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## HERAT SCHOOL AND THE EVOLUTION OF PAINTING IN AFGHANISTAN

Herat was one of the important centers of various culture and art during the reign of Timurids in Afghanistan. The Timurid rulers such as Shahrokh Mirza, Gawharshad Begum, Sultan Hussain Bayqara and Amir Ali Shirnvaei the respected Artists that were in a good position at that time, and this led to the formation of the Herat School of Art in Herat, which had no precedent until the fourteen century. Herat school paintings have unique features. Paying attention to the color and content of the painting was one of the priorities of the artists of that time, and the manuscript of Golestan Saadi, written for Baysanghar Mirza that it having eight original and beautiful picture assemblies, all of that explain the advantages and merits of the Herat school; for example The Herat school experienced the greatest change during the reign of Sultan Hussein Bayqara, and with the advent of Kamaluddin Behzad, the greatest change in the Afghan art and painting tradition that took place during this period. Behzad's paintings are different from the artists of that period in terms of character and sincerely characterize the Herat school, which in this article is more focused on the subject.

**Key words:** Transformation of Painting, Miniature, Timurids of Herat and Kamaluddin Behzad.

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### Герат мектебі және Ауғанстандағы кескіндеме эволюциясы

Герат өнер мектебі Ауғанстандағы Тимуридтердің билігі кезінде әртүрлі мәдениет пен өнердің маңызды орталықтарының бірі болды. Шахрох Мирза, Гаухаршад Бегум, Сұлтан Хусейн Байкара және Амир Али Ширнвай сияқты Тимуридтер билеушілері, сол кезде жақсы жағдайда болған құрметті суретшілер дәл осы жайт Герат қаласында он төртінші ғасырға дейін теңдесі болмаған Герат өнер мектебінің қалыптасуына әкелді. Герат өнер мектебінің суреттерінің мазмұны Ауғанстан тарихы мен өнер тарихынан мәлімет беретін бірегей ерекшеліктерге ие. Кескіндеменің түсі мен мазмұнына назар аудару сол кездегі суретшілердің басымдықтарының бірі болды және Байсангар Мирзаға арнап салынған Голестан Саади қолжазбасы, оның сегіз ерекше және әдемі сурет жинақтары бар, мұның бәрі Герат өнер мектебінің артықшылықтары мен жетістіктерін түсіндіреді; мысалы, Герат өнер мектебі Сұлтан Хусейн Байкараның кезінде үлкен өзгерістерге ұшырады, ал Камалуддин Бехзадтың келуімен Ауған өнері тарихы мен кескіндеме эволюциясы тарихы дәстүрлеріндегі ең үлкен өзгерістер болды. Бехзадтың суреттері сол кезеңдегі суретшілерден мінезімен ерекшеленеді және осы мақалада тақырыпқа көбірек көңіл бөлген Герат мектебін шын жүректен сипаттайды.

**Түйін сөздер:** кескіндеме трансформациясы, миниатюра, Герат Тимуридтері және Камалуддин Бехзад.

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### Гератская школа и эволюция живописи в Афганистане

Герат был одним из важных центров разнообразной культуры и искусства во времена правления Тимуридов в Афганистане. Правители Тимуридов, такие как Шахрох Мирза, Гаухаршад Бегум, Султан Хусейн Байкара и Амир Али Ширнвай, уважаемые художники, которые в то время находились в хорошем положении, и это привело к формированию Гератской

школы искусств в Герате, которая не имела прецедента до четырнадцатого века. Картины гератской школы обладают уникальными чертами. Уделение внимания цвету и содержанию картины было одним из приоритетов художников того времени, и рукопись Голестан Саади, написанная для Байсангара Мирзы, что в ней восемь оригинальных и красивых картинных сборок, все это объясняет преимущества и заслуги гератской школы; например, гератская школа претерпела самые большие изменения во время правления султана Хусейна Байкары, а с приходом Камалуддина Бехзада – самые большие изменения в афганском искусстве и традициях живописи, которые произошли в этот период. Картины Бехзада отличаются от художников того периода своим характером и искренне характеризуют гератскую школу, которая в данной статье более сосредоточена на теме.

