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PALACE CARPETS OF THE XVIII- XIX CENTURIES THROUGH THE EXAMPLES OF CARPETS FROM THE COLLECTION OF AZERBAIJAN NATIONAL CARPET MUSEUM

(to the 55th anniversary of the museum)

Abstract. The article deals with some samples of palace carpets, created in Azerbaijan, from the ancient period to the XIX century and their history. As is known, on the initiative of the national artist, scientist L. Karimov, in 1967 of the XX century, in Baku the world's first Azerbaijan Carpet Museum was created. Today, this museum has collected and stored more than 15,000 carpets and rugs created by folk craftsmen and in palace workshops by professional artists of Azerbaijan in different times. This year the 55th anniversary of the creation of the museum is celebrated. In recent years, Azerbaijani palace carpets have been purchased for the museum from various European auctions. One of them, which is a unique Shirvan palace hali – “Shamakhi” – “Yarpag”. Many famous museums of Europe and USA have collected Azerbaijani flatwoven carpets and unique samples of palace halis, created to order in palace workshops. One of them is the Ardabil «Sheikh Safi» carpet, which is kept in the Victoria and Albert Museum and belongs to the Safavid period of Azerbaijan.

Key words: khali, palace, silk, Azerbaijan, Carpet museum.

Introduction. As it is known, on the initiative of the People's artist, scientist, carpet expert L. Kerimov, in 1967 Azerbaijan Carpet Museum was established in Baku and it was the first carpet museum in the world. Now, in Azerbaijan National Carpet Museum more than ten thousands carpets and rugs are collected and stored. These carpets are created both by folk craftsmen and

professional carpet-makers on the pattern of Tabriz professional artists. This article is dedicated namely to the anniversary of this unique museum, which was once the only carpet museum in the world. (As it's known, later carpet museums were created in Turkmenistan and Iran). This year the 55th anniversary of the creation of the Azerbaijan National Carpet Museum is celebrated.

The interpretation of the main material. The period when the best palace carpets were woven in Azerbaijan falls on the XV–XVII centuries. Hundreds of such carpets can be called “palace carpets”. In Azerbaijan in the Middle Ages upon these carpets sketches well-known artists such as Sultan Mohammed from Tabriz and other craftsmen worked. For carpet weaving most expensive materials were used, such as silk, silver and gold threads, for the background precious stones sometimes were used. But we'll talk only about one carpet. It's “Sheikh Safi” hali, woven at the end of the XV- century - the beginning of the XVI century, namely for the palace of Shah Ismail Khatai. After the death of Sah Ismail, his son Tahmasib gave the carpet at first the tomb of his father, which is located in Ardabil. There the carpet was taken to the mosque of the founder of Sufism in Azerbaijan, the grandfather of Tahmasib Sheikh Safi, located in Ardabil. After the earthquake, that hali had to be restored.

Were palace carpets produced in Northern Azerbaijan, i.e. in the state of Albania?



**Fig. 1. Pile hali “Khile-Afshan”.
Baku, Azerbaijan,
the end of XVIII – beginning of XIX century.
Wool, 149x349 cm., hand-made.**

Hali, with the length of four meters and one and a half meters wide, was apparently created by order of some Baku millionaires of the XVIII century. The name of this hali is "Khile-Afshan". "Khile" is the name of a village located 15 km south of Baku. Once upon a time in the village of "Khile" there was a private workshop "karkhane", where carpets with the composition "khile-buta" and "khile-afshan" were woven on order of wealthy Azerbaijanis. ("Khile -buta" - that is "buta from Khile"). One of the samples of a huge carpet, created in the "karkhane" is kept now in the Museum of Oriental Art in Moscow.

Carpets with different compositions were created in village "Khile" for centuries, but they are mainly known with two compositions: "Khile-Afshan" - i.e. "afshan from the village of Khile", "Gedim Afshan" – i.e. "ancient afshan" and "Gollu Afshan" – i.e. afshan with a medallion [3, p. 84-85]. The composition of the carpet, surely, was taken from Tabriz carpets. The middle field of the hali is decorated with large patterns in the form of multi-colored floral patterns. These patterns have the form of a blossoming flower, which is repeated throughout the entire field of the carpet and creates an open composition. As for the term "Afshan" – it means full-blown flowers. Naturally, all the ornamental motifs created in Khile, i.e. flowers and arabesque patterns, are stylized. This is to say that on the creation of this hali local folk craftsmen worked. The middle border is formed by repeating stylized geometric pattern in the form of the Arabic alphabet-"kufi", which is called "kashi" among people. In Azerbaijan, starting from the early Middle Ages, "kashi" patterns were applied in architectural majolica in Nakhchivan medieval Islamic monuments created by Ajami. This hali certainly differs from the Tabriz palace carpets, as the color of the background and decor of the general design is made in the decorative style of Baku carpets. It is the stylization of these hali that makes it more national and distinguishes it from Tabriz "Afshan" carpets.

