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Atıf Künyesi | Citation Info

Allahverdiyeva, H. (2024). Description of Historical and Cultural Monuments of Nakhchivan in the Works of Foreign Artists of the 19 Century. *Akademik Tarih ve Düşünce Dergisi*, 11 (5), 3395-3405.

Description of Historical and Cultural Monuments of Nakhchivan in the Works of Foreign Artists of the 19 Century

Abstract

The article examines and analyzes the images of Nakhchivan, an integral part of Azerbaijan, reflecting its ancient history and culture in the works of foreign artists of the XIX century. The engravings of artists from foreign countries such as W. Ouseley, D. Monpere, H. Klerget, Bocher, D. Lancelot, and Barbant reflect ancient traces of this history, taken from nature or from photographs during their travels to the historical places of Nakhchivan and the ancient region of Julfa. The engravings include "Nakhchivan ancient remains" by William Ouseley, "Tomb of Noah" and "Tomb of Momine-Khatun" by D. Monpere, "Nakhchivan. Tomb of Momine-Khatun" by Barbant, "Atabey kumbez in Nakhchivan," "Ruined mosque in Nakhchivan" by H. Klerget, "The destroyed mosque in Nakhchivan" by D. Lancelot, "Carved figure of a ram" by Barbant, "General view of the necropolis of Julfa" by D. Lancelot, "The interior of the great Ordubad madrasah" by Gotorben, and "Temple of Malik Ibrahimoglu" by Bocher. These works provide graphic representations of the general appearance, historical monuments, and culture of Nakhchivan, Julfa, and Ordubad in the 19 century. The widespread use of this theme in the works of artists of the 19 century allows us to trace the history



of this ancient culture in a rapidly changing, updating time. These works, depicted in a realistic style, are valuable for their artistic portrayal of the history and culture of Nakhchivan.

Keywords: Ancient history of Azerbaijan, drawings of Nakhchivan, drawings of Julfa, drawings of Ordubad, landscape genre, painting, graphic genre

Nahçıvan'ın Tarihi ve Kültürel Anıtlarının 19. yüzyıl Yabancı Sanatçılarının Eserlerinde Tasviri

Öz

Makalede, Azerbaycan'ın ayrılmaz bir parçası olan Nahçıvan'ın XIX. yüzyıl yabancı sanatçılarının eserlerinde eski tarihini ve kültürünü yansıtan görüntüleri incelenmekte ve analiz edilmektedir. W. Ouseley, D. Monpere, H. Klerget, Bocher, D. Lancelot ve Barbant gibi yabancı ülke sanatçılarının gravürleri, Nahçıvan'ın tarihi yerlerine ve antik Culfa bölgesine yaptıkları seyahatler sırasında doğadan veya fotoğraflardan aldıkları bu tarihin eski izlerini yansıtmaktadır. Gravürler arasında William Ouseley'in "Nahçıvan Antik Kalıntıları", D. Monpere'in "Nuh'un Mezarı" ve "Momine-Hatun'un Mezarı", "Nahçıvan. Momine-Khatun Türbesi", Barbant, 'Nahçıvan'da Atabey Kümbezi', H. Klerget, 'Nahçıvan'da Yıkık Cami', D. Lancelot, 'Nahçıvan'da Yıkık Cami'. Lancelot, "Oyulmuş koç figürü" Barbant, "Julfa nekropolünün genel görünümü" D. Lancelot, "Büyük Ordubad medresesinin içi" Gotorben ve "Malik İbrahimoglu Tapınağı" Bocher. Bu eserler Nahçıvan, Culfa ve Ordubad'ın 19. yüzyıldaki genel görünümünü, tarihi eserlerini ve kültürünü grafik olarak göstermektedir. Bu temanın 19. yüzyıl sanatçılarının eserlerinde yaygın olarak kullanılması, hızla değişen, güncellenen bir zamanda bu eski kültürün tarihinin izini sürmemizi sağlar. Gerçekçi bir üslupla tasvir edilen bu eserler, Nahçıvan tarihi ve kültürünün sanatsal tasviri açısından değerlidir.

Anahtar Kelimeler: Azerbaycan'ın eski tarihi, Nahçıvan çizimleri, Culfa çizimleri, Ordubad çizimleri, manzara türü, resim, grafik türü

Introduction

Among all the peoples of the world, every nation is unique due to its long history and culture. The Azerbaijani people have persevered through historical adversity to maintain and evolve their culture, which has assimilated both material and spiritual elements. The samples of material culture created by the Azerbaijani people have preserved the imprint of past historical epochs, reflecting their spiritual worldview, thought, traditions, tastes, and national and spiritual values. Examples of ancient culture include rock paintings of Gamigaya, cultural samples belonging to painted pottery, the Tomb of Noah, the Maiden Tower from the fifteenth century, the Tomb of Gulistan, one of the pearls of Ajami architecture—the Tomb of Momine Khatun, Ibn Kuseyr, and so on.