**Ключевые слова:** трансформация живописи, миниатюра, Тимуриды Герата и Камалуддин Бехзад.

## Introduction

Afghanistan during the Timurids had reached at high position in designate of art and culture, and one of the most glorious periods was that for the narration of Sultan Hussein Bayqara. His 38-year ruler and reign over Herat has been one of the most brilliant periods of art and culture in Asia especially in Afghanistan. Sultan Hussein Bayqara widely supported artists, and this led to a great change in the art and culture of the Timurids. This practice actually formed the Herat school, and artists such as Kamaluddin Behzad emerged who revolutionized painting in Afghanistan. Herat school is the evolution of the experiences of the Ilkhanids School and the art of Gothic with new features that had a great impact on the development of painting during the Timurid era in the ninth century that is one of the most brilliant periods of miniature development in medieval time of Afghanistan. During this period, values of art were manifested that were not known in early art. Before the death of Timur, his son Shah Rukh came to power and chose Herat as his capital, and with his crown prince Baysanghar Mirza started widespread support for art. The artists and painters who were sent to Samarkand by Timur were brought back to Herat, and with their supporting of artist, court workshops were activated in Herat. During the reigns of Shahrokh and Baysanghar, these miniatures found certain features. If Baysanghar Mirza set up his big workshop in this city and gathered the most prominent masters of the time in his court. One of the reasons for Herat school that it became famous and mature was influenced by Chinese art. Because in the reign of Shahrokh (1404-1447 AD) Herat became the capital of Khorasan, strong treaty were established between the court of Herat and the Ming Dynasty of China (1643-1688) and their ambassadors were sent to each other's courts. Therefore, the influence of Chinese art is evident in the Herat School of Art and culture, which can be illustrated

by decorating the covers of books with Chinese superstitious animal customs. Although painters in the court continued to illustrate the Shahnameh purpose that attracted most attention; it was a love poem and a mystical story which Herat school invented a new style for painting of these poems that fits the meaning and concept of lyrical love poems. Usually, human figures are depicted in these small and delicate of the images that the landscape is completely environmental and decorative, with a long horizon and Esfandi Mountains. The color scheme of these images is bright and harmonious, the new colors have been added to the painting that compared to the early Mongol period. The creation of this particular style of painting, in which foreign populations were gradually depreciated, due to the skill and craftsmanship of the teachers of the Herat School Painting; Because in period of Shahrokh painting, he went through the stage of adapting and learning foreign techniques and reached his youth and was able to analyze and digest what he had taken from others and make it part of himself. The most important forms can be drawn in the late 14th century. He saw the decorations of technical styles, and these furnishings became the biggest distinguishing feature of Herat school painting in the next century, the most important features which had the beautiful landscapes of flowers, flowers and springs, and then the bright color that never leaves of one color does not shake their unity and independence.

## Materials and methods

Herat School is most famous school during Timurid dynasty and History of Persian. It has played a significant role in developing Persian forms and colors with Chinese influence during the Mongol dynasty. However, there has yet to be a comprehensive research on this era. The majority of research on paintings of the Herat School and

the Timurid dynasty are introductory. It confines the research to forms, certain shapes, and colors'. To date, there has been no study that analyzed the shape of the arabesque and geometric design used in the Herat school of painting using iconography and iconology. For completion of this essay I have used the library method, and I have done this research by using of authoritative books, journals and documents. There may have been research on the status of school of Herat and other parts of the painting, but this is an important era new in Afghanistan.

## Results and Discussion

### *School of Herat*

In Herat school; Miniature (painting), gilding and landscaping reached to their high position and its peak. Among the advantages of this school we can mention the tendency of painters in the accuracy of drawings and difference between its joinery, multiplicity of colors, coherence their fit, use of golden color and covering the background with plants and white color, etc. The most famous painter of this period who destroyed many past beliefs was master of painting Kamaluddin Behzad (Sharifzadeh, 1388: 110).



Behzad's manuscript at Herat during ninth century  
Reference: (<http://www.pinterest.com/pin>)

Herat school miniatures are similar in their style and methods and also the features are such as mountains at regular intervals covered with greenery and long horizons and new colors are painted in different walls at all painting are similar. The distinguishing feature of this school is the natural landscapes, mountains and hills that are in the shape of sponges, and in addition the painters of this period have been able to make acceptable and reasonable proportions between people and buildings, the other landscapes that they paint. The artistic evolution of the Herat school is much clearer and more obvious. One of the most important works of this period is a collection of poems written by Mortaza Hosseini, which was written in 1420 AD, in the library of Baysanghar Mirza that he demonstrate painting and drawing mountains and hills. The painters of this period adapted and digested the styles of Chinese techniques and created an independent and strong style that represented the technical spirit of the era (Habibi, 1398: 47).

