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Display for Theme of Color and Geometry in the Art Sultanate Hunt and Sultan Hussein Bayaqlra's Party in Garden

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Abstract

This article contains and expresses (analysis of Kamaledin Behzad Herawi's two arts) including Sultanate hunt (Kingdom's Hunt) and Sultan Hussein Bayaqlra's party in garden. The aim is to enrich public awareness and social familiarity on Kamaledin behzad's arts, beside its values and specifications. The method is qualifying by collecting information in librarian and observatory methods. Behzad's social class and characteristics of its arts value and importance highlights in this article in which develops the importance of historical and cultural aspects of its arts. Familiarity with characteristics of color usage in Behzad's arts with the most color usage, combinatory and geometrical of Kamaledin Behzad's arts based on circle, oval and triangle usages with conclusions gained of analysis. The conclusion of this article could be a help for students.

Keywords: Theme of geometry, Color, Combination, Frame, Picture, Statue

Introduction

Herat Art Class brought out after Kamaledin Behzad appeared and made vast changes in miniature art in which always attracts researchers' minds towards the arts' specifications. Using complementary colors, warm and cold, dark and light lightened his arts and expresses his art ingenuity. Theme of geometry of Behzad's arts introduces his arts formulated in which is not accidentally and is the spring of Behzad's art knowledge.

The motivation in which laid to select these two arts is that the recorder reviewed and studied around of Behzad's arts and found out there are a lot of hidden points in his arts in which needs more research to clarify.

Aim

Develop public awareness on Behzad's arts by presenting his arts' specifications and clarifying unknown and vague points of these two arts to put scientific and technical rules into the actions.

Approach

This article is done in librarian and observatory manner. Two arts of Kamaledin Behzad was analyzed in qualifying methods in a way that his arts were intensely observed and general rules of colors was described and extracted his figurative formation by putting triangle, circle and oval frames on the arts.

Research Question

Main Question: Rules and regulations from the point of aesthetics of color and theme geometric in the art of (Sultanate hunt and Sultan Hussein Bayaqlra's party in garden).

Side Questions

What rules made the color harmony in the art of Sultanate hunt and Sultan Hussein Bayaqlra's party in garden?
What forms came out for theme geometric of Sultanate hunt and Sultan Hussein Bayaqlra's party in garden?
And what points made the harmony and balance in composition of the arts of Sultanate hunt and Sultan Hussein Bayaqlra's party in garden?

Kamaledin Behzad Herawi

Judge Ahmad Qomi, writer of *Golestan Honar*, mentioned about Behzad as follow while there were about fifty years between Behzad and Qomi; a rare of its time, wonder of its time, the best of painters, Ustad Behzad is from Herat Dar-Ul-Saltana (Sultanate) (Qomi, 134, 1366=1987)

Behzad was born in a poor family, and got familiar with people's sense and behavior from his childhood in which made his artistic sprit. Behzad was called Kamaledin because of his smart genius in which shows mostly because of his artistic place and clarifies his spiritual and epistemic place. Behzad was an Aref (mystic) who did not care about the world and materials and his life passed all in Khanqa Pir Tariqat (place of peace and pray for Aref and Sufi) Khoja Abdullah Ansari. He never got married and selected art path for his thoughts and wills to find secrets and truth.

Behzad was in a tough life era but his contemporaries were always encouraging of his life path and tried to get away sadness from him. His majlesses (meetings) were with Arefs like Mullah Hussein Waez Kashefi, Abdul Rahman Jami the poet and Aref of the era in which were guidance for his path. Another person who encouraged him was Mir Alishir Nawaei with a series of wisdom and art specially poetry in which named for himself and also was a person who advertised for Behzad's works and brought his valuable art to Sultanate of Sultan Hussein with a lot of efforts. And also Sultan Ali Mashhadi one of calligrapher artist, poet and Aref was Behzad's friend and companion and brought Behzad's in his poets. (Rajabi, 1, 1382=2003)

