

Innovative basis of research of technologic features of some craftsmanship traditions of Ganja (On the sample of carpets of XIX century)

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ABSTRACT

The carpet production in Ganja took one of the leading handicraft activities since ancient times and still impresses with its high skill and the variety of colors, but there have been no widely studied the question of the creation technology of such representatives of cultural heritage. Scientific paper deals with the research of the basic features of some main traditional handicraft kinds of Ganja, among them is making carpets, on the basis of innovative methods and materials. For the investigations were used ethnographic field samples. Based on the research identified the main types of carpet, the technique and the materials, especially dyes. Also for the first time these local craftsmanship patterns have been investigated as an important source in research of historical past and ethnology of Azerbaijan.

KEYWORDS

Craftsmanship; Ganja; innovative technologies; Azerbaijan; historical-ethnographic research.

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Introduction

Ganja is the pearl of one of ancient regions of Azerbaijan and at the same time it is famous as a center of art and culture. Carpet weaving passed through its special way of development along with art carving, stone and metal crafts including pottery here. A powerful incentive for developing and appearing, of this kind of art gave the condition of wide spreading a big stock of raw material there. The population of this region was much attached to this kind of art playing a big role and slowed high professionalism in it and left a track in forming wool and silk art of carpet. The tracks of this kind of art go to the ancient times. Discovered archeological monuments of the Neolithic epoch, as spindle heads, testify that people who lived on the territory of Ganja, Garabagh, Nakhichevan, Gazakh had been engaged in weaving since ancient times. The stone and ceramic spindle whorls which are kept in the Fund of the National Museum of History of Azerbaijan confirm, that people have been acquainted with this kind of art since Neolithic epoch (Guliyeva and Hasanov, 2011; Hasanov, 2012; The dawn of Art, 1974).

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Following archeological research in Ganja give us detailed information about this art in Bronze epoch there. The dishes with the traces of art which were founded in the burial mounds in Ganja-Garabagh concern to the beginning of the Bronze Age and also – Lava – the subject for wavering and also testify and concern to the middle period of the Bronze Age. For the definition of the date carpet art in this region you can pay attention to the wares from bones (ivory) which were founded in Uzerliktepe (in the middle of II millennium BC., that is near Aghdam and considered as the “First man’s population in the city type”. That is not only Azerbaijan, but all Caucasus finding instruments (Hasanov, 2015).

As is well known 95% of Caucasus carpets from Azerbaijan carpets relying on Ropersin’s thoughts you can arrive to a conclusion that the native land of carpets is Azerbaijan and mainly Ganja-Garabagh region. Still in the Middle Ages Ganja-Garabagh carpets achieve wide fame by its technical production, variety of ornaments and cheshni, the brightness of point and high art staging. In the first monument of folk writing sources concern to the VII century, thousands of silk carpets described in the book “Dede Gorgud” (Həsənov, 2012).

In the X century Arabian author described the bazaar in Barda and let the reader into the fact that carpets which were knitted there had no price (it in invaluable). In the XIV century among the carpets from Azerbaijan the Garabagh carpets gained a big fame and made the path to Europe. Being the example of the high aesthetic value of Azerbaijan the Azerbaijan carpets and also the Garabagh carpets (all together) attract the attention of European painters. On the board the Hans Memlingin (XV c.), “Maryam with infant” “the portrait of youth” you can see the carpet “Mughan” concerning to the Garabagh group. “Tabriz carpet”, XVI c. “Shirvan’s carpets” (Shamakhi) and Garabagh carpet. Goca XVII c. is kept in the museum of Art History “Metropolitan”. “Victoria and Albert” in London “Luvr” in Paris, “Metropolitan” in Washington, in Vienna, Rome, Istanbul, Cario, Tehran in all museums of these cities and in all private collections – carpets as the pearl of art are met with a big admiration in such centers of craftsmanship as Tabriz, Baku, Gazakh and Ganja, Guba and specially Garabagh. This period by Garabagh carpets have been decorated exhibitions in Paris, Vienna, Berlin, Moscow and St.Petersburg (The Caucasian calendar for 1854, 1853).

In the Caucasus exhibitions held in 1889, 25 exhibits were displayed in govern of Shusha and Jabrail. Muslim (woman) from Shusha govern demonstrated the process of knitting carpets in front of the visitors of the exhibition (Həsənov, 2012).

Before joining to Russia Shamakhi merchants carried Garabagh and Guba carpet to Russia. Azerbaijan khans gathered tribute from the population as carpets articles which then realized abroad or were liable to change (*Azərbaycan arxeologiyası*: 6 cildə, 2008).

