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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

LAHIJ COPPERSMITH ART

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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of the development. The art of working with copper was one of the ancient types of folk art, which began to form in the territory of Azerbaijan from the Iron Age. Despite the appearance of bronze in the history of metallurgy, copperware has not been completely eliminated. Back in the VI millennium BC, a wide variety of goods were made from copper, samples of art were made that served household needs.

As the ethnographer-scientist A.N.Mustafayev stated, *“In regards with the increasing demands of medieval feudal life, ancient coppersmithing traditions developed and were chambered in the cities of Azerbaijan, which became centers of art and trade, in the Middle Ages, cities of Tabriz, Ardabil, Maragha, Salmas, Barda, Beylagan, Derbent, Shamakhi, Sheki, Ganja, Baku, Nakhchivan, and later Guba and Shusha became the main centers of copperware production. Along with them, Lahij village occupies a prominent place in the manufacture of copper goods in Azerbaijan. In the XIX century Lahij was considered the main center of coppersmith not only in Azerbaijan, but throughout Transcaucasia”*¹. According to researchers who studied the material life of this region, *“About 1000 residents of the village were engaged in coppersmithing and related professions...”*².

Based on historical data, we can note that in 1474, when the Venetian traveler Contarini was a guest at the palace of Uzun Hasan, the Ruler of Aghgoyunlu dynasty, about 400 people gathered around the ruler at the parties organized by him. At this time, food was brought to the table in copper dishes.

Copper goods made by Azerbaijani coppersmiths have been successfully demonstrated at various exhibitions over the past centuries. Copper vessels exhibited at the turn of the XIX and XX centuries were given high awards. In this

¹ Mustafayev, A.N. Misgərlik. // Azərbaycan etnoqrafiyası. I cild. – Bakı: Elm – 1988, s.358

² Абелов, Н.А. Исследование экономического быта государственных крестьян Геокчайского и Шемахинского уезда Бакинской губернии // МИЭБГКЗК, т.VI, ч.II, Тифлис – 1887, с.182; Хатисов, К. Кустарные промыслы Закавказского края. Отчеты исследования по кустарной промышленности в России. II ч. – Санкт-Петербург – 1894, s.90

regard, it is worth noting the success of our coppersmiths at the exhibition of works of the Transcaucasian territory in 1850 and at the World exhibition in Vienna, Austria in 1873.

Dishes made by Lahij coppersmiths in a variety of exquisite patterns, including water cans, satyl, sarnij, tray, sarpush, guyum, colander, skimmer, bowl, glass, pot, lamp and many other products were widely known in Central Asia, Dagestan, Georgia, Iran, Turkey and other countries. This is evidenced by copper exhibits preserved in museums and private collections of many countries in Europe. It is nice that in due time it has become a tradition to mention their names on the products created by copper masters, in this regard, it is possible to get information about who the items belong to, who has made it, and which master's example of creativity. The main thing is that such information is evidence that copperware, which is currently stored in world museums, belong to Azerbaijan as unique pearls of this kind of material culture, decorative and applied art.

Ethnographers-scientists have divided more than 40 types of various household items made of copper into five groups: food bowls, tableware, water bowls, dairy dishes and household ware.

Coppersmithing art, which became widespread in Azerbaijan at the time, was combined in neighborhoods in the centers of different regions and goods were made, which rose to the level of complex embroidered works of art. One of such centers was Lahij, which was once part of Shamakhi Khanate and is now one of the oldest crafts and settlements of Ismayilli region. There were about 190 copper quarries here back in the middle of the XIX century.

Due to the widespread use of glass and ceramic utensils, which are cheaper and more affordable in terms of production in modern times, copper products are not used on a large scale. Hard work, patience and exquisite taste spent on its artistic design during its production increase the price and value of such products, which are of interest mainly to foreign travelers, museums and private collectors who come to our country. Because of this, the number of masters engaged in coppersmithing is

decreasing, at the same time, the number and variety of copper utensils is also decreasing, and there is a danger of losing the importance of this art day by day.

In Lahij, one of the regions engaged in this art, the coppersmith does not retain its former strength, but it is kept alive by the bearers of ancient handicrafts. The craftsmen working here continue to make most varieties of traditional copper goods, trying to decorate them with an intricate patterned artistic design. They try to preserve and breathe new life into Lahij coppersmith art, preserving its form and ornamental features preserved for centuries. By examining the work of these artists, there is an opportunity to reveal, study and analyze artistic traditions from the past. In this regard, the topic of the dissertation put forward for research can be considered relevant.

Metalware art of Azerbaijan, including copper art, has been the object of research by many historians, ethnographers and art critics, as well as described and studied in the works of Azerbaijani and foreign researchers, for example: in the works of O.A.Abibullayev³, F.R.Mahmudov, R.M.Munchayev and I.G. Narimanov⁴, Sh.G.Sadikhzadeh⁵, G.O.Goshgarli⁶, R.Goyushov⁷, K.Khatisov⁸, H.A.Guliyev⁹, A.N. Mustafayev¹⁰, F.A. Ibrahimov¹¹, M.H. Heydarov¹² and many others, the art of metalware has been studied from an archaeological point of view.

