴. Among his works is a picture of the historic Bibi-Heybat mosque, which was destroyed in 1936 and located on the shores of the Gulf of Baku in the village of Shikh. This work is a beautiful example of an architectural monument in the fine arts of Azerbaijan and is also the first work in the genre of landscape in the 20th century national painting.

When a work is viewed as an example of fine art, it is perceived as a landscape. The work is made on canvas, oil painting technique. Light blue, blue, white, brown colors were used. The painting looks very harmonious because of contrasting distribution of the static, color shades, light and shadow in the composition. When looking at the general panorama, first of all, the infectious silhouette of the historical Bibi-Heybat complex, which is one of the most important monuments of Islamic architecture in Azerbaijan and combines elements of the Shirvan school of architecture clearly, attracts attention. Besides minaret mosque in the complex, the graves and burial places of prominent people are not left out of the author’s picture. The dome of the mosque with a single minaret, which is at the back on the front facade, is blue. The slice of the dome construction and the mosque adjacent to the mausoleum are painted in the foreground. The mausoleum and the mosque are in

²⁴ Aliyev Z. Ali bey Huseynzadeh's world of colors // Kaspi.-2017

the form of a cube and the upper part of the minaret is decorated with stalactite elements. A door is painted on two of the arches in the facade.

Besides some historical photographs, this painting by Ali bey Huseynzadeh is a unique historical document that captures the original appearance of the Bibi-Heybat complex, its architectural forms and their colors, which began to be built in the late 13th century and was destroyed by the Soviet regime in 1936.

Bahruz Kangarli (1892-1922) being the first realist artist to work in the style of academic painting, one of the first representatives of Azerbaijan's professional fine arts, one of the founders of easel painting in the national space, the theme of architecture has a special place in his artistic heritage, which consists of about 2000 themes and genres of various and colorful works. For example, "Mosque in Nakhchivan" (1919), "Mosque" (1920), "Imamzade Mausoleum" (1920), "Mosque with a destroyed minaret" (1920), "Monument in Nakhchivan" (1921), "Ancient Tomb" (1920) works are from this series. The names of the theme he worked on show how right the national leader Heydar Aliyev was when he said "*Bahruz Kangarli's artistic heritage is the national wealth of our people*"²⁵. The artist's work "Mosque with a destroyed minaret" was painted in watercolor technique typical of the genre of landscape in terms of artistic form. The volume and color resolution is close to reality in the painting. The minaret is emphasized as the main architectural element in the work. The volume composition of the minarets, which has not changed for hundreds of years, remains a cylindrical body on the prism. a railing balcony is painted in the upper part of the minaret. The sliced dome is reflected on the erected towers inside the balcony.

B. Kangarli's work "Mosque in Nakhchivan" reflects naturalism in the religious genre and the shades of color were painted with oil paint. The dome of the mosque, which is an architectural monument, attracts attention in the work. The artist emphasized the inscription pattern covering the dome in the work.

²⁵ Kangarli B. 30 years of life of the talented artist / B.Kangarli. - Baku: - Chashioglu -2005.- 80 p.- catalog-picture

“Inscription pattern covering Barda tomb (1322). In the true sense of the word, the lines forming an angle of 45 degrees with the cylinder gives dynamism to the painting, makes it even neater”²⁶.

This artist's painting “Imamzadeh Mausoleum” has a similar compositional structure with the work “Mosque in Nakhchivan”. So, the inscription covering the “Barda tomb” (1322) was painted in the middle part of the dome connected with the body. The main body of the mausoleum is rectangular. The artist described this painting in a more abstract way. The work with a spotty color solution is painted on paper with watercolors and the gradation of green color prevails in this painting. The mausoleum, which was built on a horizontal axis, is reflected in the work as a central object.

A monumental building was described in B. Kangarli's “Monument in Nakhchivan” in the early 20th century. The shades of color reflecting naturalism were painted with watercolors on paper in the religious genre. Light colors predominate here. A single-chamber mausoleum in the painting was depicted with a similar compositional structure in almost all other works. The volume and proportions are clearly visible in this work.