At the second part of XIX century in Yelisa vetpol (Ganja) governs the people were engaged more with this art than in Shusha, Gavanshir, Jabrail governs. Only in 4 governs in 90s more than 100 thousand people were engaged with this kind of art. The centre of production and manufacturing and selling the Garabagh carpets was Shusha. We can mention that in comparison with this, that time Guba was the centre of art and nearly three thousand people were engaged with it.

In the materials which were printed at the end of XIX century were clearly can see that knitted carpets of Shusha took the first place in the whole Caucasus (Hasanov, 2012).



Among the rest land craft trade the development of the art of carpet was explained that here was much more need in this kind than in the rest and the houses were decorated with carpets places and different public buildings (Alieva, 1973).

The indicator of wealth is considered carpets from Garabagh region. Families, who were going to marry their sons, in the first turn were interested in future wife's skill of art to make carpets. By custom among the necessary things at the same time with other given to girls carpets and gaba must be a carpet knitted by herself (with her own hands).

Especially the Hangervedly village of Garabagh govern is differ. It's interesting that the birth of a girl was met gladder than the birth of a boy. One carpet was knitted in each family per month. If you don't hear the sound of carpet instruments in the house, this house is considered unhappy and poor.

When the work was finished the family settle down the holiday celebrate. The skills of the village girls knitting carpets, the hard-working, and protection in the work became the parable on people's tongue. That's why girls never felt shortage in fiances. The main of Hanverdy's girls was the skill of art of carpet manufacturing. To make the carpets girls began at the age of 6 (year) and continue till the end of the life. After death of their (basdashi) depict the instruments of labor of art heve, kirkit, scissors, comb and so on (*Azərbaycan etnoqrafiyası: 3 cildə*, 2007).

Carpets produced as a nomadic population. The carpets production and carpets were spread all over the Ganja-Garabagh region except the mountains districts and on foothills.

At school of Ganja carpets take a separate place and disseminate carpets subjects. In one of articles of the end of XIX century was told: "In Aghdam community we can say that women were engaged with this kind of art in all musleman families" (Smith and Hasanov, 2013).

These facts confirm that in Garabagh's region this kind of art passed with deep historical roots, develop and characterized by the craft and high production. The Garabagh art of carpet especially prevail in Shusha, Jebrail, Javanshir and in Zangezour governs. By its big quality and by its variety the production of carpets receive a big development than in other parts of South Caucasus.

The art of carpet in Shusha considered as a fully handcraft production which was confirm in one of the sources. The individual order was met very seldom. Everybody worked on the free market. That's why exact quality of craftsman was difficult to define by this kind of art, even in the Department of local governs and all population was engaged only with carpets (Alieva, 1973).

Materials and methods

Problems of investigation of local craftsmanship traditions on the sample of historical materials

In contrast with other colors the black wools used in carpets weaved with the wools treated by iron copperas lowered relatively soon. Iron in the wool caused to tanning. According to the black wool's condition we can say the age of carpet. Black piles decayed faster in about 100-120 years. The Ganja-Garabagh's "Sabaldbuta" is a great example it this case. The carpet dated to the middle of XIX century had foundation thread and weft from cotton and pile from wool. The carpet's tint weaved

from black colored wools. There are white, blue, red colored almond-shaped patters and flowers in these patterns. The harmony of distinguished colors is a basis of its beauty. Generally, six colors were used.

Poppies also used in deriving black. According to this method poppy's kernel and dots sorted and boiled with oak's bark or hawthorn's rind and fruits. The wool boiled in this mixture. This method did not spread widely because of poppy's short life (The dawn of Art, 1974).

Wide spread use of plants and fruits in Azerbaijan dying practice draw attention of foreign travelers. One of them was German traveler A. Oleari (Guliyeva and Hasanov, 2011). He wrote that in Azerbaijan's dying art pomegranates' peels were used as a good raw material (Guliyeva and Hasanov, 2011; Hasanov, 2012).

There was another way of deriving black from pomegranate peel. The pomegranate's qazali, rusty iron and some amount of shoot kept in salty water for 15-20 days and strained. Then added the vitriol and the wool boiled in this water. At the end they got very black color (The dawn of Art, 1974).

We have found very interesting way of getting black dye assembling ethnographic field materials. Dyers made from the shoot of wood-burning stove a powder and boiled it with the barks of oak and walnut tree and then boiled the wool in this mixture to make it black (Hasanov, 2015).