³ Абибуллаев, О.А. К вопросу о древней металлургии Азербайджана // МИА, 1965, № 125

⁴ Нариманов, И.Г., Селимханов, И.Р. К применению первых металлов в быту населения Восточного Закавказья. // ДАН Азерб. ССР – 1965, №4

⁵ Садыхзаде, Ш.Г. Древние украшения Азербайджана. / Ш.Г.Садыхзаде –Баку: Ишыг – 1971.

⁶ Кошкарлы, К.О. Античная и раннесредневековая торевтика из Азербайджана / К.О.Кошкарлы – Баку: Элм – 1985.

⁷ Göyüşov, R. Azərbaycan arxeologiyası / R.Göyüşov – Moskva – 1986.

⁸ Хатисов, К. Кустарные промыслы Закавказского края. Отчеты исследования по кустарной промышленности в России. II ч. – Санкт-Петербург – 1894.

⁹ Guliyev, H.A. Metal və xalq sənətkarlığı / H.A. Guliyev – Bakı: Elm – 1968 – 108 s.

¹⁰ Mustafayev, A.N. Misgərlik. // Azərbaycan etnoqrafiyası. I cild. – Bakı: Elm – 1988 – s.357-363.

¹¹ Ibrahimov, F.A. Azərbaycanın orta əsr şəhərlərində metalışləmə sənəti (IX-XIII əsrlər) / F.A. İbrahimov – Bakı: Elm – 1988 – 176 s.

¹² Гейдаров, М.Х. Ремесленное производство в городах Азербайджана в XVII в. / М.Х. Гейдаров – Баку: Элм – 1967; Социально-экономические отношения и ремесленные организации в городах Азербайджана в XVII-XVIII вв. / М.Х. Гейдаров – Баку: Элм – 1987 – 210 с.

Art criticism approach to samples of art from metalware can be found in fundamental scientific works of R.S. Efendi¹³, S.Asadova¹⁴, S.Y.Sadikhova¹⁵, M.K.Mammadbayli¹⁶ and others.

Although extensive research has been carried out on the artistic metal art of Azerbaijan in the above-mentioned studies, there has been given a superficial information about the coppersmithing of Lahij. There can be found details and articles in numerous media outlets on the subject involved in the dissertation. Meanwhile, the writings of M.H.Efendiyev¹⁷, Z.A.Aliyev¹⁸, A. Adilzade¹⁹, B.Hunbatoğlu²⁰, I.Sariyeva²¹, H.Pashayev²² can be shown.

In addition, information about the creative style of various local artists operating in the region, mainly interviews of great importance, are often found. However, the subject of the dissertation was not involved in a separate and comprehensive study in Azerbaijani art studies and was not developed as a fundamental thesis. In this regard, the actuality of the topic is undeniable.

¹³ Əfəndi, R. Azərbaycanın dekorativ-tətbiqi sənətləri / R.Əfəndi – Bakı – 1976; Azərbaycan bədii sənətkarlığı dünya muzeylərində / R.Əfəndi – Bakı – 1980; Rasim, Əfəndi. Azərbaycan xalq sənəti / R.S.Əfəndi – Bakı – 1984; Эфендиев, Р.С. Народное искусство Азербайджана / Р.С.Эфендиев – Баку: Ишыг – 1984 – 204 с.

¹⁴ Əsədova, S. XIX-XX əsrlərdə Azərbaycan zərgərlik incəsənəti / S.Əsədova – Bakı: Elm – 1978 – 96 s.

¹⁵ Sadıxova, S.Y. Azərbaycan Milli Xalça Muzeyinin kolleksiyasından zərgərlik inciləri / S.Y. Sadıxova – Bakı – 2020 – 140 с.; Садыхова, С.Ю. К проблеме изучения декоративно-прикладного искусства Азербайджана // Материалы научной конференции и каталог художественной выставки, посвященной 80-летию президента Азербайджанской Республики Г.А.Алиева (15-16 мая 2003 г.). – Баку – 2003 – с. 73-76; Ювелирное искусств Азербайджана в контексте развития многосторонних культурных взаимосвязей / С.Ю. Садыхова – Баку: Элм – 2009 – 275 с.; Бесконечно живая нить традиций // «Азербайджан и азербайджанцы» – орган Президиума НАН Азербайджана. № 1-4 – Баку – 2008 – с.184-193.

¹⁶ Мамедбейли, М. К. изучению Лагича XVIII – XIX вв. // Актуальные проблемы развития архитектуры и искусства Азербайджана. Сборник материалов конференции молодых учёных. – Баку: Элм – 1979.