So, the range of creativity of Azerbaijani artists in the process of mastering the artistic styles of European and Russian art expanded and architectural structures, their interiors and urban landscapes were included among the topics they worked on from the second half of the 19th century.

The ideological and artistic features of architectural motifs in the fine arts of Azerbaijan and Iran have been analyzed, as well as the forms of artistic interpretation of the Oriental tradition in the works of Western and Russian artists have been studied in the “**Conclusion**” part of the dissertation. In conclusion, the following conclusions have been made during the research:

It turns out that medieval Azerbaijani cities have a different appearance from European cities in references to the pictures of the period under study. Azerbaijani miniature artists of the time were not unfamiliar with copying plots from the life of medieval Muslim

²⁶ Mammadov Kh.J., Memory of patterns / Kh.J .Mammadov, I. R. Amiraslanov, H. N. Najafov., [and b.].- Baku: -Azerneshr, - 1981.- 46 p.- illustrated

cities, describing the city as a whole organism. The paintings they inherited allow us to recreate the initial appearance of cities, their silhouettes, individual complexes, architectural monuments, streets, etc.

The prevalence of mosque and madrasa construction plots in medieval Azerbaijani miniatures confirms the high level of architectural construction during the period under review. Based on the miniatures depicting mosques and madrasas, it is possible to determine the compositional structure of buildings, to give their specific features and architectural interpretations.

Palaces of civil buildings and various plots in their interior design play a key role in the examples of fine arts – in miniatures of the mentioned period. Graphic depictions of luxurious houses, palaces, pavilions have their own characteristics. The artists depicted the buildings in an axonometric structure by giving volume and creating perspectivity. It is given in the background of the palace, which is completed with architecturally complex constructed railings and decorated gates, a courtyard covered with patterned stones, windows with iron railing, a two-storeyed decorated and multi-storeyed pavilion (balcony). They are characterized by precise drawing of shapes, delicate making ornament details, bright colors, etc., traditional Oriental ornament motifs and interiors are given a great place.

The plots of the hamams from civil buildings come in miniatures from popular literary works of the age. Hamam scenes found in miniatures have a certain compositional solution. Observance of health and hygiene norms and the meaning of the environment and space in the hamam are described by the artist with a correct understanding. The describing hamams of the 16th-17th centuries, their composition and artistic solution in miniature works give an idea of the architectural style of hamams of that period.

As for the pictures of defensive structures, there are many miniatures in this context. We witness the dynamics and rapid expression of battalions and lightning-fast attacks during the defense of castles and cities in the plots of the early miniatures.

Artists, who were the missionaries sent to the Safavid state and passing through Azerbaijan for various purposes during the period under review, painted paintings reflecting the strategic position, trade and economic importance of important Azerbaijani cities such as Derbent, Baku, Shamakhi, Yerevan, Nakhchivan, Tabriz, Ardabil, Sultaniye and these engravings have survived till now. Visual acquaintance with the early appearances of architectural samples created by medieval schools is possible thanks to these paintings of Western and Russian travelers. Besides panoramic picture of our historical cities, we see paintings of various architectural monuments of the period - religious buildings, memorial buildings during the visits of European and Russian missionaries and these paintings help those who study the history of our architecture to determine their initial appearance, to judge the architectural monuments used, to reveal the little-known features of medieval architectural monuments, to pursue the chronology of changes in them.

Summarizing the issues considered in the dissertation, it can be expressed in the form of the following paragraphs:

- It is concluded that these paintings created conditions for understanding the originality of the architectural culture of Azerbaijan at that time. The scientific value of these paintings is measured by this;

- The presentation of the artistic expression features of architecture in the paintings shows that the historical genre is always evolving as a historical-artistic reference;

- It is possible to obtain complex information in the samples that characterize that period through the factors in the works of fine art;

- We see the advantages and stylistic unity of the architectural image in the works of fine art;

- Various artists from Russia began to “flow” to the Caucasus for one purpose or another at different times during the 19th century. We witness the existence of a large series of artistic paintings by Russian artists who visited the regions of Azerbaijan and their paintings dedicated to our land;

