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ABSTARCT

of dissertation for the degree of Doctor of Sciences

**POTTERY ART OF BRONZE AGE
OF NAKHCHIVAN REGION**

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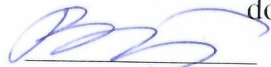
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GENERAL CHARACTERISTICS OF THE DISSERTATION

The actuality and performed degree of the topic. Nakhchivan Autonomous Republic, which is an inseparable part of Azerbaijan, has a favorable natural geographical location and rich natural resources. Therefore, people have lived in this area since the ancient stone age (Paleolithic period) and created rich material and culture samples. The ancient monuments of the region consist of settlements, fortresses, cyclopean buildings, defensive structures, necropolises, etc. consists of. Because each monument and the artifacts discovered from them are living witnesses of history, it occupies a special place in the study of our material and spiritual culture and has important scientific importance. By studying them in a complex way, it is possible to deeply study many issues that are relevant in the archeology of Azerbaijan, and to obtain certain scientific results. Due to the lack of local specialists in the period before Azerbaijan's independence, amateurs and foreign archaeologists were engaged in archaeological research at first. The information they gave about the archaeological materials they obtained was concise and simple. Our material and cultural samples discovered from the monuments were taken to foreign countries and given to various museums.

After Heydar Aliyev, the national leader of the Azerbaijani people, came to political power in 1969, favorable conditions were created for the study of our archaeological, historical and architectural monuments. The great leader did unparalleled work for the development of this science in Azerbaijan, in Nakhchivan, which is an integral part of it. H.A. Aliyev paid special attention and care to scientific research and promotion of our historical past. The adoption of a special action plan in this field has further increased the quality of scientific research work. During the period when Heydar Aliyev led Azerbaijan in the 70s and 80s of the last century, the archeology of Nakhchivan developed more, the scope and importance of archaeological research increased. During this period, young Azerbaijani archaeologists were sent to the cities of Moscow and Leningrad (now St. Petersburg) to receive post-graduate studies and

practice. Taking into account the increase in the number of national archaeologists in 1974, the organization of the Archeology and Ethnography sector under the History Institute of the Azerbaijan Academy of Sciences with the aim of increasing the quality of scientific research in Azerbaijan had a great impact on this field, and the scope of archaeological research expanded. As in Shamakhi, Gabala, Sheki, Guba, Ganja and other regions, an archaeological base was organized in Nakhchivan starting from 1975, and the scope of archaeological research was expanded.

In September 1981, on the personal initiative of Heydar Aliyev, the Central Committee of the Communist Party of Azerbaijan and the Council of Ministers adopted the “Architects in the Azerbaijan SSR” adopted a decision on the protection and improvement of the use of cultural and archaeological monuments. This decision was important for the development of archeology and ethnography sciences in Nakhchivan, as in all regions of Azerbaijan. In the second period of Heydar Aliyev's political power, which began in 1993, special attention and care was paid to this field. Based on the recommendations and instructions of the national leader, the decision of the Cabinet of Ministers of the Republic of Azerbaijan dated July 8, 1993 established an independent Institute of Archeology and Ethnography on the basis of the Archeology and Ethnography sector operating under the History Institute of the Azerbaijan National Academy of Sciences. As in the past, it created conditions for conducting archaeological research in Nakhchivan as well. The study of monuments in Nakhchivan has always been in the center of attention. On August 12, 2002, the great leader spoke about this issue in his speech at the meeting on the establishment of the Nakhchivan Branch of the Azerbaijan National Academy of Sciences: *“Conveying my thoughts about Azerbaijan to you, I want to say that from this point of view, Nakhchivan occupies a special place. The ancient, rich history of Nakhchivan is one of the bright pages of the history of Azerbaijan. If a lot of work has been done about the history of Azerbaijan in general, very little work has been done about the history of Nakhchivan, about its ancient history and the study of Nakhchivan as*

*a country, its nature, customs, and ethnography. In view of these, I have issued this order”.*¹

The study of the history of Nakhchivan is always in the center of attention as one of the main priority issues in the activities of İlham Aliyev, the President of the Republic of Azerbaijan, who is a worthy follower of Heydar Aliyev's political course. The President of the Republic of Azerbaijan, İlham Aliyev, has repeatedly stated in his speeches that, *“Nakhchivan is the ancient land of Azerbaijan, it has an ancient history and culture. The historical monuments of Nakhchivan are examples of the great talent of the Azerbaijani people.”*²

In order to successfully fulfill the duties and tasks set by the national leader Heydar Aliyev and the President of the Republic of Azerbaijan İlham Aliyev in order to deeply study the history, material and spiritual culture of Nakhchivan, the main research object was chosen by us to study the art of Bronze Age pottery of Nakhchivan.

The territory of the Nakhchivan Autonomous Republic is rich in archaeological monuments from the Bronze Age. They consist of settlements, necropolises, cyclopean structures and fortresses. Each of these monuments has important scientific importance for studying our ancient history, material and spiritual culture, and occupies a unique place in Azerbaijani archeology. By systematically studying the archaeological materials obtained from them, it is possible to deeply study many actual issues related to the Bronze Age culture of Nakhchivan and obtain important scientific results. Among such artefacts, ceramics occupy a special place. They are of great scientific importance for studying the Bronze Age pottery art of Nakhchivan. The first archaeological materials related to the Bronze Age pottery art of Nakhchivan region were discovered at the end of the 19th century and the beginning of the 20th century. In 1895, several stone box graves were destroyed while farming in the area called

¹Azərbaycan Milli Elmlər Akademiyasının Naxçıvan Bölməsi / tərt. ed. İ.Hacıyev. – Bakı: Nurlan, – 2005. – s. 17.

²İqtibaslar [Elektron resurs]. URL:<https://ilhamaliyev.preslib.az/docs/i20.pdf>, s. 12

Gizilburun, located on the left bank of the Araz River. The materials of some of these graves were collected by N.V. Fyodorov, who was the head of the border guard station in Nakhchi-van at that time. In 1896, N.V. Fyodorov conducted excavations in Gizilburun by the order of the Imperial Archaeological Commission, and sent them to Moscow without giving any written information about the archaeological materials he obtained. After some time passed, in 1909, in the 29th edition of the Bulletin of the Imperial Archaeological Commission, A.A.Spitsyn reported for the first time about the materials of N.V.Fyodorov. Although the author mentions,³ the materials discovered during the archaeological excavations in the Gizilburun necropolis in 1896 and 1904, he did not reach a conclusive scientific conclusion about the era of the graves there and the burial customs. Both during this period and in 1904, during the exploratory archaeological research conducted in the I Kultepe monument, a lot of ceramics related to the Bronze Age pottery art of Nakhchivan were discovered. Some of the discovered monochrome and polychrome vessels were taken to Tbilisi in 1905 and handed over to the Caucasus Museum.⁴

During the years of Soviet rule, a number of scientific-research institutions and cultural-educational departments were engaged in the protection and research of monuments. In 1923, the “Azerbaijan Research and Development Society” organized archaeological expeditions to Nakhchivan Autonomous Republic as well as a number of regions of Azerbaijan. Since there were few local specialists, amateurs and foreign archaeologists were engaged in the first archaeological research. During the period of its activity from 1925 to 1928, “Nakhchivan branch of Azerbaijan Research and Development Society” paid comprehensive attention and care to the development of archeology and the study of our monuments, among other fields. “Archaeological Section” was also created to deal with

³İsmayılzadə Q., İbrahimli B.İ. Qızılburun nekropolu / Q.İsmayılzadə, B.İbrahimli, – Bakı: Elm və Təhsil, – 2013. – s. 9-13

⁴Əliyev V.H. Azərbaycan tunc dövrünün boyalı qablar mədəniyyəti / V.Əliyev. – Bakı: Elm, – 1977. – s. 6-7.

this field. From September 1925 to June 1926, serious preparations were made for the archaeological excavation in the ruined Gilan. 300,000 manats have been allocated for the implementation of this work. Together with the members of the special scientific expedition invited from Baku under the leadership of V.M.Sisoyev, the members of the society participated in the archaeological research conducted in this monument until June 28, 1926. At the meeting of the Nakhchivan branch of the “Azerbaijan Research and Development Society” held on January 22, 1926, J. Amirov was instructed to collect more detailed information about the Gizilburun monument. According to the decision of the department adopted on April 22, 1926, an application was made to the city of Baku to conduct archaeological research at the Gizilburun monument. In 1926, under the organization of the department, archaeological excavations were started in Qizilburun under the leadership of I.I. Meshshaninov. During the research, I.I.Meshshaninov highly appreciated the importance of archaeological excavation in this monument and said: *“Since then (from 1896 and 1904 - T.KH), despite the discovery of exceptionally important painted vessels from this region, not only has this monument not been involved in scientific research, even the destruction of a part of the necropolis during the construction of the railway has been ignored. However, the place of the mysterious Gizilveng (Gizilburun - T.KH.) painted ceramics among other ancient monuments of the Southen Caucasus remains unclear.”*⁵

After I.I.Meshshaninov, in September 1926, A.A.Miller also conducted archaeological research in this monument.⁶ The scientific secretary of the department, Mirbagir Mirhusey oglu Mirheydazade, and Yusif Gaziyeu, the scientific secretary of the “Archaeological Department” closely participated in both researches. During the research, ornaments, daggers, etc. were found from this monument.

⁵Мещанинов И.И. Краткие свидения о работах археологической экспедиции в Нагорный Карабах и Нахичеванский край // – Ленинград: Сообщ. ГАИМК, – вып. I, – 1926. – s. 234.

⁶Миллер А.А. Археологические исследования в Нахичеванской республике летом 1926 г // – Ленинград: Сообщ. ГАИМК, – вып. I, – 1926, – s. 326.

along with material and cultural samples, a lot of clay pots and ceramics were discovered. A.A.Miller highly appreciated the scientific importance of the monument in his report at the general meeting (protocol No. 30) of the “Nakhchivan Branch of the Azerbaijan Research and Development Society” held on September 26, 1926: *“The real reason why I came to Gizilveng (Gizilburun - T.X) is that the culture here is related to the world culture. The culture of Gizilvang is similar to the culture of many places, the culture of Babilistan-Sham and the shores of the White Sea is related to the culture of the Caucasus. I do not return from Gizilveng without hope. What I found in this literature proves that the Caucasus is cultured. It is possible to believe that there is life here from the Stone Age. I studied literature in the South Caucasus. The culture of the “Scythian” Turks who lived there is the same as the culture of Gizilveng. Things found in both neighborhoods are similar. In addition, this culture is the same as the culture of the “Schlesa” people in Germany”*.⁷

During this period, national archaeologists also conducted research. In 1926, during the exploratory archaeological research conducted by A.K.Alekbarov in Julfa, Ordubad, and Shahbuz regions, a large number of painted vessels were discovered from the Alincehay valley, near the village of Arafsa, and from Nahajir. Based on the obtained material-culture samples, it was determined that the painted vessels spread to the mountainous areas of the Nakhchivan Autonomous Republic. Monochrome colored clay vessels discovered by the researcher from Nahajir It is attributed to the beginning of the II millennium BC.⁸ In 1926, archeologist I. Jafarzade conducted research in the Gizilburun monument and studied one of the stone box graves there. A.Alekbarov, T.Passek, B.Latinin also participated in his expedition. As a result of the research, he noted that the graves in the Gizilburun necropolis are

⁷Xəlilov F. Naxçıvanı öyrənən elmi cəmiyyət / F.Xəlilov. – Bakı: Nurlan, – 2005. – s. 51.

⁸Алекперов А.К. Поездка в Зангезур и Нахкрай // – Баку: Известия общества обследования и изучения Азербайджана, – 1927. № 4, – с. 212–226.

typologically similar to the graves belonging to the Khojaly-Gadabey culture, and that there are archaeological materials from both cultures in the necropolis.⁹

Archaeological research in the field of the study of Bronze Age monuments in Nakhchivan continued in the 30s of the 20th century. In 1934 and 1936, under the leadership of A.K. Alekbarov, simple and painted vessels were discovered during the exploratory research conducted in Shortepe, Shahtakhti, Oglangala, and Gizilburun monuments. In 1937, the researcher gave brief information about these materials in the form of an overview in the article entitled “Крашенная керамика Нахичеванского края и Ванское царство” published in the fourth issue of the “Советская Археология” magazine. At the same time, the article gave a description and analysis of the painted vessel discovered from the Shahtakhti necropolis, and revealed new facts about the distribution area of painted vessels in Nakhchivan. It has been determined that the vessels obtained from the Shahtakhti necropolis are similar to the vessels of Gizilburun 1. Based on the analysis of the materials of the archaeological excavations conducted in the Gizilburun necropolis, he noted that, “... *all these results can be a reason to note that we are facing great archaeological discoveries. The new results that will be obtained during the research will prove that there are close relations between the countries of the Southen Caucasus and the countries of the Middle East, as well as the existence of large cultural centers here.*”¹⁰

In the middle of the 20th century, large-scale archaeological research in the field of studying the archaeological monuments of the Bronze Age in Nakhchivan was started. During this period, by O.H. Habibullayev in 1950, exploratory archaeological researches were carried out in the villages of Benaniyar, Arafsa, Goydara of Julfa district, Uzunoba, Khalilli, Vaykhir, Sadarak, Goshadiza, Chalkhan-

⁹İsmayılzadə Q., İbrahimli B.İ. Qızılburun nekropolu / Q.İsmayılzadə, B.İbrahimli, – Bakı: Elm və Təhsil, – 2013. – s. 5.

¹⁰Алекперов А.К. Крашенная керамика Нахичеванского края и Ванское царство // – Москва: Советская археология, – 1937. № 4, – с. 249-251.

gala, Karagala of Babek district, and it was determined that there are many monuments of the Bronze Age in these areas. During the archeological research conducted in 1953, 1954, 1955 in Kultepe settlement I, he discovered many material culture examples of the Bronze Age pottery art of Nakhchivan. He gave information about them in the book "Archaeological Excavations in Kultepe" published in 1959.¹¹

In the 60s of the 20th century, exploratory archaeological research was conducted in many of the Bronze Age monuments of Nakhchivan. During the exploratory archaeological research conducted by O.H. Habibullayev and V.H. Aliyev in Kultepe I, Kultepe II, Shahtakhti Govurgalasi, Shortepe, Oglangala, Gizilburun, Dasharkh, Nahajir, Vaikhir Castle, Chalkhangala and other monuments, a lot of new materials related to the Bronze Age pottery art of Nakhchivan region were discovered. Most of the archaeological materials obtained were ceramics.