Samples of material culture created historically by the Azerbaijani people were met with great interest by foreign travelers, merchants, and artists. The history, nature, and culture of

Nakhchivan aroused the interest of Western scientists and travelers and marked the beginning of its study, as well as the artistic description of remarkable historical and architectural monuments and samples of Nakhchivan culture. *“Almost all such works are created in a realistic style of image, in the genre of painting and graphics”* (Allahverdiyeva, 2022, p. 102). Documents, photos, and research papers are among the qualitative approaches used in research methodology content analysis. This study also employs a descriptive research design and a solid empirical foundation. Comparative and content analysis was the approach employed to acquire complete results. It is possible to track and assess how historical and cultural monuments of Nakhchivan were portrayed in the 19th century in the works of artists worldwide by applying a variety of scientific methodologies as well as historical, artistic, and aesthetic criteria. This approach strengthens the scientific nature of the methodological basis of the study.

1. Results and Discussions

Images of an integral part of the ancient history and culture of Azerbaijan, Nakhchivan, and its ancient regions like Julfa and Ordubad, were included in the works of foreign artists of the 19th century, were examined and analyzed. Foreign artists who painted the historical places of Nakhchivan during their travels from nature or on the basis of photographs reflected the ancient traces of this history in the engravings of W. Ouseley, D. Monpere, H. Klerget, Bocher, D. Lancelot, and Barbant. Engravings “Nakhchivan ruins” by William Ouseley, “Noah's tomb,” “The Tomb of Momina Khatun” by D. Monpere, “Nakhchivan: The Tomb of Momina Khatun” by Barbant, “Atabey mosque in Nakhchivan,” “Ruined mosque in Nakhchivan” by H. Klerget, “Ruined mosque in Nakhchivan” by D. Lancelot, “Carved Ram figure” by Barbant, “General view of Julfa necropolis” by D. Lancelot, “Interior of the Great Madrasa of Ordubad” by Gotorben, “Malik Ibrahimoglu's temple” by Bocher are graphic reflections of the general appearance, historical monuments, and culture of Nakhchivan, Julfa, and Ordubad in the 19 century.

Based on previous studies, it was possible to say that the subject of Nakhchivan was first encountered in the works of scientist, writer, archaeologist, historian Frederic Dubois de Montpere, but later studies refute this. Based on these studies, the description of the Momine-Khatun tomb in 1812 suggests that this happened earlier than Montpellier. According to an article by Yunis Khalilov (2021) this painting was painted by William Ouseley. “Let's refer to the book *Travels in various countries of the east; more particularly Persia*’ published in London in 1823 by the British orientalist William Ouseley.

Figure 1. William Ouseley. Remains of Nakhchivan



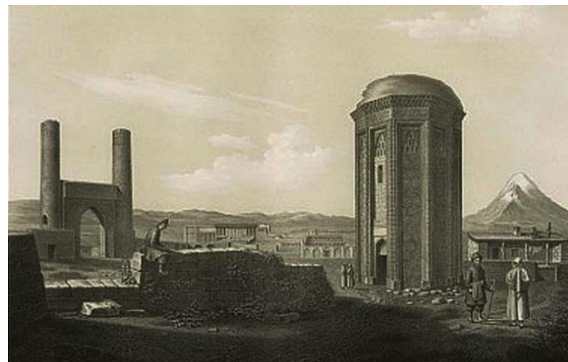
Ulyam Ouseleyin rəsmi

It can be seen from this book that William Ouseley also visited Nakhchivan during his journey in 1812 and painted the Tomb of Momina Khatun. Hence, it is unambiguously clear that the opinion that the first painting of the tomb mentioned today is depicted by Dubois de Montpere is not true. As the newly discovered fact proves that the picture of the tomb was drawn by William Ouseley long before Montpere, in 1812. In William Ouseley's engraving, we see an image of the tomb of Momina Khatun in a different form than that of other artists. In this painting called "Remains of Nakhchivan," the main tower with two minarets is depicted in the background [Figure 1]. The image of the fallen wall around the tomb is depicted, and the remains of Juma Mosque are depicted in the foreground.

