

The Role of Latif Kerimov in the Creation of the Karabakh Carpet Weaving Schools

Karabağ Halı Dokuma Sanatında Latif Kerimov'un Rolü

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ABSTRACT

In the article, the author explored the activities of the carpet scientist and people's artist of Azerbaijan Latif Kerimov. In honor of L. Kerimov, his portrait carpet woven by the People's Artist of Azerbaijan Eldar Mikayilzade and a tapestry with the image of L. Kerimov by the teacher of the Azerbaijan University of Arts Tamilla Abdullayeva were created. Each of these artists was a student of Latif Kerimov, who taught them the art of carpet weaving. These portraits are heartfelt in their originality, composition, and color scheme. These portraits of the teacher Latif Kerimov have been exhibited at international exhibitions more than once and have gained great popularity.

The activity and role of Latif Kerimov in the creation of Azerbaijani carpet schools are invaluable. It is subdivided into key regions of Azerbaijan. The Karabakh school of carpet weaving plays a special role among them. On the canvases of famous European artists of the XVI–XVII centuries, we see the image of Azerbaijani carpets of the Karabakh and other schools. L. Kerimov made a great contribution to the study of these carpets, revealing the ornaments of the composition of these carpets, their strength, and the use of geometric elements in them. Azerbaijani carpets were acquired by private connoisseurs of art and are kept in the collections of famous museums in the world. Karabakh carpets also differ in their size.

Keywords: Color tint, decorative and applied creations, exhibit, masterpiece

Öz

Makalede yazar, Azerbaycan halk sanatçısı Latif Kerimov'un halı bilim ve tasarımları ile ilgili çalışmalarını ve L. Kerimov'un onuruna dokunan portre halı çalışmasını incelemiştir. İncelenen ve Azerbaycan halk sanatçısı Eldar Mikayilzade ve L. Kerimov'un resminin olduğu duvar halısı Azerbaycan Güzel Sanatlar Üniversitesi hocası Tamilla Abdullayeva tarafından yapılmıştır. Eserin üretilmesinde yer alan sanatçıların tamamı onlara halı dokuma sanatını öğreten Latif Kerimov'un öğrencileriydi. Bu portreler özgünlüklerinde, kompozisyonlarında ve renk düzenlerinde geleneğe sadık kalmışlardır. Bu çalışmalar uluslararası sergilerde birkaç kez sergilendi ve büyük popülerlik kazandı.

Azerbaycan'ın bütün bölgelerinde yer alan halı dokuma merkezlerinde Latif Kerimov'un faaliyeti ve rolü çok büyüktür. Özellikle bu etki Karabağ halı dokuma merkezinde özel bir öneme sahiptir. Avrupalı pek çok ünlü ressamın tuvallerinde XVI-XVII. yüzyıllarda Azerbaycan ve Karabağ'da dokunmuş Türk halıların renk ve motifleri ile resmedildiğini görürüz. L. Kerimov bu halıların desen özelliklerini araştırmış, kompozisyonunda yer alan geometrik motiflerin özelliklerini ve bu halıların sağlamlıkları ile ilgili verileri ortaya koyarak, bilim alemine büyük katkı sağlamıştır. Karabağ ve Azerbaycan halıları boyutları bakımından da farklılık göstermekte ve koleksiyonerler ile dünyanın ünlü müzeleri tarafından, koleksiyonlarında özenle saklanmaktadır.

Anahtar Kelimeler: Renk, dekoratif ve uygulamalı sanatlar, sergi, başyapıt

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Introduction

The activity of the People's Artist of Azerbaijan Latif Kerimov has found its rightful place in the history of arts and crafts in Azerbaijan. L. Kerimov had a great influence on the formation of a large generation of Azerbaijani carpet and tapestry artists. Artists Eldar Mikayilzade and Tamilla Abdullayeva, who found their creative way, created unique portraits of their teacher and mentor L. Kerimov, which will go

down in the history of national arts and crafts in Azerbaijan and will remain a legacy for the younger generation.

The decorative and applied art of Azerbaijan, based on the example of carpets and tapestry, is based on its historical heritage, which is recognized in the world, and works of art are kept in many museums around the world. In this article, I would like to draw attention to the image of the portrait of the People's Artist of Azerbaijan Latif Kerimov, who created the carpet museum in Baku, priceless books about carpets in the works of carpet and tapestry artists.