The archaeological materials discovered from the Bronze Age monuments of Nakhchivan have also attracted the attention of foreign researchers. Some researchers have used the painted vessels of Gizilburun as a source for the periodization of the Bronze Age culture. The pottery of this monument served as a benchmark for the circulation of vessels of the same shape found in other monuments. B.A. Kuftin, one of the foreign researchers, analyzed the painted ceramics found in Gizilburun and divided the materials obtained by N.V.Fyodorov into Gizilburun-1, materials recorded by I.I.Meshshaninov into Gizilburun-1bis, and those recorded by A.A.Miller into Gizilburun-2 groups.¹² B.B. Piotrovsky divided those materials into the first, second and third types.¹³ The painted vessels

¹¹Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О. Абибуллаев. – Баку: Элм, – 1982. – с. 14-15.

¹²Куфтин Б.А. Археологические раскопки в Триалети / Б.Куфтин. – Тбилиси: Издательство АН Грузинской ССР, – 1941. – с. 7-9.

¹³Пиотровский Б.Б. Археология Закавказья / Б.Пиотровский. – Ленинград: Издательство Ленинградского Государственного Университета, – 1949. – с. 49-50.

found in Gizilburu played the role of a standard in the periodization of ceramics of the same shape found in archaeological monuments in later periods. Among the researchers, O.H. Habibullayev¹⁴, V.H. Aliyev¹⁵ determined the chronology of the “Painted Pottery culture” based on the ceramics found in the Kyzylburun monument. For the first time, V.H. Aliyev mentioned the human figure found in the temple area of the monument by N.F. Fyodorov.

In order to study the Bronze Age monuments of Nakhchivan region, archaeological researches were conducted in the 70s and 80s of the 20th century and later. In 1971 in Shahtakhti, in 1975 in Plovdag, in 1976 in Haqqikhliq, in 1979 in Govurgala, in 1981 in Delma, in 1982 in Munjuglutep, in 1982-1985 in Mardangol, Khali-Keshan, 1984- In 1985 in Arabyengici, in 1985 in Karachug, Diza, in 1986 in I Kuku, I Makhta, in 1987-1988 in Khalaj, Ovchulartepe, Galacik, Saridare, in 1989 in Boyahmad and other monuments, the ancient city of Nakhchivan was discovered. A lot of material and cultural samples related to the history of the period have been discovered. As most of them consist of potteries, the Bronze Age of Nakhchivan region is of great scientific importance for studying the art of pottery.

The monuments of Nakhchivan have been widely studied since the end of the 20th century - the beginning of the 21st century. In this period, many monuments - Plovdag I, Plovdag II (G.M. Aslanov, S.M. Qashgai, B.I. Ibrahimov), Plovdag III (B. Ibrahimli), Shahtakhti (V.B. Bakhshaliyev, V.H. Aliyev, G.H. Aghayev, G.M. Aslanov), Galacik (V.H. Aliyev, M.M. Seyidov), Kolani (V.H. Aliyev, V.B. Bakhshaliyev), Haqqikhlig, Saridare (V.B. Bakhshaliyev), I Kuku, II Kuku (V.B. Bakhshaliyev, A.I. Novruzlu), Ovchulartepesi (V.B. Bakhshaliyev, C.Marro, S.H. Ashurov), II Kultepe (V.H. Aliyev,

¹⁴Həbibullayev O.H. Kültəpədə arxeoloji qazıntılar / O. Həbibullayev. – Bakı: Elm, – 1959. – s. 85, 87, 108.

¹⁵Əliyev V.H. Azərbaycanca boyalı qablar mədəniyyətinin xronologiyasına dair // – Bakı: Azərbaycanın Maddi Mədəniyyəti, – 1973. c. VII, – s. 161-173; Əliyev V.H. Azərbaycanca tunc dövrünün boyalı qablar mədəniyyəti / V.Əliyev. – Bakı: Elm, – 1977. – s. 46-89.

A.Q. Seyidov), Khalaj (A.G. Seyidov, V.B. Bakhshaliyev), I Kultepe (V. Bakhshaliyev, J. Marro) and others. archeological researches were carried out and a lot of material and cultural samples related to the art of pottery of the Bronze Age of Nakhchivan were discovered.

The researches and organized expeditions carried out after the decree “On the organization of the protection and passporting of historical and cultural monuments in the territory of the Nakhchivan Mukhtar Republic” signed on December 6, 2005, were also of great scientific importance in this field. In the course of our research, many new Bronze Age monuments were registered in the territory of the Nakhchivan Autonomous Republic, and a large amount of ceramics were collected from them.

After the decree signed by the head of the country on February 5, 2008 “On additional measures regarding the financing of archaeological expeditions to be carried out by the Institute of Archeology and Ethnography of the National Academy of Sciences of Azerbaijan”, the study of monuments in Nakhchivan, as in other regions of Azerbaijan, has expanded even more. In this period, under the leadership of V.B.Bakhshaliyev, during the exploratory archaeological excavations in the settlements and necropolises of Damiyalar, Gumlug, and Ilklikaya, many artifacts from the Late Bronze-Early Iron Age were discovered. Most of them were made of ceramics. In 2007, under the leadership of A.G. Seyidov, exploratory research was carried out in the territory of Babek and Julfa regions, in 2013, under the leadership of V.Bakhshaliyev, in the Arabyengiche settlement, in 2009-2019, under the leadership of B.I. Ibrahimli, in Plovdag I, Plovdag II settlements. places and necropolises, III Plovdag Necropolis, Sumbatan, Rasul Valley settlements, Dalma Castle, Kharaba-Gilan, closely participating in the archaeological excavations conducted in 2023 under the leadership of V.Bakhshaliyev at the Nakhchivantepe settlement, and obtained a lot of archaeological material and experience from them related to the research topic. was used in writing the dissertation.

Among the research conducted during the period of independence, international level archaeological expeditions were

also important. During the research conducted with the participation of archaeologists from the USA, France and other foreign countries in Ovchular-tepe, I Kultepe and other monuments, many new material and culture samples related to the art of pottery of the Bronze Age of Nakhchivan were discovered and included in the scientific journal. The results of archeological research conducted both in previous times and in recent times have been reflected in many books, monographs, and research works. In his monograph "Archaeological Excavations in Kultepe" (1959), O.H. Habibullayev provided information about clay vessels of various shapes, along with other archaeological materials discovered from the monument. In the monograph "Энеолит и бронза на территории Нахичеванской АССР" published in 1982, the painted vessels found in the Bronze Age monuments of Nakhchivan region were grouped together, and information about the Early Bronze Age potter's spheres and workshop found in the Kultepe I monument was given. V.H. Aliyev mentioned the Middle and Late Bronze Age monuments of Nakhchivan region along with other regions of Azerbaijan in his monographs "Culture of Painted Pottery of the Bronze Age in Azerbaijan" (1977), "Культура эпохи средней бронзы Азербайджана" (1991) and He determined the chronology of the "Painted Pottery culture". In addition to the noted monographs written by the researcher during this period, "Новые материалы о культуре расписной керамики в Азербайджане" (1967), "Julfa archaeological findings" (1968), "Makhta zoomorphic figures" (1988), "New discoveries of the Shahtakhti necropolis" (1985), written together with V.B. Bakhshaliyev, etc. gave information about different aspects of the problem mentioned in his scientific articles. In the monograph "First Bronze Age Ceramics of Nakhchivan" published by S.H. Ashurov in 2002, only ceramics of the Early Bronze Age were studied, not all stages of the Bronze Age. Although V. B. Bakhshaliyev wrote in 2001 together with O. Belli in the book "Nahçıvan bölgəsində Orta və Son Tunc çağı boya bezemeli çanak, çölmək kultürü" in the Nakhchivan region, he talks about the chronology of the culture of painted pottery and the typology of this

type of vessels, but the technology of making simple vessels and other ceramics, he did not mention the semantics of pattern motifs and other relevant issues. In addition to local researchers, foreign archaeologists also talked about the monuments of Nakhchivan and expressed their attitude to the archaeological materials obtained from them. "Ancient painted pottery of China" published by I.I. Meshshaninov in 1927, "Stratigraphic Comparee et Chronologic de l'Asie Occidentale" published by K. Sheffer in 1948, "Stratigraphic Comparee et Chronologic de l'Asie Occidentale" published by B.A. Kuftin in 1941 "Археологические раскопки в Триалетии" talks about the archaeological materials discovered from the Kyzylburun monument. In addition to the mentioned books and monographs, other books and monographs, reports, and separate articles also provide information about the potteries found in the Bronze Age monuments of Nakhchivan region. "Archaeological monuments of Shahbuz region" (V.Bakhshaliyev, A.Novruzlu, 1992), "Archaeological monuments of Julfa region" (V.Bakhshaliyev, A.Novruzlu, 1993), "Archaeological monuments of Sharur" (V.Bakhshaliyev, A.Novruzlu, 1993), "Archaeological monuments of Nakhchivan and Babek region" (A.Seyidov, A.Novruzlu, V.Bakhshaliyev, 1995), "Archaeological monuments of the Qivrag plateau" (V.Bakhshaliyev, A.Seyidov, V.Babayev, 1995), "Nakhchivan Archeology" (V. Bakhshaliyev, 1997), "Pages from History" (A.Seyidov, 1999) "Nakhchivan in the Bronze Age" (A.Seyidov, 2000), "First Bronze Age monuments of Nakhchivan and their periodization" (A.Seyidov, 2000), "Shakhakhti in the Late Bronze-Early Iron Age" (G.Agayev, 2002), "Ruins of Gilan ancient necropolises" (G.Aslanov, B.Ibrahimov, S.Qashgai, 2003), "Archaeological researches in Nakhajir" (A.Seyidov, V.Bakhshaliyev, 2002), "Nakhchivan VII-II millennia BC" (A.Seyidov, 2003), "Ancient Sadarak" (N.Museyibli, 2003), "Spiritual culture of the ancient tribes of Nakhchivan" (V.Bakhshaliyev, 2004), "Ovchular-tepe" (V.Bakhshaliyev, J. Marro, S.Ashurov, 2010), "Culture of the farmer-herding tribes of Nakhchivan in the Late Bronze-Early Iron Age" (T. Khalilov, 2010) "Ancient Ordubad" (V.Bakhshaliyev, A.Seyidov, G.Kadirzadeh, B. Ibrahimli,

2014) etc. books and monographs can be shown as an example. Although the mentioned research works, books and monographs, reports provide information about the archaeological monuments belonging to the Bronze Age in Nakhchivan and the artifacts discovered from these monuments, the Bronze Age pottery art of Nakhchivan has not been comprehensively studied. Therefore, this issue was involved in our research. During the research, archaeological literature, reports of archaeological excavations, materials stored in the archaeological fund of the Azerbaijan National History Museum, Nakhchivan State History Museum, Sharur Region History and Local History Museum, Nakhchivan Branch Museum of ANAS, and works of foreign researchers were used.

Object and predmet of research. Studying the Bronze Age pottery art of Nakhchivan is the main research object. Material culture samples related to pottery are the subject of research. They are made of clay pots and other ceramics, remains of the potter's wheel, workshop, tools used by potters, fuel tools, etc. consists of. During the research, ceramics manufacturing technology, designation, typological features, pattern motifs were interpreted and included in a wide comparative analysis, the structure of potters' workshops, spheres, tools used by potters and other relevant issues were studied.

Research goals and objectives. The main goal set during the research is to systematically and comprehensively study the Bronze Age pottery art of Nakhchivan region based on archaeological materials. At this time, the following duties are planned:

- To systematize potteries of the Bronze Age found in the museums, archaeological literature, and reports of the Nakhchivan Autonomous Republic and study them in a complex way;
- To determine the process of formation of pottery and the distribution area of potteries by analyzing the potteries discovered from archaeological monuments;
- To learn the technology of making potteries, to determine the technical methods used during their preparation;
- To give the classification of ceramics, to learn their purpose, typological characteristics;

– To study the pattern motifs of ceramics, to determine their semantics, distribution area;

The methods of the research. Systematization, typological description, comparative analysis, scientific-theoretical analysis and generalization methods were used during the research. In addition to Azerbaijani scientists, the experiences of other researchers and world archaeologists were also taken as a basis. The Bronze Age pottery art of Nakhchivan region has been systematically studied in accordance with the new scientific requirements, giving priority to the archaeological literature, period press materials, internet resources, reports and museum materials published in recent times.

The main provisions of the defense.

– Pottery, which appeared in the Chalcolithic period, became a specialized art field in the Bronze Age.

– Among the archaeological materials discovered in the Bronze Age archaeological monuments of Nakhchivan, clay pots are widely distributed. Animal and human figures made of clay, miniature wheel model, potter's wheel and workshop, fuel used by potters, tools and other archaeological materials were found in some monuments.

– Any product made by potters was not accidentally prepared, but was used for a specific purpose. They differed from each other because they were made by different potters in different workshops.

– The main raw material necessary for the production of ceramics was the clay deposits of Nakhchivan region. In order to make them, many technological processes were successively performed by each potter. At this time, various methods and labor tools were used.

– Craftsmanship of potters has taken a key place in the preparation of each ceramics. In decorating the surface of the vessels with various ornaments (geometric, zoomorphic, anthropomorphic, etc.), along with the artistic ability of the potters, the artistic-aesthetic way of thinking, imagination and religious-ideological meetings took an important place. Some of the patterns were selected for their unique characteristics and had a wide distribution area.

– The presence of some features of the Eneolithic period culture in the ceramics of the Early Bronze Age are archaeological materials proving that the Kur-Araz culture was formed on the basis of the Eneolithic culture. The ancient examples of ceramics were found in covering the years 4200-3400 BC proves that the history of the formation of Kur-Araz culture in Nakhchivan is ancient.

– In the Middle Bronze Age, pottery became an independent, specialized art. Although some of the ornaments on the ceramics of this period are similar to the materials of the Early Bronze Age, one group is characteristic of the newly formed, Middle Bronze Age culture. Middle Bronze Age From the second half of the 3rd millennium BC it lasted until the end of the II millennium BC and consisted of Early, Middle and Late stages. Painted vessels occupied an important place among the ceramics of this period. Unlike other regions of Azerbaijan, the large number of monuments represented by painted vessels in Nakhchivan, their registration both in residential areas and on grave monuments, and the widespread distribution of both monochrome (one-color) and polychrome (multicolored) painted vessels in this region proves that the region of Nakhchivan is one of the main centers of “Painted Pottery culture”.

– As in the Middle Bronze Age, in the Late Bronze-Early Iron Age, the art of pottery preserved its existence, and painted vessels were widespread. The Late Bronze Age is 1400-1200 BC, and the Early Iron Age is 1400-1200 BC. 1200 – spanned the 900s BC . The painted vessels of this period were made with polychrome (multi-colored) colors. In some of these vessels, the traditions of the Middle Bronze Age were continued, and some of them had features related to the Middle East and Khojaly-Gadabay culture.