¹⁷ Эфендиев, М.Г. Селение Лагич Геогчайского уезда Бакинской губернии // СМОМПК, вып. XXIX – Тифлис – 1901 – с.45-96.

¹⁸ Əliyev, Z. El sənəti-el şöhrəti // Ədəbiyyat – 2015, 13 fevral – s.5.

¹⁹ Ədilzadə, Ə. Lahic misgərlik sənətinin izi ilə... // Ədalət. – 2018. 29 iyun. s.4.

²⁰ Hünbətöglü, B. Uğuruna alqış, Vətən!... yaxud misgərlik sənətimiz UNESCO-da // Bakı Xəbər. 2015. 29 dekabr. № 235. S. 15.

²¹ Sariyeva, İ. Qədim sənət növümüz olan misgərlik UNESCO-ya doğru... // Bakı Xəbər – 2015, 28-29 dekabr. № 234.- S. 15; Ənənəvi xalq sənəti - misgərlik... // Bakı xəbər. 2015. 13 may, s.15.

²² Paşayev, H. Qədim sənətkarlıq mərkəzi // - Bakı: Qobustan – 2013., s. 91-93.

Object and subject of the work. The main object of research of dissertation is copperware manufactured in Lahij from XVIII-XIX centuries to the present day. A large part of the object of the study is coppersmith art products created at the center at different times and currently stored in various museums and private collections of Azerbaijan and the worldwide.

The subject of the work is to investigate the role and place of Lahij coppersmith art in the development of Azerbaijan metalware, as well as Azerbaijan decorative and applied art, starting from XVIII-XIX centuries and up to the present day.

Purpose and objectives of dissertation. The main purpose of the research work is to investigate the coppersmithery of Lahij settlement located in the administrative territory of Ismayilli district of the Republic of Azerbaijan, which is the center of ancient crafts; to study the pattern elements characterizing them in the decorative artistic solution of ancient copper goods, as well as to identify the place and importance of Lahij coppersmith art.

The study of the main characteristic of Lahij coppersmith art, ornamental and form features of various material and cultural samples made of copper produced in the region and the principles of modern development in the context of modern Azerbaijani decorative and applied art implies the solution of the following tasks:

- To determine the shape and ornamental features of the material and cultural samples created in the direction of the study of the artistic and aesthetic features of Lahij coppersmith art;
- To examine the artistic features of human and animal images used in Lahij copper goods.;
- To identify the main development process of Lahij coppersmith art during the study of Lahij coppersmithery in the context of tradition and modernity;
- To analyze the traditional decorative elements used in modern Lahij coppersmithery;
- To determine the place of Lahij coppersmithery in modern Azerbaijani decorative and applied art.

Research methods. The methodological basis of the study is art criticism analysis, comparative analysis, logical thinking, a description of examples of creativity in the context of art criticism, which substantiates the activities of domestic artists. The method of art criticism analysis was taken as the main methodological basis. In the course of the study, the complex method was used, that is, the visual material was comprehensively analyzed. Numerous copper goods justifying the characteristic of Lahij coppersmithery were analyzed. In addition, archival documents were examined and analyzed, the press was summarized and commented, scientific-theoretical literature on the modern art studies was studied.

The main provisions put into defense of the thesis:

- Lahij, the ancient land of crafts of Azerbaijan, is considered the main center of coppersmithing;
- In Lahij coppersmith art, traditionalism is continued purely on the classical forms of national ornament features;
- The functionality and decorativeness of copper household items produced in Lahij are a successful combination;
- Zoomorphic images displayed on copper products created in Lahij have symbolic essence along with decorative features;
- The human images found on the coppersmith products created in Lahij were carried out on the basis of influences derived from medieval Oriental miniatures in terms of style.

Scientific novelty of the research:

- for the first time Lahij coppersmith art was involved in the study from the point of view of art criticism;
- the coppersmithing, covering the great period of modern Azerbaijani decorative and applied art, has been thoroughly studied;
- for the first time, the so far unexplored copper products created in Lahij were described and analyzed during the scientific research;

- for the first time, Lahij coppersmith art was studied by dividing into separate stages of development, and its various directions and characteristic features were identified;
- for the first time, the artistic features of human and animal images, which are of particular importance in the artistic design of Lahij coppersmith art, were studied and analyzed;
- for the first time, the semantics of zoomorphic images included in the artistic design of individual examples of Lahij coppersmith art was studied;
- the main directions of development of modern Lahij coppersmith art have been determined;
- the place and role of Lahij coppersmith art in the development of the artistic metal art of Azerbaijan has been determined.

Theoretical and practical significance of dissertation. The current study expands the history of Azerbaijani art and identifies the role, place and style features of Lahij coppersmith art in the development of artistic metal art, which is a section of decorative and applied art of Azerbaijan. The results and provisions of the study have expanded the richness of decorative and applied art of Azerbaijan, the range of species diversity and its characteristic features based on national and traditional features.