Academician Sh.S. Fatullayev in his book "Architectural Encyclopedia of Baku" describes the period when the palace buildings of the period of late feudalism, i.e. during the Baku khans rule were erected. It was in the XVIII century that a huge complex of palace buildings with large courtyards, with a mosque, hammam and ovdans arose. The men, who got rich in oil development and trade operations at the end of the XVIII century - beginning of the XIX century built three- and four-storey buildings. The

owners of these houses were the Ramazanovs, Useynovs, Gani Mammadov and others. In the construction of these palaces, the architects used the European style with oriental color edge, marked by elegant glassed-in balconies. Naturally, the main compositional element of the facade- the two-storey glass balcony “shushabend”- emphasized by the architectural forms passing over the cornice, draw attention. The epigraphic Arabic script is the main stylistic trend in the architecture of the palaces of the Baku wealthy people.

Among the rich architectural structures, the following buildings stood out in particular: residential building Sadikhov brothers (1910–1912), summer building of the Public Assembly (1910–1912), Baku City Dumah (1900–1904). All these buildings were erected in different styles- from national-romantic and classical to neo-Gothic style, but classical architectural techniques prevailed. In the construction of these famous buildings famous architects D. Buynov, I. Goslavsky, K. Izmailov, M. Ploshko took part. The facades of these houses were decorated with the classical columns of the porticos, the Corinthian order of the risalites and the thin profiles of the window frames. The rich plasticity against the background of the deep root of the ground floor and first floor, creates the completeness of the composition and the solemnity of the palace architecture .

In Baku, well-known millionaires, in addition to palaces in the city, had residences and villas in the countryside, e.g., in Mardakan (the village not far from Baku). Suffice it to recall the names of the owners of the Mardakan villas: the villa of Emir Khamza, villas of Mammed Sadiq, Qasim bey Hadjinsky, Hamid bey, the villas of Hadji Abbasgulu Rzayev, Hadji Ali Abbas Tagiyev, Bashir bey Ashurbeyov. These villas are used now as children’s hospitals, sanatoriums, a botanical garden, children’s shelters [4, p.432-434].

The second palace hali, which the museum got recently, is the Shirvan hali, which dates back to the end of the XVII-beginning of the XVIII century. This kind of carpet can be considered a unique hali, as it is met very rarely in different museums. Carpet expert L. Kerimov once saw such a carpet in the Greek Museum of Benaki. He also used its black and white sample in the second volume of his book.

Shirvan has been the center of science in all ages, and the art was developed here very highly. The influence of Islam is reflected namely in early monuments, in artistic metal, architectural monuments and carpets, this

is confirmed to this day by archaeological excavations throughout all territory of Azerbaijan. It was Shirvan and Shamakhi that were the centers for the production of silk carpets and fabrics of the highest class.

Khagani Shirvani, who was born in the village of Malkham, described in his poems the greatness and glory of his homeland Shamakhi. He also mentioned the art of carpet weaving, which reached here a highest level of development. Khagani said with great pride that his father was a famous ebonist, and his great-grandfather, who lived in the X–XI centuries, was a weaver. In the XIII century the French priest V. Rubruk (he visited Shamakhi in 1254) also noted that in Shamakhi high quality carpets were woven [3, p. 22-23].

Famous hali woven in Shamarhi is remarkable sample of Azerbaijani carpet art. This carpet has two names: “Shamakhi” and “Yarpag” (“Leaf”). According to L. Kerimov, most of the samples of hali were woven in XVII–XVIII centuries. But in the XIX century, its second and third variants appeared, in which the leaves were highly stylized, almost got the form of grotesque. In his book L. Karimov analyzed four variants of the Shamakhi carpet [3, p. 26].

Hali “Shamakhi” is one of the variants of this composition. The middle field of the carpet is densely filled with geometric network, i.e. with a “benderumi” composition. Stylized six-sided medallions are filled with stylized palmettes of yellow, red, green color. However, all these elements are geometrized. Even the leaves on both sides are hugged by a hexagon.

These leaves resemble “the umbrella” that guards palmettes from two sides. The carpet may be said is humless, although in some places a dark brown background is seen. As for the border, in this hali it is not very wide and almost does not differ from the middle field of the hali, either in color, or in ornament. The leaves of various sizes enfold tree-like plants. The leaves are of green, red, blue and other colors. Hali “Shamakhi” is distinguished by its originality, although its patterns once came here from the works of the Tabriz carpet-makers. At the same time, having been stylized by Shirvan carpet-makers, the hali became even more beautiful and elegant.