Another interesting way of dying into black is shown below. In this method were used the plant called "notik" (qatiqotu) and rusty iron pieces. They were separately soaked for 10 days. Then the wool soaked in these mixtures in turn. After the wool took the color both mixtures strained into one pot and then the wool boiled in this mixture. After boiling a while the wool was taken out from the pot and dried unwashed. Finally, it was washed with cold water and dried after being kept 1-2 days in cattle urine and in solution made of vitriol (*Azərbaycan etnoqrafiyası: 3 cildə*, 2007).

Usually for dyeing in black were used black or brown wools. In carpet weaving was used only wools for nooses. Foundation thread and welt used undated keeping its natural color.

According to centuries-long practice dyers determined that it was of great importance to work with wool after it was being dyed. Usually they used floral water and cattle urine to make dyed wools darker, stronger and brighter. This information was also given in ethnographic literature. It was called "marlama" at some places of Ganja.

As one of the main tree carpet production spheres weaving art played a big role in dying by natural methods. Ganja's weaver-craftsmen who weaved colorful carpets and palace products weaved carpets with very composite ornaments, figures and patterns that made people stare. Natural dying was significant stage in traditional weaving art and the last accord in beginning to weaving. The carpet-tube's quality, color combination, elegance, ability to be pleasure to the heart mainly depended on the dying process and results that need a lot of effort, ability, habit and competence.

Innovative approach to the study of systematization of the basic craft kinds

In 90s of XIX century E. Zelgenidze (Alieva, 1973) spent the research in ancient Garabagh, which passed all round region gathering big materials on carpets. In this work there are interesting facts that prove that Armenian people who thanks in



Azerbaijan carpets create the Museum of Carpet adding no notion about this kind on art. He wrote: “There were not a lot of people who were engaged with this art among Armenian people”. They explained it like that: “To buy wool from Azerbaijan people was very dangerous, but to buy from speculators was disadvantageous”. Besides it social situation didn’t dispose for developing this trade and this kind of art cross the Muslim from Asia and that’s why Armenian could learn this trade only from Azerbaijan people, but the national and religions prevented to it (Alieva, 1973).

At the end of XIX century Armenian concerned to this art with the prism at the expense of woman, “undesirable labor” and didn’t want this occupation for their women. But at the end of XX century – Armenian awoke and understood that the carpets are the priceless work of art and be came to present to the world community not as creation at the expense of neighbor” but as “Armenian carpets”. Carpets exporting to Europe till the revolution by Armenian merchants were presented as Armenian carpets and unfortunately exported like this in many World’s museums till present.

Research of historical development of innovation in technologic methods of local craftsmanship

Lively and varicolored carpets were the main characteristics of the Ganja’s art school. Regarding this the dyers of Ganja-Garabagh paid a great deal of attention to getting red dye. The reason for the Garabagh dyers used this color most was that red and reddish tinges in context with other colors drew more attention.

The most widespread plant used for getting red dye was from a marena, dye plant. It was possible to get a cornelian color from the dye plant. For this purpose roots of blackberry cherry and currant had been kept in wet for a week. Then to this solution had been added the marena mixed with water and then boiled it putting the wool into it.

In order to get pink color the dyer used the water in which they boiled wool to make red and the onion colored water. They put the wool into it and boiled. The wool took the color of cornelian while boiling.

The fuchsine that pedlars of Ganja-Garabagh bought in late XX century for sell purposes forced out the natural dyeing methods for being much cheaper and easy in use. A zolotnik of fuchsine cost 3-4 farthings and was able to dye 0,5 pounds of wool in a light pink with a little bit mixture of fuchsine and adding a little bit more fuchsine you could get a dark pink (Hasanov, 2012).

Yellow dye mostly derived from onion skin. Onion skins boiled and then strained. If wool boiled in this mixture a little it became flesh-colored, but if boiled a little longer became orange. Weavers used this color most when they were weaving the elements of “girl’s face”, “gazelle’s face” (The dawn of Art, 1974; Hasanov, 2015).

In nation’s empiric practice yellow dye derived from the skins or from the branches of the plant called “zing”. For this purpose the branches and skins of this plant strongly threshed and strained after boiling. Wool became dark yellow after boiling in this strained water (Sumbatzade, 1958).

For deriving yellow color from grass naz and wild orange tree dyer has first keep the wool in cattle urine for a while, then boil it together with grass naz and wild orange tree (Hasanov, 2012).