Abdul Hai Habibi was written in the Art's book of the Timurid Era and its aftermath that Herat artists created the golden age of miniature in Herat and paid great attention to detail in their paintings. These miniatures have a lot of cosmetic effect and also the new colors that used in them are delicate and beautiful. In these miniatures, the distances between the images are shown in a new way and the images are drawn on several levels, to show its distance and proximity to each other. Thin layers of rocks and mountains that lead to the horizon which made in a variety of beautiful colors, flowering trees and plants and its details are carefully worked and displayed. The sky above the horizon is often displayed with golden color and is shown in Chinese style to show a thin cloud. The night sky is painted in crimson and the moon and the stars are painted in gold. As we have said, painters continued to illustrate and miniature the *Shahnameh* of Ferdowsi, but at this time the works of *Bazmi* poets have become a new tool and stage for his art. They have copied military and *Saadi* books and decorated them with excellent miniatures.

Although these works are not photographic; rather it has more aspects of make-up decoration, and no attempt that has ever been made to show the scene that comes to the eye or the camera, and the imagination has a wide field in its make-up.

One of the oldest manuscripts attributed to the Herat school is the book of *Kelileh* and *Demneh*, which excels in convincing the image of nature and its effects and in digesting with analyzing of

Chinese elements. The manuscript of *Golestan Saadi* which was written for Baysanghar Mirza and has eight chapters with original and beautiful images that all of them have the advantages and benefits of the Herat school. The Museum of Fine Arts in Paris and the painting of Homayoun in the gardens of the Royal Palace in China is one of the masterpieces of Herat school painting which the persons are well manifested. The beautiful flowers that are in that painting will give it a special charm.

In addition, another independent painting on silk cloth according to the Chinese methods drawn in the school of Herat is thought to be one of the works of the same painter Ghias al-Din, who was member of ambassador between the years of 823-827 AH. Shahrokh had gone to China with a delegation. These exquisite artifacts are housed in New York museums in the *Kunts Dobhag* collection which representing a community of Chinese and Herati styles to the fullest. But *Ghiasuddin Naghash* (painter) or *Mohammad Siah Qalam* is one of the miniature geniuses of Herat, whose works have a special quality and maturity.



Conflict of ball with loin, Mohammad Siah Qalam painting.  
(<http://www.pinterest.com/pin/>)

But the technical painting of Herat school starts from the middle of the ninth century AH (15 AD) in the connection forms and shapes of their coloring, formed with strong and independent identity of London-Asian association manuscript that was written for *Mohammad Chawki* son of Shahrokh in 1440 AD. It is representative and also the poetry collection of Sultan Hussein Mirza in landscapes images, buildings, appearance and Mongolian faces of people and the appropriateness of colors, shows the technical progress of Herat artists. It is one of the most exquisite and precious works of these two

works of art that is the best manuscript in the world (*Shahnameh* of Baysanqari) that was created in Herat (Habibi, 1398: 48-49).

After Shahrokh's death in 457 AH. The turbulent atmosphere that arose from the civil wars of the princes captured Herat. It is clear from the evidence that even in these turbulent circumstances, the artistic killings of the courtiers did not stop and were reduced, each of them took advantage of the presence of the artists and tried to produce works of art. (Ashrafi, 1386: 90).

Abu Saeed Teimouri was one of these princes who spent most of his reign until coming to the power of Sultan Hussein Bayqara, and it is natural that he supported artists with his interest in the arts (Azhand, 1387: 352).

#### *The period of Sultan Hussein Bayqara*

One of the most glorious periods of culture and civilization of Khorasan in the Timurid era was the period of the narration of Sultan Hussein Bayqara, one **survivor** and descendant of Omer Sheikh Son of Timur. His thirty-eight-year rule over Herat has been one of the most brilliant periods of art, culture and literature (Azhand; 1387: 182). After the death of Shah Rukh (850 AH) until the beginning of the reign of Sultan Hussein Bayqara (873 AH), Herat went through a period of political turmoil and artistic stagnation. However, it seems that some artists continued their work without direct dependence on the court (Pakbaz, 1393: 75).

