

**THE REPUBLIC OF AZERBAIJAN**

*On the rights of manuscript*

**ABSTRACT**  
**of the dissertation for the degree of Doctor of Philosophy**

**BAKU JEWELRY ART OF XIX-XX CENTURIES IN THE  
CONTEXT OF DEVELOPMENT OF AZERBAIJANI  
DECORATIVE AND APPLIED HANDICRAFTS**

Specialty: 6218.01 - Decorative-applied art

Field of science: Art criticism

Applicant: **Asya Alimovsum Shiraliyeva**

**BAKU – 2022**

The dissertation was completed at the Department of "History and Theory of Fine Arts", Azerbaijan State University of Culture and Arts

Scientific Supervisor: doctor of art-criticism sciences, professor  
**Sevil Yusif Sadikhova**

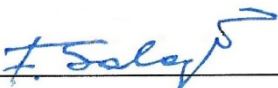
Official opponents: People's artist, professor  
**Arif Shakhbaz Huseynov**

doctor of philosophy in art-criticism,  
associate professor  
**Telman Ismail Ibrahimov**

doctor of philosophy in art-criticism,  
associate professor  
**Hashim Kainat Pashayev**

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

Chairman of the  
Dissertation Council:

  
\_\_\_\_\_

People's artist, professor  
**Fuad Mammad-Emin Salayev**

Scientific Secretary of the  
Dissertation Council:

  
\_\_\_\_\_

doctor of philosophy in art-criticism,  
associate professor  
**Khanum Zalimkhan Asgerova**

Chairman of the scientific  
seminar:

  
\_\_\_\_\_

People's artist, professor  
**Arif Mokhubali Azizov**

## **GENERAL CHARACTERISTICS OF THE RESEARCH WORK**

### **Relevance of the research and the degree of the development.**

Jewellery craft, as an integral part of the arts and crafts of Azerbaijan, is one of the oldest and most widespread areas of metallurgy. To this day, jewellery art, which has undergone a rich and complex development, remains one of the means of creating a holistic artistic environment that allows emphasizing both the beauty of the source material and the subtlety of its processing.

Baku jewellery art deserves special attention. In Azerbaijani art history, this area of folk art is less studied than other types of decorative and applied art, and is studied mainly from an archaeological and ethnographic point of view. From the point of view of art criticism, the study of Baku jewellery art remains a "white page" of the artistic culture of the Azerbaijani people.

It should be noted that only descriptive characteristics of Baku jewellery art have been created so far: the study of the main types of adornments was associated with the identification of their functional features and ornamental design, the study of techniques used in the manufacture of products.

Up till now, there are no theoretical studies concerning the Baku jewellery, that is, no art history analysis has been carried out to determine the unity of the form and content of products, the origin of traditions, the significance of art objects.

The issue of the heritage of Baku jewellery, the problem of their connection with folk art and other types of arts and crafts has not been sufficiently studied. Such research can create regional unity while preserving the local identity of this art.

Thus, based on the rich ethnographic, historical and artistic material developed to date, there is a need for a comprehensive scientific study of problems of the history of Baku jewellery art.

The study of the history of Baku jewellery art and the analysis of its artistic heritage can help to identify the existing achievements in this area. From this point of view, the necessity of studying the present topic is undeniable.

The relevance of the topic is also determined by the fact that the study of Baku jewellery art makes it possible to reveal the everyday traditions of the inhabitants of the city. The national jewellery art of

Azerbaijan, including the Baku jewellery art, attracted the attention of famous travelers and merchants who visited Azerbaijan.

In terms of ethnography and art history, scientific studies of Azerbaijani jewellery date back to the 20th century. At the beginning of the century, such historians and ethnographers as S.Gulishambarov<sup>1</sup>, S.Piralov<sup>2</sup>, V.Zglenitsky<sup>3</sup> paid attention to this field of art. Since the middle of the 20th century, examples of jewellery discovered during archaeological excavations in the country have turned into the research topic of Azerbaijani archaeologists and historians. In the special works by G.Aslanov<sup>4</sup>, T.Golubkina<sup>5</sup>, Sh.Sadikhzade<sup>6</sup>, Q.Yonen<sup>7</sup>, R.Vahidov<sup>8</sup>, O.Ismizade<sup>9</sup>, Y.Pakhomov<sup>10</sup>, I.Narimanov<sup>11</sup>, S.Ashurbeyli<sup>12</sup>,

---

<sup>1</sup> Гулишамбаров, Ш.И. Кустарные изделия из железа, меди, серебра // Обзор фабрик и заводов Бакинской губернии. – Тифлис – 1891.

<sup>2</sup> Пиралов, С.С. Краткий очерк кустарных промыслов в России / С.С. Пиралов – Санкт Петербург – 1913, т.2.

<sup>3</sup> Згленитский, В.К. Кустарное производство золотых и серебряных изделий в Бакинском районе и Дагестане // Труды первого съезда деятелей по кустарной промышленности Кавказа. – Тифлис – 1902 – с.60-64.

<sup>4</sup> Aslanov, Q.M. 1963-cü ildə Abşeronda aparılmış arxeoloji qazıntı işlərinin hesabatı. / Q.M.Aslanov // MEA TİE Arxivi. – İnv. 5782; Каталог золотых и серебряных предметов из археологических раскопок Азербайджана / Г.М.Асланов, Т.И. Голубкина, Ш.Г. Садыхзаде – Золотые и серебряные предметы из археологических раскопок Азербайджана. Баку: Элм – 1966. – 72 с.

<sup>5</sup> Голубкина, Т.И. О минеральных бусах в погребальном культе Кавказской Албании (II-I тыс. до н.э.) // Известия АН Азерб. ССР (серия истории, философии и права) – Баку – 1989, № 3 – с. 75-81; Археологические обследования и раскопки кувшинных погребений в Азербайджане в 1953 году // Известия АН Азерб. ССР–Баку – 1959, № 1.

<sup>6</sup> Садыхзаде, Ш.Г. Древнейшие украшения Азербайджана / Ш.Г.Садыхзаде — Баку: Элм – 1971 – 80 с.