Scientific novelty of the research. The following scientific novelties were obtained during the research:

1. In this work, the Bronze Age potteries of Nakhchivan region were systematized and involved in monographic research.

2. As a result of the analysis of archaeological materials, the pottery of each stage was studied separately, and innovations related to the state, characteristics, and development process of pottery in the

Bronze Age were revealed. As a result of the research, it was determined that the presence of clay deposits of sufficient quality for the production of ceramics in the territory of Nakhchivan played an important role in the development of pottery art. In all phases of the Bronze Age, pottery and other ceramics were made from local raw materials by potters.

3. Based on the Proto-Kur Araz ceramics discovered from the monuments of the Early Bronze Age, the connection of this culture with the Eneolithic culture has been proven once again. It has been established that Nakhchivan is one of the oldest centers of origin of the Kur-Araz culture, that this culture emerged and developed from the Eneolithic culture.

4. As a result of the research of Middle Bronze Age ceramics, it was determined that during this period, painted vessels were widespread, their variety was large, and this process went through various stages of development. Along with Eastern Anatolia and the Urmia basin, Nakhchivan was one of the main centers of the “Painted Pottery culture”. Although the painted vessels made by Nakhchivan potters are similar to the vessels of the Southern Caucasus, Eastern Anatolia and Urmia basin, they differ from them as local potteries due to certain local characteristics.

5. As a result of the analysis of archaeological materials, it was determined that painted vessels were widely used in the Late Bronze-Early Iron Age as well as in the Middle Bronze Age. Both painted and unpainted potteries were made in local potters' workshops. Each of them was selected with its own characteristics. The presence of Khojaly-Gadabey culture features along with Middle Bronze Age traditions in some of these vessels indicates that there are common features between Painted vessels and “Khojaly-Gadabey” culture complexes.

6. As a result of the analysis of archaeological materials, it was determined that in all stages of the Bronze Age, each ceramics was not made by chance, but was used for different purposes. As they are the product of different potter's workshops, they differ from each other in terms of shape and characteristics. The making of ceramics

and the pattern motifs on them were related to the craftsman's ability, skills and habits of the potters. Each pattern motif had a certain semantic meaning. Some of them are similar to the marks and symbols of proto-Turkic culture.

Theoretical and practical significance of research. The results obtained in the research have a special place in the history of Azerbaijan and are of great scientific importance. The materials of the dissertation work can be used in the study of the ancient history of Nakhchivan, in the writing of scientific-research works, summarizing works, and in the teaching of elective courses.

Approbation and application of the research. The case was approved on January 15, 2015 by the decision of the Presidium of the Nakhchivan Branch of ANAS. Even before the approval of the subject, we conducted a study in this regard. During the research period, he participated in the archaeological excavations conducted in Plovdag settlement and necropolis I and II, Plovdag III, Sumbatan, Rasul valley, Arabyengica, Nakhchivantep settlements, Dalma castle, Kharaba Gilan city site, and two grant projects. Regarding the research work, 1 monograph, 60 scientific articles were published in periodical scientific publications recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, and scientific reports were made at international conferences and symposia, seminars held in Azerbaijan, Turkey, Russia, Kazakhstan, Uzbekistan and other countries. Numerous references have been made to published scientific articles related to the research work.

Name of the organization where the dissertation work is performed. The dissertation work was performed at the “Ancient and Medieval Archaeology” department of the Institute of History, Ethnography and Archeology of the Nakhchivan Branch of the Azerbaijan National Academy of Sciences.

The structure and volume of the dissertation. The dissertation consists of an introduction, four chapters, a conclusion and a list of used numerology. Illustrations, abbreviations and tables are also added to the work. The introduction of the dissertation is 4162 words,

3102 characters, the first chapter 15607 words, 104057 characters, the second chapter 18450 words, 123044 characters, the third chapter 14601 words, 96908 characters, the fourth chapter 17838 words, 119893 characters, the conclusion part 3806 words, 2 It consists of 6232 characters. The volume of the dissertation consists of 256 pages, 74464 words and 473236 characters.

MAIN CONTENT OF THE DISSERTATION

In the **“Introduction”** part of the dissertation, the information about the actuality and performed degree of the topic, the main provisions of the defense, the scientific novelty, its object and predmet, goals and objectives, theoretical and practical significance of research, methods, approbation and application of the research, and structure of the research were given.

The first chapter of the dissertation is named **“Appearing and technology of the pottery”**. This chapter consists of two paragraphs. As a result of the research conducted in the paragraph entitled **“The process of appearing of the pottery”**, it was determined that pottery is one of the most important art fields of the ancient inhabitants of Nakhchivan. The foundation of pottery was laid with the preparation of earthenware. As in all regions of Azerbaijan, people in Nakhchivan have been able to make pottery since the second stage of the Chalcolithic period (7th millennium BC). The presence of clay deposits of sufficient quality for the production of pottery in Nakhchivan has given impetus to the development of the art of pottery. At first, in the pursuit of pots and other pottery, they were made sloppy and of poor quality from clay with a mixture of straw and large grains of sand. The formation process of pottery, which began in the Chalcolithic period, developed in later periods. As a result of the development of pottery in the Eneolithic period, the range of ceramics increased compared to the previous period, and changes occurred in their quality, patterning method and other characteristics.

Unlike the Chalcolithic period, painted, polished, angobe vessels were also made by potters in this period. A large number of clay vessels belonging to the Chalcolithic period have been discovered in Kultepe I¹⁶, and in the monuments of Khalaj¹⁷, Sadarak¹⁸, Ovchulartepe¹⁹ and Nakhchivantepe²⁰, to the Eneolithic period.

As a result of the transformation of pottery into a specialized art field in the Bronze Age, the quality of ceramics improved and their variety increased. Since this period consists of separate stages, the potteries of all stages were not the same. They are different from each other according to the manufacturing technology, shape, pattern motif.

In the second paragraph of the first chapter entitled **“Technology of making of potteries”**, the raw materials used in the production of ceramics, the method of selecting these raw materials, the method of their preparation, tools used by potters, fuel and other relevant issues are studied. During the conducted research, it was determined that the process of making ceramics by potters in the Bronze Age, as in all periods, consisted of several stages. Certain rules were followed by the potters when making any pottery, and a number of technological processes were performed consistently. Selection of quality raw materials suitable for pottery production, its supply, preparation of

¹⁶Həbibullayev O.H. Kəltəpədə arxeoloji qazıntılar / O. Həbibullayev. – Bakı: Elm, – 1959. – s. 58; Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О.Абибуллаев. – Баку: Элм, – 1982. – s. 24; Baxşəliyev V.B., Catherine M., Berton R., Quliyeva Z., Savaş S. Kəltəpədə arxeoloji qazıntılar (2013-2016) / V.Baxşəliyev, M.Catherine, R.Berton [və b.] – Bakı: Nurlan, – 2017. – s. 7-31.

¹⁷Baxşəliyev V.B. Xələc keramikasının xüsusiyyətləri // – Naxçıvan: Naxçıvan Universitetinin Elmi əsərləri, – 2020. № 16, – s. 156-161.

¹⁸Seyidov A.Q., Baxşəliyev V.B. Sədərək / A.Q.Seyidov, V.B. Baxşəliyev. – Bakı: Elm, – 2011, – s.19-31.

¹⁹Seyidov A.Q, Baxşəliyev V.B, Məmmədov S.M, Aşurov S.H. Qədim Şərur / A.Q.Seyidov, V.B. Baxşəliyev, S.Məmmədov. – Bakı: Elm, – 2012. – s. 23-25.

²⁰ Baxşəliyev V., Naxçıvantəpə yaşayış yerində arxeoloji qazıntılar // – Naxçıvan: AMEA Xəbərlər, 2018. № 1, – s. 80-85.

mud dough from those raw materials, then preparation, drying and baking of products by various methods are technological processes.

Clay is divided into two groups according to its suitability for pottery production, quality and chemical composition. The first group includes raw materials that are easily kneaded with water, are formed without falling apart when kneaded, and retain their shape after drying. The second group includes raw materials that are not easily kneaded with water, disintegrate when kneaded, do not form, and do not keep their shape when drying. In the territory of the Nakhchivan Autonomous Republic, there are many deposits of clay suitable for making pottery. Such clay deposits have been registered in many parts of the autonomous republic. Shahbuz, Nakhchivan, Babek, Yayci, Dasta, Ordubad, Sadarak, Tumbul, Cheshemabasar, Pirigöl clay deposits can be cited as examples. As a result of the research conducted in these clay deposits, their vulnerability level for the production of ceramics was studied. I.A. Mammadov and A.A. Askerov in the Shahbuz clay field in 1988-1991, T.M. Seyidov in the Nakhchivan clay field in 1957-1958, D.A. Ismayilov in 1969, F.A. in the Babek clay field in 1988-1991. Mustafayev, I.A. Mammadov and A.A. Asgarov in the Dasta clay deposit in 1988, 1990-1993, T.M. Seyidov and I.A. Mammadov in the Cheshemabasar clay deposit in 1980, M.K. Aliyev in 1981, 1982- In 1983, M.K. Aliyev and R.M. Agayev, and in 1979, T.M. Seyidov, O.I. Ismayilov and I.A. Mammadov conducted research on the Pirigöl clay deposit, and it was determined that it is suitable for pottery production.²¹ Porcelain stone deposits, which are the main raw material for the production of fine ceramics, were also recorded during the investigations conducted in the territory of the Nakhchivan Autonomous Republic. For the first time, such raw material was discovered by T.M. Seyidov in 1976 in the Zangezur range. In 1985-1988, a study was conducted regarding

²¹Məmmədov İ.Ə. Naxçıvan Muxtar Respublikasının qeyri-metal faydalı qazıntıları / İ.Məmmədov. – Bakı: Elm, – 2012. – s. 150-160; Nağıyev V.N., Məmmədov İ.Ə. Naxçıvan Muxtar Respublikasının faydalı qazıntıları / V.Nağıyev, İ.Məmmədov, – Bakı: Elm, – 2010. – s. 175-180.

the registration of porcelain stone deposits. As a result of the research conducted by I.A. Mammadov and A.A.Askerov, porcelain stone deposits were also registered in several places in Shahbuz region - Kuku, Ganli lake, Valishekan-Garababa-yurd, Ortayal, Aggaya, Kishlaq and Batabat. As a result of the microscope and thermogram analysis of the rocks taken from them, it was determined that the rocks in Kuku consist of gallosite, kaolin and quartz minerals. Kaolinized rocks were formed due to andesite and andesite-dacite. The kaolinized rock zone is sharply separated from the surrounding rocks by its light-gray, white and yellowish-gray color. The amount of SiO₂ in its composition is 67.0-76.5%; Al₂O₃-12.1-14.5%; Fe₂O₃-0.80-1.75%; TiO₂-0.06-0.14%; CaO-0.28-1.12%; MgO-0.1-1.56 %; K₂O-4.32-5.34%; Na₂O-1.68-3.22%; SO₃ is 0.04%. FeO+Fe₂O₃ and TiO₂ are coloring substances. Batabat rock is composed of attapulgite and kaolinite minerals. The amount of SiO₂ in the rock is 67.8-74.0%; Al₂O₃-12.8-13.8%; Fe₂O₃-0.8-1.6%; TiO₂-0.11-0.17%; CaO-0.56 -1.55%; MgO-0.61-1.42%; K₂O-4.6-5.36%; Na₂O-1.6-2.8%; SO₃ was <0.04%.²²

Pottery was made by hand and on the potter's wheel. Unlike the potter's wheel, making any pattern by hand was a bit more difficult, requiring more time and skill to make. While making the pots by hand, the potters used various methods such as flattening the clay dough with the help of their fingers and the palm of the hand, making it into a board, wick, stretching it by hand, molding, and bad. Making pots on the potter's wheel had a significant impact on this art field and led to its further development. The dishes made by this method were of better quality.

None of the Bronze Age monuments of the Nakhchivan region have yet found any archaeological material related to the potter's wheel or material culture. However, the neat and symmetrical preparation of the vessels and the presence of traces of the potter's wheel on them suggest that the potter's wheel was used in the

²²Nağıyev V.N., Məmmədov İ.Ə. Naxçıvan Muxtar Respublikasının faydalı qazıntıları / V.Nağıyev, İ.Məmmədov, – Bakı: Elm, – 2010. – s. 119-122.

Nakhchivan region as well as in other regions of Azerbaijan during the Bronze Age. During the recent archaeological research conducted in our country, the discovery of parts of the potter's wheel belonging to the Eneolithic period in Leylatape Leylatəpə,²³ Beyuk Kasik I Böyük Kəsik²⁴ settlements proves that potters used them even before the Bronze Age.

Different forms of tools were used when making any pottery. Pattern motifs on them, whether these motifs are neat or untidy, depended on the skills and habits of the potters. Each potter used tools of different shapes according to his skills and habits. Patterning on the surface of dishes includes engraving, drilling, scratching, pressing, embossing, making, stamping methods, nipple-shaped protrusions, swelling, round embossing, etc. has been used. The method of engraving, drilling, and scratching was performed after retouching (smoothing) the baked dish. Simple geometrical patterns were mainly drawn by the drawing method. The edge of the mouth and the body of the bowl are patterned using the drawing method. The carving and drilling methods were performed after the pot was baked, and the scratching method was performed after the pot was slightly dry (half-baked). As well as the drawing method, pressing and making methods were also used in the patterning of unfired semi-wet ceramics. Relief, belt-like and circular patterns are mainly printed on the bowl by the printing method. The method of making is also performed on a semi-wet pot, like the pressing method. But it differed from him, it took a little more time. By the method of making, the surface of large vessels is mainly patterned. They were swollen and belt-like. When applying any artificial decoration on the dish, care was taken to ensure that it adheres neatly and does not tear

²³Нариманов И.Г., Ахундов Т.И., Алиев Н.Г. Лейлатепе / И.Г.Нариманов, Т.И.Ахундов, Н.Г. Алиев. – Баку: Шарг-Гарб, – 2007 – с. 16.