There were other ways of making yellow dye. One of the ways is using yellow althaea, thyme and ganteper plants. They boiled together and strained. The wool

dried unwashed after being boiled in this mixture. For making dried wools much stronger dryers put them into the solution consisting alum and cattle urine for 1-2 days. Then washed them with cold water and dried under the sun (*Azərbaycan arxeologiyası: 6 cildə*, 2008).

The analysis of local carpets and carpet products proves that for getting yellow dye were used roots of reseda, qirkhbughum, evelik and barber plants.

There was very interesting way of getting yellow-orange dye. This process consisted of boiling the wool in cherry plum pastille (lavasha), spilling alum powder and then again boiling in the thick mixture of wild orange wood (*Azərbaycan etnoqrafiyası: 3 cildə*, 2007). In most regions of Ganja this plant was called “saraghan” or “berge”.

There was another way of getting brown and its tinges combining some dyeing solutions. For instance, mixing little bit of solution which used for getting black dye with a solution used for getting cornelian dye.

As the solution boiled the wool moved down into it and taken quickly. Keeping the wool in the vitriol solution for about an hour was another method. In Ganja was a solution made of young quince tree's leaves and branches and dye plant. There was also the method in which were used unripe walnut partitions, walnut tree's bark, leaves and sprouts. This solution has been boiled adding a little bit alum and then the wool went into the pot. After hang it to dry and again kept it in cattle urine to get brown color (Alieva, 1973).

There was another folk method to derive brown color. Oak's bark and hawthorn's rind and licorice's root has been triturated, then boiled together and strained and got the brown wool by boiling the wool in this mixture. (Leather also dyed like that).

The skein put into the solution of new barks of young walnut tree has been dyed into the brown. The ash had to be strewn first, before going to boil. The skein boiled in this solution only for 3 minutes. Then the pot with wool was left to cool. The interesting thing in this dyeing method was that the wool hasn't been dashed initially.

Some innovative technologies and methods in research of handicraft branches

Majority of local wool products, richness of natural colors and existence professional carpet-making women made for quick development carpet making craftsmanship in Ganja and in its surround territories.

One of the main features of this branch of craftsmanship was dyeing methods and technologies. In most dyeing processes wool was dashed first. Accomplish this dyers used to take dried cherry-plum and alum one third of the wool which was going to be dyed. (The table spoon of alum for hank of wool). This solution was boiled adding some water. Then move out sediments by straining. The wool put has been put into this solution and boiled once again. In folk empiric practice the rice has been used to define wool's dash. For this they put a few rice into the solution and the process considered over when the rice was ready.

This or other dyeing method gives to the wool not only a qualitative color but also brightness and richness. Usually weavers hung out the wool without squeezing it.



Dyeing duration varied according to the dyeing method used. If used “khasa” method then process lasted 20-25 minutes. Dyer put into the mixture rice and when it became ready then the chemical dyeing process was ready, too. When wool was dyeing for household handiworks in all cases the dashing and dyeing processes carried on the same time and in the same pot. In these cases dyer put into the pot a layer of wool and a layer of dye and thus repeating these layers till the pot is full. Before this the wool was kept for a day in cold water.

Dyeing operation had to be done fast. In old times when something had to be but couldn't be done fast people used a saying: “It's not dyer's pitcher”. We can say that Ganja's dyeing art was more likely with the dyeing arts of other regions.

Analysis of collected ethnographic field and literature materials shows that dyers by practicing a lot of other plants at last got the best result. For this purpose they thought all the plants that they could use to their “laboratories”. No doubt, Ganja's charming nature, rich flora affected dyeing art a great deal.

It was impossible to get blue and green in house so they were made by dyers in dye-house. The other colors could be made in house. Local raw materials were used for this purpose. Mostly used “naz out”, “wild orange tree”, yellow leaves of mulberry tree, onion skin, tinder, zing, althaea, thyme and etc; mostly used dye roots for deriving red; for deriving black used young walnut fruit, barks, elderflowers, qiniqotu, pomegranate rinds, black sandalwood, oak barks, rusty iron, vitriol and etc. The dyeing methods of colors were not the same. They had some differences.