<sup>7</sup> Ионе, Г.И. Археологические раскопки в районе Мингечаур – ГЭССТРОЯ (сообщение1). Две могилы грунтового погребения со скорченным костяком. // ДАН Азерб. ССР. – Баку – 1946, №6.

<sup>8</sup> Vahidov, R.V. Torpaqçalada aparılan arxeoloji işlərinin ilk nəticələri // МКА. – Bakı – 1965. IV

<sup>9</sup> Исмизаде, О.Ш. О раскопках в Кабале на территории южной части городища в 1960 г. В кн. МКА. – Баку: Элм – 1964 – 186 с.

<sup>10</sup> Пахомов, Е.А. Археологические исследования и раскопки кувшинных погребений Азербайджана // Изв. АзФАН СССР – Баку – 1939, №3.

<sup>11</sup> Нариманов, И. Тайны учтепинских курганов // Бакинский рабочий. – 1960, 17 августа.

N.Minkevich-Mustafayeva<sup>13</sup>, M.Khalilov<sup>14</sup>, B.Rajabova<sup>15</sup>, M.Heydarov<sup>16</sup>, it were studied the technical and artistic features of ancient and medieval jewellery of Azerbaijan.

From the point of view of art criticism, the first approach to jewellery art of Azerbaijan was made by S.Asadova. In her research, S.Asadova, the author of the first fundamental monograph in this field, studied the artistic and technical features of jewellery in the 19th - first half of the 20th century<sup>17</sup>. Turning to this topic, N.Rzayev mainly described and studied the examples of jewellery from the period of Caucasian Albania found in Azerbaijan<sup>18</sup>. Academician R.Efendiyev's research on the decorative and applied arts of Azerbaijan also touched on their semantic features and magical meanings, covering jewellery works of art stored in various museums of the country<sup>19</sup>.

S.Sadikhova's monograph on Azerbaijani jewellery art deserves special attention<sup>20</sup>. The author, who studied the art of Azerbaijani

---

<sup>12</sup>Ашурбейли, С. Государство Ширваншахов / Ашурбейли С. – Баку: Элм – 1983 – 344 с.; Ремесло и торговля в раннесредневековых городах Азербайджана // Azərbaycan tarixi muzeyinin əsərləri – Bakı – 1956, II с

<sup>13</sup>Минкевич-Мустафаева, Н.В., Рагимов, А.В. Перстни с печатями из Байлакана // ДАН Азерб ССР – Баку – 1965, № 9 – с. 89-91; Гробницы в усыпальнице Ширваншахов // Доклады АН Азерб. ССР – Баку – 1947, №1. – с.122-129.

<sup>14</sup>Халилов, М. Золотые изделия IV-VII веков, завезенные в Кавказскую Албанию // Азербайджан в многовековых многосторонних культурных взаимосвязях. Сборник докладов IV Бакинского Международного симпозиума – Баку – 1999, 4-6 июня 1998 – с. 250-253.

<sup>15</sup>Rəcəbova, B.Ə. Orta əsrBakı şəhərində zərgərlik sənətinin inkişafı haqqında // Bakı Universitetinin xəbərləri. Humanitar elmlər seriyası – 2010, №4 – s.102-107; Azərbaycanın ənənəvi sənətkarlıq məmulatı və istehsalı tarixindən (IV-XVIII əsrlər) / Rəcəbova B. – Bakı: Elm – 2009 – 186 s.; Azərbaycanın orta əsr qadın bəzəkləri (IV-XIII əsrlər) / Rəcəbova B.A. – Bakı – 2000 – 136 s.

<sup>16</sup>Гейдаров, М.Х. Города и городское ремесло Азербайджана XIII-XVII вв. / Гейдаров М.Х. – Баку: Элм – 280 с.

<sup>17</sup>Əsədova, S.D. XIX-XX əsrlərdə Azərbaycan zərgərlik incəsənəti / S.D.Əsədova – Bakı: Elm – 1978, 96 səh.

<sup>18</sup>Рзаев, Н. Искусство Кавказской Албании / Н.Рзаев – Баку: Элм – 1980 – 138 с.

<sup>19</sup>Əfəndi, R.S. Azərbaycan incəsənəti / R.S.Əfəndi – Bakı: Şərq-Qərb – 2007. – 160 səh. + 112 səh. (şəkil); Azərbaycan bəzək sənəti / R.Əfəndi, T.Əfəndi – Bakı – 2002; Народное искусство Азербайджана / Эфендиев Р. – Баку: Ишыг – 1984 – 204 с.

<sup>20</sup>Садыхова, С.Ю. Ювелирное искусство Азербайджана в контексте развития многосторонних культурных взаимосвязей. / С.Ю.Садыхова – Баку: Элм – 2009 – 274 с.

jewellery in connection with the countries of the Middle East, conducted a study of the history of this art and a critical analysis of its heritage, and managed to identify its achievements and traditions. In addition, the research catalogue "Jewellery Masterpieces from the Azerbaijani National Carpet Museum" published by the Ministry of Culture of the Republic of Azerbaijan and the Azerbaijan National Carpet Museum provides detailed information about the jewellery stored at the museum's collection.<sup>21</sup>

However, there are no special studies devoted to the Baku jewellery art, its historical roots, stages of development and determination of its current state.

True, some researchers, whether they were ethnographers or art historians, including journalistic research, were involved in the study of individual samples of Baku jewellery art. Among them, we should also mention K.Aliyev<sup>22</sup>, P.Alioglu<sup>23</sup>, Ashraf Said Ibrahim<sup>24</sup>, K.Hajiyeva<sup>25</sup>, F.Ibragimov<sup>26</sup>, Kh.Isabalaeva<sup>27</sup>, A.Guliyev<sup>28</sup> and the aforementioned S.Sadikhova, whose studies on the jewellery art of Baku and Shirvan

---

<sup>21</sup>Sadıxova, S.Y. Azərbaycan Milli Xalça Muzeyinin kolleksiyasından zərgərlik inciləri. / S.Y.Sadıxova – Bakı – 2020 – 140 s.

<sup>22</sup>Əliyeva, K. Zərgərlik xalq sənəti // Ədəbiyyat və incəsənət. – 1979, 29 iyun – s.5; Zərgərliyə zərgər diqqəti // Ədəbiyyat və incəsənət – 1977, 10 sentyabr. – s. 7.