The carpet "Latif" (1986) (Image 1) is dedicated to one of the famous art historians of the Soviet Azerbaijani era, a hard worker who managed to collect a rare theoretical work and photographic material with rapport drawings of carpets and its individual details, borders, descriptions, and their contents from various regions of Azerbaijan in the creation of his three encyclopedic volumes "Azerbaijani Carpet" (Kerimov, 1961, Kerimov, 1983a, Kerimov, 1983b). Latif Kerimov can rightly be said that he was at the origins of the creation of the school of national arts and crafts of Azerbaijan, in the field of carpet weaving and carpet weaving, which he could group into the respective regions and schools with his characteristic pile and lint-free carpets and rugs. He taught and trained the younger generation in skills and achievements in this craft and art at the Azerbaijan State Institute of Arts and Culture named after M. Aliyev. The artist Eldar Mikayilzade was one of his best students in artistic carpet weaving (Mikayilzade, 1986). E. Mikayilzade differed from his colleagues in the solution of new themes and compositions in carpet weaving, and this helped him to exhibit his works at exhibitions (Aliyeva, 2016). Now E. Mikayilzade is the People's Artist of Azerbaijan.

Created in honor of his teacher and mentor L. Kerimov, the portrait is depicted in the center of the carpet in the carpet of the same name by E. Mikayilzade in the decorative arch of tyasdiglyachek is decorated with a floral ornament of flowers and leaves,



Image 1.
Eldar Mikayilzade. Carpet "Latif Kerimov." 1986. Wool, 178 × 98 cm.
(Mikayilzade, 1986)

elements of geli, gubpa, spiral branches, in the lower part of which symmetrical diamond-shaped geometric elements are depicted, in each part of which are placed plant elements—flowers on the right, and branches of an olive tree on the left, as a symbolic sign—a winner, a talented person. The elements of cloud forms are also visible—bulut. His portrait is placed as a pedestal in the sculpture on the "Zili" carpet, with characteristic geometrized elements—images of various birds inhabiting the Land of Azerbaijan. The Zili carpet also creates an association with a flying carpet, similar to those in oriental tales, which went on long journeys and could fulfill the wishes of the owner. A small border of floral and geometric elements with images of people and birds completes the semantic composition of the carpet. This carpet with the fringe itself, like a picture in a picture, is depicted against the background of the carpet, which has its own characteristic small stripes with images of mouse teeth and a medium-large strip, which depicts scenes from the life of the carpet masters. Plots of the middle lane can be observed from the lower left side and upwards along the growing vertical: a man shearing a ram because of its wool to get a future carpet; an image of a woman in the process of washing wool in a large gazan and preparing them for dyeing in a hot gazan; a woman who, with the help of a dried-out wooden branch (yun chubugu), shakes woolen balls, from which yarn is then obtained for making carpet threads; a woman who, with a spinning wheel, stretches and winds woolen threads on a spool; the process of dyeing woolen threads by a woman carpet weaver. Between each of the listed plots, in the border of this middle border, floral and plot carpets with images of Azerbaijani classic poets are depicted. The plots of the right middle border of the carpet can be observed vertically downward: the depicted woman on the carpet winds already dyed threads around a ball; the process of weaving a handmade carpet by a woman; a woman sweeping dust from a carpet with a broom; carpet seller; sitting on a prayer carpet—namazlyg—a young man who presents a flower to a girl. As in the left side of the middle border of the carpet, E. Mikayilzade depicted plot carpets between the plots. The middle border of the carpet above and below is decorated with elements of khatai, ketebe, and gels.

Tapestry, like a carpet, has its own history and purpose. The image of the portrait of the artist L. Kerimov has its continuation in the tapestry of the Azerbaijani artist Tamilla Abdullayeva.

The development of the art of tapestry in Azerbaijan was reflected in the 1960s of the XX century. Interest in this type of art attracted the attention of many artists in arts and crafts. By the 1970s of the XX century, a school of modern tapestry was formed in Azerbaijan, which was joined by professional artists who knew how to work in painting, drawing, and carpet weaving. International exhibitions of modern tapestry began to be held with the participation of such artists as A. Yusubov, T. Mammedova, P. Kuzmenko, S. Ismailov, F. Ibragimov, F. Huseynova, R. Eminova, S. Mamedov, K. Samedzade, as well as others. Exhibitions were held in Riga, Moscow, and Republican exhibitions were also organized, which were distinguished by highly artistic professional works.

