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Pottery in the Bronze Age of Nakhchivan

Abstract

The article studies pottery in the Nakhchivan the bronze age. It was defined that pottery was one of the ancient craftsmanship areas in Nakhchivan. The pottery products differed from one another in their size, shape, ornaments on them, the material they were made of and the technology. The pottery products made by Nakhchivan potters were divided into two groups-welfare and kitchen ceramics. Their similar monuments in the South Caucasus and the Middle East in the same period, the archaeological materials found in the Urmia basin and Eastern Anatolia. In the decoration of ceramics technical methods have been used. "S", "M", horn, etc. Various signs, spiral, zigzag, swastika, angles, wavy, straight line, triangle, quadrilateral and so on. Geometric patterns are used. They are sometimes simple, sometimes compounded by drawing together with other pictures. In each design used in decoration, ceramics have a profound meaning as well as artistry ability, taste, religion-ideological views are important place. A group of patterns used in decorate is a local feature. A group of patterns spread widely.

Keywords: Nakhchivan, Bronze Age, Kür-Aras Culture, pottery, Eastern Anatolia, Middle East

Nahçıvan'ın Tunç Çağında Çanak Çömlekçilik

Öz

Makalede Nahçıvan'da bronz çağında çömlekçilik incelenmiştir. Çömlekçiliğin Nahçıvan'da eski zanaat alanlarından biri olduğu belirlenmiştir. Çömlekçilik ürünleri boyutları, şekilleri, üzerlerindeki süslemeler, yapıldıkları malzeme ve teknoloji bakımından birbirlerinden farklıydı. Nahçıvan çömlekçileri tarafından yapılan çanak çömlek ürünleri iki gruba ayrılıyordu - refah ve mutfak seramikleri. Onların aynı dönemde Güney Kafkasya ve Ortadoğu'daki benzer anıtları, Urmiye

havzasında ve Doğu Anadolu'da bulunan arkeolojik malzemeler. seramiklerin süslenmesinde teknik yöntemler kullanılmıştır. "S", "M", boynuz vb. Çeşitli işaretler, spiral, zikzak, gamalı haç, açılar, dalgalı, düz çizgi, üçgen, dörtgen vb. Geometrik desenler kullanılır. Bunlar bazen basit, bazen de başka resimlerle birlikte çizilerek birleştirilmişlerdir. Süslemede kullanılan her desende, seramiğin derin bir anlamı olduğu kadar, sanat yeteneği, zevk, dini-ideolojik görüşler de önemli yer tutar. Süslemede kullanılan bir grup desen yerel bir özelliktir. Bir grup desen ise geniş bir alana yayılmıştır.

***Anahtar kelimeler:** Nahçıvan, Tunç Çağı, Kür-Aras Kültürü, çanak çömlek, Doğu Anadolu, Orta Doğu*

Introduction

There are important issues in all fields of science, profession, and craft. Each important issue has a few features. The first feature is that any topic is important and interesting. The second feature is the acquisition of certain scientific results as a result of learning any subject. The scientific results obtained are the solution of the problem. There are a number of issues to be considered when searching for ceramics as it is in the field of history. It is possible to achieve significant scientific results during their discovery and research. As a result of the development of ceramic art such as other artistic areas in the ancient age, changes have been made in the varieties, cooking, designing of ceramic products made by human beings. The clay vessels belonging to this age differ from the Neolithic and Chalcolithic ceramics by its quality, ornamentation. The use of the ceramic wheel in the Bronze Age has had a significant effect on this art scene and has led to its transition to a new stage of development. Ceramics have made various samples of material culture together with clay containers. Plates (clay tablets), crockery, containers where dead ashes are stored and so on, as well as human and animal figures made of clay, lamps for lighting houses, communications and documents. Ceramic products differ in size, shape, pattern, material and construction technology. Unlike the Neolithic and Chalcolithic era, the Bronze Age ceramic transformed into a specialized manufacturing area with changes in the making, cooking and designing of ceramic products. The topic mentioned in the archeology of Azerbaijan has been studied by us since it has not been systematically investigated so far. Systematically studied the technique of cultivation, typological, functional features, motif motifs and other actual issues found in Bronze Age monuments of Nakhchivan. This study is a descriptive and analytical research carried out by field research and library reviews.

1. Technology of Products Preparation

The ceramics form ceramic ceramics in Greek, which means "burnt and burnt matter" (Megep, 2008, p. 3). Ceramics is the profession of clay, which is linked to the special form of clay and its special cooking. There is no idea about the subject until the fire is achieved by man. The period in which the world's oldest baked land remains in the world archeology dates back to. It belongs to the IX-VIII millennium. Examples of cooked soil from this period were found in Mesopotamia, Palestine, Central Europe, and elsewhere. An example of the oldest cultivated soil found in Central Europe is the Upper Palaeolithic period (Deniz, 2012, p. 20) found in the Jericho region of Palestine. Millennium B.C. 7000,

from the Ashgabat region of Turkistan Millennium B.C. 8000 (Megep, 2007, p. 3). From Anatolia, Mesopotamia 60 Millennium B.C. 7000 (Neolithic period) (Deniz, 2012, p. 20). The existence of rich natural raw materials in Nakhchivan Autonomous Republic originated from the age of Chalcolithic (Millennium B.C. 7000) to create ceramic art area in these lands. In the Bronze Age, ceramics has evolved from the art of home art and turned into a specialized manufacturing area. This art area has developed further in the Middle Bronze Age. Differences in the making, cooking, designing of products related to the development of ceramics have been demonstrated. They differ from the ceramic products of the Neolithic and Chalcolithic ages, depending on their morphological and typological characteristics, ornamentation, design technology, quality and other features. Ceramics used primitive technical methods to make the products, and certain rules were observed.

In pottery, the main waterproof clay soil, easily molded mud. People have used it as primary raw material. Ceramic was obtained after the clay soil cooking process. Therefore, the main raw material is the "clay" ceramic, in the form of "cooked or cooked ground" in simple form. There are many issues that their attention during the preparation of products in the art of the art. Selection of primary raw materials, preparation of mud from selected raw materials, and kneading of prepared mud. When mowing the mud, it is tightened and sticky. Because of the stickiness and elasticity of the mud it has taken its place in its shaping and kneading. The types of mud used were red, pink, gray and white clay, large and small sands of sand, and various mixtures. The fact that the cherries are of different colors is associated with its minority character. The best quality of mud has been red. Products made of this type of mud have been of superior quality compared to gray and white. As a result of rapid drying of white or gray mud, products made of it have been poor compared to red or pink. The pots have been taken care of for the removal of air bubbles in order to achieve the desired level of mold. Because, the better the clay is, the better it is. After the selection of the primary raw material (mud), the process of drying the product after the molding of the mud has begun. Important attention was paid to the proper conduct of this process. The mud with a certain form of dirt has dried out of the shade, which does not see the light of the day. It has been used for making products to be plastered, stretched, stamped, or wounded, molded, and corrugated boards.

The molded mud has been formulated with the help of just one hand, without using any tool in pinching. At that time, the main place was occupied by the potter's fingers. During the course of the work, the size or weight of any product that needs to be adjusted has been taken into consideration. Then it was prepared according to it. The mud has been slightly upward from the sides of the ceiling. At this time, the inner side of the day has become a depression. After the process has been completed, clay bags have already been formed. During this application, it was necessary to give the thickness of the dishwasher to any part of the dishwasher. In the method of wick or sticks, the clay is kneaded with a hand to the cylindrical form. Then these clays were coated in accordance with the form of the product. The mud plaques, mounted on the top of the pallet, are stuck together. The thickness of the mud wicks to be prepared when making clay slices in this way is determined by the size of the vessel. Since the seat

is part of its main weight, relatively thick mud wick is used in this section. The molded mud has been poured into special molds. This method is basically a pentagonal, hexagonal, and so on different shaped pottery products, different shapes. When using the mold method, the mud is not tough, it is slightly softer and the product is removed from the mold. Because if they were ignored, any product would not be good. The purpose of lining them with lime mud was to cover the outer surface of the product, to make the image look better.