<sup>23</sup>Əlioğlu, P. Zər qadrını zərgər bilər. El sənətləri //– Bakı: Qobustan, – 2009, №1. – s. 26-28.

<sup>24</sup>Əşrəf Səid İbrahim. Şamla axtaram gərək. (Cəmaləddin Əyyubov) // – Bakı: İncəsənət – 1993, 4 may – s. 2.

<sup>25</sup>Hadiyeva, K.G. XIX əsr – XX əsrin əvvəllərində Azərbaycan qadınlarının ənənəvi bəzəkləri (tarixi-etnoqrafik tədqiqat) / tarix üzrə namizədlik diss. avtoreferatı – Bakı, 2005 – 30 s.

<sup>26</sup>İbrahimov, F.A. Bakıda metalışləmə tarixi: IX - XII əsrlər / F.A. İbrahimov – Bakı: Elm – 1995.

<sup>27</sup>İsabalayeva, H. Bakı – XIX əsrin sonlarında zərgərliyin ən böyük mərkəzi kimi // Kaspi – 2011, 22 fevral. – s.12.

<sup>28</sup>Quliyev, A. Zərgərlik məmulatlarımız dünya sərgilərində // İncəsənət – 1993, 17 mart – s. 7; Mirzə Rzayevin zərgərlik məktəbi //İncəsənət – 1993, 18 may. – s. 5; Zərgər Mirdadaş Mirəhmədov // İncəsənət – 1992, 14 dekabr – s. 3; Zərgər Rəhimovlar ailəsi //İncəsənət – 1994, 9 iyun – s.7; Zərgər Cümşüdoğdovlar şəcərəsi // İncəsənət – 1993, 25 avqust. – S. 4-7; Zərgər Babayevlər ailəsi //İncəsənət – 1993, 8 iyun – s.7; Zərgər ingilis Əlabbas // İncəsənət – 1994, 10 may – s. 3; Quliyev, A. Zərgər Əsəd Əliyev //İncəsənət – 1993, 6 fevral – s. 3; Zərgər Kərbəlayi Soltan Əliyev //İncəsənət – 1993, 28 sentyabr – s. 6; Kubaçılı zərgər İbrahim İlyanov // İncəsənət – 1993, 15 sentyabr – s. 5-8; Zərgər Kərbəlayi Cabbar Məşədi Səfəroğlu // İncəsənət – 1993, 14 oktyabr – s. 5.

were included in the publication "Icheri Sheher in the history of Azerbaijan" which was dedicated to the 70th Anniversary of the National Academy of Sciences of Azerbaijan<sup>29</sup>.

However, all these studies do not allow making a general idea of Baku jewellery art. Not a single research work has been written on the history of the development of Baku jewellery and the analysis and generalization of the vast material of art history.

**Object and subject of the research.** Objects of the study are little studied examples of the Baku jewellery art related to the ancient period, the Middle Ages, the 19th and 20th centuries. Objects of the study are also works by artists and craftsmen in the field of jewellery made during twenty years of the 21st century, which began in the last years of the 20th century.

The subject of the study is the evolution of Baku jewellery art as a kind of folk art in the context of the development of decorative and applied arts in Azerbaijan. The subject of the study covers the development and current trends of modern Azerbaijani jewellery art.

**Objective tasks of the research.** The purpose of the study is to determine the ideological and artistic identity of Baku jewellery, which is an integral part of the jewellery art of Azerbaijan, and to study this problem in the context of the development of national arts and crafts.

In this regard, the tasks facing the study can be identified as follows:

- to determine the features of jewellery art as a type of artistic creativity;

- to study the stages of development of the Baku jewellery school in antiquity and the Middle Ages, analyze their functional and aesthetic role and determine the role of in Azerbaijan folk art;

- to determine the evolution of artistic ideas associated with human thinking, defining the role of artistic traditions in jewellery art at the beginning of the 19th-20th centuries;

- to identify the leading trends in Baku jewellery art and the features of the formation of styles, to determine the heritage of traditions;

---

<sup>29</sup> Sadıxova, S.Y. Bakı və Şirvan zərgərlik sənəti. İçərişəhər Azərbaycan tarixində. / S.Y.Sadıxova – Bakı: Şərq-Qərb – 2015 – s.205-225.

- to study the activities of the Baku Jewellery Factory in the context of the development of the Baku jewellery school during the Soviet period;

- to determine the individual characteristics and diversity of styles of modern Baku jewelers in solving the problem of tradition and modernity in modern Baku jewelry art.

**Research methods.** The dissertation is based on the historical-comparative and comparative-culturological method from the point of view of the socio-economic life of the Azerbaijani society. These methods make it possible to track the progress or regression of the development of Baku jewellery, as well as to explore the aesthetic imagination and artistic traditions of the people.

Taking into account the insufficiently studied history of the development of Baku jewellery in the context of the development of decorative and applied arts in Azerbaijan, as well as the lack of art criticism for certain types of jewellery, this scholar work studies a wide range of visual material from a historical and theoretical point of view.

**Main provisions of the defense:**

- Baku jewellery art was formed and developed under the influence of artistic and technical traditions of both South and North Azerbaijan;

- Baku jewelers mainly made products from gold and silver;

- Baku jewelers most often used filigree and enamel techniques;

- Baku decorations acquired a dynastic character, when artistic and technological techniques belonging to one family were passed down from generation to generation;

- The role of folk artists L. Kerimov and K. Aliyev in the improvement and enrichment of Baku jewellery art is undoubted;

- The creation of the Baku Jewellery Factory stimulated local craftsmen and led to the formation of their individual line;

- In the creativity of contemporary jewellers, there are traditions and innovative trends.