Behzad was under supervision and brought up of Mirak for a long time and used his guidance, hence he could use of Sultan Hussein's library in which was under control of Mirak. And Behzad also was a while under Mir Sayed Ahmad's supervision. At this era Behzad showed his talent and proficiency at art and paint but he did not ban himself in recent framework of paint and made his innovations and brought wonderful revolution in miniature art. His talent and skills brought to the Herat's elders consideration and Sultan Hussein called him Seconf Mani and his intense development and progress in short time cause to be attested by others as Ustad (instructor). (Nili, 20, 1359 = 1980)

"Behzad was the first Timor's era painter who is obliged to sign his arts" (Habibi, 54, 1355 = 1976)

"Behzad was familiar with some sports specially power lifting, but he was sound of disapproval and opposition of the time government in sixteenth century (dissatisfied of political situation)" (Konbay, 75, 1381= 2002)

Behzad had a life of full dignity and respect at Shah Tahmasb Safavi era and finally deceased in Tabriz and was buried next to Koml Khojandy the late poet. And also have been said that he deceased in Herat and was buried there. (Husseini Rad, 359, 1382 = 2003)

Behzad's arts specifications

Art specification and provision of artistic characters in which shows independency with modern thoughts are highlighted in Behzad's arts and now can be find the thought and motives of artist based on today's critic methods. (Shirazi, 10, 1385=2006)

The best arts of Sultan Hussein Bayaqla belongs to Behzad's paints. Most of artists were under influence and effect of traditional Bayesnqazi (related to Bayaqla era) and were limited to that forum, while Behzad broke the lines with his vast insight and realism. He considered humanism factors, natural body movements and people emotions in his arts. In most of Behzad's arts the framework is in a way that there is frame for spaces, lots of things and variety of active people with no miss-disciplinary. Another factor for Behzad's works is strong plan, descriptive figures of bodies, place bodies in a circle order, enrich colors and scientific use of colors, variety of positions, faces and their colors with general stylized for academic inflexibility of bayesnqar inherits, elegance considering detail prohibition, use of nature and architecture as place of use. (Rahnaward, 58, 1388=2009).

Christian Praise expresses about Behzad's characteristics as follow: (Behzad's paint is full of movement and attempt beside story and realism. Theme of people with well shapes are not dream and hunters and camels are the same and seems to be drawn from the nature). (Praise, 133, 1389= 2010)

Zaki thinks behzad's color combination and storytelling derived from the nature and is obviously seems distinction of persons individually with interpreting of different motions to each other and the excellency of its work is the horse picturing. (Zaki, 84, 1364=1985)

Qarawi thinks miniaturist aforetime of Behzad did their best of attempts with encourage of fans they were unable of real face painting (stimulation) and they just could determine cloths with same face paints. The things differed were just women's hair and beard of men but eyes were the same format. Behzad was the first person who could amend picturing and painted pictures of king and courtiers with different face and bodies. (Qarawi, 23, 1385=2006).

Wilber believes character of Behzad's works is the elegance of provision of small frames and plans in bigger frame in which seems beautiful. And also another one is the harmony of colors between light colors like blue and green with dark colors. (wilbers, 71, 1374=1995)

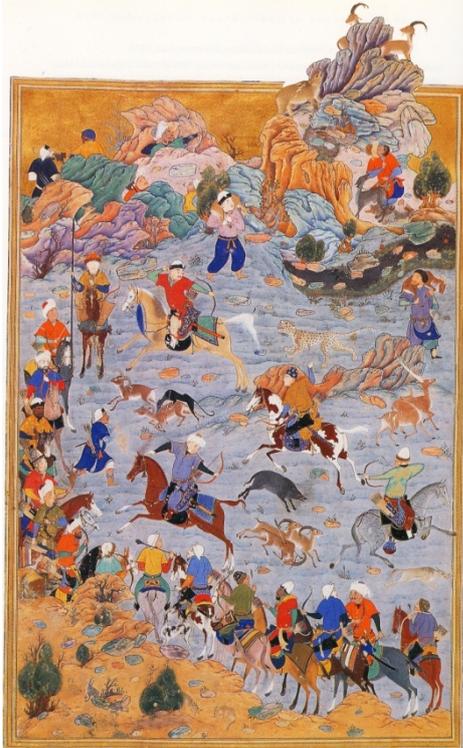
Fatema Shah Kolahi writes about Human Body characteristics in Behzad's arts as follow:

In general, body shapes in Behzad's painting is in three artificial types; Lyrical, Darwish, Public (TAQAZOLI, DARWISHI, AMA). The main subject of Lyrical body derived from story literature and poem of Persian. Dariwish body paint is based on thoughts and symbols of Sufism (Tasawof) an is somehow related to the Naqshbandia Ferqa (religious class) related to a Sufism class in which enriched in Herat Majless (religious meetings) and Behzad's relations with experts of the related class. Public body painting is the review and show the work and attempts of medium social class. (Shah Kolahi, 8, 1394 = 2015)

Picture analysis for color and geometry (Sultanate hunt picture)

This picture is in the first and second page of preface (Dibacha) of Hasht Behesht poem for Amir Khosrow Dehlawi. This copy is held in Topoqapo Sara, Istanbul Library Museum number (16) H 676 date October 1496. (Tathiri Moqadam, 246, 1383=2004)

This two-page picture is one the busiest arts of Kamaleddin Behzad. This art pictures a hunt view in a mountain area. Animal forces are collected together by sultanate hunt style in one area and consisting a circle, in a way there is no run away path. Some of hunters are busy with animal hunts and the young Sultan stands his red horse down the picture. These two arts express opposite emotion. Hunters made a stand circle with no move in the middle and center hunters are active and exited with hunt acts. The view is populated with upward view angle. (pic. 1 & 2)



Sultanate hunt picture (2): Bahari, 1996, P. 100



Sultanate hunt picture (1): Bahari, 1996, P. 99

Color Selection

Use of complementary color for cold and warm provides passion, excitement and special movement in the picture. Neutral and cold colors for theme is opposite with warm and pure theme colors for hunters' cloths and animals. Theme color of red, orange and brown of hunter's cloths and horses are darkness and lightening opposition theme of art in which brought harmony. Colors have variety, but Behzad keeps the harmony, with combination of some colors that made neutral motion in which highlights pure colors with special effects.

Theme Geometric

Here we talk about the theme geometric of the art with shape usage. Plan for framework of the picture for Sultanate hunt picture stands for oval and circle. Body of hunter sets in a way that looks the frame of circle and repetition of circles. Animals in which are under hunt or hunted, located in the middle of circle as the main subject of panel; hunt. Behzad selected center of circles for animal body. (pic 3 & 4)

Some of human and animal bodies are framed in one triangle in which united two page of panel. (pic 5)

Also, some of bodies in the center of the picture are on one oval in which the oval united two page of the panel. (pic 6)

All the hunt picture located in one frame of oval in which expresses the overall geometric frame of the picture. (pic 7)



Pic (5) Bodies on the Triangle Frame (Same Art) Pic (4) Bodies on the Circle Frame (Same Art) Pic (3) Bodies on the Circle Frame (Same Art)



Pic (7) Orval Shape, unifying two picture (Same Art and Page)



Pic(6) Bodies on Orval Shape (Sane Art and Page)

Picture analysis for color and geometry (Sultan Hussein Bayaqla Party in the Garden)

This two-pge-picture is in Golshan scrapbook 14/24 aged 1488, Golestan Palace in Tehran. (Konel, 221, 1382=20043)

This picture shows one of fun party of Sultan Hussein Bayaqla in which is in two pages with two different space. The first page Sultan Hussein is shown with maids; one siting two knees and with respects and presenting drinking and Sultan presented her a red flower (rose) and other maids doing a service, the second page in the left presenting servants and musicians and servants doing service.

Color Vitality

The picture shows Sultan Hussein Bayaqla in the promenade and invites its audiences' minds for having fun from the interpretation of colors selection. Using colors based on the subjects provide joy for audience mind and expresses skills and artist's color familiarities. This picture contains complementary colors in most of bodies in which transfers happiness, joy and excitement for people who are with Sultan Hussein Bayaqla in the promenade because of complementary use of color in which makes motives and brings joy for audiences.