The use of labor tools in the art of pottery is also topical. The findings show that in the modern era, there are reports of wire or missing, potato, spatulas, sponge (Megep, 2007, p. 17), trace, rash, smoked, smell, feathers, scabies and other tools in pottery. Matured mud with slim or copper is easily cut. The mud is cut by means of a knife, as well as cut mud into a certain form and decorative (decorative) work is carried out on it. The bladder was in triangular, rectangular and trapezoidal forms. It is used for scratching and blocking molded spatulas. Put the sponge in the water and roast the clay over. From the ethnographic materials collected, it is clear that any tool related to pottery has not been specific. Any tool has been created by the potter itself. The shape and shape of the tools was based on the potter's talent. Based on the comparative study of various forms of labor instruments derived from archaeological monuments, it can be assumed that pottery, wood, bone, bronze and iron tools were used during this period. One of the other topical matters in pottery is the embroidery embodiment. The investigations show that they used scratching, stamping, firing, embossing, carving, making, stamping and other techniques in decorating pottery products.

The brushing method is mainly painted, including containers. Both painted and non-stained dishes are decorated with various products by carving, scratching, pressing, embossing. The technique of carving, molding was applied after retouching on a certain form of baked mud (ceramic). The surface of the unexploded tomorrow's mud has been impregnated by the method of pressing. During the application of this method, the process was carried out by means of instruments of various shapes and sizes. This technique was relatively simple compared to other methods and took less time. The ornaments used to decorate pottery products are not divided into several groups, including geometric, floral, anthropomorphic and zoomorphic. These ornaments are made of a simple and intricate plot. Geometric concentrations are more common than other ornaments. It is possible to assume that one of the main reasons for this was that the layout of such embroidery was relatively straightforward for potions. Geometric patterns, such as other ornaments, are also saddled and somewhat difficult. Simple, straight and fractured wrists are also found in simple geometric joints. Complex geometric shadows were the basis of the coin, duma, ram, quaternary, triangle and other embroidery coins. They have received color from beet plants and from different types of molds. Cooking of raw materials, cooking of selected raw material, molding the dough, cooking them after cooking from prepared sundresses. During the cooking process, many methods have been used. The oldest and simplest cooking method has been cooked in open ground and in the hole. The main material needed during the application of both methods consisted of large quantities of wood.

In the open-air cooking method, the idea is that the air is not windy. In this way, intermediate dry woods are collected and gaps are created to allow hot air to move easily between the products to be cooked. Then they covered it with small woods. The surrounding area is surrounded by stones or bricks so that the wood is not dispersed. After the fire was ignited, the wood was overshadowed until it became a fire. When the burner is extinguished, the grass is laid on it to allow the burn to slow down. During the cooking process, the first products were put into a deep well drilled in the soil. Then they were covered with large numbers of wood. As the wood burst, the ash and hot ashes fell into the hole and cooked pottery products. It was thought that any potter's product placed in the pit would be completely covered with hot ash. For this purpose, more wood is burned. During the Bronze Age, as well as other fields, pottery has also been developed, new cooking methods, different shapes have been created. In Azerbaijan, along with I Kultapa, II Kultepe and Shamutepe, Alikömektepe, Adiltepe, Çalağantepe monuments were discovered (Azerbaycan tarixi, 2007, p. 80). The dulser spaces found in residential areas I Kultapa (Abibullayev 1982, p. 88; 91) and II Kultapa (Aliyev, 1991, p. 24, 123; Seyidov, 1993, pp. 24-25) were constructed in two-storied, cylindrical and quaternary forms. Both shapes were used for flaming fire from the lower part of the globe. Its upholstery consists of mud-made products. These two pieces are separated by a layer of holes. The presence of holes enabled the wood to burn well and allowed the heat to pass above. The similarity between the "White Sea type" spheres for their shapes and features is that sources of "White Sea type" springs are also available in sources such as India, Egypt, Greece, Spain, Anatolia, and Caucasus (Daniel, 2008, p. 38-42; academia.edu/6231124/; baserdeu.com/upload/document/) complies with the information.

2. Materials of the Early Bronze Age

Clay Trays

Nakhchivan ceramics in the Early Bronze Age were made of gray, black and pink colors. They are polished and polished. The reason for stains on some is that it is not cooked well. Thin-walled, well-polished containers are related to the developments in cooking techniques in this period. One of the characteristic features of the Early Bronze Age clay vessels is their rectangular outgrowth of the mouthpiece, the small bowls of the containers mouths and symmetric. The thickness of the mouth edges of some of these containers is characteristic of ceramic products in Eastern Anatolia. The use of the ceramic wheel from the Early Bronze Age (millennium B.C. IV) has had a major impact on this art scene and has led to its transition to a new phase of development. The containers are symmetrically shaped, cooked and cured of high quality. Ceramic artists who have been exposed to new secrets of cooking, smiling, decorating and other technological advancements have created interesting examples of art. In addition to thick walled containers, they also made thin-walled, well-polished containers. There are plenty of clay vessels in Nakhchivan's ceramics products. The main reason for this is the use of clay vessels in all periods of history, and its wide use. Clay dishes can be divided into two groups, kitchens and farms. Farm containers are made of thick wall in the kitchen with used kitchens. Many technological improvements have been made in making kitchen or clay utensils. For the production of containers, as

well as all ceramic products, quality soil was first selected for production. This is due to the fact that the quality of grounded containers remains under the soil for a long time, and high quality cooking. Special attention has been paid to their seismicity when shaping containers mixed with sludge. Special techniques have been utilized to protect the cooking time after the container has been brought to a specific shape. The container was first dried in the shade for a few days, then dried under the sun. Then the cooking process was carried out. Sometimes they have been bewitching to protect the clowns. During cooking, the vessels are of various colors because of the iron compounds they contain. The iron compounds are converted to various colors from the effect of fire, resulting in gray, pink, black, it has been painted. Colorful herbs and various minerals have been used to color the tops. Therefore, the dyes on the containers have not been eradicated and remain as healthy today. After making and cooking the containers, they are decorated with certain patterns. The patterns used in ornament are divided into several groups, such as geometry, plant, anthropomorphic, animal Patterns are simple and complex. Simple geometric patterns are straight, straight and fractured lines. Complex patterns consist of quaternary, quaternary and triangular geometric patterns. Techniques for pressing, drawing, drawing and using were used in decorating the containers. In the Neolithic and Chalcolithic age, clay vessels are made of clay, which has a clear pink, red, and sometimes gray color mixture. Straw mixture was not used in the construction of benches. The cables are made of clay of large or small sand grains. In the Early Bronze Age, the Chalcolithic Age has a number of patterns of decoration, but new pattern motifs have also been used by ceramics. Proto Kur-Aras ceramics, found in the Avclartepesi, I Mahta, Helec structures (Bahşeliyev et al., 2010, p. 32-34; Bahşeliyev, et al., 2011, p. 77, 86) proves that the history of Kur-Aras culture in Nakhchivan is old. The clay vessels with zigzag tinned in I Kultepe (Abibullayev, 1982, p. 127), II Kultepe (Aliyev, 1991, p. 123) have been found in the South Caucasus (Kushnaryeva, Çubinashvili, 1970, p. 166), Pre Asia (Sevin et al. 2000, p. 852, Sagona-Sagona 2003, p. 101-109, Öztürk, 2004, p. 81-93, Pehlivan, 1990, p. 168-176) are similar to a group of vessels found in the archeological sites of the same era. Oval or round motifs of the Early Bronze Age decoration, zigzag, svastika, horn "S", "M" and so on. patterns have been used / These patterns have a broad spreading mean (Khalilov 2017a, p. 23-33).

