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ORNAMENTS OF NAKHCHIVAN IN MODERN JEWELRY ART

Abstract. The article studies ornament and ornamental art of Nakhchivan, an ancient region of the Republic of Azerbaijan. The impact of ornaments of Nakhchivan carpet school and the influence of rich ornament decor of buildings of Nakhchivan architectural school on the products of modern jewelers will be investigated. The trend of recent years—an appeal to traditions and sources, a return to national creativity shed light on almost all areas of art, including the general landscape of jewelry, and gave a new life. There search material was the products of Azerbaijani masters of jewelry (earrings, pendants, zapons, rings and hairclips). The article views the products of the brands Resm Jewelry and Khans Jewelry. Centuries-old traditions of Azerbaijani jewelry art are passed on from generation to generation, improved and acquired new content. At present, jewelry art continues the traditions of the past: craftsmen study archives and museum exhibits, seriously approach the interpretation of the rich national ornamental-decorative heritage. The Masters, who are the custodians and followers of the ancient traditions of Azerbaijani jewelry art, create decorations in modern techniques, and at the same time revive the ornamental art of Nakhchivan.

Key words: Momina Khatun, ornaments, jewelry, Nakhchivan, carpet.

Introduction. Nakhchivan, one of the centers of development of civilization in the East, was declared by the Organization of Islamic Cooperation as the capital of Islamic culture for 2018. More than one and a half thousand historical and cultural monuments have been preserved on the

territory of the Nakhchivan Autonomous Republic, sixty of which have the status of world significance.

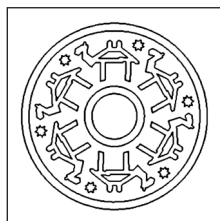
According to one version, the word “Nakhchivan”, according to folk etymology and historical sources, is derived from the word “Nyagshi-jahan”, which can be interpreted as “Patterns of the World” or “Decoration of the World”. The ornaments and patterns of Nakhchivan will be discussed in the following article. Since ancient times, the concept of symbols and signs has shaped the human worldview, manifesting itself in many cultures and religions. They conveyed hidden meaning and became part of human social and cultural life. The connection of patterns with an object, be it ceramics, carpet or jewelry, the synthesis of their color, shape and composition perfectly reflect the artistic image. In this regard, decorative and applied art shows similarities with fine art, where all components are closely related to each other and complement each other.

“The art of Azerbaijani masters has found its vivid expression in stone carving (memorial monuments, small sculptures, decorative ornaments), jewelry made using the technique of casting, cloisonné filigree, etching, etc., in fabrics and embroidery and, especially in the most popular form of national art – carpet weaving” [1].

The interpretation of the main material. In November 2010, “Traditional art of weaving Azerbaijani carpets in Azerbaijan” was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Carpet weaving, being one of the traditional and ancient types of applied art of Azerbaijan, influenced all areas of the life of the people: material, spiritual, creative and cultural. The compositional symmetry of the Azerbaijani carpet, the proportionality of the arrangement of its parts, the proportions of geometric patterns and other methods of construction form a genetic code in the mind, providing the opportunity for individual variations of individual masters.

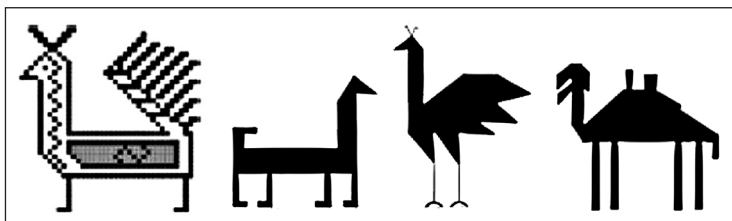
Often, the most ancient motifs have numerous analogies on ceramic and metal products of the Bronze Age (III-II millennium BC), which provides prerequisites for the hidden sacred meaning of the ornaments. The traditional set of motifs of all carpet-making schools in Azerbaijan includes schematic images of domesticated animals (dog, horse, camel, ram), as well as ornamental motifs derived from them – horn-shaped elements. An example of this is the ornament discussed below, characteristic of the Nakhchivan school of carpet weaving – “deve”, “develi”.

The pendant (size 26mm, weight 6.6g) is part of the “Tarixin Çarxları” (wheels of history) collection of the Resm Jewelry brand. In 2012, the



1

Fig. 1. Jewelry Design Chart.



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Fig. 2. Elements of carpet patterns from the Nakhchivan carpet school.

founder of the brand, Rasmina Gurbatova, was one of the first in the country to feel the need to create a national jewelry brand, where each product has its own philosophy and historical context of design. All decorations are created using modern technologies; they contribute to the popularization of national heritage and include the symbolism of traditional ornaments in the concept.