**Scientific novelty of the research** is expressed in the following provisions:

1. For the first time in the history of Azerbaijani art, the Baku Jewellery School acts as an object of an independent monographic study;

2. For the first time, artistic techniques, patterns and designs of ancient and medieval Baku jewellery works became the subject of systematic and independent research;



3. As in many regions of Azerbaijan, Baku jewellery art is closely connected to other types of arts and crafts, including clothing, carpet weaving, etc., making mutual influence;

4. It is shown that in Baku jewellery art, unlike other regions, both northern and southern influences accumulated and formed, reaching precise, plastic compositional structures with bizarre patterns;

5. It has been determined that filigree and enamel techniques used in Azerbaijani jewellery art occupy a leading place among Baku jewellery. The originality of the ornamental pattern and stylistic features of the decorations used in these technical types is revealed;

6. The role of the Baku Jewellery Factory in the revival and development of the Baku jewellery art was determined, it was emphasized that it caused a revival in the activities of professional craftsmen working in various fields;

7. For the first time, the stylistic features, features and manners of modern jewelry artists, who are prone to innovation, have been studied. Along with the traditional forms, modern stylistic ones are also revealed.

**Theoretical and practical significance of the research.** The scientific and practical results of the study can be used as material for studying the history of Azerbaijani art, especially the material culture of Azerbaijan in the 19th-20th centuries.

The study of jewellery art, which is an integral part of the arts and crafts of every nation, including the Azerbaijani people, is important not only for art historians, ethnographers, but also for artists, especially for ones specializing in metallurgy and jewellery. In recent years, the study and analysis of traditional and modern patterns created by local jewelers using the traditional techniques of Baku jewellery art will allow future generations of artists - fashion designers, theater, film, painters and graphic artists, especially book graphic artists - to create exact copies of our past, and also contribute to the development of modern interpretations of the national jewellery art without prejudice to the classical canons.

**Approval and application of the dissertation.** The main provisions of the dissertation were heard at 4 scientific conferences of various levels, and also reflected in 11 scientific articles. The study was discussed at the Department of History and Theory of Fine Arts, the Azerbaijan University of Culture and Arts. The dissertation work can be

applied in the process of teaching students of art history and arts and crafts, while conducting research work.

**Institution where the dissertation work was carried out.** The dissertation was completed and discussed at the Department of History and Theory of Fine Arts of the Azerbaijan State University of Culture and Arts.

**Total volume of the dissertation by characters, indicating the volume of structural units of the dissertation separately.** The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion and a list of references, including: Introduction – 6 p.; 1.1. – 16 p.; 1.2. – 25 p.; 2.1 – 33 p.; 2.2. – 32 p.; Conclusion – 6 p. The total volume of the dissertation is 231.805 characters. Illustrations reflecting the content of the study were presented in the form of an album in addition to the dissertation.

## **RESEARCH CONTENT AND KEY PROVISIONS**

The "Introduction" section of the dissertation provides information on the relevance of the topic for contemporary art criticism, the object, subject and objectives of the study, goals and objectives, the history of the study and the degree of its development, scientific novelty and theoretical and practical significance, methodological foundations, approbation and structure.

**In chapter I "Stages in the development of Baku jewellery art", the 1st paragraph is devoted to "The development of ancient and medieval Baku jewellery art."** The Absheron peninsula and the city of Baku have been inhabited since ancient times. Archaeological excavations have revealed that many types of crafts, including jewellery, have developed in these areas. As a result of excavations carried out by archaeologist G.Aslanov on the Agdash plain between the villages of Mardakan and Shuvelan, a bronze belt dating back to the Bronze Age was discovered.<sup>30</sup> Recent archaeological excavations in the area have also yielded results. Archaeological expedition led by archaeologist I. Aliyev in the 6th century BC. discovered stone tombs around the

---

<sup>30</sup> Aslanov, Q.M. 1963-cü ildə Abşeronda aparılmış arxeoloji qazıntı işlərinin hesabatı. MEA TİE Arxivi. İnv.5782.

Absheron lighthouse. Bronze rings, pins, pendants, beads, 38 agates and 22 cowrie shells dating back to the 8th-6th centuries were found.<sup>31</sup>

Among the women's jewellery found in Baku, a special group is made up of pendants. Pendants were usually worn with a necklace, and sometimes separately. Copper and bronze pendants were made by casting and forging. Some of them, found in Icheri Sheher, are pendants made of forged copper sheet. The ends of the thin sheet metal jewellery were broken. There is a hole in the middle of the two artifacts. One of them showed a concave circle around the hole. One side of this type of dish pendant was often decorated with ornamental decorations, while the other side was left smooth.<sup>32</sup>

Earrings were also found during archaeological excavations in Icheri Sheher. As a rule, products made of thin metal are subject to severe corrosion and destruction, so few of them have survived. There is no doubt that various ring-shaped specimens found during excavations were used both as rings and as earrings. Thus, round-shaped items with unconnected ends were undoubtedly used as earrings. These earrings were found in Beylagan and Gabala.<sup>33</sup>

In 1946, a gold earring of the 15th century, consisting of a pair of round rings, was found in the mausoleum of the Palace of the Shirvanshahs in Baku. A pink, well-polished heart-shaped stone is mounted on the hoop of one end of the earring made of braided wire with cut ends. The stone on the other earring fell off.<sup>34</sup> A golden earring was also found in the ancient cemetery of Baku. Crescent earrings in the shape of a question mark date back to the 14th century.<sup>35</sup>

Another group of jewellery found during the excavations of Icherisheher is represented by bracelets. Most of the bracelets found here

---

<sup>31</sup> Алиев, И.Н. Результаты археологических работ вокруг Абшеронского маяка / Материалы международной научной конференции по археологии и этнографии // 11-12 сентября, 2008, с. 115-119

<sup>32</sup> İbrahimov, F.A. Bakıda metalişləmə tarixi: IX – XII əsrlər. / F.A. İbrahimov – Bakı: Elm, 1995, s.22.

<sup>33</sup> İbrahimov F.Ə. Örnəqaladan tapılmış metal bilərziklər və onların texnologiyasına dair //Azərbayc. SSR EA Xəbərləri (tarix-fəlsəfə və hüquq seriyası)1967, № 2, s.18.

<sup>34</sup> Асланов, Г.М. Золотые и серебряные предметы из археологических раскопок Азербайджана. / Г.М.Асланов, Т.И.Голубкина, Ш.Г.Садыхзаде – Баку: АН Азерб. ССР, 1966, 72 с.