Fig. 2. F.D. Monpere. Noah's Grave



Figure 3. F.D. Monpere. The Tomb of Momina Khatun



Frederic Dubois de Montpere, a French naturalist, scientist, writer, archaeologist, and historian, visited the Caucasus in 1833-1834. A Swiss scientist who visited Nakhchivan in 1834 painted the tomb of Noah and the tomb of Momina Khatun. Later, as a result of this journey, a six-volume "A journey through the Caucasus," an Atlas and illustrations were published. The "Remains of Noah's Tomb" and "The Tomb of Momina Khatun" painted by the French naturalist were included in the "Atlas of the Caucasus Journey" illustrations. The composition "The Tomb of Momina Khatun," written in a very precise realistic form, is valuable from the point of view of history, ethnography, and art. In the foreground, the Tomb of Momina Khatun

and human figures against the background of the double-headed head arch are depicted (Allahverdiyeva, 2021, p. 53). The bricklayer, who was building the new structure and the distinctive form of clothing of people chatting near the Tomb attract attention.

Fig. 4. Barbant. "Nakhchivan. The Tomb of Momina Khatun"



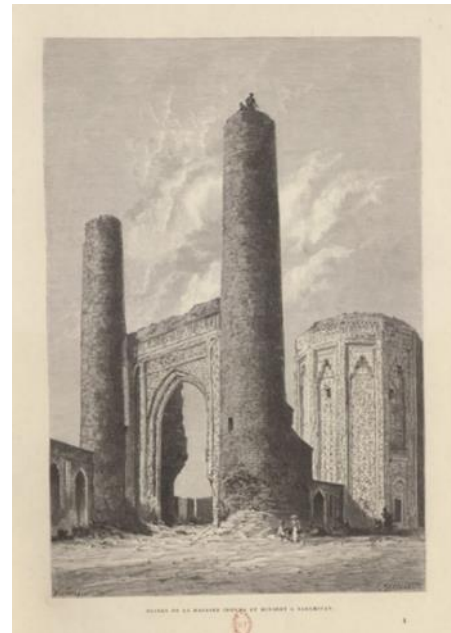
In the lithograph of the Georgian artist Dusterdik "The Image of Nakhchivan" we witness a slightly different version of this work. Although the compositional structure of the monuments is the same, a different version has been developed with several human figures in the foreground of the work. In Monpere's "Tomb of Noah", Mountain Ashabi-Kahf and Ilan-Dagh, which became the symbol of Nakhchivan, are visible from afar, and in the foreground is a half-ruined view of the Tomb of Noah (Figure 2). The human figure depicted next to the tomb made the composition beautiful. Barbant's engraving "Nakhchivan: the Tomb of Momina Khatun," carved on wood in 1876, is one of the works of interest in composition. The images on the background of the historical monument reflect the visit of foreign travelers to Nakhchivan [Figure 4].

In the diary-based book "La Perse, la Chaldée et la Susiane," written by Jane Dieulafoy in 1887, there is a realistic description of the Tomb of Kuseyr Oglu, the tomb of Momina Khatun, and the Juma Mosque, which are fine examples of the Ajami School of architecture. These Nakhchivan monuments were painted by H. Klerget and Lancelot.

Fig. 5. H. Klerget. Atabay Dome in Nakhchivan Fig.



6. Remains of Tomb and Minaret in Nakhchivan



The Atabay dome (kumbaz) was described by a traveler who came to Nakhchivan as follows: *“The construction stands on an arched tombstone; the pyramidal roof is covered with bricks; the friezes and faces of the monument are decorated with Kufic inscriptions, as in Juma mosque; but the patterns are executed more simply, in a mosaic of monotonous colored bricks placed on the background of mortar”* (Dieulafoy, 1887, p. 27).

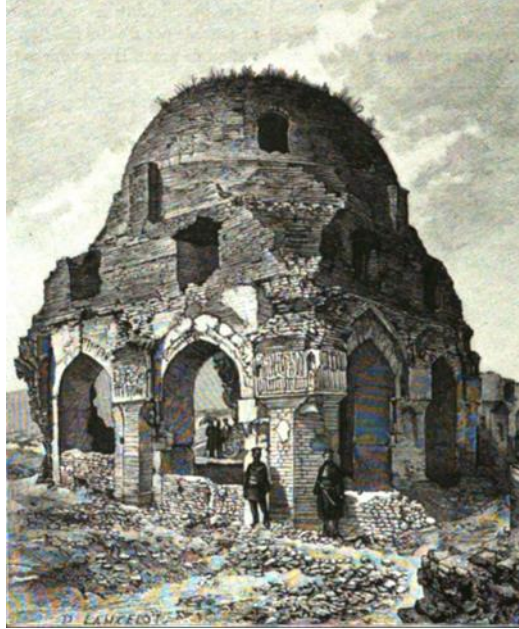
H. Klerget also showed a stork's nest on the roof of the tomb in his work *“Atabay Dome in Nakhchivan,”* which is a description of the tomb of Küseyroghlu. *“There is a stork's nest on the top of the roof, it seems that every year these beautiful birds come to lay eggs and incubate. It takes four or five months for the young storks to be born or to grow, and then they leave the father nest, and the parents, like the swallows, return every year to renew the nest on the top of the same monument”* (Dieulafoy, 1887, p. 27). Although some passages from the information written in the book about the structure and history of the tombs do not reflect the truth, the engraving drawings made there clearly reflect the real state of these ancient architectural pearls at that time.