In the modern pictorial tapestries of those years, there was a connection with the national artistic heritage: where folklore, local life, and natural environment were taken into account and applied and national forms were preserved. Visual images were born primarily according to the laws of the visual language, its logic, and grammar. The personal creative contribution of each artist to

the formation of the modern Azerbaijani tapestry is indisputable (CyberLeninka, n.d.).

Distinguished by novelty and originality, they were woven with love and care, with knowledge of the technological features of materials. Modern student artists, using in their compositions the technique of painting, watercolors, and graphic means, focused on the style of modern interior and thereby expanded the possibilities of modern tapestry (CyberLeninka, n.d.).

Among the artists listed earlier, I would like to draw attention to the artist Tamilla Mammadova, who is still engaged in tapestries and works as a teacher at the Azerbaijan State University of Culture and Art at the faculty of “artistic weaving” (Babaeva, 2022). On January 28, 2022, a personal exhibition of Tamilla Abdullayeva “The World of Colorful Tapestries” opened at the Azerbaijan National Carpet Museum (New Baku Life, 2022). The mastery of Tamilla Abdullayeva is also distinguished by the fact that in this kind of decorative and applied art, as a tapestry, sometimes called a tapestry, the master of her art used linen, Greek and sumac weave, which creates a special effect in the portrait of the artist L. Kerimov.

Tamilla Abdullayeva was very lucky with her mentors. She was taught carpet art by Latif Kerimov, and tapestry by Givi Kandareli, the founder of the Georgian school of tapestry and one of the founders of the Chinese school of tapestry. If it was not for Latif Kerimov and Givi Kandareli, I do not know how my creative destiny would have developed and I would have continued this path, says Tamilla Khanum, speaking about the role of great masters in her life. If they had not instilled in me a love for this art, I definitely would not have started doing it. Now I am passing on my experience to my students, doing everything exactly as my outstanding teachers taught me, emphasizes T. Abdullayeva. In memory of Latif Kerimov, she created a carpet portrait, which was also included in the exhibition (Asodova, 2022).

“Portrait of Latif Kerimov” (Image 2) performed by Tamilla Abdullayeva is distinguished by professionalism since the artist herself has a professional art education. Portrait resemblance is conveyed by color combinations of acrylic and woolen threads, corresponding to the pastel colors of the artist’s portrait.

Carpets, tapestries, as works of arts and crafts, as well as fine arts, are immortalized by masters of their art, professional artists who have artistic value. Works of art have the right to a long existence, which means they keep their history, way of life, culture, and art.

Methods

The article uses complex approaches to the methodology of art history. One of them is a historical and biographical approach, which examines the activities of Latif Kerimov and his legacy through his personal life experience, conditioned by certain historical circumstances. The article also uses comparative analysis, which includes analysis, description, comparison, generalization, similarity, and difference in relation to individual components. The comparative method is also widely used in ethnography, which can be traced from this article. The comparative-historical method in the article helps to identify plots related to socio-economic history, to compare the economic potential of various peoples. In the study of different cultures, one can compare the features of culture, life, customs, and mentality of people. This kind of analysis makes it possible to explain the reasons for the cultural and civilizational choices of people, and so on.

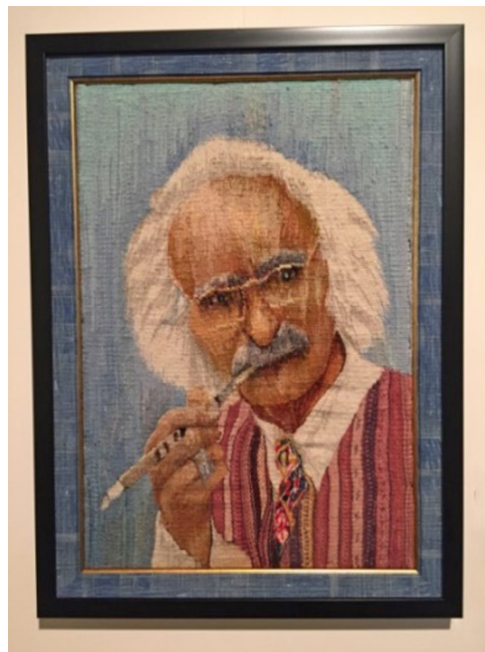


Image 2.
Tamilla Abdullayeva. Carpet-tapestry “Portrait Latif Kerimov.” 2022. Wool, 40 × 60 cm. (Abdullayeva, 2022)