²⁴Müseyibli N. Eneolit dövrü I Böyük Kəsik yaşayış məskənində arxeoloji qazıntıların nəticələri // – Bakı: Azərbaycan arxeologiyası və etnoqrafiyası, – 2006. № 1, – s. 11-27; Hüseynov M.M. Böyük Kəsik yaşayış yerindən aşkar olunmuş daş məmulatı // – Bakı: Azərbaycan arxeologiyası və etnoqrafiyası, – 2007. № 1, – s. 34.

off after drying. Although the stamping method is similar to the printing method, it is different from it. When making a pattern with this method, the potter first drew a sketch of the pattern to be applied to the pot. After the sketch was ready, they made a pattern by pressing it on a semi-wet plate. After making the pots either by hand or on the potter's wheel, care was taken to properly dry and bake them. In the drying of each ceramics, the volume, thickness, mineral raw materials in the clay, the drying season, the conditions of the drying place (heat, humidity, etc.) were taken into account. When the weather is hot, they are dried in the open, and when it is cold, they are dried in covered places, in the workshop. After they have dried to the required level, they are baked in the sphere. First, they lit the fire weakly so that there was little heat in the sphere. Then, gradually increasing the fire, they raised the temperature in the sphere to the level of cooking the dishes. After the product was cooked, they waited for it to cool down and then took it out of the bowl. The combustion chamber (hearth), where the fire remains in the potter's balls, is separate from the cooking chamber. The cooking chamber is located above the combustion chamber. Small holes (dudkesh) are placed on the top of the spheres and between the cooking chamber and the combustion chamber for proper heat regulation. Among the Bronze Age monuments of Nakhchivan region, Kultepe I and Kultepe II have survived relatively well in their residential areas ²⁵, Remains of a disintegrated potter's sphere were found in Shortepe and Chalkhangala settlements.²⁶ They belonged to the Early and Middle Bronze Age. The remains of a potter's bowl belonging to the Early Bronze Age were recorded in the third, fourth and fifth beşinci²⁷, layers of the Kultepe I monument, and in the seventh and

²⁵Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О.Абибуллаев. – Баку: Элм, – 1982. – с. 87-90; Алиев В.Г. Культура эпохи средней бронзы Азербайджана / – В.Алиев. – Баку: Элм, – 991. – с. 18, 31.

²⁶Алекперов А.К. Исследование по археологии и этнографии Азербайджана / А.Алекперов. – Баку: Издательство АН Азербайджанской ССР, – 1960. – с. 55.

²⁷Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О.Абибуллаев. – Баку: Элм, – 1982. – с. 87-90.

eleventh construction layers of the Kultepe II settlement.²⁸ Pottery spheres discovered in Shortepe and Chalkhangala belong to the Middle Bronze Age. Pottery spheres belonging to the Middle Bronze Age were recorded both in earlier times and in recent times in the Kultepe settlement II.²⁹ The remains of a potter's workshop were discovered in this monument along with potters' spheres from the Middle Bronze Age. The spheres are built in a circular form of refractory clay, seal and baked bricks. Along with baked bricks, river stones were also used in the construction of workshops. They are built in a quadrangular plan.

Pottery of the Bronze Age is gray, pink, black, brown, etc. has been colored. They are made with polished, unpolished, angobe, and without angobe. Unpainted vessels are widespread in all phases of the Bronze Age, and painted vessels are widespread in the Middle and Late Bronze-Early Iron Age. Black-glazed ceramics and vessels with hemispherical handles were one of the main characteristics of the Early Bronze Age culture. Potteries were of different colors depending on the composition of the mud dough, colored engobe and paint. When they are baked in the sphere, the pots have turned into different colors because of a certain chemical reaction in the organic and inorganic substances contained in the mud dough.

²⁸Seyidov A.Q. Naxçıvan Tunc dövründə / A.Seyidov. – Bakı: Elm, – 2002, – s. 32, 39.

²⁹Əliyev V.H. Azərbaycanca tunc dövrünün boyalı qablar mədəniyyəti / V.Əliyev. – Bakı: Elm, – 1977. – s. 26-28; Əliyev V.H. Qədim Naxçıvan / V.Əliyev. – Bakı: Elm, – 1979. – s. 31-36; Алиев В.Г. Культура эпохи средней бронзы Азербайджана / – В.Алиев. – Баку: Элм, – 1991. – s. 30-34; Əliyev V.H. Məmmədova A.Ə. II Kültərə yaşayış yerində 2009-cu il tədqiqatları / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2009. – Bakı: – 2010. – s. 127-128; Əliyev V.H. Məmmədova A.Ə. II Kültərdə yeni tədqiqatlar (2010) / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2010. Bakı: – 2011. – s. 128-133; Əliyev V.H., Məmmədova A.Ə. II Kültərdə yeni tədqiqatlar / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2011, – Bakı: – 2012. – s. 115-117; Əliyev V.H., Məmmədova A.Ə. II Kültərə yaşayış yerində yeni tapıntılar (2013–2014-cü illər) / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar – 2013-2014. Bakı: – 2015. – s.161.

Angob was used to cover the pores on the clay pots, to smooth the surface, to increase its quality, and to decorate the surface. The waterproofness of the angobe vessels was high. The ornament on such vessels consisted of wide lines and a circular pattern due to the spreading feature of angob. The clay chosen for the angob was suited to the characteristics of the clay of the pot on which it would be painted. When the pots were not completely dry, they drew angob on it. Because otherwise, the angob would not stick well on the pan, it would crack and fall off during cooking. Small sand, chalk, kaolin, feldspar, coloring oxides, etc. were the raw materials for engobe. Rubbing, dipping, and spreading methods were used in engoblaning. During the rubbing method, angobu was applied to any vessel with a brush. During the spreading method, they poured angobu on the bowl and moved it in different directions. In addition to the surface of the bowl, they also covered the inside with this method. Therefore, in some vessels, the engobe was thick in one part and thin in the other. During the immersion method, they poured the angobo, made from avvalja, into a deep and wide bowl. Then they put the bowl inside the angob. At this time, angob entered the bowl as well as inside it. Angobs were mainly white, gray and pink. Sometimes it is black, red, etc. by adding dye to its composition. they made engobes of different colors. Paints are made from mineral paint raw materials (pigments) and dye plants. Like other regions of Azerbaijan, the territory of the Nakhchivan Autonomous Republic has a significant amount of mineral dye raw materials (pigments) and dye plants. Ocher, magnetite, melanterite, manganese oxide, copper oxide, etc. such mineral paint raw materials. According to their chemical composition, mineral paint raw materials are divided into seven types: iron oxide, manganese-iron oxide, clay, carbonate, coal, silica and sulfate.³⁰

During the research conducted by V.N. Nagiyev, I.A. Mammadov, T.M. Seyidov and other researchers, sixteen areas with

³⁰Nağıyev V.N., Məmmədov İ.Ə. Naxçıvan Muxtar Respublikasının faydalı qazıntıları / V.Nağıyev, İ.Məmmədov, – Bakı: Elm, – 2010. – s. 138.

natural mineral paint raw materials were discovered in the territory of Nakhchivan Autonomous Republic. As a result of the test analysis of the samples taken from them, it was determined that the amount of magnetite (iron (III) oxide) (Fe_2O_3) in the area is 7-31%, and the Cheshembasar-Chennab area is more promising due to the amount of iron oxide. Natural ocher in the territory of Gulustan village, magnetite (iron (III) oxide) (Fe_2O_3) in the territory of Khalkhal village, melanterite ($\text{FeSO}_4 \cdot 7\text{H}_2\text{O}$) and epsomite ($\text{MgSO}_4 \cdot 7\text{H}_2\text{O}$) in the territory of Nehram village, etc. mineral paint raw materials are registered.³¹

The territory of Nakhchivan Autonomous Republic is rich in mineral dye raw materials as well as dye plants. There are 3021 plant species in this region. It is possible to obtain dyes from many of these plants. Dye root, red sandalwood (red almond tree), umbrella leaf, dilgan root, bark, cochineal wood (red cochineal), analin and alizarin substances, red beetle (cochine) red color and its individual shades (light red, dark red), from the leaves of the mulberry, ash tree, birch, apple, quince tree, reseda, sycamore, dazotu, milkweed, hemlock, iris, andus, return, sumac, golden basket, scobnoza, cage basket, yatiggangal, alfalfa, wild hemp, avalik, onion, sweet licorice, naz, camel's foot, murdacha, brittle sage, prickly pear, saragan (orange tree), sumac, dye saffron, yellow flower (false saffron), zinrin, saffron, orchid and its yellow color different shades (dark yellow, light yellow), from walnut kernels and leaves, pomegranate peel, hip, "galli" sumac, black color from black soil and its different shades (dark black, light black), morning glory, maclyura, dazot, the orange color from cinquefoil, camel oil, the green color from saffron, powdery mildew, myrrh, wormwood, mint, nettle, mulberry, apricot, pear, grape, potato, chard, carrot, radish, etc. can be get. To get the brown color and its different shades, since there are few special dye

³¹Məmmədov İ.Ə. Naxçıvan Muxtar Respublikasının qeyri-metal faydalı qazıntıları / İ.Məmmədov. – Bakı: Elm, – 2012. – s. 87; Nağıyev V.N., Məmmədov İ.Ə. Naxçıvan Muxtar Respublikasının faydalı qazıntıları / V.Nağıyev, İ.Məmmədov, – Bakı: Elm, – 2010. – s. 139.

plants, it can be obtained by matching different dye solutions with each other.³²

The second chapter of the dissertation is called **“Pottery in the Early Bronze Age”**. This chapter provides detailed information on the chronology of the Early Bronze Age culture, the distribution area of pottery belonging to this period, and their statistics. The typological classification of ceramics, the motifs of the patterns on them have been studied. New scientific results obtained regarding the chronology of the “Kur-Araz culture” were reported. The “Kur-Araz culture” in the Nakhchivan region is divided into four stages based on the archaeological materials discovered during the archaeological excavations in the I Makhta, Kultepe, Ovchulartepe, Khalaj, Ashagi Dasharkh monuments. The first stage (formation) in the second quarter of the V millennium BC - 3500 BC, the second stage in 3500-3150 BC, the third stage 3150-2700 BC, the fourth stage 2700-2300 BC.³³

In the paragraph of this chapter entitled **“Pottery distribution area, monuments where potteries were found”**, Kultepe I, Kultepe II, Makhta I, Khalaj, Ovchulartepesi, Arabyengija, Plovdag, Khornu, Garabulag I, Garabulag III, etc. on the basis of the material culture samples found in the monuments, it was determined that pottery belonging to the Early Bronze Age was distributed both in the lowland and mountainous and foothill zones. They are pitchers, jugs, bowls, pots, rivers, etc. type of clay pots. In some monuments, ceramics of various shapes were also discovered, along with pots. Animal figures, wheel models, hearths, braziers, disk-shaped and cylindrical ceramics, etc. from such archaeological materials.

Clay animal figures, wheel models, disk-shaped and cylindrical vessels, hearths and braziers were discovered at the Kultepe

³²Talıbov T.H., İbrahimov Ə.Ş. Naxçıvan Muxtar Respublikası florasının taksonomik spektri (Ali sporlu, çıpaq toxumlu və örtülü toxumlu bitkilər) / T.H.Talıbov, Ə.Ş. İbrahimov. – Naxçıvan: Əcəmi, 2008. – s. 13-15.

³³Baxşəliyev V.B. Naxçıvan arxeologiyası yeni tapıntılar işığında / Baxşəliyev V.Baxşəliyev.– Naxçıvan: Əcəmi, 2022. – s. 178-179.

settlement.³⁴ The remains of a pottery were also registered in the third, fourth and fifth construction layers of this monument.³⁵ Makhta I settlement animal figures, disc-shaped and cylindrical vessels, hearths, braziers,³⁶ clay animal figures, wheel models from Ovchular-tepe,³⁷ hearth remains Kultepe I, Kultepe II, Shortepe³⁸ settlements were found. Each of them was not made by chance, but was used for different purposes.

In the paragraph entitled **“Typological classification of ceramics”** of the second chapter, clay vessels, animal figures, wheel models, disc-shaped and cylindrical vessels, hearths, braziers found in the monuments of the Early Bronze Age of Nakhchivan Autonomous Republic were systematically studied. During the research, their typological characteristics, purpose and other issues were studied. As a result of the research, it was determined that the pottery of this period was unpainted. Clay pots have taken a large place in people's household and economic life. They were also used

³⁴ Aşurov S.H. Naxçıvanın İlk Tunc dövrü keramikası / S.Aşurov. Bakı: Nafta-Press,— 2002. — s. 58, 59; Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О. Абибуллаев. — Баку: ЭЛМ, — 1982. — s. 134, 136, 139, 140, 141.

³⁵ Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О. Абибуллаев. — Баку: ЭЛМ, — 1982. — s. 87-90.

³⁶ Aşurov S.H. Maxta arxeoloji ekspedisiyasının tədqiqatları / S.H. Aşurov, V.B. Baxşəliyev, S.A. Hüseynova, F. A. Əliyeva // Azərbaycanca arxeoloji tədqiqatlar—2012, Bakı, — 2013 — s. 92, 105; Aşurov S.H. Maxta arxeoloji ekspedisiyasının 2013–2014–cü il tədqiqatları / S.H. Aşurov , S.A.Hüseynova, F.A. Əliyeva, E.H. Əliyev [və b.] // — Bakı, — Azərbaycanca arxeoloji tədqiqatlar—2013-2014, — 2015. — s. 115, 119; Əliyev V.H., S.H.Aşurov Maxta zoomorf fiqurları / V.Əliyev, S.Aşurov // Azərbaycan SSR EA Məruzələri, — Bakı, — 1988. №10, — s. 73-76.

³⁷ Baxşəliyev V.B., Marro C., Aşurov S.H Ovçulartəpəsində arxeoloji tədqiqatlar / V.B.Baxşəliyev, C.Marro, S.H. Aşurov // Azərbaycanca arxeoloji tədqiqatlar—2012, Bakı, — 2013. — s. 343-349.

³⁸ Алекперова М.И. Об одной группе древних очажных подставок из территории Нахичеванской АССР // — Баку: Док. АН АЗССР, — 1986. № 5, — , с. 85-89; Сеидов А.Г. Куро–Аракская культура в Кюлыпепе II // Тезисы док-ладов конференции аспирантов Азербайджана, Баку, — 1983. — s. 95-96; Сеидов А.Г. Памятники куро–аракской культуры Нахичевани / А.Сеидов. — Баку: Билик, — 1993. — с. 89, ris. 12, 10-15.







in the performance of certain religious rituals. Animal figures were associated with the spiritual culture, religious-ideological views of the people of this period and symbolized the “animal cult”. Wheel models have a unique place in proto-Turkic culture, known by different names (“an animal coupling culture”, “carriage culture”), symbolizing the “carriage culture” and showing that this culture also covers the land of Nakhchivan. Stove devices were used for cooking, heating, heating houses, as well as in the performance of certain rituals.

In the paragraph entitled **“Motives of patterns on ceramics and their comparative analysis”** of the second chapter, the technology and semantics of drawing ornaments on pottery found in the monuments of the Early Bronze Age of Nakhchivan were studied. As a result of the research, it was determined that oval and circular depressions, swastika, menander-shaped, zigzag-shaped, comb-shaped, horn-shaped, spiral-shaped ornaments, convex and nipple-shaped protrusions were widely used in their decoration. Patterns are drawn by drilling, scratching, pressing methods. They have a simple and complex plot. Clay pots with such patterns were found in many monuments of the Early Bronze Age of Nakhchivan. From Makhta I³⁹, from the Early Bronze Age layer of Kultepe II settlement⁴⁰, various shaped clay pots with menander (S; N; W), zigzag-shaped, comb-shaped (M; Z), horn-shaped (R; P; G; B; S) ornaments were found. Some of the clay vessels found in Kultepe I⁴¹, Ashagi Dasharkh, and Makhta⁴² monuments had spiral-

³⁹Seyidov A.Q. Naxçıvan e.ə. VII–II minilliklərdə. Bakı: Elm, 2003. – s. 111; Aşurov S.H. Naxçıvanın İlk Tunc dövrü keramikası / S.Aşurov. Bakı: Neft-Press, – 2002. – tab IX, 2,6, tab XI, 1; tab XIII, 12.

