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## **ROLE OF SCIENTISTS FROM THE INSTITUTE OF ARCHITECTURE AND ART OF ANAS IN THE FORMATION OF THE SCIENCE OF CARPET WEAVING**

**Abstract.** The establishment of the Institute of Architecture and Art (originally named the Institute of History of Azerbaijani Art) of the Azerbaijan Academy of Sciences in 1945 contributed to the scientific research of Azerbaijani carpet weaving. Scientists have studied the development history of carpet weaving, its technical and artistic peculiarities for many decades. Latif Kerimov, the founder of scientific research on the history and development of carpet weaving in Azerbaijan and the author of a three-volume fundamental work on carpet art, together with staff from the Institute of Architecture and Art, studied numerous aspects of the development of carpet weaving together with colleagues from the Institute of Architecture and Art and reflected them in their numerous scientific works on carpet art. In turn, this contributed to the creation of a complete picture of the historical development of carpet weaving, its technological and artistic foundations.

**Key words:** art history, carpet weaving, Academy of Sciences, Latif Kerimov, carpet.

**Introduction.** Carpet weaving with its centuries-old traditions is rightly considered the pearl of Azerbaijan's decorative and applied arts. The art of carpet weaving, which originated to meet the economic needs of the population, subsequently developed widely and took root in everyday life as one of the most interesting areas of artistic creativity, closely associated with the spiritual life of the people.

As Najiba Abdullayeva noted in her monograph, “due to the increased interest in the artistic culture of Eastern peoples, the art of carpet weaving began to be studied in Europe from the mid-19<sup>th</sup> century. Articles and monographs by prominent art historians and Orientalists, including works by Lessing, Karabaçek, Riegl, Neugebauer and Orendi, Bode and Küneli, Martin, Hasenbalg and others, providing information on Eastern carpets, appeared in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. However, these authors had little knowledge of the history of the peoples who created these works of art, were only superficially aware of the specifics of carpet production, and moreover, described carpets that had been discovered by chance. All subsequent literature by foreign and Soviet researchers devoted to the history of carpet weaving in Eastern countries pays very little attention to Azerbaijani carpets, often confusing them together with Iranian, Turkish, Dagestani and other carpets” [2, p. 4].

**The interpretation of the main material.** When researching materials on Azerbaijani carpet weaving of that period, we came across articles by authors such as K.Khatisov, Ya.Zedgenidze, I.M.Kara-Murza, V.M.Zummer, S.Tyulyayev, M.D.Isayev, N.N.Sobolyev, which are superficially informative from the point of view of a deep artistic-aesthetic, worldview and technical understanding of the phenomenon of the Azerbaijani carpets.

“The establishment of the Azerbaijan Academy of Sciences in 1945 was a momentous and very important event in the formation and development of all scientific fields in the republic. This date also played a significant role in the scientific work of art historians. After all, the Azerbaijan Institute of Art History (now the Institute of Architecture and Art of the Academy of Sciences) began its work as part of the first structure of the Azerbaijan Academy of Sciences. So, Azerbaijani Art History gained a powerful scientific base and on this basis, embarked on a path of rapid development” [1, p. 21].

If we look back at the history of the formation of carpet science, it is important to note that it is associated with the name of Latif Kerimov, who worked at this institute for many years. Decorative art, one of the fields of art, was initially developed and studied in the Laboratory of Decorative and Applied Arts, where Latif Kerimov carried out his scientific work. His active work as a carpet specialist (it should be noted here that he was the artistic and technical director and production instructor at “Azerkhalcha” from 1930 onward and for half a century, where “he introduced many

technological innovations in carpet production, a series of reconstructions to carpet looms, created instinctive designs and streamlined the calculation process for transferring technical designs to carpets, etc.” [3]) led to him being invited to work at the Institute of Architecture and Art. He was appointed head of the laboratory in 1951. “Latif Kerimov created so many original works and introduced so many innovations in the field of carpet weaving that he can rightly be called the founder of the school of carpet and ornamental art” [3].