Examples of S-shaped patterns were found on clay vessels belonging to the Tripoli Culture (millennium B.C. VII-VI). Metallic materials of Saka (Apasiak) tribes of Scythians (millennium B.C. VI-IV centuries) were discovered above the metal camel figure in the Anshka-Kali in the Karakalpak land of Uzbekistan (millennium B.C. I century), Cyril on the shores of the Syrdarya River In the ceramic vessels belonging to the Ravid culture, Harezmi coins (millennium. II century), architectural elements of Southern Turkmenistan (millennium X-XI centuries) (Allamuratov, 1977, p. 45), Yaniktepe (Kushnaryeva, Çubinashvili, 1970, p. 125), Amiranischi (Kushnaryeva, Markovin, 1994, p. 28) (tab. I, 11, 12, 15, 16, 20). In the research on the meaning of this pattern, it is known that "karmak" in Azerbaijan and "hinge" in Anatolia, this pattern is still called "stream" in Azerbaijani carpet patterns. Azerbaijan and the Anatolian carpet symbolism is a motif used to save people from the danger, evil eye. (Qurbanov,

2003, p. 260). There are several names in Central Asia such as stamp marks. The Kazakhs refer to this word as "bota moyin" (collarbone), "gaseous oil", "Kyrgyz quail", and Uzbek and Karakalpak "gumskaya beli" (ant beli). Chuvash think it is a symbol of the light of sunlight. Kaşgarlı Mahmud's "Divan-Lugat-it Türk" contains information about this pattern. Different forms of this type of sign were used as the stamp of Oğuzlar Begdili (Kashgarli, 2011, p. 227), Uregir, Iğdir (Khalilov, 2009, p. 20). In the work of "Shakespeare-Terakkime", this sign is similar to that of Oğuzlar Iğdir, Kızı, Yasir, Avanic boyları. Yasir's provincial governor, if he finds anything, he'll take him away. The meaning of Iğdir is great and the meaning of Avan means higher (Ebulgazi, 2002, 100; Ebulgazi, 1974, p. 49-51). In Bulgaria (Yengi, Tuncay, 2013, p. 77), in Gamikaya (Museyibli, 2004, p. 271, Stone No. 475) and so on. These types of signs are also present in rock paintings on placements. The two "S" shaped signs made together in the Sumerian pictograms are read as "siqu" (Almirzayev, 2011, p. 190).

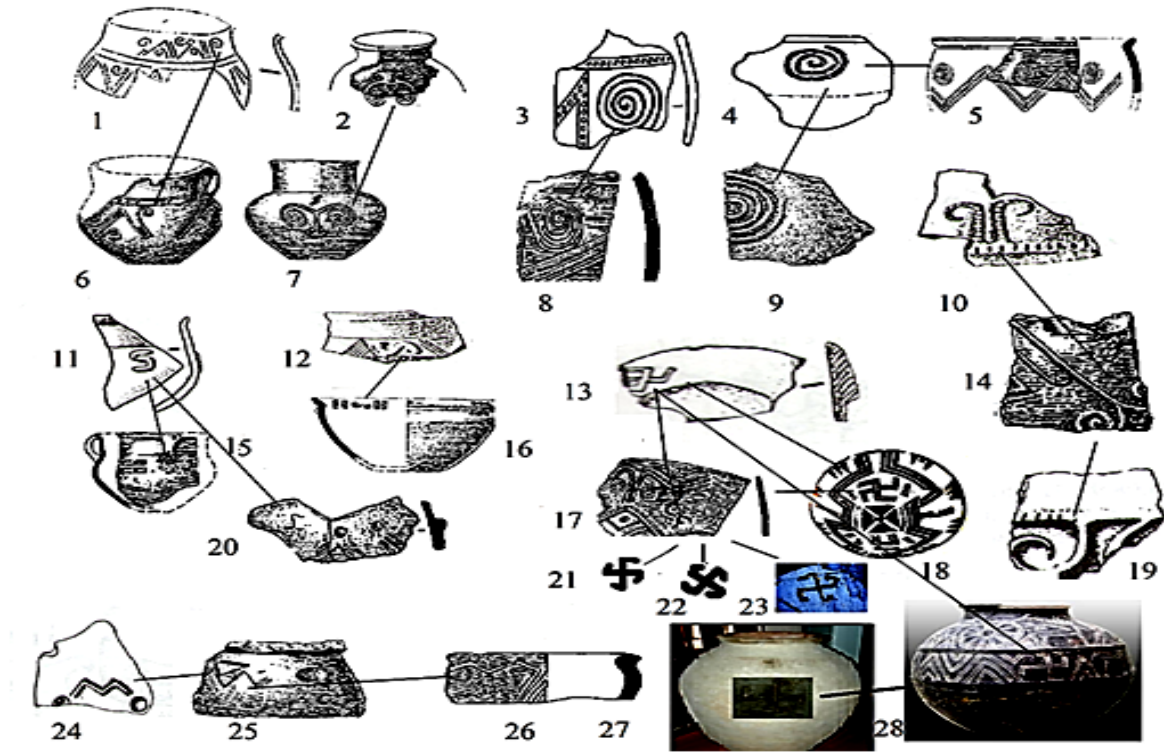
Like the "S" pattern, the "M" pattern was used extensively on Azerbaijani carpets. This pattern is made as a coating element in the carpet art of Azerbaijan, as well as in Anatolia, the North Caucasus, and Turkmenistan. More ornate ceramics such as I Kultepe (Abibullayev, 1982, p. 291, tab. XI, 10; 302, tab XXII, 9), Babadervis, Amiransqora (Kushnaryeva, Markovin, 1994, p. 29, 68) settlements (tab. I, 24, 25, 26). The stamp is similar to the Han stamp, which states "high power and vassals", "vassality", baltavar, elteber symbols (Gurbanov, 2003, p. 49). This is how the Tales, Orhun, and Yenisei used the word "g". (Thompson, 2010, p. 150), and in the work of "Shakespeare-Terakkime", these signs are portrayed as the stamp of the Oguz's Döger neck (Ebulgazi, 2002, p. 77). Clay vessels with embossed embossed embroidery technique, found in Kultepe settlement (Abibullayev, 1982, p. 133), are closely related to a group of containers obtained from Yaniktepe settlement (Kuşnaryeva, Çubinaşvili, 1970, p. 89). Such clay vessels were found in Babadervis in Azerbaijan, in Amiraniski and Anakliya buildings in Eastern Georgia (Kushnaryeva, Markovin, 1994, p. 26, 68).

The hornbeam pattern is based on the Nakhchivan Early Bronze Age settlements (Mahta, I Kultepe, II Kultepe, etc.), as well as in other territories of Azerbaijan, Eastern Georgia (Kushnareva, Markovin, 1994, p. 19), Tripoli Culture (millennium B.C. VIII-VI) (tab. I, 1, 2, 6, 7, 10, 14, 19). The rhinoceros pattern is common in ceramic products as well as in metal products, carpeting, rock paintings. Together with Azerbaijan, there are various forms of horn patterns in Anatolia, Turkmen, Karakalpak, and Dagestan, especially in the Tabasaran carpets. In the carpet art of Azerbaijan, this pattern is even widespread in Karabakh (Malibeyli) carpets. In the research on the meaning and propagation of this pattern, we find that the "S", "M" rhinoceros pattern has a widespread distribution and meaning, especially in the species culture (Khalilov, 2017 b, p. 59-71). It is very common in Koç's ancient Turkish mythology. This animal, on the one hand, means "abundance" and "abundance", and on the other hand, it was thought of the sacred creatures that reached the souls of the dead. For this reason, the White Racer also holds a special place among the victims of the sacrifice. There are various thoughts about the meaning of the coach horn. In the sources, the coach was used in different names, such as "rabbit, immigrant, escaped." In the Middle East, Crimea, Volga, Eastern Siberia, such as "staggering",

"rhubarb", "migratory", "koach moyuz" (ram horn) in Anatolia, , "kochkarok", "kayabaran" (rock baran / rock paintings) and so on "Altay" (coaching horn). The Karachay people living in the North Caucasus are the symbol of "kosher" (ram, koshgar), tulpar, semen tribes, the Nayman of the Cossacks, the recognition distinction of the Karakirei tribes, and the Hun sign of a group of horns (Gurbanov, 2003: 259, 305, 307). There are also signs in Orhun Yenisei stone inscriptions (Tekin, 2008, p. 110).

Table I.