When Sultan Hussein Bayqara came to power he supported artists and scholars, that we are witnessing a great change in art and art education in the Timurid era. As Babur wrote in his notes, Herat had no successor in the world during the reign of Sultan Hussein Bayqara. Artists, including skilled painters and calligraphers were attracted to Herat with his support and encouragement revived the declining royal library (Azhand, 1384: 93). Royal Library in this period also encountered with two separate sections; The face section of the house where the books were written, painted and the other part of the library where works were written and this section was headed by Sultan Ali Mashhadi. Libraries in this period have played a decisive role in educating and flourishing the talents of calligraphers and scribes and producing works of the culture and art (Azhand, 1387: 213). The greatest artists and masters appeared in the court of Sultan Hussein Bayqara and his thoughtful minister Amir Ali Shirnavaei (Zaki, 1338: 54). During this period masters such as Master Qasem Ali Chehrehgosha, Mullah Haji Mohammad, painter Khajeh Mirk, and

the greatest master of painting and the most famous painter of the Timurid era Master Kamaluddin Behzad, created immortal works (Doghlat, 1383: 123).

#### *Innovation in tradition*

Art is an independent like all our endeavors that is influenced by the material conditions of existence as an aspect of knowledge, it contains reality and at the same time for specific purpose. Of course, they share our politics and religion and other reactions to human destiny. But it is a general distinct reactions and is involved in the process that we call civilization or culture with independence (Farhad, 1396: 3). In this regard, true artists choose different methods of creation according to their different mentalities and worldviews. These new creations are in conflict with the tradition of society and the people in a way that requires widespread support at the general level. This approach took place in the Herat school, especially during the reign of Sultan Hussein Bayqara.

Poetry and music, painting and mural painting, architecture, gardening, and other arts have flourished since Sultan Hussein Bayqara ascended at the throne in Herat. Herat experienced another period of cultural flourishing during the 38 years of Hussein Bayqara's reign. The king who teaches nature in poetry with highly values writers and artists. Undoubtedly, the cultural uplift of this period was due to the character and use of Mir Ali Shirnavai (Sultan's minister and treasurer). He writes poetry in Turkish and Persian; apparently he was also involved in painting. The most prominent literary and artistic figures such as Mohammad Mirkhand (Historian), Hossein Vaez Kashefi (writer), Sultan Ali Mashhadi (calligrapher), Kamaluddin Behzad (painter) and Yari (religion) were formed with the help and support of Navaei that they were its main members. They gathered in the beautiful pavilions and gardens of Herat and spent hours for reading poetry and talking about philosophical literary and artistic issues. Shah also attended at these Sufi gatherings that it was this intellectual atmosphere that made at Herat school of painting that were shine again (Pakbaz, 1393: 78).

This while be the presence of princes with Timurid culture and artist had previously provided the stage for flourishing of cultural and artistic concentration in the fields of literature and art, they competed with each other and especially with Herat, the throne of Timurid. They invested in attracting artists to their court and in the development of art

and book decoration; they created art workshops and a library (Azhand, 1387: 164).

In this area, it can be guessed that masters such as Maulana Waliullah and Mansour were still active in the early reign of Hussein Bayqara. But this period saw the emergence of a new generation of elite painters who served in the workshops of Sultan Hussein, Mir Ali Shirnavai, Badi al-Zaman (son of Sultan Hussein). Ruhollah Mirak Khorasani, who studied calligraphy at first time during his live and later learned gilding, painting from Maulana Waliullah, and later was appointed director of the library of Sultan Hussein Bayqara. He was a master in this delicacy; But he painted the bodies more or less dryly and evenly. Haji Mohammad Heravi (Mohammad Siah Qalam) was the director of Navaei Library for some time and was engaged in painting and drawing. He later chose the unusual method of satire and depicted subjects that were strange and unreasonable to his contemporaries.

Shah Muzaffar, who died at a young age was a talented designer and painter. The hallmark of his paintings was the grouped people diagonally in double and triple rows that often placed them at the bottom of the image so that only half of their body could be seen. These masters and many of their contemporary painters were still more or less influenced by the tradition of Baysanghari painting until Behzad start his work in painting that his deep insight and realistic sense was able to go beyond the boundaries of this tradition (Pakbaz, 1393: 80).

Ayatullahi the well-known Historian of Iran painting book stated that paintings and book illustrations flourished over three centuries started from 14th and continued to the 17th century in Iran and Afghanistan. This period was dominated by the Mongols and coincided with the climax of the Timurid and Safavid powers that formed after the Mongolian rule. This period contained foreign influences and reappeared in Persian paintings (Ayatullahi, 2003: 247).