Fig. 7. H. Klerget. The Ruined Mosque in Nakhchivan



In the 1891 edition of the book “Le Tour de Monde” – “World Travel” written by Eduard Charton based on his travel diary, there are interesting paintings related to the land of Nakhchivan. Here, the realistic descriptions of historical places, cultural examples, and natural landscapes of Nakhchivan, Ordubad, and Julfa are of interest.

Fig. 8. D. Lancelot. The Ruined Mosque in Nakhchivan



The work “The Ruined Mosque in Nakhchivan,” made by D. Lancelot, was taken on the basis of the photo of the Juma Mosque, which has not survived to this day. The engraving reflects a realistic view of the form of the Ajami architecture school, which dates back to the 19 century. This engraving is different from the description made by H. Klerget in the 80s of the 19 century, given in the book by Jane Dieulafoy. If H. Klerget's painting reflects the appearance of the collapsed part of the mosque, then D. Lancelot's graphic work depicts its opposite appearance.

The images of Julfa necropolis and stone Ram figures are also reflected in this book with engravings. These depictions, made by grapher-painters, indicate that these lands are ancient Turkish-Oghuz lands. Ram figures, images, and patterns on them, which reflect ancient Turkism, are clearly depicted. The engraving “The Carved Figure of a Ram” by Barbant and “General View of Julfa Necropolis” by D. Lancelot were also created on the basis of a photograph. The following is written about these monuments, symbolizing courage and heroism in ancient Turkism, as well as in the time of Garagoyunlu and Aghgoyunlu state, and being examples of stone-cutting art based on picturesque paintings:

“...steles in the form of a Ram animal, which are among a certain number of tombstones, are especially noteworthy. This last category appears forms representing allegorical scenes

about monuments, and there are even inscriptions on them, but there is no cross, nor any other Christian symbol” (Le Tour de Monde, 1891, p. 276). The written words once again confirm the belonging of these monuments reflecting the ancient Turkic culture and witnesses of history [Figure 10].

Fig. 9. D. Lancelot. “General View of the Julfa Necropolis”

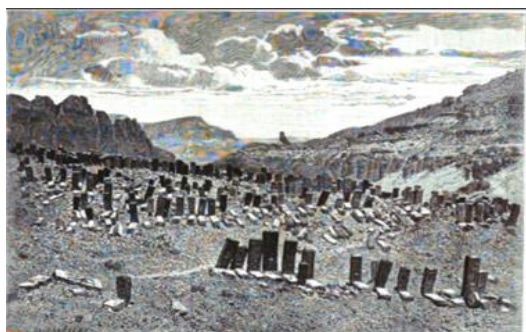


Fig. 10. Barbant. “Carved Ram Figure”



D. Lancelot’s graphic work entitled “General View of the Julfa Necropolis” is significant in terms of artistic skills and historicism [Figure 9]. The work depicts a necropolis covering a large area and consisting of tombstones, some of which covered with stone carving, have been ruined and destroyed, which are located close to each other. Necropolis “...is so wide that its tall and close steles make it look like a small Petrified Forest” (Le Tour de Monde, 1891, p. 276).