**Fig. 2. Hali “Karabakh”,
Azerbaijan, XVIII century,
235x540**

Hali “Karabakh” refers to the XVIII century. The size of this hali is quite long (235x540), its corresponding to the architectural design of the guest halls in Shusha houses. For the background of the carpet Karabakh craftsmen used mainly black wool, the dye was got from the ink tree - “mazi” (Azerb). It is surprising that during a hundred or one and a half centuries this dye “eats” black wool, and the patterns of the ornament protrude from the background. As a result, three-dimensional floral patterns are formed.

The composition of the carpet is not very complicated, it is formed by floral patterns in the form of a sunflower and an full-blown flower with lace edges, separate small patterns in the form of petals are arranged in three rows horizontally. Ornaments are too large and are distinguished by rich decoration. The design of the border is “modest” and simple, its formed by stylized patterns repeating around the entire perimeter of the hali. In the coloration of stylized floral patterns red, blue, yellow and white colors are used.



**Fig. 3. Side part (“gebe”) 111x603. Medial part 213x590.
Side part (“gebe”) 118x584. The samples of “Godja” hali, Karabakh**

The “Godja” sample of the Karabakh carpet school is not very wide in size, but it’s elongated (111x603). Since the palace carpet sets usually consisted of three parts, the middle part is 1.5 m or 2 m wide. The side carpets of set are 1 meter wide. But it should be noted that the width and length of these carpet sets (“dest-hali”, Azerb) were often changed according the size of the guest hall in the palaces of rich people. This sample is definitely one of the side carpets. This elongated hali was produced in the village of Khodjavend and in city of Shusha itself.

According to the research of L. Karimov, the village of Khojavend is located in the Barda region, four kilometers from Agdjabedi itself. “Godja”

is the name of one of the carpet-weaving centers in Tabriz. Karabakh carpet weavers borrowed this composition from the Tabriz carpet “Shah Abbasi”, but in fact they used new stylizations, characteristic namely for Karabakh carpets.

In the XVIII century, these carpets began to be woven in the city of Shusha, and these carpets adorned the ceremonial halls in the palaces of wealthy Shusha residents. This opinion is confirmed by the American researcher Charles Grant Ellis. But the carpet weavers of Barda, Aghdam and Shusha, thanks to their talent and skills, created a stylized version of this complicated composition and, on the basis of this composition, they also created a side hali. As a result, the set, known in Azerbaijan in the XVIII century as “dest hali” was created. “Dest hali” means “carpet set”. As a rule, the hali was laid in the middle, but smaller narrow two “gebe” were laid along two sides of main hali. However, the craftsmen, in order to prove that these carpets should be used together, repeated the composition, color, and patterns in all parts of set, included in set, that’s why the carpets looked richer [1, p. 9].

According to L. Karimov, the composition “Godja” was originally created by Tabriz artists and were known under the name “Shah Abbas”. But later, when the carpet came to Karabakh, local carpet weavers began to change the type of carpet patterns because in Shusha carpets the density differs from Tabriz carpets of “Shah Abbasi” type [3, p. 166-167]. Ch. G. Ellis noted that such carpets were once called “Djovshagan” or “Shah Abbasi”. Later, burning palmettes spread in all Caucasus [2, p. 19]. The only narrow border that surrounds the “dest hali” in color and patterns almost merges with the middle field. Borders are not strike the eye, but they are part of the middle field. On a dark background, large palmettes are lined up vertically throughout whole middle field. They are surrounded by small floral patterns of orange and white color. However, half of the palmettes stand out on the sides, this feature enriches and completes the ornamental structure of this hali. It should be noted that carpets of such type were woven in India and Iran. E.g. floral ornaments, i.e. palmettes, in Kerman carpets are much larger in size than Karabakh palmettes in the Godja hali. This peculiarity proves once again that in Kerman carpets are woven using the “sene” technique, i.e. by an asymmetric technique. In differ from other carpet schools in Azerbaijan and the entire East, carpet sets, consisting of three and sometimes five parts, were woven only in Karabakh by means of technique of a symmetrical knot with a high pile.



Fig. 4. Hali “Nakhchivan”, Karabakh, Azerbaijan, 229x510

The hali, called by L. Karimov “Nakhchivan”, was produced mainly in the city of Nakhchivan and in its villages, such as Norashen, Shahbuz, Kolani, Gorus. In fact, Nakhchivan hali is close to Karabakh hali in its design. Both Karabakh and Nakhchivan palace carpets were elongated, as mentioned above. The design of the middle field is formed by large octagonal medallions and palmettes. As a rule the patterns of these palace carpets are located on three vertical axes, repeating the elements and filling the entire middle field. In these hali round medallions, characteristic for the Karabakh “Barda” hali often occur. European experts call such medallions “sunburst”.