Discussion and Conclusions

Well-known museums around the world keep many paintings by European artists, which depict Azerbaijani carpets that adorned the interiors of the houses of wealthy citizens (Image 3, Image 4, Image 5, Image 6, Image 7, Image 8, Image 9, Image 10, Image 12, Image 13, Image 14, Image 15). In the painting by the Dutch artist Hans Memling “Mary with a Baby,” under the feet of Mary, the Guba carpet “Zeyva” was depicted. On the canvas “The Priest and Mary” by the Dutch artist Jan van Eyck, we see the Guba carpet “Zeyva,” in the painting “Altar” the Shirvan carpet, and in the work “Madonna Van Der Pole,” the Guba carpet serves as a background. The XVI-century Venetian artist Carlo Crivello used carpets belonging to the Talysh-Mugan zone in his work “The Gospel.”

In the XV century, artists from Italy in compositions and subjects, Dominico Morole “Vincent Zo Fererio,” “The Birth of a Holy Roman” and Dominico de Bortoloka “Findlick’s Wedding” in their paintings used with taste the elements and motifs of “Dragon” and “Simurgh” carpets woven in Tabriz and Shirvan. In the XV century, in the work of Hans Holbein “Ambassadors” (Image 11), a “Shirvan” carpet was depicted. The XVI-century Italian artist Lorenzo Lotto used the decorative elements of Guba–Shirvan carpets in the painting “Family.” In the right and left corners of the painting by the artist Atonello de Mesina “Saint Sebastian” Guba carpet is depicted. The composition “ben de rumi,” belonging to the carpets of Maraza and Gobustan, is depicted on a tapestry by an unknown author of the XVI century called “Allegory of Hearing.” The carpet “Borchali” was painted in the painting “Scene from the life of Silvio Piccolomini Elaine” by the Italian artist of the XVI century Pinturiko.

Among the Azerbaijani carpets that gained world fame in the XV–XVI centuries and kept in the collection of the World Museum, I would like to especially note. One of these museums is the Victoria and Albert Museum in London, in the hall of which the oldest Azerbaijani carpet “Şeyh Safi” is exhibited. “Şeyh Safi” is the



Image 3.
Jan Vermeer. *Sleeping girl*. 1657. Canvas, oil. 87.6 × 76.5 cm. (Vermeer, 1657)

pinnacle of Azerbaijani carpet weaving, the oldest dated carpet in the world. As one of the largest (35 million knots) and historically important carpets in the world, it, along with a pair of carpets, is stored in the Victoria and Albert Museum in London. The pair was woven in 1539–1540 in Tabriz and was in the temple in Ardabil until the XIX century, after which they were taken to London (Anonymous, 2018).

Azerbaijani carpets were not only a luxury item in the paintings of famous artists of the XV–XVI centuries; they are also kept in various museums of the world and private collections and exhibited at many auctions in the world. The oldest and most ancient carpets are kept in the Museum of Fine Arts in Boston, the White House, Philadelphia and the Metropolitan Museum in the USA, the Vatican, the Louvre in Paris, the Hermitage, and the Victoria and Albert Museum in London. The Goja carpet, woven in the XVII century in Karabakh, is stored in the Metropolitan Museum of Art.



Image 4.
Henri Fantin Latour. *Reading*. 1877. Oil on canvas, 97 × 130.5 cm. (Latour, 1877)



Image 5.
Jan Vermeer. *A glass of wine*. 1660. Oil on canvas, 66.3 × 76.5 cm. (Vermeer, 1660)

According to typology, Azerbaijani carpets are divided into pile and lint-free carpets, as well as carpet weaving schools in accordance with the regions of Azerbaijan.

The splendor of silk carpets and threads of gold and silver color has been known since the Sassanid era, which fell in the III–VII centuries, and to the delight of art critics and connoisseurs, it has been further developed. Carpets were woven with gold and silver threads, and precious stones were woven into the fabric, which later took on a traditional character in the XVI–XVII centuries.