#### *Kamaluddin Behzad and the evolution of Herat painting*

After Shahrokh Mirza during the reign of Sultan Hussein Bayqara and his famous minister Amir Ali Shirnavaei, Kamaluddin Behzad took the method of painting over the art of Herat and created a change in painting that is still stand and alive now. Kamaluddin Behzad is the son of Sharafuddin Herati, who lost his parents as a child and was adopted by the great artist Ruhollah Mirak, the librarian of the Royal Library. it was in the family of art that Behzad grew up and became a famous artist in the country. Some

scholars believe that Behzad was the result of the support and attention of Amir Ali Shirnvaei, who reached the peak of fame and honor. Sultan Hussein Bayqara also paid close attention to Behzad and his art, saying: "He was a master of education and good care and attention. "Blessing and ability have risen to great heights."

Behzad was in the Timurid court until the dynasty was dismantled by Mohammad Khan Sheibani. Behzad was in Herat after Shah Ismail Safavid came to Herat and Behzad accompanied by Khajeh Mirak, Qasem Ali and Haji Mohammad went to Tabriz with him and continued their creative and artistic works. Behzad greatly benefited from the legacy of the past and especially from the achievements of his two contemporary masters. He learned delicacy and gilding directly from the soul of Mirak Khorasani; and he learned delicate penmanship and deep expression from the designs of Maulana Waliullah. For the Behzad's specific and regarding activities are well-known that someone said that at the beginning he was the librarian of Amir Ali Shirnvaei Library and later the director of the School of Arts and Crafts and Painting, which belonged to the Sultan and his minister; He took a shower and displaying of their art. But his first serious and fundamental work was in charge of the royal library of Sultan Hussein Mirza from 1487 to 1507 AD, which achieved good results of his work (Arianfar, 2006: 42-43).

Behzad has skilled in color processing and knowing its properties and composition in changing different states of mind, and especially in drawing shapes of buildings and natural landscapes, he had reached the level of miracles that have given. After coming to Tabriz, Master Behzad abolished the school of Tabriz and Baghdad, which was common until now, and created a new style of painting that most painters followed in this artistic modernity. "Before him, painters tended to make eyes and eyebrows and other features Chinese-style, and engraved ceremonies were arranged in the Chinese style."

When Behzad entered in the painting scene this art had already found its own order and criteria. The experiences of the Tabriz Ilkhani School and the Shiraz school of Al-Inju and Al-Muzaffar schools was active and the previous stages of the Herat school had a significant impact on the formation and regulation of painting criteria and components. Relying on the achievements of his predecessors and using his rich feeling and talent, Behzad went beyond the framework of tradition and refined the dry principles and traditional mold of the past and

created a novel method that can be interpreted as Behzad's style as the following images.



Behzad's miniature during ninth century  
Reference: fa.m.wikipedia.org

The last period of Herat school should be called at the Behzad era with his special style and method, achieved new tricks and arrangements that were not common in his works of the formal, dry and raw atmosphere of the previous works was completely erased and instead the originality of the composition was combined with the innovations in it, as well as the meticulousness and stability of the performance and color in the naturalism took a prominent form in his works. Human figures found a special identity and abandoned their former Chinese characteristics and approached the original identity. In landscaping new students showed a realistic approach. He introduced new experiences in mountaineering and paved the way for Sultan Muhammad's innovations in this field. Flowers and shrubs moved away from decorative forms and found an imaginative and glorious way.

At the first time sycamore trees with lush foliage entered the landscape and later in the Safavid period walked the path of perfection. Behzad emphasized the visual reality of the individual and the human being that his statues came out of the brigade and found character. These characters are involved in daily activities. Among these characters, from slaughterhouses and builders to workers and employees and harvesters can be found, and this type of Behzad paintings were to show the image of Herat society in the ninth century AH. Behzad's interest in the true representation of man and the

scenes of everyday life led him to create scenes and gatherings that were very real from the point of view of the people of that time. The story of Behzad's image of the body of Mir Ali Shir Navaei in a banquet and flower-laying scene which its presentation in an artistic assembly has been one of the examples.