<sup>35</sup> Rəcəbova, B. Azərbaycanın ənənəvi sənətkarlıq məmulatı və istehsalı tarixindən (IV-XVIII əsrlər) / B. Rəcəbova – Bakı: Elm, 2009, 186 s.

are fragments, so it is difficult to determine their exact shape. Among the metal jewellery found at the ancient Muslim cemetery in Baku were two copper and one silver bracelet. These decorations, by their nature and analogues, date back to the 12th-13th centuries.

In manufacturing and designing items, craftsmen used various methods: forging, molding, engraving, soldering, granulating, filigree, niello, enameling. The most advanced technical method during this period was stamping, which replaced forging. The application of this method increased labor productivity and reduced the cost of production.

It is difficult to give a deeper and more accurate idea of the production, evolution and development of the Baku jewellery craft in the period under study due to the absence or scarcity of material from the late Middle Ages. The most striking examples of jewellery art described above only briefly characterize the state of this area of applied and decorative art. It is possible to trace the evolution based on traditional images simply by listing individual works and motifs.

**In Chapter I, paragraph II entitled "Role of artistic traditions in the jewellery craft of the early 19th and early 20th centuries",** it is said that the rapidly developing capitalist Baku became the largest center of Azerbaijani jewelers at the end of the 19th century. Baku jewelers have created a rich variety of gold and silver jewellery, using various techniques of artistic metal processing. A number of techniques have been used since ancient times to enhance the artistic form and decorative merits of Azerbaijani jewellery. Since jewelers use in their work a harmonious mixture of both homogeneous metals (gold or silver) and precious stones (rubies, rubies, turquoise, pearls, diamonds, agates, etc.), they were well acquainted with almost all of these methods. Depending on the production technology, decorations were made in simple or complex designs. In accordance with the requirements for the production of pattern elements, types of ornaments were made using appropriate techniques. One of the oldest and simplest ways of making jewellery was molding. This method was widely used in local jewellery centers in various ethnographic regions of Azerbaijan under the name "Basma", "Basmakalib", "Chakma" or "Chakmakalib".

In the 19th-20th centuries, Mammad Shafi was one of the masters who skillfully combined the artistic and technical features of the Baku jewellery school. The crown and necklace made by the master jeweler

Mammad Shafi, a representative of the Baku Jewellery School, deserve special mention.<sup>36</sup>

The necklace of the Baku master Mamed testifies that this type of jewellery has undergone ideological, artistic and technical changes, but was made in different versions. Here the artist does not even repeat his work. The crescent, fish, sun, star and other forms were symbols of idolatry in the past, later of Zoroastrianism and the state. In the 19th and 20th centuries, they met the needs of everyday life and symbolized family and marriage customs.<sup>37</sup>

On the basis of the jewellery methods of its predecessors, the art of niello was enriched and became a method of artistic creation. Stamping, weaving and engraving, drilling and decorative work were used here. The masters of this jewellery technique are Baku masters such as Haji Abdulali, M. Rzaev, G. Rzabekov, Sh.Aliyev and others. Massive belts, various medallions and household utensils of master G. A. Akhundov were decorated with thin beautiful black and white patterns in contrasting colors. The masters of the Baku school of niello improved it by changing the shape of the archaic form, as well as harmoniously artistically working through the elements of the pattern. Therefore, both the free parts of the product and the pattern are overly stylized.<sup>38</sup>

A feature of the work was the filling of the thread with colored enamel. To do this, gold, silver or other metals were transferred to the base by pressing, and the resulting cavities were filled with liquid enamel. The most difficult and interesting area is cloisonne enamel. In this case, metal wires or strips were soldered to the surface, and the resulting cavities were filled with glass mass. It is known from history that high-quality Baku products made in this technique occupied a prominent place in the world market in the 18th century. It is no coincidence that the people still know the names of famous masters of the 19th century - Mashadi Abdulaziz, Ust Aslan, Molla Faraja, Karbelai Jumshud, Aslanov. At the London exhibition in 1851, for the first time in the world, enamelled gold pots and jewellery made by Azerbaijani

---

<sup>36</sup>Kərimov, L. Bədii metal ustaları (zərgərlər). / L.Kərimov, S.Əsədova – Bakı, 1964, s.12.

<sup>37</sup>Əfəndiyev, R. Azərbaycanın maddi mədəniyyət nümunələri. / R.Əfəndiyev – Bakı, 1960, s. 92-93.

<sup>38</sup>Əliyeva, K. Zərgərlik xalq sənəti //Ədəbiyyat və incəsənət. – 1979, 29 iyun. – s. 5.

jewelers from Azerbaijan - Haji Mammad Hussein Haji Yusif oglu and Malik Mamed Haji Yusif oglu were exhibited.

Mirdadash Mirakhmedov, jeweler from Baku, was one of the outstanding gold and silver craftsmen of the 19th century. Jeweler Mirdadash Miraziz oglu Mirakhmedov, who was one of the founders of the Baku school of enamel, demonstrated his nationally decorated "serial" headdress and enamel "chain" at the St. Petersburg exhibition of 1903 and was awarded a certificate of honor. The representative of the Baku school of enamel was also awarded an honorary diploma at the jewellery exhibition, demonstrating gilded enamel decorated with a wreath of leaves.

Mirza Rzayev, a jeweler who perfectly knew the secrets of enamel, founded an excellent jewellery school. He was one of the initiators and participants in the organized training of jewelers, as well as individual jewelers. In this regard, he signed the minutes of the 1899 meeting on the establishment of the Baku school of jewelers and paid the necessary amount for this.

An analysis of the jewellery art of the 19th century proves that in Azerbaijan, including Baku, during this period, accompanied by the conservation of patriarchal-feudal relations and the culture of the feudal society, there was a natural tendency to develop and search for innovations.