1-I Mahta (Seyidov, 2003), 3, 4, 11, 12-II Kultepe (Seidov 2002), 21-II Kultepe (Seidov 2003) 2, 10, 13, 24- I Kultepe (Abibullayev, 1982) 5, 8, 17-Plur, Karaz (Şərqi Anadolu) (Kuşnareva., Markovin , 1994); 6, 9,14, 25- Babaderviş (Kuşnareva., Markovin , 1994); 15, 16-Yanıqtəpə (Kuşnaryeva, Çubinaşvili, 1970); 7, 20, 26- Amiranisqora, Anakliya (Şərqi Gürcüstan) (Kuşnareva., Markovin, 1994); 18-İran yaylası (http://azerbaijani-studies.blogspot.com/2013/01/yazmzn-baslangc-gmiqayadak-turk_17.html); 21-Gamikaya (Müseybli, 2004); 22-Kobustan (Ferecova, 2009); 23-6-Saymalı taş (Kırgızistan) (<https://onturk.org/tag/saymalitas>), 27- Türkmenistan (<https://uqusturk.wordpress.com>; 28-8-Şemkir Rayonu (Tuncay, 2013).



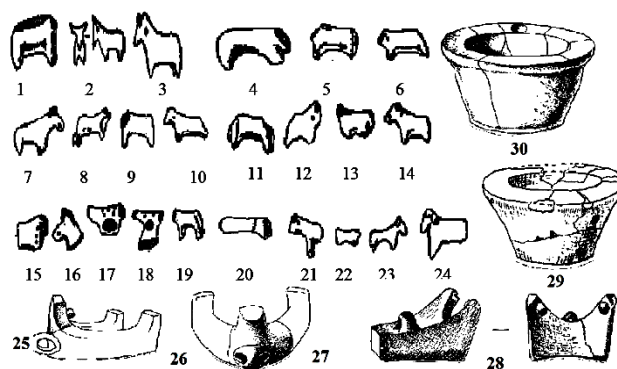
3. Animal figures and hearths

The quarries are in the shape of a hinged and rectangular shape. A group of them is made simple. Some of them have a semi-rigid handle at the back. The munches are circular, container heaps, cylindrical, round and rectangular. Wheel models are circular, cut in biconical form, with a hole in its center (tab. II, 25-30). Clay animal figures consist of bull, horse, and dog figures (table II, 1-24). This type of archaeological findings have been found in the Early Bronze Age of the I Kultepe, Mahta, and the Ovçular-tepe. Animals figures were found from I Kultepe (Abibullayev, 1982, p. 141), Mahta, Ovçular-tepe (Aşurov, 2002, p. 65). Most of them are bull figures. Each of these figures has its own

unique feature. The similarity between them is the break of the feet of the majority of the figures, and the horns of a group. According to researcher Osman Habubullayev, the reason for the fracture of figures is their use of the rituals (Abibullayev, 1982, p. 143). The purpose of the use of clay petrography is to use the logic and logic point of the researchers' semantic ideas to be used as a cult, as well as to link the figures with the religious-ideological views of people. These figures are logically linked with rock paintings found in Early Bronze Age settlements in Nakhchivan, with metal products, pictures on clay vessels and with animals. It is therefore probable that all animal figures are associated with a system of religious beliefs called "animal cultures." Looking back on the sources to prove our ideas, there are pictures of the oldest examples of bullion in the rock paintings of Azerbaijan among the Gemikaya and the Mesolithic (Middle Paleolithic) age in Kobustan (Farecov, 2009: 21). In most rock paintings on the Gemikayada, the bull's horns are cropped in adjacent to each other. In some rock paintings, the horns of these animals are oriented forward (Khalilov, 2011, p. 23-29). In addition to the headscarves, Kobustan (Farecov, 2009, 17), Alikömektepe (Aliyev, 1991, p. 169), the Kükü necropolis (Novruzlu, Bahşeliyev, 1992, p. 25), Şortepe, I Kultepe and II Kultepe settlements (Abibullayev, 1982) archaeological finds related to the bull were found. In addition to the bull, archaeological finds about goats and dogs have always been found in numerous rock paintings (petroglyphs) in Gemikaya and Anatolia (Aliyev, 1992: 66), Iran, and Asia (Bahşeliyev, 2002, p. 42-44). I Kultepe (Abibullayev, 1982, p. 225) and buried with a dog in the Sarıdere necropolis (Bahşeliyev, 2002, p. 23).

Table II.

(Abibullayev, 1982; Aşurov, 2002).



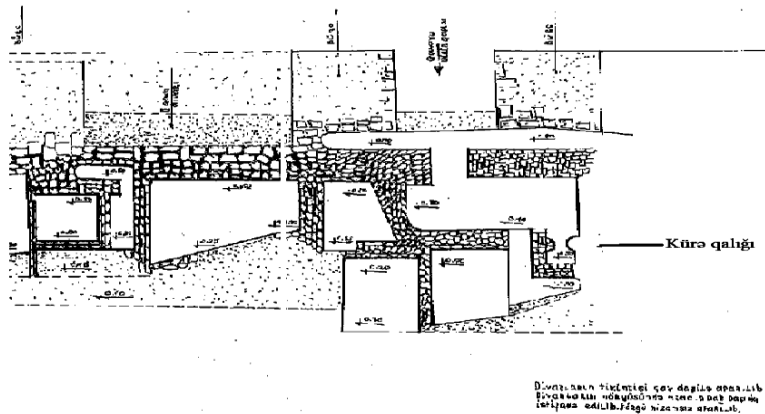
4. Materials of The Early Bronze Age

Clay boats

There are a lot of clay vessels during Nakhchivan's Middle Bronze ceramic tulips. They are divided into two main groups, different from one another, depending on the color, structure, and ornamentation of the clay. The first group contains pink colored painted containers. The production and dissemination of such clay vessels is known as the "painted container culture" in the archeology of Azerbaijan. The "painted container culture" is common in Nimcivan, as well as Urimiya Basin and Eastern Anatolia. In other parts of Azerbaijan, painted containers are not as much as in Nakhichivan. According to researcher Veli Aliyev "Colored container culture" was divided into four periods (Aliyev, 1977, p. 43-89) according to the stratigraphy of II Kultepe. Although monochrome (painted) painted

containers are characteristic for the first period of this culture, polychrome (multi-painted) painted containers are common. In monochrome (one painted) painted containers, various patterns of black and white and wavy lines are drawn on the red. Polychrome (multi-painted) painted containers are also used with simple composite patterns as well as complex composite patterns. In the ornament of the vessels, wavy, cut lines, triangles, small circles, human, bird and animal images were used. I Kultepe, II Kultepe, Şahtahtı, Nehecir, Yayji, Çalhanqala and so on. a group of polychromic painted containers of these archaeological structures are similar to some containers of Goytepen D and C (Brown, 1951: 21), Haftavantepene V, VI (Edwards, 1981, p. 189), Dingetepine IV (Hamilin, 1977, p. 126). The second group of ceramics and clay vessels are painted. The traditions of the patterns used in Early Bronze Age ceramics were used in one group. As in the Early Bronze Age ceramics, a group of containers are decorated with various geometrical patterns by drawing techniques. Nehecir (Seyidov, Bahşeliyev, 2002. 68), II Kultepe (Aliyev, 1991, p. 53) and so on. These containers were found in archaeological sites. The fact that most of these containers from the Kultepe settlement were found in ceramic furnaces in their furnaces proves they were made by local ceramics (tab. III). In other regions of Azerbaijan, these regions are spread in such places as Mil-Karabagh, Talish-Mugan, Kobustan and North East Azerbaijan.

Table III.



Geometric patterns are common in the Middle Bronze Age clay vessels. They are composed of triangles, angles, circles, wavy, straight lines and other images (tab. IV; tab. V). Other ornaments are similar to the ones on the ceramics, which are also found in a group of elsewhere. These ornaments are made up of adjacent triangles with rhombs, from just points, wavy, articulated lines, from bases upward or downward, single or adjacent triangles, rhomb, angle, vertical and horizontal lines, wavy and accurate line combinations a combination of angles, along with the line, was drawn in a simple and composite composition, consisting of circles and other patterns.