Figure11.Gotorbe. Interior of the great Madrasah of Ordubad

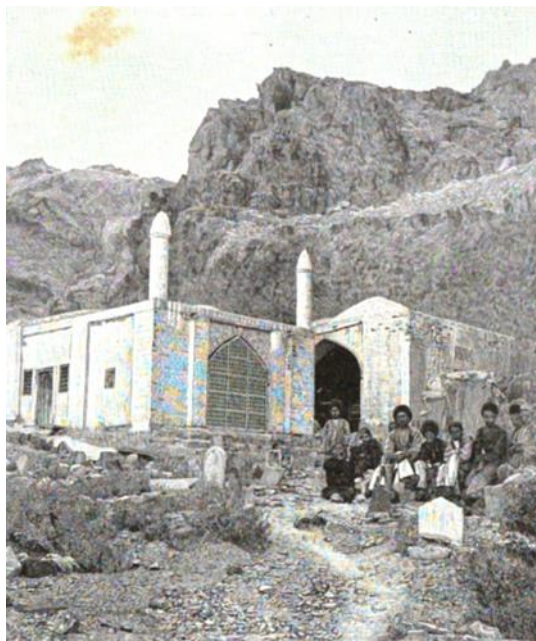


The engraving “general view of Julfa necropolis”, painted by D. Lancelot, clearly reflects the image of this necropolis. "Julfa necropolis is located near the city of the same name. The necropolis was accidentally destroyed during the construction of the Julfa railway in 1939-1940. Although the discovered materials were collected by engineer K. K. Vasilyev, the collection was kept in E. S. Torman's house for a long time, and in 1951 it was transferred to the Georgian State Historical Museum (Bakhshaliyev & Seyidov, 2020, p. 88).

Another description of the historical and cultural monuments of Nakhchivan is the graphic work of Gotorbe entitled “Interior of the Great Madrasah of Ordubad” (Fig. 11). “*The Ordubad madrasah, built in 1714, during the reign of the Safavid ruler Shah Sultan Husein, is the only example of a classical madrasah that has survived to this day*” (Ismayilova, 2017).

As in other Islamic countries, the madrasah building, located near the Juma Mosque in Ordubad, has an interesting architectural structure: “*The madrasah consists of a number of buildings. They are located around a swimming pool in the middle of a large rectangular courtyard*” (Le Tour de Monde, 1891, p. 263). The interesting composition of the work in the painting is evidenced by the internal structure of the quadrangular madrasah, the balconies of small rooms separated by arches, the pool located in the middle of the courtyard, the depicted human figures, etc. Gotorbe’s work “Interior of the Great Madrasah of Ordubad” was developed on the basis of photography. As it is written in the book, the fact that during the acquaintance with the madrasah, the students studying there watched the guests with interest is reflected on the photo and in the drawing based on this photo as well.

Fig. 12.Bocher. Temple of Malik Ibrahimoglu



Another work related to the history and culture of Ordubad is “Chapel of Malik Ibrahimoglu”. [Figure 12] The engraving was made by the artist Bocher from a photograph. The contrast of light colors against the background of dark mountains gave the work an interesting look. In the work, the road leading through the cemetery to the chapel, people standing outside, gave the composition a more tired image. “Soon we come to the Tatar cemetery, at the top there is a chapel surrounded by a grave, the chapel of St. Malik ibn Ibrahim. This tomb is covered with sacrifices, stones brought from Mecca, Hajj and Karbala, the holy

lands, including numerous rosaries (Le Tour de Monde, 1891, p. 276). (The word “Tatar” is used in the meaning of “Azerbaijani” – A. H.). According to belief, this grave is the tomb of Malik Ibrahim, son of Ibrahim Ajdar, who was the leader of the revenge movement of Imam Husein, who was martyred in Karbala. *“It is known from religious literature that after the death of Ibrahim Ajdar, his children were persecuted, because of this their had to leave their homes, some of them came to Azerbaijan and settled there, one of his sons - Malik was buried in Ordubad and Malik Ajdar - in the village of Jijimly, Lachin region. The grave of The Tomb of Malik Ajdar, which survived until the Armenian occupation in jijimlivillage cemetery and dates back to 11-12 centuries, was one of the famous shrines of the region”* (az.wikipedia.org/wiki/Malik_Ibrahim_piri). *“Although these monuments we mentioned reflect the history in themselves, realist artists create images of these monuments, creating a kind of conditions for their perpetuation, survival and promotion throughout their history”* (Allahverdiyeva, 2022, p. 76).

Conclusion

It follows from the study that the artists of foreign countries in their work paid great attention to the depiction of historical and architectural monuments, samples of Nakhchivan culture. In general, these works, embodied in the works of foreign artists of the 19 century, depict the ancient historical sites of Nakhchivan and its ancient cities of Julfa, Ordubad, historical and architectural monuments, cultural samples, created in a realistic style. Each work in a realistic style dedicated to the historical and cultural monuments of Nakhchivan, drawings, sketches are remembered for their artistic and aesthetic features. The created paintings, acting as historical documents in themselves, are of great importance for the study and promotion of medieval monuments of the ancient districts of Nakhchivan. These works of realist artists, reflecting history, have become a historical work and in themselves serve as a historical “document” that creates conditions for the study of the described monuments, their restoration at a certain time, and restoration work. At the same time, he immortalized historical and cultural monuments, allowed them to live and preach throughout history.

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