Image 6.
Francisco de Zurbarán. *Saint Bonaventure at the Council of Lyon Cathedral*. 1637. Oil on canvas, 250 × 225 cm. (Zurbarán, 1637)



Image 7.
Carlo Crivelli. *Annunciation with Saint Emidne*. 1486. Wood, later oil on canvas. 207 × 146 cm. (Crivelli, 1486)

Azerbaijani silk carpets are sung in an original way in the epic work "Kitabi Dede Korkud" (Anonymous, 2020).

Azerbaijani carpets, depending on the geographical region of their weaving, are conditionally divided into schools. And in this great merit belongs to the Azerbaijani scientist of the XX century Latif Kerimov from the city of Shushi in the Karabakh land.

There are such creative people on earth who leave a big mark with their activities. And there are many such people in the world, but they are sometimes born once a century. The person to be



Image 8.
Lorenzo Lotto. *Portrait of Giovanni della Volta with his wife and children*. 1457. Oil on canvas, 104.5 × 138 cm. (Lotto, 1457)



Image 9.
Hans Holbein the Younger. *Portrait of the merchant Georg Gisse*. 1532. Wood, oil, 97.5 × 86.2 cm. (Holbein, 1532)

discussed came from a simple family, but his skills and efforts surpassed him. This is Latif Kerimov, a man who could write both in Cyrillic and Persian.

I was born on November 17, 1906, in Azerbaijan in the city of Shusha. His father, Mashadi Hussein Kerim oglu, was a hat maker, and his mother, Telli Haji Nasib, was a carpet weaver. In 1910, the family moved to Iran, to the city of Mashhad, and settled in the Karabakh



Image 10.
Hans Memling. Panel of the triptych "Madonna and Child, St. George, an angel and a donor." 1480. Wood, oil, 54.2 × 37.4 cm. (Memling, 1480)



Image 11.
Hans Holbein the Younger. *Ambassadors*. 1533. Wood, oil, 207 × 209.5 cm. (Holbein, 1533)

quarter. After graduating from the local Rakhimiye madrasah at the age of 14, Latif Kerimov began working in a carpet shop and learning the art of carpet weaving (following in the footsteps of his mother). Travelled all over Iran demonstrating his carpets. In addition, Kerimov had many diverse interests, from boxing to literature and the performing arts.

The Soviet consulate in Tehran invited him to become a member of the Russian cultural club, where he subsequently played in the



Image 13.
Jan Vermeer. *Music lesson*. 1662–1665. Canvas, oil, 74.6 × 64.1 cm. (Vermeer, 1662-65)

plays of Uzeyir Gadzhibekov and organized an Azerbaijani choir. In 1922, Latif Kerimov got a job in the carpet shop of Mirza Hussein Alekperzade. In 1923, he studied pattern making in Tehran under the famous artist Behzad Tabrizi (Hussein Tairzade Tabrizi). In 1929, he returned to his homeland. Sketches of carpets, woven under the direction of Kerimov, who has been working since 1930 in the Azerkhalcha association as an artistic and technical director, are distinguished by a combination of ornamental elements



Image 12.
Jan Vermeer. *Young woman jug*. 1660–1662. Canvas, oil, 45.7 × 40.6 cm. (Vermeer, 1660-62)



Image 14.
Jan Vermeer. *A girl reading a letter at her window*. 1657. Canvas, oil, 64.5 × 83 cm. (Vermeer, 1657)

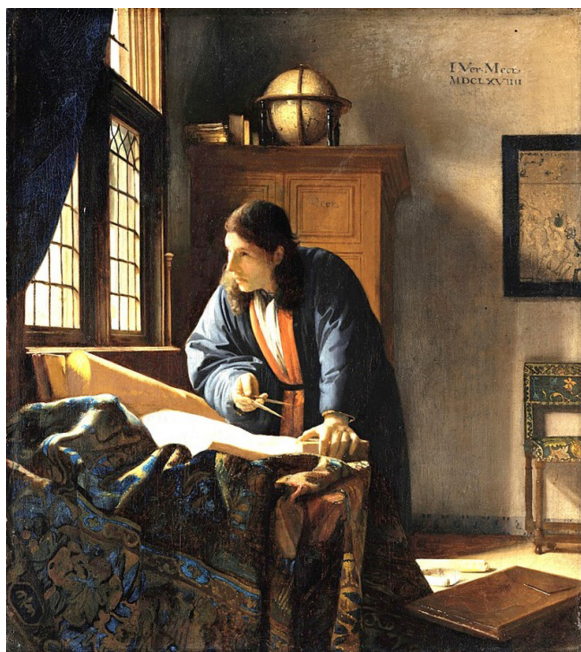


Image 15.