Table IV.

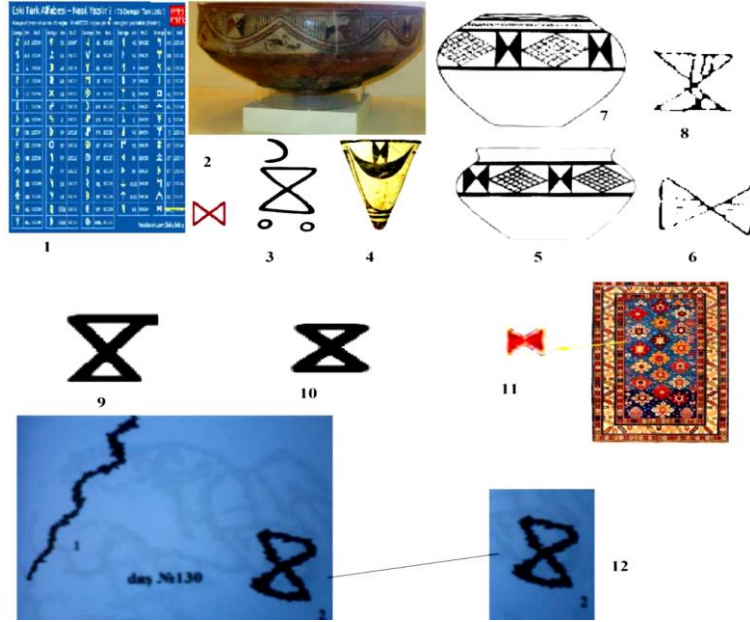
1, 4- Erzurum, 2-Yayji, 3-Havtantapa (Kuşnaryeva, Markovin, 1994).



The most common geometrical design on the Middle Bronze Age ceramics of the triangular Nakhchivan (tab. V). They are drawn in one and adjacent to each other. A. A. Vayman stated that the triangle pattern is the symbol of women in the Sumerian culture (Eneolit SSSR, 1982, p. 60), and A. Bulling noted that it also symbolizes the mountains as zigzags (Yeviskov, 1988, p. 16). There are information about the health of the two triangles adjacent to each other, the two triangles that are up and down, the water, the underworld, the ruler, the man, the ode, the divine powers, the divine power of intertwined triangles, and the combination of fire and water (Mifi naradov mira, 1991, p. 272-273). Triangularly drawn ceramics from the archeological settlements in the Southern Caucasus B. Kuftin Middle East named the local option of painted ceramics (Kuftin, 1941, p. 136). Such ornamented painted ceramics are also found on the pottery of Hittite cultures found in the Bosphorus (Zaxarov, 1927, p.147). The triangular ornamental name is one of the symbols symbolizing the Humayan anthropomorphism (Qurbanov, 2014, p. 161). In carpeting, this pattern is known as "elibelinde", "amulet". The triangles painted on the adjoining entrances were found in a large number of lands where the prototypical cult was spread (table V). In the petrographs of Göyce (Qurbanov, 2014, p. 67), II Kultepe, Kızılburun (Bahşeliyev, 2004, p. 118, figs. 28, 3, 10), Erzurum There are triangular pictures drawn in contiguous form in Orhan-Yenisey alphabet (Recebli, 2009: 45) in Iranian ceramics, in Şumer, Elam mark (Almirzayevv, 2011, p. 189), Tripoly culture (Qurbanov, 2014, p. 67). In Orhun-Yenisey alphabet, "k" indicates the "u" silent character.

Table V.

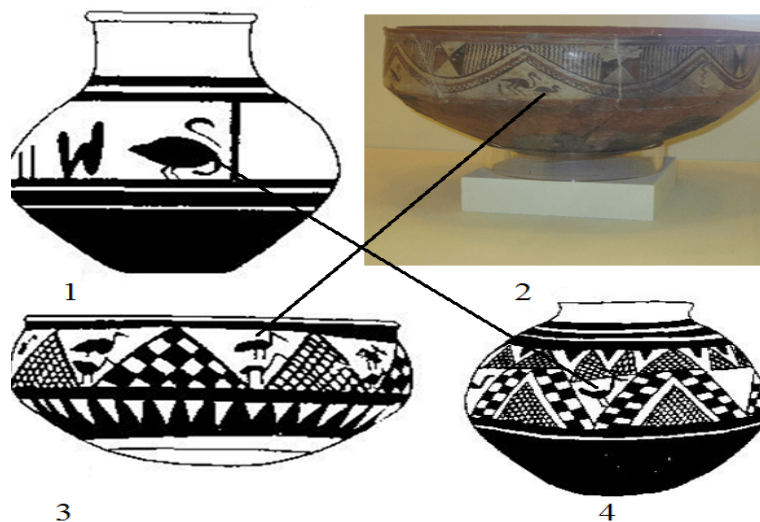
1-Orhan Yenisey *alphabet (Eski Türk alfabesinin) tam listesi, 4-Talli Bakun, İran, 11-Şirvan carpets* (<https://www.facebook.com/azerbaycanarasdirmalar/> Azerbaijani & Turkic World-Studies); 2-Erzurum; 3-Gemikaya (Bahşeliyev, 2002); 6-Şumer mark, 8-Elam mark (Almirzayevv, 2011); 5- II Kultepe, 7-Kızılburun (Bahşeliyev, 2004); 9- Tripolye; 10- Göyçe gölü (rock paintings) (Qurbanov, 2014); 12. Gemikaya (rock paintings) (Müseyibli, 2004).



During the Middle Bronze Age, animal paintings are also common. They are usually pulled over painted vessels. These kinds of ceramics with bird (tab.VI), goat (tab.VII) paintings were found enough from Nakhchivan's Middle Tunc settlements. 2), Kizilburun, Şahtahtı (Aliyev, 1977, tab 6, 2, table 5, 7), I Kultepe (Abibullayev, 1982, table XXVII, 4) and so on. These types of clay vessels were found in the settlements. They are made of simple and unified composites. There is a certain meaning in the making of these pictures. It was not coincidentally made by ceramicists. In addition to their artistic talents, their ceremonialists also have religious-ideological views, (see VI). When we look at the sources to prove our ideas, it is possible to see that the onqon-bird motif is one of the most common motifs in Turkish mythology. The broadest spread of this motif is reflected in myths and rumors about the bird Humay. For the first time in the name of Humay, Gültekin abides and later on Tonyuq (Tantekin, 2004, p. 113-114). One group of researchers stated that each oguz lineage and its neck were also bird's ogre (Naki, 2011, p. 54-60). The Baheddin Ögel Onqons were grouped in length and form, and they were shown in the form of Khabni-Shunqi Humay (Ögel, 1989, p. 365).

Table VI.

1-Kızılburun (Aliyev, 1977); 2-Doğu Anadolu (Erzurum Muzesi);
3, 4-Göytepe (Kuşnaryeva, Markovin,1994).



Two clay vessels are attracting more attention during these types of ceramics that have been found in the hoaxes. From there, one of the clay roots was drawn with geometric pattern, wild horse or donkey, predatory birds in certain composition (Aqayev, 2002, tab. XII, 1). In the cabinet throat, a belt-shaped pattern consisting of a vertical line, above the line below a goat, a wild donkey or horse, and a combination of intersecting lines below them were drawn. The goat is standing flat, and the wild horse or donkey is facing the back. There is a pattern consisting of lines that intersect with each other a little big and diverse, a bird on the head of the goat, and two wild wolves next to it. One of the wings was held from the back of the goat's neck. The second monster attacked from the front (tab. VII, 2).