**Paragraph I “The Development of the Baku Jewelry School in the Soviet Period”, in Chapter II “The Place of the Baku Jewelry School in Handicrafts of Azerbaijan” covers the development of the Baku jewelry school in the Soviet period.** During this period, the manufacture of jewellery by hand slows down, which is associated with a lack of funds, high cost, and a change in the trends of everyday life. Gradually, production and everyday requirements for product samples, formed on the new ideological basis of the Azerbaijani Soviet jewellery art, emerge. Thus, in the jewellery art of the Soviet period, the symbolic expressions of the new ideology were not freely prepared in the form of new jewellery, but modernized in accordance with the advanced traditions of the Azerbaijani artistic heritage. It is quite natural that such products are enriched with new motifs while maintaining national decorative features. Old masters who worked in the field of jewellery still respectfully remember the master jewelers of that time: Molla Ahmad, Mashadi Gadir, Mashadi Jabbar, master Azizaghu, Salman

Rzayev. and others. In the early 1920s, folk craftsmen united in small artels and created unique thematic jewellery items dedicated to revolutionary holidays and anniversaries. Since the 1930s, enamel, forging and other jewellery craft techniques have been restored in Azerbaijan.

The creation of a jewellery factory in Baku was an important event in the history of Soviet jewellery in Azerbaijan. The uninterrupted supply of raw materials, the mechanization of production, the involvement of folk craftsmen in the factory - all this led to the release of a jewellery series. The factory began to fulfill orders according to the standards of Central Asia, the Caucasus and other republics and cities of the Soviet Union. Well-known jewelers Gasan Guliyev, Heydar Ashumov, Abdurrahman Haji Khalygov and others worked at the factory.

Thus, during the Soviet period, jewellery in Azerbaijan continued in two directions - factory and artel production in the form of folk jewellery. In those years, samples made in the Western style were modernized at the Baku Jewellery Factory. The factory mainly produced jewellery (rings, earrings and brooches) for home use. From time to time models of the western rings have been used. The factory modernizes national jewellery "baklava" or "almond", "rose", rings with one stone. "Companion" earrings, where each small part is carefully carved on the basis of such a carving, then these parts are connected with solder.

The jewelers of the production department of the Baku branch of the Union of Jewelers, founded in 1936, make a variety of jewellery for display at agricultural and international exhibitions in Moscow. Their bracelets, silver cups and chests were especially distinguished. It should be noted that a prominent jeweler of the factory, Asad Aliyev, made a great contribution to the manufacture of these products. Deeply familiar with all areas of jewellery art, this artist was also a well-known connoisseur of carpets.

Khalig Babayev, who worked at a jewellery factory in Icherisheher together with well-known craftsmen Heydar Gashimov, Hasan Guliyev, Fuad Aliyev, Agarza Mutalibov and others, made various decorative items. Jewellery "Flower Earrings", "Flower Bracelet", "Wattled Necklace", etc. are made by Khalig in the style of mesh-filigree. Jewellery has become a favorite decoration for brides and bridesmaids. The crown placed on the head of Sidgi Ruhulla, an outstanding stage

master who played the role of Qajar Shah in Samed Vurgun's Vagif, was made of silver together with Khalig Babayev and jeweler Heydar Gashimov. For obvious reasons, the KGB maintained strict control over jewellery, and the activities of any jeweler could be suspended at any time. This happened to Khalyg Babaev. In 1961, when checking the jewellery store of master Kh. Babaev, shortcomings were discovered, for which he was sentenced to one and a half years in prison and re-arrested in 1981-1985. The jeweler, who was released from prison after losing his health, could no longer work and died in 1987.<sup>39</sup>

In the post World War II years, some changes took place in the activities of the Baku Jewellery Factory. Gradually improving complex areas of production, manual labor was partially or completely mechanized, hand tools were improved. Over the years, the factory has been engaged in casting, stamping, carving and other jewellery techniques. In order to improve the quality of products, a division of labor was created at the jewellery factory, masters of earrings and rings were trained. These are T.Fatullayev, R.Abdulsalamov, A.Agaev, D.Almazov, H.Hadzhiev, H.Mammadov, polisher J.Sadikhov and other jewelers who distinguished themselves in making bracelets.

In the 1950s-1960s, the Baku Jewellery Factory produced modern gold and silver jewellery in the Western style. As examples of such jewelers, distinguished by their work, one can cite T. Guliyeva, A. Shikhamirov and G. Garibov.

In 1958, the factory opened a department for decorating products with enamel, but this department carried out only rare production orders. In 1960, a team of artists and craftsmen of the jewellery factory began to produce silver jewellery with enamel for men and women. The main goal of this work was to restore traditional jewellery techniques.<sup>40</sup>

The contribution of the people's artist Kamil Aliyev to the development of jewellery art is undeniable. The jewellery heritage of the artist is connected with his work at the Baku Jewellery Factory (1962-1971). Since 1964, during 8 years, he worked as a director of the plant, supervising the work and raising the factory's products to a high level. If in 1962 100 kg of gold was processed for the production of jewellery, then in 1970 this amount increased to 1000 kg. During 1962, an average

---

<sup>39</sup>Quliyev, A. Zərgər Babayevlər ailəsi // İncəsənət. – 1993, 8 iyun. – s. 7.

<sup>40</sup>Qəhrəmanova, Q. Qədim sənəti yaşadanlar // – Bakı: Qobustan 1976, №1 s. 37-40.



of 500 carats of diamonds were used in jewellery design. In 1971, more than 5,000 carats went into industrial circulation. The range of jewellery has also increased. Pendants, earrings, rings, bracelets and many other jewellery were in great demand among buyers.<sup>41</sup>

Among the products of the jeweler Gulbala Huseynov, a special place is occupied by an elegant female headdress and a necklace, which were demonstrated at the Decade of Azerbaijani Literature and Art in Moscow in 1959. Various products of the jeweler Gulbala - chains, necklaces, rings, earrings, belts and other jewellery - are made with high taste and skill. These works were highly appreciated by specialists both at the Exhibition of Achievements of National Economy in Moscow and at the international fair that opened in 1969 in Algiers.<sup>42</sup>

Heydar Gashimov and Gasan Guliyev also took part in all-Union exhibitions more than once. As a rule, women's jewellery made by them is simple and elegant. The uniqueness of the necklace created by these masters in 1959, and the richness of their artistic means, attracts attention. Of particular note is the women's jewellery made by these two masters (based on the sketch of the people's artist Latif Kerimov). The turquoise stones in these pieces using a combination of black and white makes them more attractive.