⁴⁰Сеидов А.Г. Раннебронзовая культура Нахчывана / А.Сеидов. – Воронеж: Воронежский государственный технический университет, – 2002. – s. 159, ris 16, 4, 10; Сеидов А.Г. Памятники куро-аракской культуры Нахичевани / А.Сеидов. – Баку: Билик, – 1993. – s. 183, ris, 11, 4, 8.

⁴¹Сеидов А.Г. Раннебронзовая культура Нахчывана / А.Сеидов. – Воронеж: Воронежский государственный технический университет, – 2002. – ris 16, 4, 10; Сеидов А.Г. Памятники куро-аракской культуры Нахичевани / А.Сеидов. – Баку: Билик, – 1993. – ris. 43, 6.

shaped (; ) ornaments on them. Each ornament, pattern motif was not randomly drawn, but had a certain semantic meaning. Some of these ornaments had a wide distribution area. Close similarities of a group of them can be found on the clay vessels discovered in the Early Bronze Age monuments of the Southern Caucasus⁴², Anatolia⁴⁴, among the Sumerian-Elamic pictograms, in the Orkhon-Yenisei alphabet, in ancient Turkish stamps and symbols, on carpets, and in rock paintings. In the Sumerian-Elamic pictograms, such a Menander-type sign is reflected in a double form (). It is mentioned that it is read as “siqu”, which means wall, fence.⁴⁵ In the Orkhon-Yenisei alphabet, such an ornament is presented in a slightly different form (). There, a similar ornament indicated the sound “a” and “ə”. It has been noted that this sign is rarely used at the beginning of the word, but always at the end of the word.⁴⁶ During the study of the distribution area of the zigzag-shaped, comb-shaped ornament, it was found that such an ornament () given in a double, horizontal form in the Orkhon-Yenisei alphabet means the sound “d” and is used with thick vowels. The single form () is used together with thick and

⁴²Aşurov S.H. Naxçıvanın İlk Tunc dövrü keramikası / S.Aşurov. Bakı: Nafta-Press, – 2002. – s. 35.

⁴³Кушнарева К.Х., Чубинишвили Т.Н. Древние культуры Южного Кавказа / К.Х.Кушнарева, Т.Н. Чубинишвили, – Ленинград: Наука, 1970. – s. 26, 28. 68, 89; Шаншашвили Н. Знаки и символы на керамике куро-аракской культуры / Н.Шаншашвили. – Тбилиси: Академия наук Грузии Центр археологических исследований, – 1999. – s. 47.

⁴⁴Öztürk N. Anadolu’nun Karaz Seramiğine Ait Eski İle Yeni Görüşleri Ve Yerleşim Yerleri // – Erzurum: Atatürk Üniversitesi Fen–Edebiyat Fakültesi Sosyal Bilimler Dergisi, – 2004. Cilt 4, sayı 32. – s. 83; Işıklı M. Doğu Anadolu erken Transkafkasya kültürü / M.Işıklı. – İstanbul: Arkeoloji ve Sanat yayınları, – 2011. – s. 67, 78.

⁴⁵Əlmirzeyev A.N. Erken Elam cəmiyyəti: iqtisadi-siyasi münasibətlər və yazı tarixi (e.ə. IV-III minilliklər) / A. Əlmirzeyev. – Bakı: Elm, – 2011. – s. 190.

⁴⁶Rəcəbov Ə., Məmmədov Y. Orxan–Yenisey abidələri / Ə.Rəcəbov. – Bakı: Yazıçı, – 1993. – s. 31; Tekin T. Orhon Yazıtları // – Ankara: Türk Dil Kurumu Yayınları, – 2010. baskı 4, (540), – s. 150.

thin consonants and means “open”.⁴⁷ The symbols of Baltavars, iltabars (eltebar), “khan”⁴⁸, and “dögar” tribe`s stamp⁴⁹ are also similar to this. In Oghuz, such an ornament means “high authority and vassalage” and “vassalage”. While conducting research on the horn-shaped ornament, it was found that there is a sign similar to this ornament in the Orkhan-Yenisei alphabet. One such sign there (Y) means the sound “p” and the other (Y) means the sound “s” when used together with soft consonants.

During the research, it was found that the presence of some signs of the Eneolithic culture in the ceramics of the Early Bronze Age are archeological materials that prove that the Kur-Araz culture originated from the Eneolithic culture and developed. Printed patterns, hemispherical handles, nipple-shaped protrusions, etc. was one of such pattern motifs. Hemispherical handles, nipple-shaped protrusions were a continuation of the carvings of the Eneolithic period. In the Eneolithic era, finger print patterns were replaced by comb print patterns in the final phase of the Early Bronze Age. Among the pottery of this period, there are clay pots with a round hole on the edge of the mouth, and the edge of the mouth is decorated with a comb-like five-toothed tool. The oldest pottery of this period belonging to 4200-3400 years BC proves that Nakhchivan is one of the oldest centers of Kur-Araz culture. Many of the ornaments on the ceramics are of a local character. Some of them have a wide distribution area. The widespread distribution of some of their close similarities in the proto-Turkic culture, the similarity with the marks, signs and symbols of the ancient Turkic tribes is also of great scientific importance in terms of studying the identity of the Early Bronze Age culture of the Nakhchivan region.

⁴⁷Rəcəbov Ə., Məmmədov Y. Orxan-Yenisey abidələri / Ə.Rəcəbov. – Bakı: Yazıçı, – 1993. – s. 33, 39.

⁴⁸Qurbanov A. Damğalar, rəmzlər... mənimşəmələr / A.Qurbanov. – Bakı: Azərbaycan Respublikasının Prezidenti Yanında Strateji Araşdırmalar Mərkəzi, – 2013. – s. 49

⁴⁹Əbülqazi B. Şəcəreyi-Tərakimə: türkmənlərin soy kitabı [tərc. ed. İ.Osmanlı] / B.Əbülqazi. – Bakı: Azərbaycan Milli Ensiklopediyası NPB, – 2002. – s. 77.

The third chapter of the dissertation is named **“Pottery in the Middle Bronze Age”**. In this chapter, the chronology of the culture of the Middle Bronze Age is determined, the distribution area of the potteries of this period, their typological classification, pattern motif and other issues are systematically studied. During the research, information was provided on the new scientific results obtained regarding the chronology of the culture of this period. Middle Bronze Age in Nakhchivan from the second half of the III millennium BC it covered the period up to the last quarter of the II millennium BC and was divided into early, middle and late stages. Carbon analysis taken from the upper layers of the second layer of the Middle Bronze Age of Kultepe II 1800 year BC ili,⁵⁰ carbon analysis taken from the settlement of Gizgalasi showed the years 2135-1780 BC.⁵¹

The distribution area of pottery was studied on the basis of archaeological materials discovered from Middle Bronze Age monuments located in the territory of Nakhchivan in the paragraph entitled **“Distribution area of pottery, monuments where potteries found”** of this chapter. As a result of the research, it was determined that, like the materials of the Early Bronze Age, the potteries of this period were also distributed in the lowland, mountainous and foothill zones. They were recorded both in residential areas and on grave monuments. Although large-scale archaeological excavations were carried out in some of these monuments (Kultepe I, Kultepe II, Shahtakhti, Gizilburun, etc.), one group (Galacik, Gazanchi, Quyu-ludag, Karki, Kuku, etc.) was studied as a result of exploratory research. The most widespread pottery consisted of clay vessels. Along with clay pots, other ceramics were also registered. Remains

⁵⁰ Алиев В.Г. Культура эпохи средней бронзы Азербайджана / – В.Алиев. – Баку: ЭЛМ, – 1991. – с. 118.

⁵¹ Bahşeliyev V., Lauren R., Hilary G., Selin N., Jennifer S. Kizkale yerleşmesi ve nekropolü / V.Bahşeliyev, R.Lauren, G. Hilary [və b.] // TÜBA-AR, – Ankara: – 2019. sayı 25, – s. 58.

of a pottery furnace were found in Kultepe II⁵², Shortepe, and Chalkhangala⁵³ settlements, and the remains of a potter's workshop were also found in Kultepe II settlement. This settlement was one of the main pottery centers of Nakhchivan during the Middle Bronze Age.⁵⁴















Clay pots and other ceramics are systematically mentioned in the paragraph entitled **“Typological classification of ceramics”** of this chapter. Their typological characteristics, purpose and other issues have been studied. It has been determined that, as in the Early Bronze Age, clay pots were widely used in household and economy. They were mostly gray and pink in color. Most of the gray ones are simple, unpainted, and the pink ones are painted. The painted ones were monochrome (monochrome) and polychrome (multicolored). Some of the simple vessels are polished, and one group is unpolished. Patterns and images are painted in different colors on the painted vessels.

In the paragraph entitled **“Motives of patterns on ceramics and their comparative analysis”** of the third chapter, patterns on clay vessels, the technology of drawing these patterns, semantics and other relevant issues are studied. It has been determined that painted vessels were widespread during this period. Nakhchivan was one of the main centers of “Painted Pottery culture”. Although they are

⁵²Абибуллаев О.А. Энеолит и бронза на территории Нахичеванской АССР / О. Абибуллаев. – Баку: Элм, – 1982. – с. 87-90; Алиев В.Г. Культура эпохи средней бронзы Азербайджана / – В.Алиев. – Баку: Элм, – 1991. – с. 31-34.

⁵³Алекперов А.К. Исследование по археологии и этнографии Азербайджана / А.Алекперов. – Баку: Издательство АН Азербайджанской ССР, – 1960. – с. 55.

⁵⁴Əliyev V.H. Məmmədova A.Ə. II Kültərə yaşayış yerində 2009-cu il tədqiqatları / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2009. – Bakı: – 2010. – s. 127-128; Əliyev V.H. Məmmədova A.Ə. II Kültərdə yeni tədqiqatlar (2010) / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2010. Bakı: – 2011. – s. 128-133; Əliyev V.H., Məmmədova A.Ə. II Kültərdə yeni tədqiqatlar / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2011, – Bakı, – 2012. – s. 115-117; Əliyev V.H., Məmmədova A.Ə. II Kültərə yaşayış yerində yeni tapıntılar (2013– 2014– cü illər) / V.Əliyev, A.Məmmədova // Azərbaycanca arxeoloji tədqiqatlar–2013– 2014. Bakı: – 2015. – s. 161.

closely similar to the ceramics of the Southern Caucasus, Eastern Anatolia and Urmia basin in terms of their shape and characteristics, pattern motifs, they differ from them in some of their characteristics because they are local potteries. Unpainted vessels are patterned by scratching and pressing, while painted ones are patterned with a brush. As in the Early Bronze Age, geometric ornaments were widespread in this period. They consist of a wavy line (, ) , a triangle (; ; ; ), a rainbow-like semicircular ornament inside each other (; ), various star images (; ; ; ), from the geometric ornament () , formed by the combination of intersecting lines, tabarzine-shaped pattern () , etc. In addition to geometric ornaments, human and animal images are also painted on the painted vessels. Although a group of them was newly created, some of them were a continuation of Early Bronze Age ornaments. Images with a plot and certain composition are widespread on the painted vessels. The illustrations are drawn with a simple and complex plot. Along with the way of life of people, they reflected the artistic-aesthetic way of thinking, religious-ideological views. Close similarities can be observed in the monuments of the Southern Caucasus⁵⁵, Anatolia, and the Urmia basin monuments⁵⁶, on carpets⁵⁷, and on rock carvings⁵⁸. A similar group of geometric ornaments is found in the Sumerian-Elamite culture, in the Orkhan-Yenisei inscriptions, among the ancient Turkish stamps, signs and

⁵⁵Кушнарева К.Х., Чубинишвили Т.Н. Древние культуры Южного Кавказа / К.Х.Кушнарева, Т.Н. Чубинишвили, – Ленинград: Наука, 1970. – таб I, 17; Чубинишвили Т.Н. Амиранисгора. Материалы к древнейшей истории Месхет–Джавахети. –Тбилиси. Издательство ЛИ Грузинской ССР, – 1968. – с. 81– 90.

⁵⁶Brown T.B. Excavations in Azerbaijan, 1948 // T.Brown. –London: John Murray, Albemarle Street, IV. XIV, – 1951. – таб.7, 6.

⁵⁷Mesleki eğitim ve öğretim sisteminin güçlendirilmesi projesi. El Sanatları Teknolojisi (motif çizim temel teknikleri / . tørt. ed. Milli Eğitim Bakanlığı. – Ankara: 2011. – s. 51, 52.

⁵⁸Əliyev V.H. Gəmiqaya / V.Əliyev. – Bakı: Əbilov, Zeynalov və oğulları, – 2005. – 147, s. 74-76; Müseyibli N.Ə. Gəmiqaya / N.Müseyibli. – Bakı: Çarşıoğlu, – 2004, – s. 191–192.

symbols. Aykhan Oguz's yaparli tribe's mark is also in the form of a wavy line, which means "leg", "support".⁵⁹ The pattern motif consisting of a wavy line is given in the horizontal direction (𐰪) in the Orkhan-Yenisei alphabet and represents the letter "d".⁶⁰ During the study of the semantics and distribution area of the triangle image, it was found that this geometrical ornament in a single form was read as "sig" in the Sumerian-Elamite culture and means "wool",⁶¹ In the Orkhan-Yenisei alphabet, triangles are drawn horizontally adjacent to each other. There, this ornament means the sound "bş" and is read as "head".⁶² During the study of the rainbow-like semicircular pattern motif, it was found that a similar ornament in the Sumerian-Elamite pictograms is read as "ti" and means "entrance".⁶³ The marks of Karaboluks, Chuvaldars, Kipchaks are also similar. In Kipchak turks, the brand name of this sign is "ay yurekli ("moon heart")" ("ay yürektü").⁶⁴

The last fourth chapter of the dissertation is named **"Pottery in the Late Bronze-Early Iron Age"**. As in other chapters, the chronology of the period, distribution area of pottery products,

⁵⁹Öbülqazi B. Şacəreyi-Tərakimə: türkmənlərin soy kitabı [tərc. ed. İ.Osmanlı] / B.Öbülqazi. – Bakı: Azərbaycan Milli Ensiklopediyası NPB, – 2002. – s. 101; Qurbanov A. Damğalar, rəməzlər... mənimşəmələr / A.Qurbanov. – Bakı: Azərbaycan Respublikasının Prezidenti Yanında Strateji Araşdırmalar Mərkəzi, – 2013. – s. 247.