Jan Vermeer. Geographer. 1668–1689. Canvas, oil, 52 × 45.5 cm. (Vermeer, 1668–89)

and the completion of the composition. The first portrait carpet “Firdovsi” was created by Kerimov in 1930. The Stalin Prize of 1950 in the field of fine arts of the First Degree was awarded to Kerimov Latif Huseyn oglu for an artistic carpet dedicated to the 70th anniversary of I. V. Stalin (Abutalibov, 2011).

Latif Kerimov was a very talented and capable artist. In 1928, Latif created a new system for measuring the scale of a drawing using graph paper. This system helped to reproduce the most complex floral ornaments and the smallest patterns. But 2 years earlier, a competition was announced for the best carpets for the palace of Reza Shah. Only sketches of carpets and a working drawing by Latif Kerimov passed through the competition.

Meanwhile, unrest broke out in Iran. The authorities sent him to Afghanistan for several years as a theatrical figure and a specialist in carpet weaving. Latif Kerimov stayed in Afghanistan for two months. After Iran, with its high level of civilization, the gloomy atmosphere of Afghanistan oppressed the artist. He returned to Iran but was suspected by the authorities. When they learned that the Soviet consulate had issued him a Soviet passport, they offered to leave Iran. And so, having taken with him only a couple of sketches, Latif left for his homeland.

He returned to Azerbaijan in 1929. Soon he married a girl named Shovket. He started working as an export instructor in the department of the Karabakh carpet in Shusha itself. And Latif offered to open a carpet workshop. There were many who wanted to work in the workshop. On his initiative, courses for carpet weavers were organized. He was the teacher himself. He taught me how to transfer a pattern onto graph paper, and from paper onto a carpet; how to switch from the old carpet measure to the new one, in centimeters; offered to use new tools; taught carpet weavers two new ways of tying the warp around the upper and lower warps of the loom—they were not known in Shusha. For the illiterate, he composed instructions in the form of folk verses “goshma.”

Latif began to seek the opening of a carpet weaving technical school. As a result, a training center was organized in Guba. All special disciplines were led by himself. At the end of 1936, an art laboratory was created for the first time in the administration of Azerkhalchabirliyi. Latif Kerimov was appointed the chief artist. During three years of work, he developed hundreds of original drawings for production. And he wove himself.

A carpet dedicated to the 1000 anniversary of Ferdowsi’s birth was shown at the World Exhibition in Paris in 1937. In 1983, during the international symposium on the art of oriental carpets in Baku, the carpet portrait “Memar Ajami” was presented by the government of the republic as a gift to UNESCO and is now in one of the halls of her residence (Kerimov, L., n.d.).

This year has been declared the Year of Shushi in Azerbaijan by order of the President of Azerbaijan Ilham Aliyev. Founded in 1752 by the Karabakh Khan Panahali Khan, the city of Shusha, which will celebrate its 270th anniversary this year, has gone through a substantial development path, has played an exceptional role in the cultural and socio-political life of Azerbaijan and the entire South Caucasus (APA, 2022).

In Karabakh carpets, one can note their strength and dimensions, which started from 2 to 20 m², and for large halls sometimes reached up to 25–30 m². As Doctor of Arts, Professor Roya Tagiyeva notes: Karabakh carpets are characterized by a variety of motifs and types of compositions. Medallions, plots, and ornamental carpets were made in Karabakh. Karabakh artists used not only traditional local patterns but were also open to various cultural and artistic innovations that penetrated Azerbaijan over the centuries along with Arabs, Seljuk Turks, Mongols, and Europeans. However, a characteristic feature of Karabakh carpets is a geometric pattern and a high degree of abstraction of figured motifs.

The Karabakh zone was famous for both nap and lint-free carpets, as well as carpet products. Here carpets were produced both with a low pile and a high density of knitting, as well as less dense carpets with a high pile. The former was mainly typical for mountainous, and the latter for low-lying production points. Karabakh carpets were produced in two hearths—mountainous and flat. In the XIX century, the city of Shusha and nearby villages dominated the mountainous center of production. In the lowlands, Jabrayil, Aghdam, Barda, and Fuzuli were the dominant centers.