In another section on the settlement (Aliyev, 1977, tab.4, 7), the upper part of the strip only shoots the bird picture, while the second strip passes through the middle section, above the wolves and below the water birds (table VII, 1, 2). The similarity between patterns is the use of birds, wolves, goats, intersecting lines in the embroidery of both containers. The researcher V. Aliyev stated that the animals' hunting scenes were taken over these containers (Aliyev, 1977: 59). Both groups have not found the image similar to that of the South Caucasus at the same time. (Abdullayev, 2004, p. 98), Gobustan (Farecov, 2009, p. 150), Siberian and Anatolian rock paintings, Yayji (Aliyev, 1991, p. 288), Torpaqala (Rzayev, 1992, p. 77) and so on. These types of paintings were taken on the bronze belts of the Khojali-Gedebey culture (Khalilov, 1962, p. 70). The images about the fragmentation of predatory animals are one of the characteristic motifs for Mesopotamia, Central Asia, Black Sea art. This type of paintings is exaggerated from Mesopotamia to a large area ranging from Central Asia to the Black Sea coasts (Flitner, 1958, p. 126). In the paintings, predatory animals have been attacked by sacred animals such as bulls, goats, and keycats. One of the painted vessels found in the painting was painted with a composition of Shahtahti ceramics (Bahsheliyev, 2004, p. 111). There is a small, then two big and one

small goat figure on the body of the container and a bird picture in the throat section of the vessel. Based on the semantics of this image, it may be assumed that the sequence of animals in the sequence of feeds is reflected in the efficiency of the subdivision. When we look at the sources, we can say that in Gamikaya (Aliyev, 1992, p. 25-30; Aliev, 2005, p. 72-74, Museyibli, 2004, p. 89, Bahşeliev, 2002, p. 43-45) In the rock images surrounding Tivi village (Khalilov, 2008, p. 54-62) We also see these paintings on one of the painted earrings around Goyche Lake.

Table VII.

Şahtahtı nekropolü (1-Aliyev, 1977; 2-Aqayev, 2002).



1



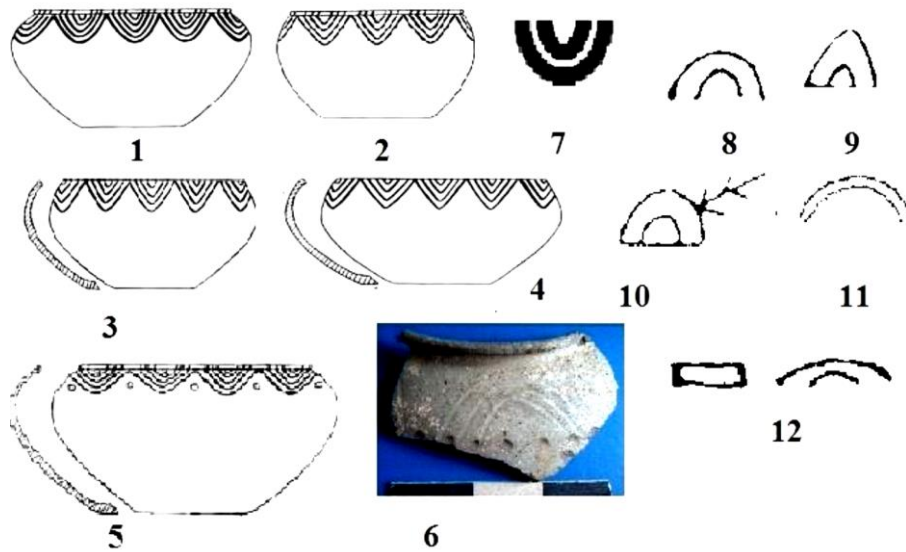
2

Part of the interesting patterns drawn on Nakhchivan's Medium Bronze ceramic products forms half-concentrated images (tab. VIII). Such ceramics were found in Çalhankale, Karacuk, Shahtahti (Bahşeliev, 2004, p. 106, fig. 16, 3-7), İliklikaya (Khalilov, 2013) settlements. We find that the pattern is similar to the sky belt during the research on the meaning of this picture. That is why it can be considered as an official astral picture. During the research on the area of the semiconcentric pattern, the earliest examples of Sumerian, Elam signs (pictograms), Tripoli (Kukuteni) culture (VIII-VI millennium BC) (Kurbanov, 2014, p. 67) (Yengi, Tuncay, 2013, p. 77), in the book of Divan-Lugat-it, the stamps of the obscurants, sacks (Khalilov, 2009, p. 20, 21) It is one of the most common geometrical patterns on the Middle Bronze Age ceramics, which are drawn on one and only adjacent joints. The A. A. Vayman triangle pattern is a female symbol in Sumerian culture (Eneolit USSR, 1982, p. 60), A. Bulling said that zigzags symbolize the mountains (Yeviskov, 1988, p. 16) The health of two triangles adjacent to each other in the source, the two triangles of the upper and lower ends of the woman, the water, the underground There is information that the world symbolizes the divine power of the triangles, the combining of fire and water (Romans, 1991, p. 272-273; Rybakov, 1966, p. 25). Triangular ceramics from archaeological sites in South Caucasus were named as the local choice of B. Kufin Middle East painted ceramics (Kuftin, 1941, p. 136). Ceramics of Hittite culture found in Boğazköy are painted ceramics of this type (Zaharov, 1927, p. 147). The triangular ornament is one of the symbols symbolizing Humay's Ancestor place in the Turkish mythological establishment (Gurbanov, 2014, p. 161). In the

carpet, this pattern is understood as "elabeline", "theoretical". The triangular pictures taken in my adjacent myth were found largely in the lands where the prototour culture was widespread. In the petroglyphs of Goyche Lake (Gurbanov, 2014, p. 67), Kultepe, Kızılburun (Bahşeliev, 2004, p. 118, fig. 28, 3, 10), Erzurum, Gemikaya (Bahşeliev, 2002, picture 34; Museyibli, 2004, p. 248, 191), In the Iranian ceramics, there are triangular images adjacent each other in the Orhun-Yenisei alphabet (Recebli, 2009, p. 45) in the Shuler, Elam sign (Eilimirzeyev, 2011, p. 189), Tripolye culture (Gurbanov, 2014, p. 67). In the Orhun-Yenisei alphabet, it means "k", "u".

Table VIII.

1, 2-Çalhankale, 3. 4- Karaçuk, 5-Şahtahtı (Bahşeliev, 2004); 6-İliklikaya (Khalilov T); 7. Tripolye (Qurbanov, 2014); 11- Bolgaristan (Yengi, Tuncay, 2013); 9-10, Şumer Elam (Almirzayev, 2011: 191); 8- drawn çuvaldar, 12- drawn karabölükler (Khalilov, 2009).



5. Human figure

The clay male figure found in the Kızılburun settlement during the Middle Bronze Age ceramic products of the Nakhchivan region is also interesting (tab. IX). The face of this figure of 20 cm is flat, the head and body members are very proportionally dressed, pulling and hats. The human left arm is placed on the belt. The hat and legs of the figure are made of red, white and white. His body is black and brown with fine lines. The lipstick on her is in cloak style. This type of painting is seen on one of the pottery found in Kızılburun settlement. The figure found in the Kızılburun settlement shows some differences even though it is dressed like a male figure from Iran. The Kızılburun male figure is said to be older than Iranian figures (Aliyev, 1977, 62).

Table IX. Human figure (Aliyev, 1977).



6.Materials of the Late Bronze Age

Clay boats

Clay boats were painted and painted by the Nakhchivan ceramics in the Late Bronze Age. The presence of pottery pottery from the settlements of this age proves that the "Painted Pottery" cultures continue to exist during the Late Bronze-Early Iron Age. The paint decoration ceramics of the Bronze Age have been painted in many paintings (Çilingiroğlu, 1990, p. 170; Çilingiroglu, 1990, p. 25-44) in Eastern Anatolia. The painted containers were also found in the settlements of this age (I Kultepe and Kazhan). Such ceramics, spread from a wide range to central Europe and from Asia Minor to China, are common in the Hodjali-Gedebey culture, such as the conjoined patterned ceramics. It is therefore probable that such ceramics were brought to Nakhchivan during mutual economic and cultural relations with tribes that created the Khojali-Gedebey culture. There are also pottery, pottery types found in the Bronze Age settlements in Nakhchivan, as well as teapots in the Hodjali-Gedebey culture (round reliefs). The use of paint decoration in clay vessels depicted by round embossments, characteristic for the Hocalı-Gedebey culture, is based on an ancient tradition in kettle-type containers. The presence of ornaments belonging to Eastern Anatolia, Hocalı-Gedebey culture in painted containers in Nahçıvan shows that interactions between these cultures are the same as the generations that generate them.