Applicative importance of handicraft characteristics on the basis of academic facts

1. In most cases brown, black, white and grey wools used as they were, not dyed. No lack of brown sheep among Ganja-Garabagh sheep caused in using natural brown wools in carpet weaving. According to analysis the color brown in handiworks are natural wools.
2. Ganja had its own way of deriving black dye. Although alum was used in deriving other colors, vitriol was of particular importance in deriving black.
3. Ganja weavers mostly preferred pomegranate to other plants. Pomegranate rinds boiled, cooled, mashed and then boiled again. The wool skeins being put into this solution while boiling and dried after. Then skeins being put into boiling cattle urine for a while, dried, washed with cold water and dried again. After all these systematic dyeing processes the wool which would have been considered to dye into black turned into light brown. Weavers in order to get dark black colored wools boiled them in cattle urine adding some vitriol. Buckthorn's leaves were used in order to make light black colored wools darker. It had to be last process done. At the end weaver could get the color wanted. This method once been noted by I.P. Grunskaya-Petrova (Hasanov, 2015) who carried out researches here.

Results and Discussion

We must mention that Garabagh carpets by their technical distinction picked out by its brightness with the representation of plants and animals with portrait of the representations. Color harmony of Garabagh carpets came from the taste, from the art thinking of the local craftsmen and riches of dyeing plants.

The best carpets were that carpets which were knitted tenderly and strongly, cutting exactly with similar corners, with no running paints and wool patterns.

The art of carpet in Garabagh possess with a high skills of this art, in choosing the quantity of ornamental decoration in the placing of double symmetrical elements in the disposition on carpets with drawings of mountain and lakes and had flawless taste combining incomparable decorative work of art.

Among them the best attention attracts ensemble (double carpet) “dest hali”, which is typical only to Garabagh as ethnographic region of Azerbaijan and which considered as a suitable for sale.

It should be mentioned that the width of dest hali – 2m, the length of the middle - 4-8m, the width of the middle – 1m, kenara-edge which is corresponding to the length of article and sometimes head and foot addition added. In the National Museum of History of Azerbaijan in the ethnographic found of it the best examples of Garabagh carpets such as Itli-atli, Rustam and Sokharab, “Golden rose”, “Spring flower”, “Balama gurban” and other were kept there.

Local horses of Garabagh were beautiful and the royal magnificence of these animals created the beautiful work of art by the skills of woman who could knit. The carpet was knitted on the base of one photo which was taken in 1916. The poem in the Persian language was knitted on one of the edge of carpet. But there were many mistakes in spelling that’s why to read the full text was impossible. The text of poem was like this: “The creator created you in the epoch with in the name of Anvar-the hearth of enemy will break, will take shining word in the hands”.

They shout and grow “Allahu Akbar!” attacked on the enemy, made him tremble, made the horse race on the square. The head of enemy was chopped off on the square. From the other side the famous flower of Garabagh-nelbekizili, was knitted. Each small detail from the plate didn’t slip out from the attention of the man, who knitted the carpet. The whole photo was on the centre of the carpet. On the foundation of the text you can determination the individuals impressive on the photo. This is the respected Anvar bey Afandi, respected Shovket Pasha, Yusif Izzetdin and Sultan Muhammed Rashidkhan.

Ganja group thanks to it from, brightness, patterns, decorations the worthy place and also divided into subgroups. Carpet makers used pictures, which were known from neighbors who lived in the other villages. By custom, after finishing work, the present was given to the carpet makers.

Conclusion

For the first time have been researched:

Sometimes you could meet carpet marker who knitted the picture by his own imagination “Varni” is considered one of the famous examples among Karabakh carpets (buxo suz). By the monumental variant no one picture could be competed with anything.

It differs with its big local characteristic and with the local specific facts of this art among the rest ethnographic regions of Azerbaijan. That’s why the historical-ethnographic region – Garabagh is considered as the native land of Varni.

The same workman was the mother of the outstanding carpet maker and the other many workmen whose work keep on our memory up till now.



Sh. Aliyeva spends 100 years of her life near the loom, knitting carpets. Unfortunately her life was very difficult and it assisted to the sale of her handwork to the foreigners (Alieva, 1983).

The main thing is that this skill full workman who couldn't read and write, knitted the same names on the carpets and put her signature "S" on all carpets and knitted the date. The big importance took place the kitting of (buxovsuz) carpets in Azerbaijan in Ganja-Garabagh the historical ethnographic region in the field of art of carpet.

Generally they were named – palaz farmash, kilim and other. By its technical production, by using (buxovsuz) articles, sack for salt, divided into the different kinds. But palaz was the main carpet article among them. The knitting of palaz wasn't achieved with big expenses and rapid speed, that's why from economic point of view it was very advantageous.