His scientific work allows to say that he was undoubtedly the founder of carpet science in Azerbaijan. “Having collected material and studied patterns that varied in purpose, production technique and artistic and stylistic peculiarities, L.Kerimov recreated over 150 traditional carpet designs of the Karabakh, Ganja-Gazakh, Guba-Shirvan and Tabriz types and their varieties. The carpet patterns that have survived to this day have been greatly distorted due to repeated copying by self-taught carpet weavers. L.Kerimov, carefully studied this heritage, restored numerous groups of traditional national ornaments, some of which had been completely forgotten and lost. The results of these many years of research have been compiled in the form of large scientific monographs, which are of historical and educational significance” [4].

The fruit of his extensive research of Azerbaijani carpet weaving was his fundamental work, “The Azerbaijani Carpet”, the first volume of which, in our opinion, is the basis of Azerbaijani carpet weaving. “This work by Latif Kerimov, a candidate of Art History, is the fruit of the rich experience and many years of research by a folk master, an expert in carpet weaving and ornamental artist. The work contains an introduction and chapters devoted to the classification of types of Azerbaijani carpet, their distribution by production location and a description of their artistic and technical features. The author introduces into scholarly circulation a large amount of information, which he collected as a result of his long practical work in various fields of folk decorative and applied art, summarized and systematized as a result of research conducted by him over several years in the Laboratory of Decorative and Applied Arts of the Institute of Architecture and Art of the Academy of Sciences of the Azerbaijan SSR” [4].

The next two volumes of “The Azerbaijani Carpet” were published in 1983. Latif Karimov was appointed head of the newly opened department “Carpet Art” in 1984.

Today, Latif Kerimov's fundamental work "Carpet Art of Azerbaijan" in three volumes, remains undoubtedly an indispensable source for studying the historical, artistic and technological features and uniqueness of Azerbaijani carpets.

Many art historians, working alongside Kerimov in the same department at the Institute of Architecture and Art, made significant contributions to the study of carpet art. Najiba Abdullayeva embodied her long-term research into Azerbaijani carpet art in her monograph "Carpet Art of Azerbaijan" (1971), which is entirely devoted to the study of Soviet Azerbaijani carpet art in the 1920s–1960s. She researched and characterized the artistic and technical peculiarities of certain ornamental and narrative carpets, summarized the results of the collaborative work of artists and craftswomen and identified individual milestones in the development of carpet weaving and its distinctive features.

The study of lint-free carpets was the initial stage of K. Aliyeva's scientific activity. The result of her study was her monograph "Lint-free Carpets of Azerbaijan" (1988), which examines the decorative and technological features characteristic of lint-free carpets. When discussing the typology of Azerbaijani carpets, the author used and substantiated scientifically the term and concept of "carpet school" for the first time. The study of the history of Tabriz carpet weaving, particularly in the 16<sup>th</sup> and 17<sup>th</sup> centuries, was K. Aliyeva's next interesting research, proving the stylistic priority of Tabriz carpets and the influence of Tabriz carpet designs on carpet art of the countries of the Near and Middle East.

R. Taghiyeva's monograph is devoted to the development history and evolution of the ideological and artistic features of narrative carpets, for whom the Institute of Architecture and Art served as the scientific base for her research and academic work. Her monograph identifies the main trends in the development of narrative carpets and their main artistic features. Narrative motifs and their interpretations in ornamental art are closely associated with the people's way of life, everyday life and socio-historical processes. This provides a wealth of material for studying the ancient history and culture of the Azerbaijani people and the stages of its artistic development, which has become an integral part of the artistic development of humanity as a whole. Aliyeva Anakhanim presented her research on carpet weaving in her books "Pile Carpets of Azerbaijan in the 19<sup>th</sup>–Early 20<sup>th</sup> Century" and "Nakhchivan Carpets". Rasim Efendi devoted a significant part to the development of carpet

art in his numerous monographs on the development history of decorative and applied arts in Azerbaijan in the 1980s and 1990s. His book “Azerbaijani Artistic Craftwork in Museums of the World” (1980) and L.Kerimov’s book “Azerbaijani Carpets in the Victoria and Albert Museum in London” (1983) were also interesting and informative sources for a wide range of readers. A.Sadigova’s monograph “Carpet Art of Azerbaijan in the Second Half of the 20<sup>th</sup> Century” highlights the work of leading professional carpet artists, addressing and solving issues of tradition and innovation in Azerbaijani carpet art during the last few decades of the last century.