- The paper can be taught to artists and art critics in higher and secondary specialized institutions with an art orientation within the framework of special courses on the topic “Azerbaijan's artistic metal art”.

Approbation and application. The main content, scientific provisions and results of the work were reflected in 10 articles, reports reflecting the search on the topic were heard at various scientific conferences. The dissertation work can be applied in the process of teaching students of the specialty of art critic and studying in decorative and applied arts, in the course of scientific research.

The name of organization where the dissertation work was performed. The dissertation was performed at the department of "History of Art" of Azerbaijan State Art Academy.

Total volume of the dissertation with a marking of separate word/symbol count of structural chapters. The dissertation consists of introduction, two chapters, four paragraphs, conclusion and list of used literature. Including: introduction - 11.246, 1.1. – 71.840, 1.2. – 39.733, 2.1 – 41.983, 2.2. – 36.437, Conclusion – 9.322, Literature – 9.624 symbols, the total volume of the dissertation consists of 212.104 symbols. Illustrations reflecting the content of the paper are presented in a separate volume in the form of an album (Appendix to the dissertation).

MAIN CONTENT AND SCIENTIFIC PROVISIONS

Introduction provides information about the relevance of the topic, its purpose and objectives, the extent of usage, scientific novelty, practical significance, approbation, structure and volume.

In the course of the research on the first paragraph devoted to **“The shape and ornamental features of Lahij coppersmith art”** of the First chapter entitled **“Artistic-aesthetic features of Lahij coppersmith art”**, information is given about the pattern elements and ornamental features of copperware made in the region.

In Lahij settlement, which is the administrative territory of Ismayilli region of Azerbaijan, manufacture of traditional copper products from XVIII-XIX centuries has been centralized only in this territory. Even in the Aghali district, which is known as the “Copperware market” of the settlement, the implementation of ancient products in special forms in classical traditions is of great interest, as well as the great creative importance of those who lived this art and did not allow it to disappear. Elements of the patterns, ornamental features of these patterns are of particular value, as they retain the basis of a purely traditional, classical style. The continuation of this traditionalism as a purely national ornament in classical forms, the failure of improvisations in a new, modern form is not considered as a denial of novelty by the way of thinking, but as an important activity not to allow the

disappearance of art that has begun to be suppressed and eliminated or forgotten in modern times.

The successful connection between the functionality of household ware and their decorativeness, produced in the Lahij coppersmith, whose history dates back to ancient times, attracts the attention of art lovers for centuries. These goods carry a variety from a small salt shaker to chandeliers. It is curious that samovars, one of the objects that stands out among the ancient information, are performed by the high masters today. Each of the products performed by masters who are well versed in the properties of metal with exquisite taste and eye-light is valued at the level of a work of art.

In general, coppersmithing goods are divided into 4 main groups, which are classified as the containers for storing water or other liquids, equipment used in the kitchen, plates used in tableware and etc. and such as household ware. All equipment attracts with its functionality, not only interesting images, but also features of patterns, exquisite, elegant, nice, as well as traditional design of decorations.

Various samples of such goods as sahang, kuza, satyl, sarnij, water can, which are part of the first group, produced in Lahij are preserved in many museums and private collections. Among them, the items included in Shafag Gurbanova's personal copper collection attract the attention with their curious forms. Copper sahang -jar, included in the collection, shows its fabulous magnificence both in its form and in the fine embroidery elements on it. The rounded shape of the wide lower part tray gradually narrows and continues to the upper part with a more elongated, narrow throat. Its spout is longer, also slightly increased from the height of the hood. Interesting parts are the handle and lid of the jar, which are quite thin, the elegant shape itself is solved in the basics of ornamental forms.

Although there is a fact that the equipment used in the kitchen, which is part of the second group of coppersmith products, prefers greater functionality, it is always known here that craftsmen decorate goods based on traditional decorative elements in different ways and endow them with aesthetic value. This includes various types

of pots, pans, spoons, knives, skimmers, as well as coffee makers, trays, etc. For example, it was carried out in modern times, and the rows of simple geometric elements on such a rail formed its not very complex elegant image.

Among traditional copper goods, the tableware forms the third group. These vessels were individual and collective in their use. Glass, bowls, trays, cups, syrup jars, bowls, masgura and others belong to individual tableware. Tray, salver, sarpush, langari, dahmardan and so on are utensils intended for collective use.

Copper basins was of large, medium and small sizes, the inner surface was one-colour, and the outer patterned. The medium-sized type of basin was called kasa, while the small one piyala or masgura.

The tray, one of the majority copper utensils among tableware, has become fashionable mainly among urban families. It was used as a baking dish for hot and cold dishes. When used for hot dishes, the top of the tray would be covered with sarpush to keep the food warm. Several exquisitely decorated specimens of such sarpushes are kept in the museum collection.