The Ganja-Gazakh making carpet has achieved the big practice in knitting sumakh and other kinds of kilims. Patterns and decoration, other elements became a traditional in Ganja kilim and sometimes used in the knitting of carpets.

The element of the pattern "S" on varni with the representation of birds pertaining to the Bronze Age. These types of elements may be seen in the Early Bronze Age on the metallic and ceramic vases. It's all gave the evidence about the art thought of our people 5-6 thousand years ago, and the ethical inheritor passing from generation to generation with the help of mythical imagination, the love to the environment world. We can proud of Varni, made by the hands of Garabagh's craftsmen which are kept in the different World's museums.

Varni is considered the most expensive among the rest carpets articles. Men who were engaged with the cattle breeding, moving from one place to another, packed all their belongings into the farmash, packed them with different covers. If this cover was varni, the master of this caravan had been reputed as the richest man.

Varni stands in the row of carpets which are knitted by the technique of rotating. It is woven separately from both sides, then one side tied to another, and that's why by this reason in Garabagh, especially in Lyambaran village, varni – took name as "Lamyar" – it means all round. The garabagh carpets have been exported for many millenniums for endless centuries and are of the integral part of Azerbaijan carpets and included in the list of the heritage of the world's culture.

On the basis of new scientific arguments, also archive information was determined:

Ethnographic materials have shown that natural dying itself had many methods. Dying plants were used in different ways. Some used dried, some used fresh. People dried the woods and cut them in small pieces. Partition of walnut had to be dried first in order process to go. According to experienced dyers these woods had to be used on time otherwise they would lose their quality and become useless. But walnut leaves being used fresh and no treated. Weavers were also familiar with dying plants that were used not partly but whole (ex. sorrel, black-berry, elder-berry and etc.).

The period of picking plants had a big effect on the quality of dye (for example, young sprouts when buckthorn's fruit became ripe, walnut leaves that picked during the second half of the summer and baroque of oak in the spring). Dyers thought that

colors of the dye differ according to when they were picked. Flowers were useful for dying only after they burst into bloom.

Dyeing of a twine took place in spring and fall. According to the given information due to the sunlight a twine dyed in spring was much more of high quality. But not everybody was able to weave because of hot weather. That's why people of lowland of Ganja region used to dye mainly in fall. First, gathered all plants and fruits for dying. Another reason for that was the women who had a great role in dying that time were engaged with cropping. They could weave only after all cropping work was over.

Materials of that period show that the whole hamlet in Ganja was involved in dying. People from all directions thronged here to dye. Dyer's dye was of a great importance in order to get a beautiful carpet. There was a saying that dyer has to have keen eye to differ the colors. Dyers had to use flowers and trees to get the color they want and get such a qualitative dye that even after a thousand year it would stay unchanged. If the color changed then it means that he made mistake with dye.

Not only Ganja-Garabagh carpets were under goes to the terror but the other schools of carpets in Azerbaijan too. Get accustomed to the stealing; Armenian represented the famous Garabagh carpets under the title. "Ashma-umma", "Karim", "Mugan-Guark", "Chelebi Vishapagorg".

1. "Buynuz", "Daryanur", "Achma-yumma" and others: carpets like "Baliq" and also "shaddar varni", are very famous. Old masters named these carpets "Aran" carpets. By their technique and art specialists the "Nakhichevan" carpet was also in this group too. "Lyambaran", "Garabagh", "Khantirme" and others were wide spread.
2. Shusha half-group: In this group "Malbeyi", "Lampa", "Baghchada guller", "Bulud", "Sakhsida guller", "Nelbekigul", "Zarmekhmer", was there too. These carpets were concerned especially to Shusha.
3. Jabrail half-group: famous carpets as "Khanlig", "Garaghoyunlu", "Gubadli", "Kurd", "Talish".

In 90th of century E. Zelgenidze spent the researches in ancient Garabagh, which passed all round region gathering big materials on carpets.

1. Carpet – these carpets according to weight and length were for sitting rooms. As a rule – to 2 khan arshin, length – 5, 6 sometimes 7.
2. Yan – they are not lose, they are knitted in length. In the buying process they were double.
3. Gaba – little carpets. They are different with others.
4. Takht ustu (covers) – the length – 3 khan arshin, weight – 1,5. Sometimes you can hang it on the wall.
5. Khali-balasi – sizes – 4x1,5 khan arshin.
6. Janamaz – this type of carpet was only for doing namaz.

Disclosure statement

No potential conflict of interest was reported by the authors.

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