- We get acquainted with the condition of many historical architectural buildings of Azerbaijan in the 19th century, which have survived to the present day, through the paintings by Russian authors (G. Gagarin, G.V. Gogenfelden, V. Vereshchagin, G. Sergeyev, K. Gippius, I. Sheblikinin);

- Especially, as a result of purposeful activity by Ivan Sheblik, a significant descriptive informative resource (mainly in the form of photographs and pictures) was formed. It was found that this base is of great importance for restorers-architects in the restoration and protection of historical and architectural monuments, in the creation of new ones;

- Although the interests of Russian authors were more limited to the architecture of the Russian-annexed regions of North Azerbaijan and their cities, European artists and photographers (Frederic Dubois de Montpelier, Eugene Flanden, Pascal Costa, etc.) were also interested in the historical and architectural heritage of both Caucasian Azerbaijan and South Azerbaijan;

- The range of creativity of Azerbaijani artists expanded in the process of Azerbaijani artists (Khurshidbanu Natavan, Ali bey Huseynzadeh, Bahruz Kangarli) mastering the artistic styles of Russian and European art and among the topics they worked on were architectural buildings, their interiors, and city landscapes since the second half of the 19th century;

- Research of compositional features of architectural monuments: volume-spatial structures, means of artistic expression, revealing the structural design covering the chronological range of 16th-20th centuries;

- Factors determining the relevance of the theme are related to the fact that the protection and use of historical parts and individual historical monuments in cities is an important issue; involvement of iconographic and narrative materials for the purpose of concept and restoration of a large part of architectural monuments;

- The validity of research conclusions is based on analytical research and factual materials, scientific historical sources, a systematic approach to the design of paintings.

The main content and provisions of the dissertation are reflected in the author's following articles:

1. Design features of architectural buildings in Azerbaijani miniature art // Turkey: – Tasarım, – 2005. No. 152. – p.100-103
2. Features of interior and exterior expressions in miniature works // – Baku: - SHOBMA collection, – 2012. No. 3 (3), – p. 78-82
3. The role of metal in miniature art // – Baku: - SHOBMA collection, – 2013 No.2 (6), – p.59-62
4. Comparative analysis of the traditional ornaments of the Azerbaijani and Tatar peoples // 26th International Scientific and Practical Conference, “Actual topics of the problem in modern science and ways to solve them”, part 3, No. 7 (28), – Moscow: – 2016, – p. 40-44
5. E. Flandern and P. Costa and their architectural sketches of Azerbaijan and Iran// International Academy journal web of scholar Scientific Educational Center Warsaw: – Poland: – April – 2018.- 4(22), vol.5, – pp. 36-39
6. Ancient Baku (Icheri Sheher) in the paintings by G.V. Gogenfelden // Material of the 3rd Republican Scientific-Theoretical Conference, –Baku: ASAU, – 2019, – pp.112-119
7. Hamam culture in Azerbaijani architecture // Baku: Memar – 2019. No. 22, – pp. 157-162
8. The place of epigraph in Azerbaijani decorative-applied art (Chest tombs) // Euroasian Summit Congress on Scientific Researches and Recent Trends-6, Azerbaijan Euroasian University, Book of Full Texts Volume-1. – Baku: – 2020, – p. 293-296
9. Artistic and aesthetic features of Azerbaijani architecture and their reflection in miniature // Moscow: Eurasian Union of Scientists (ESU) Monthly scientific journal, – 2020 Part II: No. 8 (77), – p. 11-12
10. Azerbaijan in the pictures by German travelers // Baku: - SHOBMA collection. – 2021. – No. 2, – pp.63-68

11. Shusha in the works by Russian artist V.V. Vereshchagi - // 4th International Novruz Conference on Scientific Research. Karabakh, Azerbaijan, –Baku: March – 2021, – pp. 18-21
12. Historical architecture of the old Yerevan in the paintings of travelers. – Baku: Memar – 2021. No. 31, – pp.130-136
13. Karabakh monuments in Russian artist Sebliki's works // ANAS - Republican Conference, – Baku: - SHOBMA collection, – 2021. No.1, – pp. 63-69

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