Among the utensils used in the tableware, the so-called “gulabdan” is also found. Fragrant gulab (rose water), which was previously poured mainly on the table, and into the hands after eating, later begins to be used more often at mourning parties. The gulabdan, which looks like a large-sized perfume container, is used for “purification” at the end of the funeral. The gulabdan with thin, thin and high throat is still used in funeral ceremonies for this purpose.

Of course, trays are widely included among the products, which are implemented in the style of individual creativity using traditional elements. As noted here, craftsmen successfully use contrasting shades of color values. For example, in one of these examples, the used butas were reflected in a special form on a dark background. Inside the circle in the center, it is further enriched with delicate leaves of golden color within the stylization of buta, which opens from the center like a fan from a point. This part, which is twisted and given in a moving form, gave dynamics to the pattern composition of the product. This mobility created a harmonious expression with black gold outlines on the gold background of

the wide border and decorated butas. In the narrow little border, simple forms with a slightly darker area were used, which were simpler and the same color as the background, to make the elements more clearly expressed.

Flower bowls and vases among household ware belonging to the fourth group of copper products created in Lahij were made with special taste. Of these, we can note the vase, which attracts attention with its shiny golden surface and the shape of the forging patterns on it, which creates a special harmony. Despite the classic shape of the vase, which reflects the slightly widening tray in the upper part of the throat, which narrows from the oval body to the top, the rich embroidery elements on it valued the product. Between the frames created in each row with the arrangement of semicircles similar to arches, the image of petal freckles was repeated in the same form. The upward semicircles, as it were, pulled up and made a dynamic composition of patterns, acquiring a transition to flatter forms.

Analyzes on the principles of modern development are contained in the paragraph, proving the emergence of new examples that preserve and retain the basis of the traditional, classical style. Based on the conclusion herein, it can be noted that the features of national ornamentation, of course, manifested themselves in all areas of decorative art with similar forms. However, it is a fact that in each area there are features that characterize purely the elements of the pattern of this art. The successful connection between the functionality of household ware produced in the Lahij coppersmith, whose history dates back to ancient times, as well as their decorativeness, attracts the attention of art lovers for centuries. These products carry a variety from a small salt shaker to chandeliers. It is curious that samovars, one of the objects that stands out among the ancient information, are performed by the high masters today. Each of the products performed by masters who are well versed in the properties of metal with exquisite taste is valued at the level of a work of art. As an example, the use of rich elements in the ornamentation solution used in the artistic design of one of the widely used sarpush, one of the examples involved in the study on the decorative design of tableware, is noteworthy. The patterns that

make up the ornamental composition are arranged in rows, revealing geometrized floral elements in some places and realistic forms in some parts.

Among the coppersmith ware used in the kitchen, the analysis carried out on the products prepared for cooking, preparing and storing pastries is a delight with great skill by local craftsmen operating in Lahij. For example, the artistic design features of the trays are particularly distinguished by their aesthetics.

The **second paragraph** of the First chapter of the dissertation was devoted to the topic **“Artistic features of human and animal images used in Lahij copper products”**. As is known, the patterns used in coppersmithing mainly consisted of geometric and floral details. However, the decorative design is not limited to this, images of people, their style of clothing, the image of birds and animals are also found closely. For example, it is noteworthy that the scenes on the damlik - teapot shown as an example, expressing the glorification of the images taken from “Khamisa”, each of which is located in two rows within oval frames. Different scenic impressions in the articulated example, the influences of the medieval miniature style are manifested. Or the image on copper aftafa and wash-basins used for washing hands in the household appears with an eight-pointed star and an artistic expression of the gray wolf, a symbol of Turkism. The background created through scattered thrown dots symbolizes the starry sky of the night. Or the image of the gray wolf, given in a relatively different composition, is contained in the decorative composition of other aftafa and mares. Here, too, the space dissolved through the dots seems to reflect the standing of the gray wolf climbed onto the rock in the void and took his face to the sky under the night starry heaven. In such examples, compositions with a solved plot are also found, in which dynamic compositions with the synthesis of images of plants and animals arouse great interest in their audience. It is also very interesting that one of the copper bowls contains a given constellation and scenes symbolizing it. The mentioned bowl is divided into twelve equal horizontal sections. In the upper part of each part there are unique images of the constellations, and on the quadrilaterals the expression of each constellation within

the given circles is animated mainly by the realistic form of animal and human images.