In 1970-1976, the activity of jewelers-experimenters of the factory - A. Zeynalov, F. Rakhimov, Kh.Abdullayev, J.Jabbarov, T.Rzayev and A.Aliyev - should be mentioned. They crafted jewellery objects of Western art using many traditional motifs, including almonds, islimi, baklava, butu, flower buds, and leafy branches.

Jewellery samples created by master Abulfaz Mammadov, who worked at the Baku Jewellery Factory in 1970-1990, were distinguished by artistic traditions and originality. These are earrings, rings, medallions, bracelets, crowns, etc., where Abulfaz Mammadov used the elegant mesh method in creating ornaments. The perfection of the pattern, the clarity and elegance of the decor, the beauty and integrity of the ornament depend on the natural talent of the jeweler, his creative skill and mastery of technique. He is one of the jewelers among the masters of Azerbaijan, who introduced motifs into the system of

---

<sup>41</sup>Əliyeva, K. Əliyev K. Azərbaycanın Xalq rəssamının yaradıcılığı / K.Əliyeva – Bakı: Şərq-Qərb, 2014, s.60.

<sup>42</sup>Qasımova, E.Zər qədri // – Bakı: Mədəni-maarif. 2009. № 7, s.49-50.

depicting ornaments in jewellery art, including a set of easily recognizable figures, lines and images.

In the Soviet period, Azerbaijan produced a large number of jewellery made of precious metals, made at a jewellery factory and in local handicraft workshops. Many of these jewels are decorated with elements and ornamental compositions containing ancient traditions. It can be said that during the Soviet period, jewellery art in Azerbaijan underwent a great development from simple to complex.

**In Chapter II, in the 2nd paragraph "Solution of the problem between traditions and modernity in modern Baku jewellery art",** it is stated that since the second half of the 20th century, our ancient artistic metal and jewellery art is entering a new stage of development. It is at this stage that new talented artists working in the field of metallurgy are formed. Rashid Mammadov, one of our artists, uses the filigree technique in most of his jewellery. The master gave the name to most of the jewellery he made. Diadem "Bride", necklace "Mekhri", "Tovuz", "Bride", "Autumn leaves", "Basket", "Cup", "Fringe", earrings "Autumn leaves", ring "Peacock", bracelet "Bride" etc. In addition, among his works, the Koran, the breastplate and the women's belt deserve attention.

The jeweller's products were purchased by the Museum of Oriental Art in Moscow, the Hermitage in St. Petersburg, and the Azerbaijan National Carpet Museum. His works of art were also acquired by the Art Foundation of the USSR and Azerbaijan.

Jamaladdin Ayyubov, one of the jewelers who contributed to the art of artistic metal and jewellery art in Azerbaijan, successfully continues his active work in the present, working with non-ferrous metals and using traditional decorative methods. The work of Jamaladdin Ayyubov is distinguished primarily by its diversity and originality. It should be noted that he knows not only the secrets of metal, but also the history of Azerbaijan and the world, our national traditions, rich folk and world folklore, various religious and philosophical views. For this reason, his works, especially buta, crescents, geometric, floral and other motifs used in their design, are made in different styles. Jewellery, precious and semi-precious stones have a deep philosophical and symbolic content, and it is very difficult

for ordinary people to understand these elements and their symbolic meanings.<sup>43</sup>

The work of Nina Pashayeva, an artist who is considered a rarity in jewellery art among Azerbaijani craftsmen, deserves special attention. She made necklaces, large necklaces, earrings, etc. The patterns are sometimes in the form of a convex plate, sometimes a lattice element, sometimes thin twisted wire, etc. However, the technique that most attracts the master is known among the people as "mushabagi", "vovkarlyg" and "hara".

Despite his youth, Nizami Eyyubov has already managed to show his abilities in practice. His works have been exhibited annually at republican exhibitions of young artists since 1999. The artist-jeweler created several sets of jewellery. They feel the professional hand of the master with his own style and handwriting. Bracelets and rings called "Lovers", earrings and pendants called "Sail", ring "Khazar" - all these are not jewellery sets in the usual sense of the word. These are real design works in a modern style that you can always look at.

Kamal Mammadov composes the object taking into account its geometry. Spherical, elliptical, rectangular, knotty forms are natural for the artist's works. In the amazing game of numbers, he finds opportunities for free intimacy with the world of members. This plastic is quite convincing. Just as the plasticity of an airplane is like a bird, and a racing boat is like a predatory fish, the master's bracelet is grasped or "pulled" up by agate and silver. Their geometry comes from organic forms, and the feeling of a living body flows into the geometry.

Shahin Gurbanov works on a completely different principle - his works contain wildlife and fragments of nature. Engraving each petal, the artist collects colored stones into bouquets, and then adapts them to bracelets and pendants, creating an analogue of living figures in metal. In his works there is a fine craftsmanship, musical rhythm, harmony with the image.

Vugar Khudaverdiyev is a representative of a new generation of Azerbaijani jewelers. Giving preference to silver, Vugar willingly uses a wide range of possible ways of processing this metal. The artist actively studies the ethnic motives not only of Azerbaijan, but also of other

---

<sup>43</sup>Paşayev, H. Milli ənənələri yaşadan sənətkar // Palitra. – 2011. 20 aprel. – s.11.

countries and regions of the world and creatively “transfers” them to the viewer.

The trends that we observe today in Baku jewellery art are typical for all types of decorative and applied arts. The impetus for all these innovative searches is an understanding of the role of each object in space, a new approach to the real world, high morality, content and impeccable skill, which are required today from the viewer to the artist.

Beauty, national heritage and symbolism are the main goals of the *Rasm Azeri carpets* jewellery collection, created in recent years in Baku and has already become a brand. Rasmina Gurbatova, the author of the concept of a jewellery brand based on these three whales, relies on Azerbaijani carpet art in her work. The purpose of her jewellery collection is to popularize the art of carpet weaving, which is the national treasure of Azerbaijan.

The evolution of Baku jewellery art presented above proves that jewellery art was passed down from generation to generation, increasing the professionalism of master jewelers and improving it from generation to generation.