In the Middle Bronze age, geometric patterns are also common in the clay benches of the last Bronze Age. One of the interesting patterns drawn on Nahçıvan's Bronze Age clay vessels is a combination of angles (table X). During the research on the pattern of propagation of the pattern consisting of combinations of the angles drawn to the pedestal of the pot that was found in the julfa nekropolin, similar findings were found in Gemikaya petroglyphs (Museyibli, 2004, p. 221), Tel Magdalia (Munchaev, 1980: 487), Mingejevir (Aslanov, 1959, p. tab XLI, 11), Iranian ceramics, Turkmen carpets (<https://www.facebook.com/preview/photos/a.584596228232392>), Helen and Paris paintings and so on (<https://tr.wikipedia.org/wiki/Helen>). It is possible that this pattern reflects people's religious-ideological views.

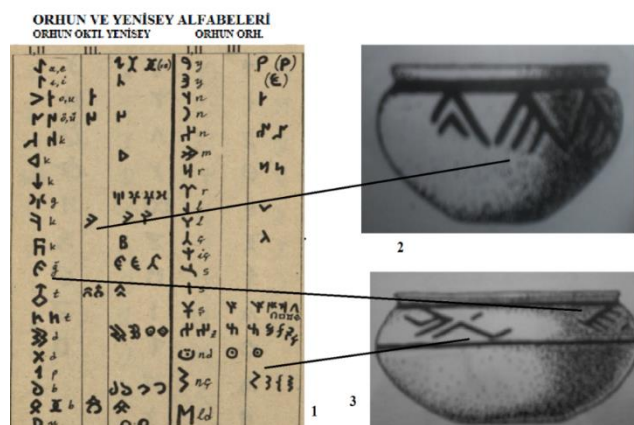
1- *Tel Magdalia* (Munçayev, 1980); 2-*Gamikaya* (Müseyibli, 2002); 3-*Culfa* (Aliyev, 1968); 4-*Mingəçevir* (Aslanov, 1959) 5-*Türkmen*, 6-*İran* (<https://www.facebook.com/azerbaycanarasdirmalar/>) 7-*Helen* (<https://tr.wikipedia.org/wiki/Helen>).



The patterned patterns are the interesting geometric patterns on the Late Bronze ware of the Nakhchivan region (tab. These types of patterns are seen on pottery-type vessels found in the wahhaht necropolis (Aqayev, 2002, table XV, 4, table XVIII, 11). This pattern is widespread in many parts of the world. Similar to the Orhun-Yenisey alphabet (Gülensoy, 1989, p. 7), Gobustan, Göyçegölü (Qurbanov, 2003, p. 67) petroglyphs (Xalilov, 2013, p. 175, fig. 1, 6). They are not only used as patterns, but also have a logical meaning. When we look at the sources to prove our thoughts, we can say that the inn, baltic, ilteber, etc., which declared "high dominance and vassals" (Qurbanov, 2003, p. 49). We can see that these kinds of stamps are like this. In the Orhun-Yenisey alphabets, one of the symbolic marks indicates the "g" used in the subtle vowels and the other "k" (Gülensoy, 1989, p. 7). This is the sign that tells the voice of "g" on the Talas alphabet, and the stamps on the hands of the kings. Stamp signs are named "kray", "ney" (Gülensoy, 1989, p. 68; 81). The stamps of the Oghuzes are drawn on the "düker" / "döger" (Ebulqazi, 1974, p. 50, Gülensoy, 1989, p. 62) and Kyrgyz (Gülensoy, 1989, p. 68).

Table XI.

1- *Orhun-Yenisey alphabet* (Gülensoy, 1989); 2, 3-*Şahtahtı* (Aqayev, 2002).

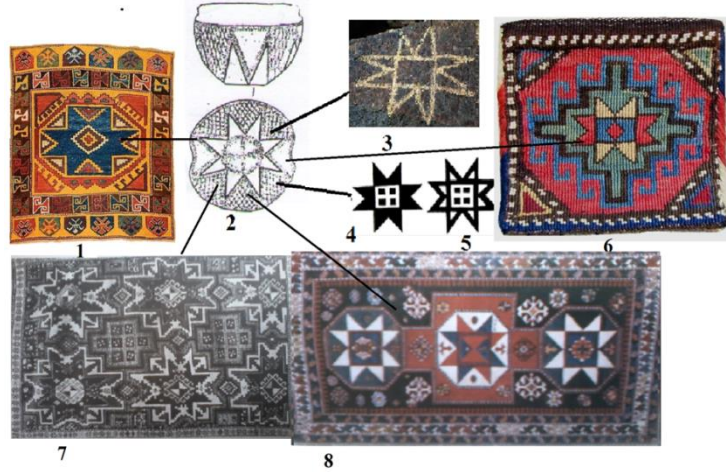


One of the geometric patterns on the Late Bronze Age ceramics of the Nakhchivan region forms a star picture. One of the star-shaped clay vessels was found at the site of II Kultepe (Bahşeliyev, 2004, p. 165, fig 39, 2). Earthened star figure is drawn around the room when the bowl type clay vessel is sitting. The spaces between the stars are painted in white. In Azerbaijan (Kerimov, 1983, p. 21, рисе 4, 175. Рис: 145, table 1), Anatolia (Ministry of National Education, 2011, p. 13.) states in the Nehecir ceramics (Rzayev, 2013).

In the Bronze age petroglyphs (<https://www.facebook.com/azerbaycanarasdirmalar/photos/>) there are also such star pictures (table XII). Similarities between images show different features. This is because each cultural feature is the specific feature, the talents of the artist and the aesthetic pleasure.

Table XII

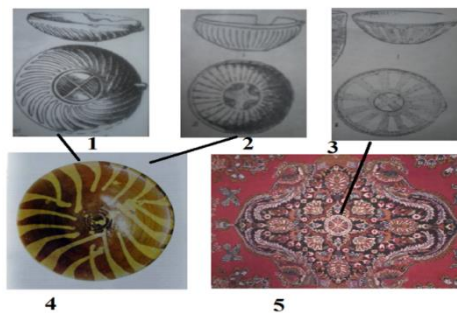
1-Konya, 3-İran (<https://www.facebook.com/azerbaycanarasdirmalar/photos/>) 2-II Kultepe (Bahşeliyev, 2004); 4, 5- Anadolu tokumalarında yıldız motifi (Millî eğitim bakanlığı, 2011); 6, 7, 8-Azerbaycan (Kerimov, 1983).



Sunscreens form a group of geometric patterns on the Late Bronze Age ceramics of the Nakhchivan region (table XII). Kizilburun, I Kultepe, Şahtahtı and so on. (Aliyev, 1977, tab. 9, 2, 3; tab.13, 7). Their likeness has been found in many parts of the world (www.baser-deu.com/.1653806852d346a_Çanakkale%20SevimÇizer).

Table XIII.

1, 2-Şahtahtı (Aqayev, 2002); 3-Culfa (Aliyev, 1968); 4-Azerbaijan



During the research, melum becomes clear that in a group of these types of images, the sun was twelve lines. In the paintings, when the sun was twelve, the sacredness of this figure was also symbolized. If we look at the sources to justify our beliefs, we can see that the twelve figures of Altai (Veliyev, 1988, p. 35), Kyrgyz legends (Ögal, 2006, p. 317), Azerbaijan's "Tahta Kılıç" (Azerbaijani Tale, 2004: 123). There is also information in the book Dede Korkut (Allahverdi, 2013, p. 75-80) and other sources. The book Dede Korkut is a twelve dimension, with twelve stones thrown at each shot with Karaca Çoban's herd and other facts. "Twelve figures in the Gilgamesh epic" one of the relevant information indicates that Gilgamesh went through a dark road for twelve days to go for eternal life, fearing the death of his friend Enkidu and successfully overturned all the obstacles that he encountered during that time (Bilkaysh, 1999, p. 55-59) B.Ögel twelve (Ögel, 2006: 64) The information about the twelve figures is in the Roman mythology, in the Torah (Child Bible, 1995, p. 112, 130, 178, 218), Biblical (Biblical, 1993, p. 29-32), the Holy Quran, which is also called the Holy Quran, is the 60 th sura of the Baqarah of the Holy Quran, 160 of the Arafic sura, 12, "Tevbe" It is widely mentioned in the 36 verses that the sacredness of the twelve numbers.