⁶⁰Rəcəbli Ə.Ə. Qədim türk yazısı abidələri [II cildə]: Göytürk yazısı abidələri / Ə.Rəcəbli. – Bakı: Nurlan, 2009. c.II, – s. 45; Gülensoy T. Orhun'dan Anadoluya türk damğaları (damğalar, imlər, enlər) / T.Gülensoy. – İstanbul, T.D.A.V. Yayını, – 1989. Nu: 51, – s. 7; Rəcəbov Ə., Məmmədov Y. Orxan-Yenisey abidələri / Ə.Rəcəbov. – Bakı: Yazıçı, – 1993. – s. 32, 35.

⁶¹Əlmirzeyev A.N. Erken Elam cəmiyyəti: iqtisadi-siyasi münasibətlər və yazı tarixi (e.a. IV-III minilliklər) / A. Əlmirzeyev. – Bakı: Elm, – 2011. – s. 190.

⁶²Gülensoy T. Orhun'dan Anadoluya türk damğaları (damğalar, imlər, enlər) / T.Gülensoy. – İstanbul, T.D.A.V. Yayını, – 1989. Nu: 51, – s. 7.

⁶³Əlmirzeyev A.N. Erken Elam cəmiyyəti: iqtisadi-siyasi münasibətlər və yazı tarixi (e.a. IV-III minilliklər) / A.Əlmirzeyev. – Bakı: Elm, – 2011. – s. 191.

⁶⁴Xəlilov B. Mahmud Kaşğarının "Divani lüğət-it-türk" əsərində etnonimlər / B.Xəlilov. – Bakı: Garisma MMC, – 2009. – s. 20, 21; Sümər F. Oğuzlar F.Sümər. – Bakı: Yazıçı, – 1992. – s. 192.

typological classification of ceramics, motifs of patterns, semantics of patterns were studied in this chapter. During the research, information was provided about the new scientific results obtained in recent times regarding the chronology of this culture. The carbon analysis taken from the archaeological monuments in the territory of Sharur region shows that the Late Bronze Age covers 1400 BC - 1200 BC, the Early Iron Age covers 1200 BC - 900s BC in Nakhchivan. All these have been determined by facts.⁶⁵

In the paragraph entitled **“Distribution area of pottery, monuments where potteries were found”** of this chapter, the distribution area of pottery products was studied based on the archaeological materials found in the monuments. As a result of the research, it was determined that the products of this period, like the potteries of the Early and Middle Bronze Age, were distributed in the lowland, mountainous and foothill zones. They were discovered both from residential areas and grave monuments. Archaeological excavations were carried out in one group of these monuments (Kultepe I, Kultepe II, Shahtakhti, Gizilburun, Plovdag, Munjuglutepe, Mardangol, etc.), some (Kuku I, Kuku II, Kolani, Haqqihlig, Damyal, Ilklikaya, Gumlug, etc.) .) was studied on the basis of exploratory research. The most frequently found pottery was clay pots. Along with pots, various shaped ceramics were also discovered. Cylindrical paste seals and a small human statue were among the ceramics of this period. Cylindrical paste seals were found from Shahtaxti,⁶⁶ Mardangol, Munjuglutepe,⁶⁷ II Plovdag, III Plovdag⁶⁸

⁶⁵Gopnik H. Şorur düzünün Orta Tunc və Dəmir dövrü qalaları // – Naxçıvan: Naxçıvan (ictimai-siyasi, ədəbi-bədii, elmi-publisistik jurnal), – 2016, – s. 97.

⁶⁶ Əliyev V.H. Şahtaxtının tunc dövrü abidələri // – Bakı: Azərbaycan SSR Elmlər Akademiyasının Xəbərləri, – 1974. № 4, – s. 75, tab. III.















⁶⁷Ибрагимов Б.И. Пловдаг «многоготомник» древней истории // – Баку: Yol, – 2015, №1(49), с. 48-49; Асланов Г.М. Древние некрополи Хараба Гилана / Г.М. Асланов, В.И. Ибрагимов, С.М. Кашкай. – Баку: Нурлан, – 2003, – с. 71.

⁶⁸İbragimli B.İ. Plovdag necropolises' funeral rite // – Ankara: TÜBA-AR, – 2018. – s. 69; İbrahimli B.İ., Qədirzadə H.Q., Əliyev Q.Ə., Xəlilov T.F., Əhmədova L.N. Üçüncü Plovdağ nekropolunda aparılmış arxeoloji qazıntılar / B.İbrahimli, Q.Qə-

monuments. The clay human figure was discovered by chance in Shahriyar village of Sharur district and is currently kept in the Museum of History and Local Lore of Sharur district.

In the paragraph entitled **“Typological classification of ceramics”** of this chapter, the clay vessels discovered from the monuments were grouped according to their typological characteristics and studied in a comparative manner. It has been determined that painted and unpainted vessels were widely used in this period, as in the Middle Bronze Age. Unpainted pots are mainly made in gray, light black, and painted ones are made in pink. Although some of the gray vessels have similarities with Middle Iron Age potteries, they differ from them due to certain local features. High-heeled goblets, bowls with concave edges on both sides, boot-shaped, teapot-type vessels were ceramics of this period. The Late Bronze-Early Iron Age of Nakhchivan region was of great scientific importance for studying the art of pottery.

In the paragraph entitled **“Motives of patterns on ceramics and their comparative analysis”** of the fourth chapter, the plot, semantics, drawing technology and other relevant issues of patterns on clay pots and other ceramics are studied. As a result of the research, it was determined that the surfaces of unpainted vessels belonging to this period were decorated with stamping, making, scratching, geometric, stamp and conelure ornaments, ear-shaped, mushroom-like protrusions. In addition to geometric patterns, various animal drawings are also painted on the painted vessels. The painted vessels of this period were mainly made in polychrome (multi-colored) colors. Paintings with various plots are drawn on them in white, black, and yellow colors. A group of both simple and painted vessels preserved and developed the traditions of the Middle Bronze Age in form and characteristics. As in the Early and Middle Bronze Age, in this period also a group of ornaments on clay vessels had a wide distribution area. Their close counterparts are common in proto-

Turkic culture. Such feature was mainly observed in geometric ornaments. A close resemblance of the comb-shaped⁶⁹ (; ) ornament found in the Shahtakhti necropolis can be observed in the Orkhon-Yenisei alphabet.⁷⁰ There, a similar sign (; ) indicates the sound “k”. A close resemblance of this ornament is found in a number of Turkish stamps. Examples of this are the stamps of the “Düker” (“döger”) tribe⁷¹ (), Kyrgyz () and Avshars ()⁷². A close similarity of the “M”-shaped () geometric ornament⁷³ on the clay pot recorded in the settlement of Kultepe II is also found in the Orkhon-Yenisei alphabet⁷⁴. The “M”-shaped motif⁷⁵ () on the vessel found in the Julfa necropolis is similar to the Seljuks⁷⁶ () and Kyrgyzs stamps⁷⁷ (). The Kyrgyz likened this sign to a ram's horn and called it the “kochkar” or “kachkar” stamp. One of the interesting ornaments of this period was “V”-shaped (; ; ) patterns. Such geometrical ornaments registered in Gizilburun⁷⁸,

⁶⁹Агаев Г.Г. Шахтакты в эпохи поздней бронзы и раннего железа / – Г.Агаев. – Баку – Москва: Агрыдаг, – 2002. – tab. XV, 4; tab. XVIII, 11.

⁷⁰Gülensoy T. Orhun’dan Anadoluya türk damğaları (damğalar, imler, enler) / T.Gülensoy. – İstanbul, T.D.A.V. Yayını, – 1989. Nu: 51. – s. 7; Rəcəbov Ə., Məmmədov Y. Orxan-Yenisey abidələri / Ə.Rəcəbov. – Bakı: Yazıçı, – 1993. – s. 30.

⁷¹Ebülgazi B. Han Şecere-i Terakime Turklerin Soy Kutugu (Tercüman 1001 Temel Eser 33) / B.Ebülgazi, haz.E.Muhammed Ergin, – İstanbul: Tercüman, – 1974. – s. 50.

⁷²Gülensoy T. Orhun’dan Anadoluya türk damğaları (damğalar, imler, enler) / T.Gülensoy. – İstanbul, T.D.A.V. Yayını, – 1989. Nu: 51. – s. 68.

⁷³Baxşəliyev V.B. Naxçıvanın qədim tayfalarının mənəvi mədəniyyəti / V.Baxşəliyev. – Bakı: Elm, – 2004. – s. 165, şəkil 39, 2.

⁷⁴Rəcəbov Ə., Məmmədov Y. Orxan-Yenisey abidələri / Ə.Rəcəbov. – Bakı: Yazıçı, – 1993. – 39; Gülensoy T. Orhun’dan Anadoluya türk damğaları (damğalar, imler, enler) / T.Gülensoy. – İstanbul, T.D.A.V. Yayını, – 1989. Nu: 51. – s. 7.

⁷⁵Əliyev V.H. Culfə arxeoloji tapıntıları // – Bakı: Azərbaycan SSR Elmələr Akademiyasının Xəbərləri. Tarix, fəlsəfə və hüquq seriyası, – 1968. № 3, – tab, 1, 9

⁷⁶Yazıcızadə A. Tevarih-i Al-i Selduk (Oğuznâme-Selçuklu Tarihi) (Hazırlayan: Abdulah Bakır) / A.Yazıcızadə. – İstanbul: Çamlıca Basım Yayını, – 2017. – s. 73.

⁷⁷Gülensoy T. Orhun’dan Anadoluya türk damğaları (damğalar, imler, enler) / T.Gülensoy. – İstanbul, T.D.A.V. Yayını, – 1989. Nu: 51., s. 32.

⁷⁸Əliyev V.H. Azərbaycanca tunc dövrünün boyalı qablar mədəniyyəti / V.Əliyev. – Bakı: Elm, – 1977. – s. 80.

Julfa⁷⁹ and Nakhchivan⁸⁰ are similar to Altai Turks (𐰽), Salur (Salgur) tribe's marks (𐰽𐰸).⁸¹

During the research, it was found that the mushroom-shaped protrusions and conelure ornaments on the vessels are characteristic for the “Khojaly-Gadabey culture”. The lack of white inlaid vessels among the ceramics of this period (registered in Kultepe I, Gazkhan monuments) was due to the fact that Nakhchivan was not the main production center of this type of vessels. Such vessels, spread over a wide area from Central Europe and Asia Minor to China, were made by the tribes who were the creators of the “Khojaly-Gadabey culture” in Azerbaijan. In this period, a group of pots made by potters, although closely similar to the pots of the South Caucasus, Eastern Anatolia, and the Urmia basin, differed from them due to certain local characteristics and belonged to the Late Bronze-Early Iron Age. This is due to the fact that, as in the earlier stages of the Bronze Age, in the Late Bronze-Early Iron Age, such vessels were made by local potters. In addition to the traditions of the Middle Bronze Age, the presence of characteristics of the “Khojaly-Gadabey” culture in the ceramics of this period was connected with inter-tribal cultural and economic relations. Mutual cultural and economic relations have affected pottery as well as all fields, and there has been a process of cultural unification in this field as well.

In the **“Conclusion”** part of the dissertation, a summary was made, and the latest scientific results obtained in the process of studying the problem were presented. During the research, it was determined that the favorable geographical position of Nakhchivan region and its rich natural resources created conditions for people to engage in art such as pottery since the Chalcolithic period. Since each period has its own characteristic feature, the potteries of all periods

⁷⁹Əliyev V.H. Culfa arxeoloji tapıntıları // – Bakı: Azərbaycan SSR Elmlər Akademiyasının Xəbərləri. Tarix, fəlsəfə və hüquq seriyası, – 1968. № 3, – s. 74, tab. I, 4.

⁸⁰Baxşəliyev V.B. Naxçıvanın qədim tayfalarının mənəvi mədəniyyəti / V.Baxşəliyev. – Bakı: Elm, – 2004. – s. 167, şəkl, 41, 7.

⁸¹Xəlilov B. Mahmud Kaşğarının “Divani lüğət-it-türk” əsərində etnonimlər / B.Xəlilov. – Bakı: Garisma MMC, – 2009. – s. 20.

were not the same, but differed from each other. Since pottery in the Eneolithic period was slightly developed compared to the Chalcolithic period, the ceramics of this period differed slightly from the materials of the Chalcolithic period in terms of their shape and characteristics, production technology, and quality. The transformation of pottery into a specialized field of production in the Bronze Age affected the quality and variety of ceramics. Their varieties have increased and their quality has improved. As in the Chalcolithic and Eneolithic periods, in the Bronze Age, clay vessels and other ceramics were made by potters from local raw materials. At this time, certain rules were followed and a number of technological processes were performed consistently. First of all, quality clay soil raw material suitable for making ceramics was selected. After supplying selected raw materials, they prepared mud dough from it to make ceramics. At this time, they took the mud log according to the size (large, small) of each ceramics. After the mud log was ready, they made ceramics from it in different ways. Wide use of the potter's wheel in the Bronze Age made it possible to make more clay pots. Due to the development of pottery, in the Late Bronze-Early Iron Age, the hand wheel was replaced by the foot-operated potter's wheel. Because the foot wheel rotates faster than the hand wheel, it was possible to prepare the dishes in a short time. As with the hand wheel, the speed of rotation of the foot wheel varied according to the size of the bowl being made.⁸²

During the research, it was revealed that in the Bronze Age, potters used angobing and painting on the pots while making them. Angobe was used to cover the pores on the clay pots and to smooth their surface. The appearance, quality, and watertightness of such vessels were better than those made without angobe. Various dyes were used both in angobe and in dyeing. In order to decorate the surface of any vessel with colored angobe, they obtained colored

⁸²Xəlilov T.F. Bışmış torpaq mədəniyyəti: tarixi, texniki məsələləri və yayılma areali haqqında // Qafqaz tarixinin aktual məsələləri, – Gəncə: – 2015. – s. 343; Xəlilov T.F. Dulusçuluğun öyrənilməsinin aktual məsələləri // – Bakı: Azərbaycan arxeologiyası və etnoqrafiyası, – 2016. – s. 44-45.

angobe by adding different paints to its composition. Dyes are obtained from dye plants and mineral dye raw materials. In this period, although the potters did not know the names of dye plants and mineral dye raw materials, they were able to obtain certain colors from plants and mineral dye raw materials through their long-term primitive experiments. A group of painted ceramics obtained from the Eneolithic monuments of Nakhchivan gives reason to note that people used such vessels even before the Bronze Age. Like painted vessels, angobe vessels also went through various stages of development. Therefore, the composition, color, use and form of preparation of angob have not been the same in all periods. Animals and birds were not painted in Angobla. The ornamentation in engobe vessels mainly consisted of wide lines and a circular pattern, depending on the characteristics of the engobe spread. In some vessels, angob is painted on them as well as inside them. When the dishes were made, attention was also paid to embroidering them with various ornaments. Pressing, scratching, scratching, drilling, etc. on unpainted dishes. patterned with methods. The patterns consisted mainly of geometric ornaments. Painted vessels are decorated with red, yellow, black and other colors with a brush. Along with geometric patterns, human and animal images are also painted on them. Compared to simple pots, painted pots are somewhat difficult to make, so they took a lot of time and required a certain level of craftsmanship. Each potter made vessels according to his craft, skills and habits. Such vessels are distinguished by their quality, appearance and the plots of the images on them.⁸³