Today, in the Azerbaijani jewellery art, based on the ornamental type of creativity, there is a persistent tendency towards a deeper understanding of the roots of the national ornamental tradition, as well as its renewal and connection with modern life and the requirements of today. Like any creation, jewellery art, no matter how perfect it may be, cannot live by imaginary fidelity to the patterns of the past. The search for volume-spatial solutions is expanding. The masters are not satisfied with the traditional symmetrical composition, an independent idea introduces new rhythms, dynamics, new perceptions.

**Conclusion** summarizes the main results of the study:

- the initial stage of Baku jewellery art, covering the Bronze and Early Iron Ages, is characterized by the improvement of the technical processing of metal jewellery, as well as stone and mineral products. Ornaments made of bronze and gold plates by printing are distinguished by their own volumetric plasticity, the similarity of details in individual products completes the ornaments and leads to the formation of a single style;

- the jewellery art of medieval Azerbaijan, including Baku, which continues to develop the most beautiful traditions of antiquity, has undergone changes brought by Islam. Floral decor, filling the space

around the main decorative motif and obeying its own rhythm and form, gave rise to a holistic ornamental solution;

- in the 19th century, accompanied by the conservation of patriarchal-feudal relations and the culture of feudal society, there was a natural tendency in Baku to develop and search for innovations. The existence of a class society meant that the same type of jewellery was classified by influence value;

- since the 30s of the 20th century, the enamel technique, stamping and other methods of decorating jewellery have been restored in Azerbaijan. During this period, in the jewellery workshops of the craft artel in Baku, significant work was carried out on the manufacture of women's jewellery;

- today, in the jewellery art, based on the ornamental creativity of Azerbaijan, there is a determined attempt to pay more attention to the roots of national ornamental traditions and at the same time find ways to renew them and connect them with modern life and today's requirements. Thus, the study of the techniques and artistic concept of works of art created by Baku jewelers in the spirit of the century can become an impetus for the formation of a younger generation of craftsmen. To use the works of ancient artists means to support and develop this art.

**The main content and provisions of the dissertation are covered in the following articles:**

1. Rəşid Məmmədovun zərgərlik sənətində milli üslub // İncəsənət və mədəniyyət problemləri AMEA Memarlıq və İncəsənət İnstitutu. №1-2 (27-28). Bakı, 2009, s. 212-218.

2. XIX-XX əsr Bakı zərgərliyinin Azərbaycan dekorativ-tətbiqi sənətinin inkişafında rolu // Təsviri və dekorativ-tətbiqi sənət məsələləri. №1-2. Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi L.Kərimov adına Azərbaycan xalçası və xalq-tətbiqi sənəti Dövlət muzeyi. Bakı, 2009, s. 45-58.

3. Azərbaycan zərgərlik sənətinin formalaşmasında Bakı zərgərlik zavodunun rolu // Mədəniyyət dünyası XIX c., Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, Bakı, 2010, s.127-131.

4. Bakı zərgərlik sənətində ənənə və novatorluq // Təsviri və dekorativ-tətbiqi

sənət məsələləri, №1(3).Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi L.Kərimov adına Azərbaycan xalçası və xalq-tətbiqi

sənəti Dövlət muzeyi. Bakı, 2010, s. 89-96.

5. Bakı – XIX əsr Azərbaycan zərgərlik sənətinin mərkəzlərindən biri kimi // Elmi əsərlər №11, Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, Bakı, 2011, s.142-147.

6. Nina Paşayevanın şəbəkə bəzəklərinin bədii xüsusiyyətləri // Təsviri və dekorativ-tətbiqi sənət məsələləri, №1(7). Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi L.Kərimov adına Azərbaycan xalçası və xalq-tətbiqi sənəti Dövlət muzeyi. Bakı, 2011, s.94-98.

7. Metaldan yaranan gözəllik // Azərbaycan xalçaları, №1, Bakı 2011, s. 138-143.

8. Zərgər Hacı Şamov yaradıcılığına bir baxış // Mədəni həyat №3/4 Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi. Bakı, 2012, s.78-80.

9. Zərif əllərlə qızıl və gümüş tellərdən yaradılan gözəllik // Təsviri və dekorativ-tətbiqi sənət məsələləri, №21. Azərbaycan Respublikası Mədəniyyət Nazirliyi Azərbaycan Milli Xalça Muzeyi. Bakı, 2019, s.9-13.

10. Ручные украшения Бакинских мастеров из археологических раскопок в Ичери-Шехер, Colloquium-journal, Warszawa, Polska, №33 (120) 2021, s. 7-9.

11. The World's Art Trends in the Traditional Jewelry of Baku // Colloquium-journal, Warszawa, Polska, №9 (132) 2022, p. 9-12.

12. Bakı zərgərlərinin yaradıcılığında mina sənətinin bədii xüsusiyyətləri // Azərbaycan Respublikası Təhsil Nazirliyi Doktorantların və gənc tədqiqatçıların XV respublika elmi konfransı (II). Bakı, 2011, s. 444-446.

13. Ювелирные украшения из захоронения в Бакинской Крепости // Научные исследования в сфере гуманитарных наук: открытия XXI века. Материалы II Международной научно-практической конференции. 23-24 апреля 2015 года. Пятигорск., с.254-257.

14. Bakı zərgərlik nümunələri Azərbaycan Milli Xalça Muzeyində // MİRAS, Azərbaycan arxeologiyasının inkişafında professor Qafar Cəbiyevin rolu Beynəlxalq konfransın materialları. 25-26 avqust 2020. Ağsu. s. 239-244.

15. Müasir xalça rəssamlarının yaradıcılığında ənənəvi zərgərlik sənəti. Rəssam və xalça: Bu gün və sabah adlı beynəlxalq elmi-praktik konfrans. 21-22 oktyabr 2021, Bakı.

The defense of the dissertation will be held on 19 september 2022 at 14:00 at the meeting of the FD 2.34 Dissertation Council operating under the Azerbaijan State Academy of Arts.

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

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

Electronic versions of the dissertation and abstract are posted on the official website of the Azerbaijan State Academy of Arts.

The abstract was sent to the necessary addresses on 16 august 2022.

Signed: 15 july 2022  
Paper format: A5  
Volume: 39.426  
Circulation: 20