The jewelry, made of 14-karat gold using the enamel technique, is based on the ornament characteristic of numerous shaddas created in Nakhchivan. The main subject of lint-free carpets, woven using a complex wrapping method, is caravans of camels and horses lined up in a row. The camel is the personification of endurance, perseverance and unpretentiousness.

The symbol presented to us in the solar circle creates a caravan in a repeating motif. The composition of the pendant is a circle, symbolizing cyclicality and infinity.



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Fig. 3. Shadde. Wool. Lint-free carpet. Nakhchivan. Mid-19th century.



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Fig. 4. Pendant "Nakhichevan" gold. Resm Jewelry.

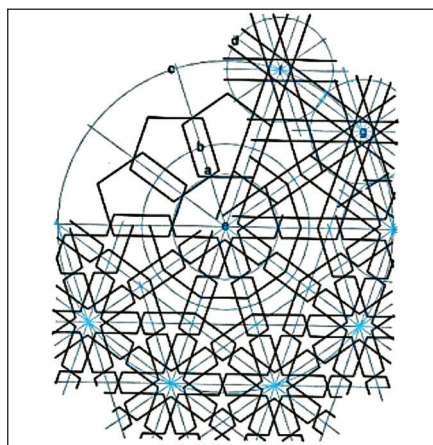
Being one of the most ancient elements of human culture, the ornament is not just a decorative decoration, but within the framework of folk art it reflects the fundamental concepts of the national worldview. With the advent

of Islam, the ornamental art of the East reaches its heights largely due to the fact that the depiction of people was not encouraged: religion transformed geometry into an art form.

Masters, applying the principles of symmetry, proportionality and changes in scale, achieved the creation of a unique artistic impression. The ornament becomes so expressive, varied and intricate that it reaches its apogee. In the art of Muslim countries, two types of ornament are classified: geometric “girikh” and floral “islimi”.

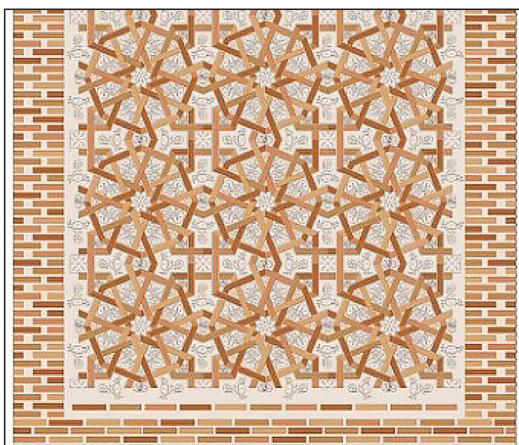
Girikh (persian: گره, “knot”), used in architecture and crafts, is a decorative Islamic geometric shape composed of angular lines that form an interlaced ribbon pattern. When constructing the girikh, the craftsmen used symmetrical patterns from straight segments, composing it from interlaces that form 6-, 8-, 10- or 12-pointed stars. Geometric figures such as multi-beam stars, polygons and other geometric structures, when assembled, form a continuous carpet-type ornament and fill the plane without gaps. The basis of girikh is the geometry of a circle, division into equal parts, on the basis of which squares, rectangles, and polygons are subsequently constructed. The ornament, carefully calibrated using a ruler and compass, is created by repeating the same element an infinite number of times.

Let’s look at several patterns for constructing ornaments that were an inspiring element in the creation of jewelry:



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Fig. 5. Girikh construction diagram.



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Fig. 6. Vector diagram of a fragment of the decor of the mausoleum of Yusif ibn Quseir of the 12th century. Nakhchivan (F. Miralay).

Nakhchivan, being at the intersection of trade routes, was a center of culture, and the architectural structures created on this land could not but have a colossal influence on the culture of neighboring regions. Askerova N.S. writes about this in her works: “Research conducted in the field of ornamental art of Azerbaijan has shown that the ornaments of brick monuments of the XI–XIV centuries had a great influence on the spread of geometric ornaments of the type under consideration” [2].

The compositional principle of the Azerbaijani carpet is embedded in the planar design and rhythm of the pattern on the ornament of architectural structures of the Nakhchivan architectural school.

Just as on the carpet, on the decoration of buildings we observe the traditional division into a central field and border. A. V. Salamzade writes: «Mausoleums of Yusif ibn Kuseir and Momine Khatun (Nakhchivan master of the 12th century Ajemi son of Abubekr) and mausoleum of the XII–XIV centuries from the village of Karabaglar, and mausoleum near the city of Barda in Karabakh (master Ahmad son of Eyyub al-Hafiz) were the most interesting of them» [5, pp. 229-336].