The complex composition of the image on the majmayi - tray, which is another ancient example of copperwork, attracts attention especially. The use of ancient Oriental architectural style on the product also creates stylized images. Domes, arched partitions, characterizing the Eastern architectural style, were arranged in rows in the center. In the expression of the upper part there are forms glorifying windows and niches. Here it is noticeable by the unusual shape of the tray, skillfully using both floral and geometric ornaments, as well as images of birds, animals, as well as national decorative and applied household items. The arched forms were solved in the center with larger right and left parts two by two. It is enriched by using geometric elements of a wavy shape in the borders of the arches. Inside the central arch is a symbolic image of the tree of life. The image, symbolized by its elegance in its beautiful form, is reflected in its range of elements such as carpets and sahang. Geometrized forms of sahang, hanging chandeliers and floral elements were used in the arches near the other center. In the lower part of the arches there are images of birds and animals under the wavy linear straight border. And in the last part, separated by a straight line, the arrangement of the sorted fish in a row is reflected, challenging the highly artistic design of the work, aimed at its own deep expression of meaning. With this, the artist managed to express life, life and the world with great skill with his complex composition with deep meaning on one tray. The work contained descriptions on purpose. For example, the chanting of fish depicting the bottom of the sea was dissolved at the very bottom of its tray. And on it there is an image of animals reflecting life on the land. The image of birds depicting creatures after other elements of the tray is located on the top layer.

The shape and decoration elements of copper aftafa and wash-basins used for washing hands in the household have been developed with precision and high artistic skill. Here it attracts with aestheticism, both ornament features and the provision of various images. Exquisite taste is clearly manifested in the structure of the aftafa and the wash-basin of the XIX century. The shape of the plume was

solved by the sequential arrangement of a special-shaped element, similar to a sorted leaf. On them, the exquisite shape of stylized geometric ornaments of the same shape is repeated, as a rule. Since the element itself was given inside a special border between the form, it formed a unique elegant image. The part open in the center of the basin was solved in the form of an acute-angled eight-pointed star, which was consistent with the description given on the body of the aftafa and formed the compositional integrity between the forms and elements. The geometric pattern formed by rhombuses on each of them on the unfolded side parts of the basin is repeated in the same way. On the narrow semicircles given in the upper part of the pattern, again, the filling of the entire region with the dots upwards was aligned with the main part and became a complete set. Aftafa is notable for its rounded body, fine handle, graceful neck, but the main thing here is that the moment is connected with the image on it. The image given in the center is an eight-pointed star and the artistic expression of the gray wolf, a symbol of Turkism, create the basis for the presentation of the product at the level of a work of art. The artist managed to solve the image of the rock fragments given in the lower part not far from the center and skillfully perform the expression of the sky as if the stars were shining at night through small dots. At the same time, the glorification of the half-moon by the border once again revealed the value of the real image, which has a great meaning. The background that the dots form at the same time allows the gray worm to appear clearer and brighter. The slightly pronounced animal image shows that the product is valued not just as functional, but as an example of tastefully executed art.

Thus, the images of animals depicted on the coppersmith goods created in Lahij, sometimes with their symbolic essence, and sometimes with their glorification given in a purely decorative plan, make it possible to appreciate the high craftsmanship of these items. The human images on these copperware were mainly carried out on the basis of influences derived from medieval eastern miniatures. The images on coppersmithing goods were mainly noted for their dynamism, increasing the expressive effect of the product and raising its value. The

rich cultural heritage historically formed in the field of Lahij coppersmith art is preserved and developed today thanks to the selfless work of local craftsmen.

Based on the analysis carried out on the first paragraph named **“The main development process of modern Lahij coppersmith art”** of the II chapter of the dissertation entitled **“Lahij coppersmith in the context of tradition and modernity”**, it can be noted that copperware made in Lahij, which was one of the centers of high importance of Azerbaijan in the Middle Ages, with its elegant, complex, ornamental, This is due to the unique exquisite layout of the dishes produced here, starting from the late Middle Ages, when there were more than 200 artisan workshops. The fact that the principle of symmetric precision is at the forefront of the ornamental composition of copper products made by artists working in our time, and that various national-traditional ornamental features form embroidery compositions according to the individual creative style, reflects the main characteristic of copperwork today. For example, the majmayi trays prepared by local craftsman Haji Aliyev can be cited as a bright example for the mentioned ones. Attention is drawn to the nuance that the artist solves the transformation of geometric shapes used by the artist in his creative samples into a botanized decorative element, the traditionalism that we usually encounter with the geometrized style of the elements of the floral decoration in its own way in the opposite form. Or in the example of another piece of art - a majmayi produced in Lahij in the modern era, it is interesting to realize with high taste the sample of art in which tradition and modernity are combined.

Among the local craftsmen engaged in coppersmith in Lahij, the products created by master Aliyev Kablam are distinguished by their original decorative design. Among them, the samovar specimen can be marked out. In addition to being considered a household ware, the samovar can also be regarded as a sample of crafts performed with high taste, which can be explained by the fact that the ornament given on the sample was adapted to its shape structure and acquired expressiveness. The body of the samovar, coming wide, drowns upward and becomes wide again. Here, the samovar edging from bottom to top with rows of decorative elements

given on each part reflects the National ornament effects. In the widest part, small images of flowers are carved in the intervals of the given baklava elements. The master managed to successfully solve the solution of semirombs in reverse and straight directions, surrounded by graceful floral elements upward. The stylized shape of the bulging leaf elements in the cover part creates a special aesthetics of the product. In the handle of the spout, the artist made a stylized buta element face to face, and in a wider part of this detail he solved it on the side handles of the samovar.