As in the making of ceramics, certain rules were followed by the potters in their baking, and many technological processes were performed consistently. Because the quality of the product made without following those rules was low and was not used. First they tried to dry it properly. Improper drying of ceramics has led to a

⁸³Xəlilov T.F. Dulusçuluğun öyrənilməsinin aktual məsələləri // – Bakı: Azərbaycan arxeologiyası və etnoqrafiyası, – 2016. – s. 50; Xəlilov T.F. Naxçıvanın Tunc dövrü dulusçuluq sənəti // – Bakı: Azərbaycan Arxeologiyası, – 2019. c. 22, № 2, – s. 30-39.

decrease in the quality of the vessel. After the product was properly dried, it was baked in a potter's bowl. Before the appearance of potters' balls, ceramics were fired in the open and in pits. During the cooking process, the dish is first slightly heated, and then the heat necessary to cook it completely is created. After the dish was cooked, they waited for it to cool down and then took it out of the oven. The color of the ceramics was related to the composition of the clay from which it was made. When the mud dough is baked, clay pots and other ceramics turn into different colors due to the organic and non-organic ingredients in it. The presence of an unfired layer on the ceramics and the stains on their surface were also related to the firing process.⁸⁴

Among the Bronze Age monuments of Nakhchivan region, the remains of potters' balls were recorded in the settlements of I Kultepe, II Kultepe, Shortepe, and Chalkhangala. As compared to Shortepe and Chalkhangala settlements, pottery balls recorded in Kultepe I and Kultepe II monuments are relatively well preserved, as a result of their study, the structure of the balls used by potters in Nakhchivan during the Early and Middle Bronze Age, the process of cooking ceramics, and the fuel used were comprehensive and extensive. it was possible to acquire scientific knowledge. Remains of a potter's bowl were discovered in the third, fourth, fifth and seventh and eleventh construction layers of the Kultepe I monument and the II Kultepe settlement belonging to the Early Bronze Age.

Pottery spheres from the Middle Bronze Age were recorded in large numbers in Kultepe II. In addition to the Middle Bronze Age, the discovery of Early Bronze Age clay pots and remains of a potter's ball in the II Kultepe settlement gave grounds to note that this settlement was the main pottery center of Nakhchivan in both the Early and Middle Bronze Ages. In addition to the spheres, the

⁸⁴Xəlilov T.F. Bışmış torpaq mədəniyyəti: tarixi, texniki məsələləri və yayılma areali haqqında // Qafqaz tarixinin aktual məsələləri, – Gəncə: – 2015. – s. 345; Xəlilov T.F. Dulusçuluğun öyrənilməsinin aktual məsələləri // – Bakı: Azərbaycan arxeologiyası və etnoqrafiyası, – 2016. – s. 46- 47.

recording of the remains of the Bronze Age potter's workshop in this monument made it possible to obtain extensive and comprehensive information about the art of pottery of this period. As a result of the research, it was possible to obtain extensive information about the structure, working principle and other relevant issues of the potter's circle, workshop. In the research results, it was determined that the pottery workshops of the Bronze Age were built of river stones and baked bricks in a quadrangular plan. In addition to baked bricks, seals were also used in making potter's balls. They were dome-shaped, circular and square. The combustion chamber (fireplace) and the cooking chamber (pan) of each one are made separately from each other. A large chimney is placed in the combustion chamber for good ignition of the wood, and a small chimney is placed above the cooking chamber for the gradual exit of the flame. Due to their construction technique and architectural structure, they have a close resemblance to the "White Sea" type spheres. Burnt wood, remains of animal and bird bones and other archaeological materials found around the spheres in the Kultepe I and II Kultepe monuments allow us to obtain information about the fuel used by the potters. Stone, various animal bones, etc., found both from workshop sites and around spheres. Based on the samples of material culture, it can be noted that the tools used by potters in this period were made of stone, bone, wood and bronze. In the workshops registered in Kultepe II, there are various colored (yellow, pink, white) rock remains, shiny minerals, clay pots with dyes, ocher residue found in the part where some of the spheres were made there, paints used by Middle Bronze Age potters, their composition made it possible to obtain information about. During the research, it was found that, as in the Early Bronze Age, clay pots and dyes were made from local raw materials in this period as well. The remains of the perfectly structured potters' spheres, potter's quarter, and workshops of Kultepe II, and the material culture samples discovered there (paint material inside, fifteen whole painted pots, more than five hundred simple and painted clay pot fragments in the form of a collection, etc.) Middle Bronze It is reason to note that this place of residence was one of the

main pottery centers of Azerbaijan during the period, where clay vessels were made for personal demand as well as for exchange.⁸⁵

During the research conducted on the distribution area of pottery, it was found that potteries belonging to the Bronze Age were distributed in all regions of Nakhchivan region. They were recorded both in residential areas and in necropolises. All the residences were not the same, they differed from each other according to the construction-architecture structure. Some of them were surrounded by fences, and some were without fences. Unfenced settlements are spread in mountainous and foothills. The surroundings of some settlements in this area (Giz Castle, Bezakli Castle, Vaikhir Castle, Chalkhangala, etc.) were built with large, heavy, unhewn rock pieces without any fixing solution. Such dwellings belong to the group of cyclopean buildings. Most of the settlements in the lowlands are built according to a certain plan. Many of them (Kultepe I, Kultepe II, Shahtakhti, etc.) were the center of a large tribal union. People preferred the places with favorable natural-geographical conditions - the banks of rivers or springs, and mostly lived in such areas. According to the natural and geographical conditions of the place where they live, they lived a sedentary or seasonal lifestyle and engaged in various economic fields. Therefore, the monuments of the Bronze Age are spread both in the lowlands and in the mountainous and foothills. The lands in the lowland area covered the Araz plain in the southeast, the part of the Arpachay, Nakhchivanchay and Gilanchay valleys joining the Araz in the north, and a wide area from the northwest to the southeast. A large area stretching along the Zangezur range consisted of lands in the mountainous area. In the lands of the lowlands, people lived a sedentary lifestyle and were mainly engaged in agriculture. Since the lands in the mountainous and foothills are rich in alpine and subalpine meadows, the people living there were mainly engaged in animal husbandry and led a semi-

⁸⁵Halilov T. Nahçıvan bölgesinin Tunç çağı yerleşimlerinde bulunan çömlekçi fırınları ve atölyeleri // – İstanbul: Art-Sanat dergisi, 2022. sayı 17. – s. 177-191.

nomadic lifestyle. The most frequently found pottery in both groups of monuments consisted of clay pots. They are recorded whole or broken. In addition to clay vessels, the remains of wheels, animals, human figures, potter's balls, workshops, fuels, dyes, labor tools and other material culture samples were also discovered.

According to the level of the cultural layer, the amount of potteries found in the monuments was not the same, but differed from each other. Relatively few potteries were found in monuments with a low cultural layer in the mountainous and foothills, and a large amount of potteries were found in the monument with a thick cultural layer in the lowlands. Kultepe I, Kultepe II, Shahtakti, etc. such residences are proof of this. Simple (unpainted) vessels are common in the monuments in the mountainous and foothills, and both simple (unpainted) and painted vessels are common in the monuments in the lowlands. The widespread distribution of painted vessels in the archaeological monuments of the Aran region indicates that the sedentary lifestyle of people played a key role in the production of this type of ceramics. As potters who lived a seasonal lifestyle did not have time to make such vessels, they neglected to make such vessels.⁸⁶ Pottery found in the Early Bronze Age monuments of Nakhchivan region is made with black, red-like, gray, brown, pink lining, thin, thick-walled, polished and unpolished. Ceramics include clay pots, hearths, braziers, miniature animal figures, wheel models, and other artifacts. Animal figures have not yet been recorded in all of the Early Bronze Age monuments of Nakhchivan region, they were discovered in only a few - Kultepe I, Ovchulartepesi, and

⁸⁶Xəlilov T.F. Bişmiş torpaq mədəniyyətinin Naxçıvan abidələrində izləri // Azərbaycanşünaslığın aktual problemləri (Ümummilli lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş IX Beynəlxalq Elmi Konfransın materialları, Bakı: 3-4 may, – 2018, I his. – s. 626-628; Halilov T. Naxçvanda Son Tunç-Erken Demir çağı yerləşimlərinin yerləşmə alani və onlardan bulunmuş arkeoloji bulgular // 12 Uluslararası Türk Dünyası Sosial Bilimler kongresi (30 Ağustos-06 Eylül 2014, Kazan –Tataristan (Rusya Federasyonu), İstanbul, – 2014. – s. 23-31.

Makhta I settlements. These ceramics consisted of figures of bulls, horses, rams and dogs. Certain schematic ornaments are drawn on some of them. During the research, it was found that these artifacts are examples of artistic plasticity. They are of great scientific importance for studying the history of this period of Nakhchivan. In addition to other regions of Azerbaijan, such ceramics have been found in the Mediterranean basin, Nile, Tigris, Euphrates, Indus river valleys, Iran, Central Asia and other places. Ox, horse, ram, dog, etc. if we consider that many animals occupy a special place in people's economic life as well as in their religious-ideological meetings, we can come to the conclusion that clay animal figures were associated with the spiritual culture and religious-ideological meetings of people in this period and symbolized the "animal cult" has done.⁸⁷

Like animal figures, wheel models were not recorded in all of the Early Bronze Age monuments of Nakhchivan region, but were found in only a few - Kultepe I, Ovchulartepesi, and Makhta I settlements. During the research conducted by us regarding the mentioned artefact, it was found that like other ceramics, their close similarities were found in different places. Unlike the Early Bronze Age monuments in Nakhchivan, such ceramic wares were found in graves other than residences. In some monuments, along with the wheel, clay cart figures are also recorded. If we assume that after the appearance of the wheel, the cart occupied an important place in people's lives, and that such ceramics were found in graves as well as living quarters, it can be noted that, like other ceramics, they were not made by accident, but were made with a certain logical basis. This type of ceramic wares symbolized the "chariot culture" that occupied a unique place in the proto-Turkic culture, known in sources under different names ("an animal coupling culture", "horse-drawn cart culture"), and proved that this culture also covered the land of

⁸⁷Halilov T. Nahçıvanın haykaltarashlik tarihi // – İstanbul: Eurasian Academy of Sciences Eurasian Art & Humanities Journal, – 2015. – volume 2, – s. 29-38; Halilov T. Nahçıvan'daki Erken Tunç çagi yerlesimlerde bulunmus kil hayvan figürinleri // – Kars: Avrasya Uluslararası Arastirmalar Dergisi, – 2013. Cilt 2, sayı 3, – s. 1-10.

Nakhchivan. The discovery of such ceramic wares in Eneolithic monuments proves the ancient history of this culture in Nakhchivan as well as in Ikichayara.⁸⁸

While researching the hearths and braziers found in the Early Bronze Age monuments of Nakhchivan region, it was found that the hearths were horseshoe-shaped, quadrangular, and the braziers were made round. They were both simple and slightly different in structure. Like the animal figures, they were not made haphazardly, but were made for a purposeful use. Although it is possible to make a fire and cook food from all of them, their purpose was not the same, they were used for different purposes. The fact that a group of hearths were painted with red paint, various ornaments, and on some of them, ring-shaped protrusions similar to horns, and hemispherical handles were placed on them gives reason to note that they were used for cooking, heating, and heating houses, as well as in the performance of certain rituals.⁸⁹

Among the ceramics found in the archaeological monuments of the Early Bronze Age of Nakhchivan region, miniature artifacts made in round, cylindrical, cone-like shape also occupy a special place. In the course of the research, it was found that cylindrical and cone-shaped ones are in the minority, in contrast to circular and disc-shaped ones. So far, such ceramics have been recorded only in the settlement of Makhta I. Disk-shaped ones are common in all stages of the Bronze Age. Most of them are simply made, some have a small hole on them. These ceramics were used for various purposes. It was possible to use disc-shaped ceramics with a hole on them both as a smell cap, and during economic and cultural relations, they attached them to the product to indicate the type of product sent and to whom

⁸⁸ Halilov T. Araba kültürünün Nahçıvan abidelerimde izleri (Erken Tunç çağı bulguları esnasında // Hoca Ahmet Yesevi Uluslararası Bilimsel Araştırmalar Kongresi – Adyaman: 26-27 Ağustos 2019, – 2019. – s. 1175-1182; Halilov T. Nahçıvan bölgesinin Erken Tunç çağı yerleşimlerinde bulunan pişmiş toprak objeler // – İstanbul: Art– Sanat dergisi, – 2020. sayı. 13, – s. 189–203.

⁸⁹ Halilov T. Seramik bulguların ışığında Nahçıvan'ın Erken Tunç çağı kültürü // Uluslararası Yönetim ve Sosyal Araştırmalar Dergisi, – 2016. cilt 3, sayı 5, – s. 1-7.

it belonged. Cylindrical ones were used to indicate the number of any product during exchange.⁹⁰

From the researches, it was found that the vessels with black spots and unfired layers of the Early Bronze Age were relatively poorly fired, while the thin-walled polished vessels were well fired. They are made in gray, brown, black, pink, angobe, without angobe, polished, unpolished, with handle, without handle. Angob is painted not only on the outer surface of the vessels, but sometimes also on the inside. Some dishes are covered with black paint. In this period, vessels with a hemispherical, ring-shaped handle, and the edge of the mouth folded outwards in a square shape were widespread. They are one of the main ceramics of the Early Bronze Age culture. Although some of the vessels contain items belonging to the culture of the Eneolithic period, they differed from each other and reflected the characteristics of the period to which they belonged. The making and patterning of the dishes has become more perfect than in the Eneolithic period and was chosen with its own specific feature. New methods and pattern motifs characteristic of the Early Bronze Age were used. Although gray, brown, and pink clay pots were common in all stages of the Bronze Age, along with the Eneolithic period, black polished ones were characteristic only for the Early Bronze Age.