The unique monument is skillfully decorated with complex geometric patterns and epigraphy from the Koran. Reaching a height of 34 meters (now about 25 meters), the ten-sided mausoleum was a real medieval skyscraper; to this day it is one of the most monumental buildings of Azerbaijani architecture. Complex Arabic graphics, transformed in the hands of craftsmen into an element of ornament, complete the artistic design of the product. Artistic

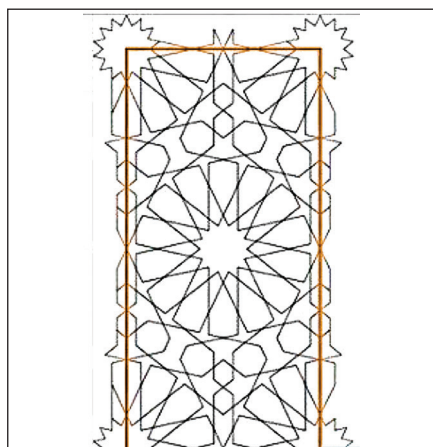


Fig. 7. Schematic layout of the girikh of the Momine Khatun mausoleum. XII century Nakhchivan.

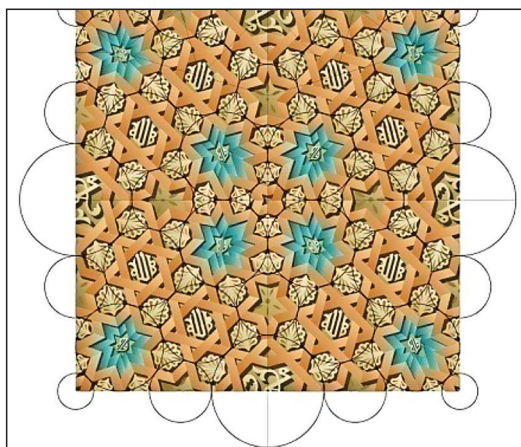


Fig. 8. Vector layout of the girikh of the Momine Khatun mausoleum. XII century Nakhchivan (author F. Miralay).

carving on stone and clay was a significant area of decorative and applied art in Azerbaijan in the XI–XV centuries.

Carved ornaments, mostly decorating examples of architectural heritage and memorial monuments, are not only a decorative element, but are also of great interest as a historical source, playing the role of one of the most expressive and widely accessible carriers of the historical memory of the people.

The talent of the masters is striking in its originality: the mathematical principles governing the ability of Ajami ibn Abubakr to combine 4,5,6,7 and 8-pointed stars in one weight have not all been identified. From a design point of view, this art form stopped developing several centuries ago because it had long since reached its zenith. Compositions based on girih, created at the present time, are only an interpretation of works created in the Middle Ages. Variations of the original works are minimal. It is interesting that the ornament based on girih is still being studied, but the analysis still remains incomplete, leaving many mysteries.

The poetically sublime artistic image created by the architect appeared as an archetype when creating jewelry from Khans Jewelry. The founder of the brand, Sarkhan Agamaliev Khalafoglu, having received higher education at Moscow State University, Moscow and internship in Brooklyn, returned to Baku. The author of the sketches is also the executive jeweler, that is, we see the product as the end result of the work of one person, and not a creative team.

Nakhchivan earrings, created using cloisonné enamel technique, are made of 18-karat gold (length 43mm*25mm, 6g). Reflective blue enamel



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Fig. 9. Earrings Nakhchivan. Gold. Khans Jewelry.



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Fig. 10. Momine-Khatun earrings. Gold. Resm Jewelry.

is developed on the principles of easily hardening materials using a special chamber with high light intensity. When creating a product, partitions made of flat-rolled wire are soldered onto the base, which forms a contour. During the process, the space between the partitions is filled with enamel mass.

In the XVIII century in Azerbaijan, household items and decorations made of metal were created using various technical methods. These are mainly embossing, *garasavod*, *shebeke*, *khatemkarlyg* and enameling. Products made of gold were covered mainly with red, blue and green enamel from light to darkest tones. The background was usually white enamel. In terms of their forms and manufacturing techniques, silver products are completely identical to gold products. Silver items, depending on their purpose, were either gilded or engraved and blackened.

With the development of enameling techniques, the jewelry art of Azerbaijan has become more expressive and sparkled with new colors (it flourished in the XIX century, when the main centers of Azerbaijan's jewelry craft were the cities of Baku, Ganja, Shamakhi, Shusha, Sheki and Nakhchivan). The most complex and interesting area of enamel is webbed enamel, which was used mainly in Tabriz, Nakhchivan, and Baku. The art of enameling consists of filling an engraved design with enamel liquid (extract).

Being the guardians and successors of the ancient traditions of Azerbaijani jewelry, craftsmen create jewelry using the same technique, while reviving the ornamental art of Nakhchivan.