The carpets of the Zangilan, Talysh-Lenkoran, and Nakhchivan production centers also belong to the Karabakh carpet school (Anonymus, 2017).

L. Kerimov in 1955 was awarded the title of Honored Art Worker. For many years, L. Kerimov collected photographic materials and samples of woven ancient and ancient carpets in the regions of Azerbaijan. This gave him an idea in the scientific field, the creation of scientific books in carpet weaving, in which he was able to conditionally determine the schools of carpet weaving, their ornamentation, composition, and plot.

In 1961, the first volume of Kerimov’s book “Azerbaijani Carpet” was published. The book includes the results of more than 35 years of the author’s research on oriental carpets. More than 1300 varieties and elements of carpet ornaments were deciphered in the book, and the exact classification and characteristics of Azerbaijani carpets were given. This book has become a reference book for many carpet makers, private collectors, and

oriental carpet specialists. In 1983, the second and third volumes of Latif Kerimov's book "Azerbaijani Carpet" were published. In these subsequent editions, many carpets of the Persian and Caucasian groups, which received world fame, were proved to belong to Azerbaijan. Identification passports were issued for a huge number of carpets, for hundreds of them a true country of origin was established, moreover, a people of origin. The book also played a huge role in the publication of the book "Map of Oriental Carpet Points"—it was published in England in 1974. The main consultant of the publication was Latif Kerimov, the idea of creating a book map was put forward by the London company of the Oriental Carpet Association "OSM". In 2001, after the death of Kerimov, based on the carpets he created, design projects and joint early research of the authors, the Swiss publishing house Ulmke published a book by Siyavush Azadi, Latif Kerimov, and Werner Zollinger "Azerbaijani Caucasian carpets" (Wikipedia, n.d.).

Karabakh carpets are very interesting for their compositions, which are dominated by geometric elements. Carpet sets are widespread in Karabakh—gyabe of five carpets adapted to the interiors of houses. Karabakh carpets have the richest colorful and color palette, which reflects the most subtle shades of the colors of the nature of Karabakh. According to traditions that have developed since ancient times, the background in the intermediate sections of Azerbaijani carpets is painted with red paint. Along with plants, dyes are also obtained from insects, among which cochineal served as the most common source of red dye [Folk crafts].

People's Artist of Azerbaijan Eldar Mikayilzade notes about Karabakh carpets: Compared to other regions, the schools of Karabakh and Shusha carpets are most sensitive to the influence of society. Politics, economics, and trade have always been reflected in this art. A historical fact: in the first half of the XIX century, when trade relations with Russia began to develop intensively, Khokhloma motifs and motifs of Pavloposad shawls appeared in the style of the carpet pattern—in the form of a black field and flowers. This is how these large flowers, borrowed from the Russians, appeared on the Karabakh carpet. In Soviet times, it was in this zone that carpets were created, on which portraits of Lenin and Stalin were created (as best they could). It was a reaction to the times and political changes. Now, I am simply sure of this, portraits of our President and Commander-in-Chief, Mr. Ilham Aliyev, will be created. This is the truth, which, as a message to posterity, will be immortalized in the art of the folk carpet. In a word, the carpets of this region of our country are distinguished by their meaningful and unique color and sound. You will not find another such carpet in the world that could "speak" with you so confidentially, confiding its thoughts, feelings, and experiences to you (Region Plus., n.d.).

According to the definition of Latif Kerimov, the Karabakh carpets are divided into four groups in terms of composition: medallion, without medallion, namazlyk (for prayers), and plot ones. It should be noted that all patterns on carpets, from the simplest to the most complex, are symbols and have a certain meaning. They personify the spiritual and material life of the people. So, for example, the craftswoman, depicting a quadrangular field and hook-shaped elements, pointed out that since ancient times our ancestors were engaged in agriculture and used cattle (bulls, buffaloes) for plowing. The image of a ram, a bull, a deer, or a buffalo on carpets is associated not only with cattle breeding and agriculture but also with totemism and

astronomy. Thus, patterns, once associated with religious cults, gradually lost their primary meaning and turned into ornamental and decorative elements (The M.O.S.T., n.d.).

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