Conclusion. In differ from Karabakh carpets, in Nakhchivan carpets the background is mostly of brown or light red color. In the design of patterns, in addition to large palmettes, you can see elements similar to a

vase, which are peculiar for “Shah Abbasi” carpets. As for the technology of weaving of Nakhchivan hali, they are woven not very densely. The density of “Nakhchivan” carpets is even less than density of Karabakh carpets, this feature bring them closer to Turkish-Seljuk carpets. It should be noted that these carpets in Nakhchivan were used not only by rich people in their palaces or estates, but the floor in hostels and mosques were also covered by them.

The Turkish traveler Ovliya Chelebi wrote in his book that there were seventy jumes and temples, forty mosques, twenty hotels in this Nakhchivan: “This city is the beauty of the world, motley and colorful”. What feature else distinguishes the palace hali of Nakhchivan? Nakhchivan is rarely decorated with borders, and if there a border is used, then it is very modest and narrow, decorated with floral elements in the form of a flower and leaves.

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Kübra Əliyeva (Azərbaycan)

AZƏRBAYCAN MİLLİ XALÇA MUZEYİNİN FONDUNDA SAXLANILAN XALÇA NÜMUNƏSİNDƏ XVIII–XIX ƏSRLƏR SARAY XALILARI (muzeyin 55 illiyinə)

Məqalədə Azərbaycanda qədim dövrdən XIX əsrə kimi toxunan saray xalçaları və onların tarixi haqqında məlumat verilir. Həmin nümunələr evlərdə, böyük karxanalarda və eyni zamanda saray emalatxanalarında toxunurdu. Məlum olduğu kimi, xalq rəssamı, tədqiqatçı-alim L. Kərimovun təşəbbüsü ilə 1967-ci ildə Bakıda dünyada ilk Azərbaycan Xalça Muzeyi yaradılmışdır. Hazırda bu muzeydə Azərbaycanın peşəkar rəssamlarının eskizləri üzrə xalq sənətkarlarının və rəssamların eskizləri əsasında, saray emalatxanalarında yaradılmış 15 mindən çox xalça və xalça məmulatı toplanıb saxlanılır. Bu il muzeyin yaradılmasının 55 illiyi tamam olur. Son illər muzey üçün müxtəlif Avropa hərraclarından Azərbaycan saray

xalçaları alınıb. Onlardan biri də “Şamaxı”, yəni “Yarpaq” adlanan unikal Şirvan saray xalısıdır. Dünyanın bir çox muzeylərində saray emalatxanalarında sifarişlə yaradılmış, evdə toxunmuş xalçalar və saray xalılarının nadir nümunələri toplanmışdır. Onlardan biri də Viktoriya və Albert muzeyində saxlanılan və Azərbaycanın Səfəvilər dövrünə aid olan Ərdəbil xalısı olan “Şeyx Səfi” xalısıdır.

Açar sözlər: xalı, saray, ipək, Azərbaycan, Xalça muzeyi.

Кюбра Алиева (Азербайджан)

ДВОРЦОВЫЕ КОВРЫ XVIII–XIX ВЕКОВ НА ПРИМЕРЕ КОВРОВ ИЗ СОБРАНИЯ АЗЕРБАЙДЖАНСКОГО НАЦИОНАЛЬНОГО МУЗЕЯ КОВРА (к 55-летию музея)

В статье речь идёт о некоторых образцах дворцовых ковров и их истории, созданных в Азербайджане, начиная с XV–XVI до XIX века. Как известно по инициативе народного художника, ученого ковроведа Л. Керимова в 1967 году XX века в Баку был создан первый в мире Музей Азербайджанского Ковра. Ныне в этом музее собраны и хранятся более 15 тысяч ковров и ковровых изделий, созданных народными мастерами и в дворцовых мастерских по эскизу профессиональных художников Азербайджана. В этом году отмечается 55 лет со дня создания музея. В последние годы для музея были приобретены азербайджанские дворцовые ковры из различных европейских аукционов. Один из них который является уникальным Ширванский дворцовый халы – «Шамахи», то есть «Ярпаг». Во многих музеях мира собраны домотканые ковры и уникальные образцы дворцовых халы, созданных по заказу в дворцовых мастерских. Ардебильский ковер – «Шейх Сафи», который хранится в Музее Виктории и Альберта и относится к Сефевидскому периоду Азербайджана является одним из таких образцов.

Ключевые слова: хали, дворец, шелк, Азербайджан, музей ковра.