Conclusion. Using various techniques in the manufacture of jewelry (embossing, etching, enamel, carving, polishing, engraving, weaving, filigree, etc.), craftsmen from Garabakh, Ganja, Sheki, Shamakhi, Gazakh, Guba, Nakhchivan and other regions of the country created jewelry, which are carefully stored in the collections of museums in a number of foreign countries. The centuries-old traditions of Azerbaijani jewelry art are passed on from generation to generation, being improved and filled with new content.

Currently, jewelry art continues the traditions of the past: craftsmen study archives and museum exhibits and take seriously the interpretation of the rich national ornamental and decorative heritage. Not only by reviving the art of jewelry, but by promoting its greater popularization among women, they allow them to touch national traditions and history, and truly feel the power of their native land.

The architectural and carpet-making schools of Nakhchivan played and continue to play an active role in the process of artistic relationships,

exerting a noticeable influence on the formation and development of certain areas of art not only in Azerbaijan, but also in neighboring countries. In this context, it is also necessary to emphasize the role in preserving and continuing ancient traditions and strengthening connections with folk architecture.

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MÜASİR ZƏRGƏRLİK SƏNƏTİNDƏ NAXÇIVANIN ORNAMENTLƏRİ

Məqalədə Azərbaycan Respublikasının qədim bölgəsi olan Naxçıvanın ornament və ornamental incəsənəti tədqiq olunur. Naxçıvan xalçaçılıq məktəbinin ornamentlərinin təsiri və Naxçıvan Memarlıq məktəbinin tikililərinin zəngin ornament dekorun müasir zərgərlərin məmulatlarına təsiri araşdırılacaqdır. Son illərin tendensiyası – ənənələrə və mənbələrə müraciət, milli yaradıcılığa qayıdış incəsənətin demək olar ki, bütün sahələrinə, o cümlədən zərgərlik sənətinin ümumi mənzərəsinə işıq salıb, yeni həyat verib. Tədqiqat materialına Azərbaycanın zərgərlik sənətinin ustalarının (sırğalar, kulonlar, zaponkalar, üzüklər və saçlar üçün bəzəklər) məmulatları xidmət etmişdir. Məqalədə Resm Jewelry və Khans Jewelry markalarının məhsulları nəzərdən keçirilir. Azərbaycan zərgərlik sənətinin çoxəsrlik ənənələri nəsil-dən-nəslə ötürülür, təkmilləşdirilir və yeni məzmun kəsb edir. Hazırda zərgərlik sənəti keçmişin ənənələrini davam etdirir: sənətkarlar arxiv və muzey eksponatlarını öyrənir, zəngin milli ornamental-dekorativ irsin interpretasiyasına ciddi yanaşırlar. Azərbaycan zərgərlik sənətinin qədim

ənənələrinin qoruyucusu və davamçısı olan sənətkarlar müasir texnikada bəzək əşyaları yaradır, eyni zamanda Naxçıvanın ornamental incəsənətini dirçəldir.

Açar sözlər: Möminə Xatun, ornamentlər, zərgərlik sənəti, Naxçıvan, xalça.

Оксана Мамедова (Азербайджан)
ОРНАМЕНТЫ НАХЧЫВАНА В СОВРЕМЕННОМ
ЮВЕЛИРНОМ ИСКУССТВЕ

Предметом исследования в статье является орнамент и орнаментальное искусство одной из областей Азербайджанской республики – Нахчывана. Будут рассмотрены влияние и связь орнаментов ковров нахичеванской школы и богатейший орнаментальный декор строений Нахчывана на современные изделия ювелиров. Тенденция последних лет – это обращение к традициям и истокам, которые вдохнули новую жизнь и пролили свет на общую картину практически всех областей творчества, в том числе и ювелирного искусства. Материалом исследования послужили изделия мастеров ювелирного дела Азербайджана (серьги, кулоны, запонки, кольца и украшения для волос), на создание которых авторов вдохновили орнаменты Нахчывана. В статье рассматриваются изделия бренда Resm Jewelry и Khans Jewelry. Многовековые традиции азербайджанского ювелирного искусства передаются из поколения в поколение, совершенствуясь и наполняясь новым содержанием. В настоящее время ювелирное искусство продолжает традиции прошлого: мастера изучают архивы и музейные экспонаты, серьезно относятся к интерпретации богатого национального орнаментально-декоративного наследия. Мастера, являющиеся хранителями и продолжателями древних традиций азербайджанского ювелирного искусства, создают украшения в современных техниках и одновременно возрождают орнаментальное искусство Нахчывана.

Ключевые слова: Момине-хатун, орнаменты, ювелирное искусство, Нахчыван, ковер.