One of obvious factor of Sultan Hussein Mirza in the Garden is the opposition of dark-light in which brought dark green of theme in front of light color of clothes of Sultan Hussein Bayaqla's companions in which is an opposition of dark-light in this art and audience would concentrate first on the light color of bodies by this trick. Cloth color

of bodies in this art used first hand and second hand colors to attract joys in the picture in which is a subject success. (pic 8)



Pic (8) Sultan Hussein Bayaqla Party in Garden: Bahari, 1996, PP. 53/ 54

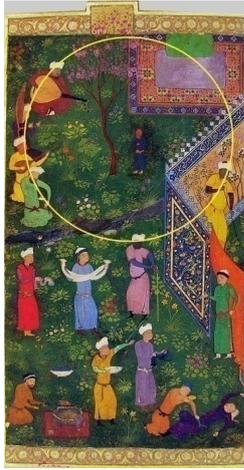
Theme Geometric

In the second page in left the picture of (Water Spring), the picture divided into two parts in which down the picture there are musicians and in the bottom there are servants and each one is doing a special service for the Sultan Hussein Bayaqla and the Water Spring in the first part of the picture is continued and actually united two pictures in one. (pic 9)



Pic (9): Same Division of the picture with spring (Same Art and Page)

Carpet that is down the picture divided the picture into two similar parts (pic 10). Based on frames, shape of heads located on the frame of circle including and starting with six head of table belongs to Barbat Nawaz (musicians of oud) (Barbat or oud is a music tool similar to dutar (two strings)) in which is located down the picture on the left and go through the yellowish cloth man with shovel. (pic 11)



Pic(11) Body Sets on Circle Frame (same art)



Pic(10) Same Picture Division with Carpet Width

Page one and two of this picture contains eleven bodies located on semi-circle in which starts from the musician of oud down the picture on the right and go through the second picture on the down and left where there are two maids and they read book. (pic 12)

In the first page of this picture there are nine bodies located on one oval frame and Sultan Hussein with maid is in the center of this oval. (pic 13)

Theme geometric of this art leads audience's eyes on Sultan Hussein Bayaqla as the main subject of picture.

Same distance between flowers and leaves in the theme of picture

One of Aesthetics principle in which is noticeable; place of flowers and bushes with principled distance in garden's area in which filled the theme. Therefore, the compression principle is seen here; principled distance between flowers and bushes in which shows the ideal nature of Behzad art that combined objective world with mental world. The nature objective integration with artist mental derived from Behzad's orientation to geometric and disciplined frameworks. At the same time, flowers and bushes gets natural shapes individually and filled the table with same distances. (pic 14)



Pic(12): Set Bodies on Semi-Circle (Same Art)



Pic(12): Set Bodies on Oval Frame (Same Art



Pic(14): Same Distance for Flowers and Leaves (Same Art)

Discussion

The point for discussion is the painted curtain in the picture in which Behzad painted it with natural threes. Painted threes are the same as flowers and leaves of threes in the garden from the sight of shape and form, in which tells the importance of harmony between elements of the paint. On the other word he wants to show the proficiency of curtain painter in the picture that decorated curtains in a way have harmony with garden threes for the time Sultan visit the garden or run a party prevent him to be bored of different decoration.

Kamaleddin Behzad lived sixty hundred years ago, when the science had no obvious development, but his arts in comparison with today's scientific regulation have special and valuable place. Today's sciences constants the effect of color on human mind when observes complementary colors by sides, and Behzad used this scientific principle in his art at his era.

Hidden or theme geometric of Behzad's arts have scientific points in which make the audiences to follow them by their sight and mental sense. This geometric theme is not accidental and shows the existence artistic sense with determined plan to paint his arts.

Conclusion

Result of comparison between Sultanate Hunt and Sultan Hussein Bayaqla Party in the Garden paints analysis are as follow:

Behzad uses opposite complimentary color in these two arts; cold and warm, beside dark and light, with proficiency in harmony of nice and joyous color to use appropriately and use of these opposition is compatible with the human mental and brings color harmony in mind.

Geometric theme of two arts contains shapes of circle, oval and triangle and used vertical and horizontal line to strengthen the frame with keeping the sight and mental balance and harmony of them by using bodies on the shapes of circle, oval and triangle.

From the aesthetics point of view, these two arts of Behzad have color and geometric theme harmony framework in which is a combination of natural objective with mental to use nature for new bodies, specially these two arts of Behzad, make the audience find point in which exists around them and is compatible with their taste factors.

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