Clear asymmetry of fine-grained pattern elements on a tray made in Lahij, their transition to each other and the absence of the slightest miss or difference in their systematic ordering is a vivid confirmation of what is mentioned. Khoncha - tray in the center of sini, solved in a somewhat deep form, attracts attention with a delicate composition of patterns formed by small leaves and flowers of eight corners. The part that follows it once again confirms the perfect artistic solution of the product by sequencing the islimi-like pattern elements in the same order throughout the entire coverage on a delicate yellow-gold shine, which contrasts sharply with the dark colors of the center. In accordance with the patterns of the khoncha in the center, we see that there is not the slightest inaccuracy when giving the four-petal flowers in three rows of the same size under the semicircles on the wide side of the lower part. The same can be mentioned about the form of exquisite decoration, solved by crossing the given linear, geometric elements in a peculiar way on the side parts.

In general, the classic form of copperware manufactured in Lahij in modern times, the new stylization of traditional ornaments, as well as the continuation of its modern development line in relation to traditions are continued in four groups of copper products mentioned above.

Thus, looking at the modern process of development of coppersmith art in Lahij, the emergence of more decorative goods here in terms of a relative decrease in the functional significance of objects attracts attention. Although local craftsmen used in the manufacture of various copper products mainly in the elements of the

national traditional pattern, the individual creative style also conditioned the emergence of new expressions, which sometimes included mixing of styles..

Based on the **second paragraph** of the Chapter **“The traditional decorative elements used in modern Lahij coppersmithing”**, it can be noted that the ornament compositions performed by local masters on various products created by them appear mainly on the basis of national embroidery elements. For example, in modern times, samovars, which are often found among many examples of coppersmithing made by a local craftsman Nazar, are reminiscent of those ancient simuzars in their structure. In this sense, the construction of used patterns on such classical ornaments is of great importance as a continuation of national embroidery traditions..

In connection with the functionality of copper vessels, which has lost its significance for modern times, the tradition of making more decorative samples has become widespread. It is noteworthy that decorative plates are included before each element. Their appearance in contrasting, bright, dark and bright colors is intended to attract special attention. In such patterns, preference is mainly given to classic, national patterns, which are quite popular. For example, yellow and navy blue patterns on a dark green background reflect khoncha in the center, and baklava, rhombus, delicate islimi patterns are interesting. The wide use of national geometric and floral patterns given in other decorative plate patterns, as well as the influence of their acquisition from the elements of Azerbaijani carpet patterns are of great interest.

Besides the functionality, special attention was paid to aesthetics of copper goods produced in Lahij, for which they defined individual creative styles, as well as when using traditional forms and decorative elements. Although it is claimed that the decorative elements have a similar structure, during the analysis of the composition it is possible to clearly see that none of them repeats the other.

In connection with the functionality of copper utensils, which has lost its significance for modern times, the tradition of making more decorative samples has become widespread. It is noteworthy that decorative plates are included before each

element. Their appearance in contrasting, bright, dark and bright colors is intended to attract special attention. In such patterns, preference is mainly given to classic, national patterns, which are quite popular. For example, yellow and navy blue patterns on a dark green background reflect khoncha in the center, and baklava, rhombus, delicate islimi patterns are interesting. The wide use of national geometric and floral patterns given in other decorative plate patterns, as well as the influence of their acquisition from the elements of Azerbaijani carpet patterns are of great interest.

In such details, the use of butas is also widely used. In general, buta, as a national ornament of Azerbaijan, has been used since ancient times as the main decorative element in the decorative and applied art. The fresh look of the detail given as a floral buta as a leaf on a decorative plate reveals a pleasant expression of the product. Butas lined up around girihs built on the principle of central symmetry, given in the center, show themselves as the main element of the copperware.

Among the decorative plates implemented in Lahij in recent years, calligraphic writing system was used as the main pattern element of the product. It contains quotes and hadiths from the Koran, which also raised the moral value of the product. The style of writing, which has become an ornament in a special writing system on the main border with functional patterns located in a circular plan inside the decorative element, expresses elegance and lyricism in a pleasant harmony of silver color.

The artistic solution of the decorative plate involved in the study formed a dynamic composition due to the solution of the elements of the national pattern according to their inclined or individual positions. The plate in the form of a quadrangle appeared in the center of the circle to fit the whole scope, with the geometric decoration of the butas with the pattern “flowers in pottery” in the little borders and the lotus flower element in the main borders. Each angle of the quadrilateral contains islimi patterns based on mirror symmetry.