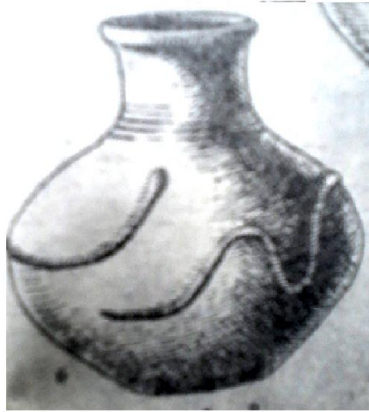
In the ancient Roman mythology, twelve figures were reflected in the form of Jupiter, Neptune, Mars, Apollo, Volcano, Mercury, Greek, Venus, Minerva, Diana, Vesta and Cherera (Myths of Gregorian Gregorian, 1990: 172). Information about the twelve figures is also reflected in the calendar system. The twelve-month division of the year, the calendar of the twelve animals can be an example. The division of the year into twelve months is widespread in various countries of the world (Asgarov, 1987: 5-11). There are many studies about this calendar system. There are many sources in the sources that it is a Turkish calendar, which translates to the Turks from the Chinese (Kafesoğlu, 2006, p. 344-345). Like in other regions of Azerbaijan, Nakhchivan also proves that people used this calendar from the ancient times and this is a Turkish land. Comparing the information found in the sources of twelve figures, we see that this pattern is a cosmogony (astral) symbol of perfection, integrity, exhaustion, and the whole universe created in the whole world.

The Medium Bronze Age Ceramics are also a large number of goats over the Last Ceramic Ceramic. Bird pictures of Kibi goat images are also common in prototour culture. In Nakhchivan, the goat motif, myths and rumors about it are ridiculous. Goat is regarded as sacred animal in Turkish culture. He represents his greatness, freedom, courage, determination. He is one of God's representatives on earth. It also represents the commitment to the ruler in the history of the ancient Turkish culture. Al-Albasti, Al-Albashi, is regarded as a goat in the middle of the Turkic peoples living in Central Asia and Siberia. The Tuvalu headscarf at the ceremony on the family quarry (Seidov, 1994, p. 16, 162). The Altai used the mountain goat's bone in the protection of the child from the evil spirits (Seidov, 1969, p. 89). Within the boundaries of the Republic of Turkey, in Dilli Valley of the Kemal region of Erzincan, in the Narlı Mountain of Çatal district of Van, Kars-Kağızman Geyiklitepe and so on. there are numerous goat pictures on the rocks in old settlements (Necati, 2010, p. 6-7). Tepe Qavran (Leoyd, 1984, p. 96) belonging to the end of the millennium BC-III millennium BC. I Tel Treasure (Munchayev, 2001, p.

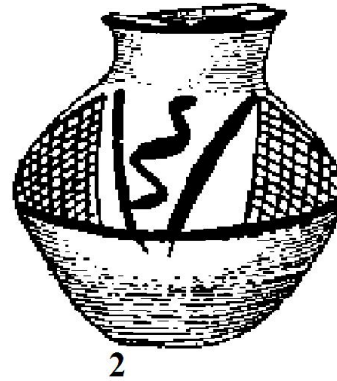
111). Various motified goat paintings were found on the seal of Suze settlement (Çayld, 1956, p. 35). According to researchers L. Vulli, the images of predatory animals attacking the nails and its fragmentation symbolized the victory. Cylindrical seals on these types of paintings are given to different soldiers as a military medal (Vulli, 1961, p. 81). E. Kuzmin has come to such conclusion that the dualist concept reflects the struggle of the wild animals on the scenes of attacking the predators and breaking them down to the nails. According to Grave, these images are symbolized by the struggle of totems belonging to two ethnic groups and the tent of power (Greg, 1972: 30). M. Hartner notes that such images are related to astral events (Hartner, 1965, p. 1-16). While predatory animals may have different ideas about the cleavage of the nails, it is possible that it is possible to picture one of the more real-life events in this rocky rock painted around Gamikaya.

One of the interesting animal paintings on Nakhchivan's Late Bronze Age vessels is a god. Kizilburun is drawn between the serpentine triangles and the openings curled over the pots of wartime. The picture of the snake on the door is slightly different. There, two serpents were attached behind each other, the relief was drawn by a technical method. Researcher Veli Aliyev has said that it has been used to store such drugs (Aliyev, 1977, p. 64, 66). In addition to showing the purpose of use of these vessels in the descriptions, the religious-ideological views of the people related to the serpent are given in symbolic symbolic form (table XIV).

Table XIV.
(Aliyev, 1977).



1



2

When we look at the sources to prove our thoughts, we see that there are a lot of archaeological and ethnographic information about Azerbaijani and other Caucasian countries, Mesopotamia, Anatolia, Egypt, Central and South American territory. In ancient Sumerian mythology, it is stated that there is a snake god named Nirah, the ambassador of the local god of the city of Der in the land between Mesopotamia and Elam (Necati, 2016, p. 277). B.C. There is interesting information about this animal in the epic "Gilgamıs" of 3000 years. Destiny finds this information: "... Gilgamıs, who falls to the death of his friend, decides to find the secret of his life and his death, and utnapedim tells him where to find

the plant that will bring back the youth. Gilgamiš eventually finds the grass but the snake comes and eats the grass. "(Bilqamiš epic, 1999, p. 55).

There are Anatolian Turkish ancestors and snake mother believers. In their religious ideological view, snake ancestor and serpent believer are at the forefront of being able to heal and uncover the secrets of this animal's dead person (Necati, 2016, p. 279). There are various thoughts about this animal being a symbol of patronage of the sheriffs (Aliyev, 1977, p.66), not killing it, and declaring that the costs of life are met in this world (Bahşeliyev, 2004, p.190-191). In addition to myths and narratives (Azerbaijan Mythological Texts, 1988, p. 71), archeological materials related to this animal have been identified in many countries of the world. In the Saritepe (Nerimanov, 1958, p. 38, table II, 2), archaeological structures in Georgia (Kuftin, 1941: 48, table XVIII) archaeological finds of snake were found. There are many snake figures in the depictions of Gamikaya (Aliyev, 1992, p. 15-17, Müseyibli, 2004, p. 6-27). Kizilburun, a portrayal of Gamikaya, reflects the belief in serpent in Nakhchivan as well as in many parts of the world in the paintings on the Shahtaht vessels.

Conclusion

During the Nakhchivan's Bronze Age ceramic art research, we can say: Ceramic art has become a specialized production area in Nakhchivan during the Bronze Age. Ceramic workshop and numerous ceramic furnaces, clay vessels, filled with interior paint during the archeological excavations in the II Kultepe settlement have recently been proven to be one of the major ceramic centers of Nakhchivan in the Middle Bronze Age (Aliyev, 1991, p. 38; Aliyev, Mammedov, 2010, p. 130). During the development of ceramics in the Bronze Age, the products made of clay were of high quality, very striking, and the motif of motifs also increased. The patterns used in the decoration of ceramics have been associated with the artistic ability of people as well as religious-ideological views. Patterns, along with local features, are similar to other cultures. In addition to local patterns in decorations, similar characteristics with other cultures prove that there is a similarity in the material and managerial cultures of different people, and that each pattern is a deep meaning. The designs used as stamp are of great scientific importance in identifying the people of Nakhchivan. The fact that some of their groups are spreading in the protour culture is evidence that the Nakhchivan region is a historic Turkish land. The human and animal figures found in the archaeological artifacts show the archeology findings in the history of Nakhchivan and indicate that there is a certain ability of the seamstresses in the Bronze age.

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