I would like to mention a significant event that contributed to the expansion of research in the field of carpet art – the international symposiums on carpets held in Baku in 1983, 1988, and 2003, jointly organized by the Academy of Sciences of the Azerbaijan SSR and the Ministry of Culture of the Azerbaijan SSR. These symposia are particularly significant events in the scientific life of the Academy of Sciences and, of course, the Institute of Architecture and Art. The symposiums, which brought together prominent scientists and specialists, enriched the field with fundamental research in the field of carpet weaving and promoted spiritual communication.

It should be noted that research on Azerbaijani carpets is based on a broad range of sources. It includes data from archaeological sites dating back to the eneolithic period, reports by ancient and medieval authors (including travelers), epigraphic monuments, folklore and classical literature, miniature paintings, canvases by European artists, historical documents, reports of officials, scientific research by European, Russian, American and of course, Azerbaijani scientists.

**Conclusion.** It should be noted that thanks to the Azerbaijan National Academy of Sciences, which brought together the cream of scientific thought, we now have fundamental works and research in the field of carpet art. Over the past decade, “the organizational formation of fundamental Art Studies has taken place, and its human resource potential has been developed. As a result, a school of historical Art Studies emerged in Azerbaijan, the traditions of which are successfully preserved by the art community to this day” [5, p. 116]. But today, art historians face with questions awaiting resolution from the point of view of the study of carpet art. The semantic meaning of carpet patterns and motifs has been insufficiently researched and studied. This is a huge layer of the undiscovered spiritual world of our ancestors, who created and left us a magnificent art – the art of carpet weaving.

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#### **XALÇAÇILIQ ELMİNİN TƏŞƏKKÜLÜNDƏ AMEA MEMARLIQ VƏ İNCƏSƏNƏT İNSTİTUTUNUN ALİMLƏRİNİN ROLU**

1945-ci ildə Azərbaycan Elmlər Akademiyasının Memarlıq və İncəsənət İnstitutunun (əvvəlki adı Azərbaycan İncəsənət Tarixi İnstitutu) yaradılması Azərbaycan xalçaçılığının elmi tədqiqinə kömək etmişdir. Uzun onilliklər ərzində alimlər xalçaçılığın inkişaf tarixini, onun texniki və bədii xüsusiyyətlərini öyrənmiş və öz elmi əsərlərində əks etdirmişlər. Azərbaycanda xalçaçılıq tarixinin və inkişafının elmi tədqiqatının banisi, xalça sənəti haqqında üç cildlik fundamental əsərin müəllifi L.Kərimov Memarlıq və İncəsənət institutunun əməkdaşları ilə birlikdə xalçaçılığın inkişafının çoxsaylı aspektlərini öyrənmiş və xalça sənəti üzrə çoxsaylı elmi əsərlərdə əks etdirmişdir. Bu da öz növbəsində xalçaçılığın tarixi inkişafının, onun texnoloji və bədii əsaslarının tam mənzərəsinin yaranmasına kömək etmişdir.

**Açar sözlər:** sənətşünaslıq, xalçaçılıq, Elmlər Akademiyası, Lətif Kərimov, xalça.

### *Аида Садыгова (Азербайджан)*

#### **РОЛЬ УЧЕНЫХ ИНСТИТУТА АРХИТЕКТУРЫ И ИСКУССТВА НАН АЗЕРБАЙДЖАНА В ФОРМИРОВАНИИ НАУКИ О КОВРОТКАЧЕСТВЕ**

Создание в 1945 году Института архитектуры и искусства (первоначальное название Институт истории азербайджанского искусства) Академии наук Азербайджана способствовало научному исследованию азербайджанского ковроткачества. На протяжении многих

десятилетий учеными изучалась история развития ковроделия, ее технические и художественные особенности. Л. Керимов – основоположник научного исследования истории и развития ковроткачества в Азербайджане, автор трехтомного фундаментального труда о ковровом искусстве совместно с сотрудниками института архитектуры и искусства изучили многочисленные аспекты развития ковроткачества и отразили в своих многочисленных научных трудах по ковровому искусству. Это в свою очередь способствовало созданию полной картины исторического развития ковроткачества, его технологической и художественной основы.

**Ключевые слова:** искусствоведение, ковроткачество, Академия наук, Ляtif Керимов, ковер.