Carving, drilling, pressed, embossing and other technical methods, oval and round depressions, and geometric ornaments were used in the patterning of dishes. Geometric ornaments are drawn in both simple and complex plots. In addition to giving them a beautiful appearance, the patterns also had a certain semantic meaning. In addition to reflecting the skills and habits of potters, they also reflected the religious-ideological views, way of thinking, and artistic aesthetic taste of the people of the Bronze Age. The wide spread of a group of ornaments on the dishes in the ancient Turkish culture, the close similarity with the marks, signs and symbols of the Turkish

⁹⁰Halilov T. Nahçıvan bölgesinin Erken Tunç çağı yerleşimlerinde bulunan pişmiş toprak objeler // – İstanbul: Art-Sanat dergisi, – 2020. sayı. 13, – s. 189-203.

tribes is of great scientific importance in terms of studying the affiliation of the Early Bronze Age culture of the Nakhchivan region. It is worth noting that this region is one of the main areas inhabited by proto-Turkic ethnic groups.⁹¹

Although similar vessels with a rail-shaped rim, decorated with a five-toothed comb, and a round hole belonging to the Early Bronze Age have been discovered in Eastern Anatolia and other places, they differ from them in terms of shape and characteristics because they are products of local potters. The oldest ceramics are from belonging to the second half of the 5th millennium⁹² BC proves that Nakhchivan is one of the ancient centers of Kur-Araz culture. The presence of features related to the Eneolithic culture in some of the clay vessels of this period indicates the connection of the Kur-Araz culture of Nakhchivan with the Eneolithic culture, that this culture emerged and developed as a result of the Eneolithic culture.⁹³

As in the Early Bronze Age, pottery flourished in the Middle Bronze Age. Middle Bronze Age culture in Nakhchivan BC. It started from the second half of the III millennium. It consisted of early, middle and late stages, B.C. From the second half of the 3rd millennium BC It lasted until the last quarter of the II millennium. Research has revealed that in the Middle Bronze Age, Nakhchivan potters made ceramics of various shapes in addition to clay vessels. Such archeological materials include the male figure and circular shaped miniature ceramic pieces discovered in the Gizilburun necropolis. Like other ceramics, they are also of great scientific

⁹¹Halilov T. Nahçıvan bölgəsi Erken Tunç çağı seramik desenlerinin yayılım alanı ve anlamı hakkında // – İstanbul: İBAD Sosyal Bilimler dergisi, 2017. cilt 2, – s. 23-33; Halilov T. Tunç çağı seramiklerinin desenleri ışığında Nahçıvan'dan Orhun'a prototürk damga ve işaretleri // – Kırkızistan: Manas Journal of Social Studies, – 2019. Cilt 8, sayı 1, – s. 883-893.

⁹²Xəlilov T.F. Naxçıvanın Erkən Tunc dövrü keramikaları üzərindəki ornamentlər haqqında // – Bakı: Azərbaycan arxeologiyası, – 2017, №1, – s. 58-69; Halilov T. Nahçıvanda Tunç çağı seramiklerinin desen motifləri // İstanbul: Art-Sanat, – 2017. sayı 8, – s. 1-7.

⁹³Xəlilov T.F. Naxçıvanın Erkən Tunc dövrü dulusçuluq məhsulları // – Naxçıvan: Naxçıvan Dövlət Universitetinin Elmi əsərləri, – 2016. № 5 (79), – s. 97-103.

importance for the in-depth study of the pottery art of the Nakhchivan region. Like the clay animal figures of the Early Bronze Age, the male figures of Qizylbur are among the ceramics of the ancient history of Nakhchivan of interesting scientific importance. Based on the fact that one of them was made with a hat, shoes, and clothes, it was possible to get information about the clothing culture of the Middle Bronze Age. Apart from this human figure, no material culture examples of Middle Bronze Age clothing have been discovered in Nakhchivan. If we refer to the fact that they were found at the site of the temple, and that there is a figure of a person worshipping on one of the stones in the site of the temple, it can be assumed that these ceramics symbolized the “Father-God” and certain rites related to the “Cult of Ancestors” was used in the implementation.⁹⁴

In contrast to the Early Bronze Age, in the Middle Bronze Age, in addition to simple vessels, painted ones were also widespread. They are drawn in both a simple and somewhat complex plot. Such dishes differ from others in terms of quality and appearance. They are painted in monochrome and polychrome. All of them were made in local potters' workshops. Plain pots are mostly made in gray, and painted ones are made in pink. Some of the simple vessels are polished, and a group is unpolished. Most of them have no pattern at all. Some of them are decorated with geometrical ornaments and schematic signs by drawing and pressing. Different colors and many ornaments were used in the patterning of painted vessels, unlike simple vessels.

In this period, along with geometric ornaments, animal, human, and bird images were also widespread. Compared to geometric ornaments, vessels with animal, bird and human drawings appeared a little later. Monochrome painted vessels appeared at the beginning of

⁹⁴Xəlilov T.F. Naxçıvan bölgəsinin Tunc dövrü abidələrində aşkar olunan gil insan fiqurları haqqında // Naxçıvan: AMEA Naxçıvan Bölməsinin Xəbərləri, – 2022. № 1, – s. 90-94; Halilov T. Nahçıvan'da Orta Tunç Çağı buluntuları ışığında sanatsal yapı // – Kilis: Asia Minor Studies (international journal of social sciences), – 2014. cilt, 2, sayı 3, – s. 12-29.

the Middle Bronze Age. Monochrome (one-color) painted vessels BC. 2300– BC 1900s, polychrome (multi-colored) painted vessels B.C. 1900 – BC It spanned the 1700s. The process of making both monochrome (one-color) and polychrome (multicolor) painted vessels went through various intermediate stages. Paint was used to decorate all vessels with or without engobe. Monochrome painted vessels are covered with red engobe, the upper part of the body is symmetrically patterned with dark black geometric motifs and thin lines. Polychrome (multi-colored) painted vessels are painted with various plots in white, black, and yellow colors. Compared to monochrome (one-color) vessels, the patterns on polychrome (multi-color) painted vessels are drawn with a slightly higher taste and neatness. Some of them were simple, and one group had a specific plot. Like the pattern motifs of the Early Bronze Age, a group of ornaments on clay vessels had a wide distribution area in this period as well. Their close counterparts are common in proto-Turkic culture.⁹⁵

Painted poteries are mainly found in lowland archaeological sites. Unlike other regions of Azerbaijan, the majority of the monuments represented by painted vessels in Nakhchivan consist of both residences and grave monuments, the wide distribution of both monochrome (monochrome) and polychrome (multicolored) painted vessels in this region, unlike neighboring countries, this culture Passing through four stages of development has proved that Nakhchivan is one of the main centers of “Painted pottery culture”.⁹⁶ During the research, it was found that the “Painted Pottery culture”

⁹⁵Halilov T. Tunç çağı seramiklerinin desenleri ışığında Nahçıvan’dan Orhun’a prototürk damga ve işaretleri // – Kırkizistan: Manas Journal of Social Studies, – 2019. Cilt 8, sayı 1, – s. 883-893; Halilov T. Nahçıvan Toprağının Orta Tunç Çağı Seramiklerinin Süsleme (Ornamental) Özelliği // Tarih ve kültür ekseninde Orta Aras havzası uluslararası sempozyumu, – Nahçıvan, 17– 19 Kasım 2016, – Ankara: – 2018. – s. 437-453.

⁹⁶Halilov T. Nahçıvan’da Orta Tunç Çağı buluntuları ışığında sanatsal yapı // – Kilis: Asia Minor Studies (international journal of social sciences), – 2014. cilt, 2, sayı 3, – s. 12-29; Halilov T. Nahçıvanda Boyalı kablaklar kültürü // Ankara: TÜBAR. Hacı Bayram Veli Üniversitesi, – 2011. sayı 30, – s. 166-176.

spread in South Caucasus, Eastern Anatolia and Urmiya basin along with Nakhchivan. As in Eastern Anatolia and the Urmia basin, in Nakhchivan region there was a large variety of painted vessels and this culture went through various stages of development. Although the painted vessels made by Nakhchivan potters are similar to the ceramics of the South Caucasus, Eastern Anatolia, and the Urmia basin, they differ from them due to some of their characteristics, as they are local potteries⁹⁷

As in the Middle Bronze Age, pottery developed in the Late Bronze-Early Iron Age, and the ancient masters made ceramics of various shapes in addition to clay vessels. Seals, human figures are among such artifacts. They were not made accidentally, they were used for different purposes. Like the male figures of the Middle Bronze Age, the human figures of this period were not made by chance, they were used in the performance of a certain ritual related to the "Cult of Ancestors".⁹⁸ Seals were used to indicate ownership and management. Each description and schematic sign on them had a certain logical basis. In addition to reflecting people's religious-ideological views, artistic-aesthetic way of thinking, these images also indicated who the seal belonged to.⁹⁹

The use of the foot-operated potter's wheel in the Late Bronze-Early Iron Age had a great impact on both the quality and variety of vessels. They were made of high quality and varied. In addition to simple dishes, polished, intricately patterned, and painted dishes were also made. They are widely used in household and economy. Unpainted vessels belonging to the Late Bronze-Early Iron Age are mainly made of gray, light black, and painted ones are made in pink.

⁹⁷Halilov T. Nahçıvan Bölgəsinin Orta Tunç Çağı Kil Kapları Üzerindəki Desenlərin Yayılım Alanı Ve Anlamı Hakkında // – Trabzon: Karen, – 2018. cilt 4, sayı 5, – s. 141-154

⁹⁸Xəlilov T.F. Naxçıvan bölgəsinin Tunc dövrü abidələrində aşkar olunan gil insan fiqurları haqqında // Naxçıvan: AMEA Naxçıvan Bölməsinin Xəbərləri, – 2022. № 1, – s. 90-94.

⁹⁹Xəlilov T.F. Naxçıvanda Son Tunc dövrü abidələrdən aşkar olunmuş gil möhürlər haqqında // Naxçıvan: AME Naxçıvan Bölməsinin Xəbərləri, – 2019. № 3, – s. 74-81.

As in the Middle Bronze Age, unpainted vessels are mainly found in the highlands and foothills, while painted ones are found in lowland monuments.¹⁰⁰ The surface of the unpainted pottery is decorated with stamping, scratching, geometric, stamp and connelure ornament, ear-shaped, mushroom-like protrusions. Like the pattern motifs of the Early and Middle Bronze Age, a group of ornaments on clay vessels had a wide distribution area in this period as well. Their close similarities are common in proto-Turkic culture¹⁰¹. A group of both simple and painted vessels preserved and developed the traditions of the Middle Bronze Age in form and characteristics. Although some of the gray clay pots are similar to the pots of the middle phase of the Iron Age, they differ from them due to certain local features.

The painted pottery of this period were mainly made in polychrome (multi-colored) colors. Red, black, yellow and other colors were used in their coloring. As in the Middle Bronze Age, close analogues of a group of painted pottery made by potters are common in the South Caucasus, Eastern Anatolia, and the Urmia basin. A group of pots, distinguished by their unique characteristics, belonged to the Late Bronze-Early Iron Age. This is due to the fact that, as in the Middle Bronze Age, in the Late Bronze-Early Iron Age, painted pottery were made by potters in local workshops.

The presence of common features with the artifacts recorded in the contemporary monuments of the South Caucasus, Eastern Anatolia and Urmia basin was related to the intercultural connection and the influence of cultures on each other. The fact that there is a large complex of monuments represented by painted vessels, and the discovery of a large number of painted vessels from these monuments is a reason to note that, as in the Middle Bronze Age, as

¹⁰⁰Halilov T. Naxçvanda Son Tunç– Erken Demir çağı yerleşimlerinin yerleşme alanı ve onlardan bulunmuş arkeolojik bulgular // 12 Uluslararası Türk Dünyası Sosyal Bilimler kongresi (30 Ağustos-06 Eylül 2014, Kazan – Tataristan (Rusya Federasyonu), İstanbul, – 2014. – s. 23-31.

¹⁰¹Halilov T Tunç çağı seramiklerinin desenleri ışığında Nahçıvan'dan Orhun'a prototürk damga ve işaretleri // – Kırgızistan: Manas Journal of Social Studies, – 2019. Cilt 8 , sayı 1, – s. 883-893.

well as in the Late Bronze-Early Iron Age, the land of Nakhchivan was one of the main centers of the “Painted Pottery culture”.¹⁰²

High-heeled goblets, bowls with sunken edges on both sides, boot-shaped teapot-type vessels, round reliefs on some vessels, conelure ornaments, white inlay are among the ceramics of this period, and are an important science for studying the Late Bronze-Early Iron Age pottery art of Nakhchivan region. has been important. The lack of white inlaid vessels among the ceramics of this period (noted in Kultepe I, Gazkhan monuments) is due to the fact that Nakhchivan was not the main production center of this type of vessels. Such vessels, spread over a wide area from Central Europe and Asia Minor to China, were made by the tribes who were the founders of the “Khojaly-Gadabey culture” in Azerbaijan.¹⁰³

Although teapot-type vessels are somewhat similar to barrel vessels of the Middle Bronze Age, they differ from them in terms of shape and characteristics. The fact that there are mushroom-shaped protrusions and conelure ornaments belonging to the Khojaly-Gadabey culture in one group of such vessels proves that the local culture in Nakhchivan developed in interaction with the Middle East and the Khojaly-Gadabey culture.¹⁰⁴

As in other parts of the world, in Nakhchivan, the discovery of boot-shaped vessels more often in graves proves that these vessels were used more in the performance of certain religious rituals.¹⁰⁵ The presence of characteristics of the “Khojaly-Gadabey” culture along with the traditions of the Middle Bronze Age in the ceramics of this period gives reason to note that there is a process of cultural

¹⁰²Halilov T. Nəhçivanda Boyalı kablar kultürü // Ankara: TÜBAR. Hacı Bayram Veli Üniversitesi, – 2011. sayı 30, – s. 166-176

¹⁰³Halilov T. Nəhçivan'da Son Tunç– Erken Demir Çağının Boyasız Kil Kapları // – Ankara: TÜBAR. Hacı Bayram Veli Üniversitesi, – sayı 34, s. 131-148.

¹⁰⁴Halilov T. Nəhçivanda Boyalı kablar kultürü // Ankara: TÜBAR. Hacı Bayram Veli Üniversitesi, – 2011. sayı 30, – s. 166-176.

¹⁰⁵Xəlilov T.F Nəxçivan diyarının son tunc dövrü abidələrindən aşkar olunmuş çəkmə formalı gil qablar // Hoca Ahmet Yesevi 2. Uluslararası Bilimsel Araştırmalar kongresi, – Erzurum: 6-8 Aralık 2019. – 2019. – s. 711-716.

unification between the tribes that created the “Khojaly-Gadabey culture” and the tribes that created the “Painted Pottery culture”.¹⁰⁶

The content of the dissertation is reflected in the following scientific works of the author:

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¹⁰⁶Halilov T, Nahçıvanda Boyalı kablar kultürü // Ankara: TÜBAR. Hacı Bayram Veli Üniversitesi, – 2011. sayı 30, – s. 166-176

- laları beynəlxalq ipək yolu konfransı, – Naxçıvan: – 16-17 oktyabr 2015, – 2015, – s. 52-53.
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