Copper daggers, knives, made for decorative purposes, like other accessories, attract with their expressive appearance based on an artistic pattern composition. The fine, elegant elements given on them are mainly implemented based on islimi pattern

system. The possibility given by their elongated shape has conditioned the high aesthetic importance by the method of scratching islimis on the silver surface of the item in the same tone. Patterns are mainly located on the vessels of such daggers.

In the Conclusion, the following results were made in the paper:

1. Both ancient and modern Lahij craftsmen demonstrated masterful skill to achieve the compositional integrity of copperware by creating a connection between form and ornamental features;

2. In Lahij coppersmith art, the continuation of traditionalism in classical forms of purely national ornament, often the failure of improvisations is regarded not as a denial of innovation, but as not allowing the disappearance of art that has begun to be suppressed and eliminated or forgotten in modern times.;

3. The images of animals depicted on copper goods manufactured in Lahij, sometimes with their symbolic essence, and sometimes with their glorification given in a purely decorative plan, make it possible to appreciate the high craftsmanship of these copperware;

4. The human images on these products were mainly carried out on the basis of influences derived from medieval eastern miniatures;

5. The images on coppersmithing goods were mainly noted for their dynamism, increasing the expressive effect of the product and raising its value.;

6. The rich cultural heritage historically formed in the field of Lahij coppersmith art is preserved and developed today thanks to the selfless work of local craftsmen;

7. When we look at the modern development process of coppersmith art in Lahij, the emergence of decorative copperware here in terms of a relative decrease in the functional significance of objects attracts a great deal of attention;

8. Although local craftsmen used in the manufacture of various copper products mainly in the elements of the national traditional pattern, the individual creative style also conditioned the emergence of new styles, which sometimes included mixing of styles;

9. In the implementation of copperware manufactured in Lahij, local craftsmen, as a rule, paid special attention to aesthetics along with functionality, for which they used traditional forms and decorative elements, as well as determined individual creative styles. Although it is claimed that the decorative elements have a similar structure, during the analysis of the composition it is possible to clearly see that none of them repeats the other.

The main content of the research work is reflected in the following articles published by the applicant on the subject:

1. Lahıc bölgəsində istehsal edilən misgərlik məmulatlarının bədii xüsusiyyətləri // “Axtarışlar”. AMEA-nın Naxçıvan bölməsi İncəsənət Dil və Ədəbiyyat İnstitutu – Naxçıvan – 2019, №4, cild 12 – s.157-161.
2. Lahıc misgərliyinə aid lampa və çıraqların bədii tərtibat xüsusiyyətləri // “Sənət Akademiyası”. Bakı Xoreoqrafiya Akademiyası – Bakı – 2020, №2 (10) – s.33-36.
3. Lahılda istehsal olunmuş mis sərpüşlərinin dekorativ xüsusiyyətləri // “Axtarışlar”. AMEA-nın Naxçıvan bölməsi İncəsənət Dil və Ədəbiyyat İnstitutu – Naxçıvan – 2020, №2, cild 13 – s.155-158.
4. Форма и орнаментальные особенности медных изделий Лагича // “Paradigmata poznani” - Prague – 2020, №4 – s.46-49.
5. Lahıc misgərlik sənətində çil camların bədii sənətkarlıq xüsusiyyətləri // “Elmi əsərlər”. ADMİU – Bakı – 2020, №28 – s.183-187.
6. Художественно-эстетические особенности изделий из меди // Art / COLLOQUİM – JOUDNAL. Międzynarodowe czasopismo naukowe. Architecture, Technical science, Veterinary science, Agricultural sciences – 2021, №22 (109) – Czesc 1 – s.22-24.
7. Lahılda istehsal olunan sinilərin bəzək elementləri // “Mədəniyyət: problemlər və perspektivlər. “Qarabağ Azərbaycandır!”. Doktorant və gənc tədqiqatçıların Beynəlxalq elmi konfrans. ADMİU – Bakı – 2021, fevral – s.333-336.

8. Müasir dövr Lahıç misgərliyində istifadə olunan ənənəvi bəzək elementləri // “Axtarışlar”. AMEA-nın Naxçıvan bölməsi İncəsənət Dil və Ədəbiyyat İnstitutu – Naxçıvan – 2022, №1, cild 16 – s.141-145.
9. Орнаментальное своеобразие медных изделий из Лагича // “From The 20th of Yauary to Karabakh Victory” – Kars – 2023, 28 yanvar – s. 572-576.
10. Lahıçda yaradılan mis samovarların bədii xüsusiyyətləri // “Müasir informasiya məkanında turizmin dayanıqlı inkişafı və sosial-mədəni innovasiyalar”. Respublika elmi-nəzəri konfransı – Bakı – 2023, 26 may – s.572-576.
11. Становление и развитие медного дела в Азербайджане // XVI Международная научная конференция “Искусство глазами молодых”. Сибирский Государственный Институт Искусств им. Дм. Хворостовского – Красноярск - 11-12 апреля 2024 – с.73-75.

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