This approach sheds light on the aesthetic features of the period. The emphasis on the scenes of daily life and the resulting activities in the paintings and the realistic approach in these images was a clear departure from the ideal figures of previous eras and could be the interpreter of the ideas and perceptions of those in power of the surrounding society. It is obvious that dealing with this type of scenes was not only ugly and trivial for the intellectuals of the society, but also had its own aesthetic criteria and satisfied their tastes (Azhand, 1387: 434-435). In fact, Behzad brought the style of painting closer to the nature and life of the people on time, and in painting he made simulation common, which was not common until he painted images of people as if they were alive (Habibi, 1398: 54- 55). Behzad's innovation peak can be seen in the drawings of *Bustan Saadi* (893 AH) and *Khamseh Nezami* (899 AH). These works appeared in the seals that Behzad worked in a wise environment in the court of Sultan Hussein Bayqara. Undoubtedly, Jami's mystical worldview and influence of Behzad's thought their art with the help of geometric methods of combining shapes, using the interaction of colors, he connects different parts of the image and achieves a general unity (Pakbaz, 1379: 72-74).

#### *Features of Behzad painting*

At the time of Behzad's emergence, painting and miniature art had achieved their status as a brilliant and distinctive art in society. The miniature man with all his curvature and softness, was strong and heavy. The miniature man was magnificent and the faces were less recognizable. In their works of that time the lines and characteristics of a face depend on the signs that are its position and rank. The miniature man wears luxurious clothes and has many colors and polishes. It is soft, slippery and fragile and does not care about its surroundings and pays attention to itself, without having any special affection and affection.

If he uses everything to set up his moments. However, in Behzad's paintings, this situation of the miniature man changed and the elements of the roles became more twisted and attention was paid to the people of the street and the bazaar. If there were a few ordinary people in the miniature with Famous Oriental; "Not only people were praised in

Behzad's paintings, but he also paid attention to the pleasing colors and backgrounds in his paintings," Yoyakovsky who was a writer mentioned that not only people appreciated with Behzad art. In general these points are worth mentioning with the following characters:

1. Complete accuracy and precision in lines and images
2. Show the face of people
3. The concept of movements and gestures of people in the work
4. Delicacy in trees, flowers, landscape, clouds and sun rays
5. The use of various colors and its agreement with the environment (Arianfar, 1385: 43-44).

Behzad's paintings exist in the manuscripts of *Bustan-e-Saadi*, *Mantiq al-Tair* of *Attar* and *Khamseh Nezami* (Ashraf, 1386: 94). In these works, cold colors have been used more. «It may seem strange that in the field of visual sense of color, the heat of color can be detected. However, experience has shown that cool colors are colors that are visually close to water, sky and green, and in terms of «Psychologically attach the feeling of coldness to human beings. These effects show the vast powers of the concept and expression of the state of cold and hot contrast» (Eaton, 1385: 40-46). However, the exact surviving works of Behzad are the image of Sultan Hussein and Sheibani Khan, which is known and preserved by his signature.



Kamaluddin Behzad's art picture of Shibani khan and sultan Hussein. Herat

After the brilliant and prolific period of the Timurids of Herat and Behzad, the scope of artistic activities is eliminated and no important and significant artistic activities are seen until the

time of Professor Gholam Mohammad Meymangi (Shahrani, 1388: 178). Because this is the political powers of the West entered Afghanistan by the rulers of the country and the public space was designed for governments and people in this way. Until the time of Amir Abdul Rahman, Western art was founded by the British and continues till now.

### Conclusion

One of the reasons that the Herat school became famous and mature is that the Timurid princes paid special attention to the art and artists. Kamaluddin Behzad is one of these artists who reached at the peak of his artistic fame in the court and his artistic works were noticed. However, at the beginning of Behzad's emergence, miniature painting had

achieved its position in society as a brilliant and distinctive art; but in Behzad's paintings, this situation changed and the elements of the roles became more twisted and attention was paid to the people of the street and the bazaar. If there were a few ordinary people in the miniature width. In fact, this innovation brought about a change in the Afghan painting tradition that persists to this day. After the high period of the Timurids of Herat and Behzad, the scope of artistic activities will be abolished and no important and significant artistic activities will be seen until the time of Professor Ghulam Mohammad Meymangi. Because the political powers of the West entered in Afghanistan by the rulers of the country and the public space was designed for governments and people in this way. Until to the reign of Amir Abdul Rahman, Western art was founded by the British and continues to this day.

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