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Coincidental Features in the Thoughts of Two Artistic Geniuses at the Golden Eras of the Eastern and Western Art

Ashraf Mousavi Lar[1]

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Abstract

Two oriental and western symbols are recorded in the memory of the world. Kamal Al-din Behzad (1460-1535.A.D./ 865-942 A.H.) is the painter of Iran's golden era and Leonardo da Vinci (1452-1519.A.D./ 857-925 A.H.) is the verstile artist of Italian Renaissance. The life stories of these two artists are more or les similar. During childhood, both experienced a hard time and during youth and adulthood their artistic styles not only changed the art of their own time but have greatly influenced the future generation.

Aim: Finding the common artistic opinions, thoughts and behaviors of the two contemporaries but with two quite different artistic, social and cultural styles.

Method: In this study, attempt is made to review the works and approaches of the two artists, comparatively and analytically using the archive method.

Findings: The common and coincidental features being observed are as follows:

1-Applying dramatic expressionism

2-Applying intuitional and emotional expressionism, particularly in portraiture (expression)

3-Creating emotional relationship among the figures

4-Associating the figures with architectural and natural backgrounds

5-Creating extraordinary figures

6-Directing conflicts

7-Giving conscious attention to war themes (More than a typical narration of an exciting event)

8-Employing spiral infrastructure in composition

Conclusion: Some basic common changes occurred simultaneously at two distant places in the Iranian and Italian arts. Although the two artists had been living in two completely

1.Assistant Professor, Department of Art, Alzahra University, E-mail: amousavilar@yahoo.com

different geographical and cultural environment, even working with two different styles in the visual arts, they had rather similar features regarding their ideas and artistic issues. By comparing the works of these two artists, we can find their imaginative behaviors in terms of visualizing ideas and themes as well as narrating religious and war subjects.

Keywords: Coincidental Features in the Artistic Thoughts, Ideas and Subjects, Paintings.

Introduction

The golden era of Iran's art with its numerous social and political changes, frequent conquests and ruinous rushes was simultaneous with the Renaissance in Italy, but none of these unfavorable conditions could diminish the shining of the stars and geniuses of art. The world has experienced the advent of many great geniuses in different eras. Sometimes, similar radical changes occurred simultaneously at distant places. The name and masterpieces of Leonardo da Vinci is shining over the crown of the history of the Iranian art as brightly as the stars of Kamal Al-din Behzad.

The innovation and novelty of Behzad's works is undeniable among the European art scholars. F.R. Martin studied Behzad's works from 1909-1912 (1327-1330 A.H.), comparing his paintings with those of Memling, Holbein and Raphael. In 1947 (1368 A.H.) Ali Ahmad Naiemi made comparisons between Behzad's miniatures and paintings of Jean Fouquet and Francois Clouet. The results of these studies are fairly positive. One of the important points being referred to in addition to these appreciations is the increasing number of his works being sold in the early 20th century. However, in addition to these social backgrounds and economical fundamentals and despite considerable efforts for consistency of other works with those of Behzad, he has still a determinant and crucial influence in the Iranian traditional art[1]. Many art researchers have compared Behzad with the foreign artists, particularly Europe. In present study, the author tries to comparatively discuss Behzad and da Vinci's common approaches. He also intends to present certain common features underlying in the painting of Kamal Al-din Behzad and Leonardo da Vinci.

Historical Background

Kamal Al-din Behzad (1460-1535 A.D.)[2], the famous painter and artist of Timurid period was born in Harat. Many well-known historians such as Wasifi and Khawand Mir have written about him, admiring his artistic style and sublime status, but in certain original manuscripts including *Habib Al-Siyar* and *Badayi Al-Wagayi*, no indication comes about his birth date and life.

Behzad lost his parents during childhood. Ruhallah Mirak, who seems to be one of his relatives, adopted him and accepted his supervision. According to *Habib Al-Siyar*, Khajeh Mirak was unparalleled in image drawing, painting and illumination. He was also incomparable in writing inscriptions and as such, most of the inscriptions of monuments and buildings in Harat were written by him[3]. In fact, Ruhallah Mirak and

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Pir Seyed Ahmad Tabrizi are khnow as Behzad's masters and teachers.

Behzad was trained in the assembly of an art-nurturing minister, Mir Ali Shir Navayi. Then he was sent into Sultan Husayn Bayqara's service (about 1485 A.H.). After Uzbak's conquest of Harat, he remained in this city for some years and continued his activity at the court. Later, he was assigned as the head of the library and the art workshop at the court of Shah Ismail Safavid I (1521 A. H.). He probably remained at this position until the beginning of Shah Tahmasb I. During his stay in Tabriz, he trained some of the brilliant students such as Ghasem Ali Sheikhzadeh and Mir Musavvar. Finally, he died in Tabriz in 1535 A. H. and was buried beside Sheikh Kamal Khujandi.

Several miniatures have been attributed to Behzad, but he is commonly believed to have only 32 paintings as his real works.

Leonardo da Vinci (1452-1519 A.D.), the Italian scientist, thinker, architect, writer, engineer, sculptor, painter and musician of the Renaissance period was born in a village near Vinci around Tuskan countryside, Italy. He started his artistic work in 1470, when he was about 18 years old [4]. He began to learn art from Andrea Del Verrocchio[5], the Florancian master. He was soon supported by Lorenzo Medici and obtained the membership and mastership in St. Luke (1472). Later, he was in the service of Duke Ludvico Sforza (Duke of Milan) (1482) and started working as the painter, sculptor, architect and military engineer. He remained in Milan till the fall of the Duke by the French (1499). At this time, he traveled to Mantua and then moved to Vinci. Here, he began working as a military engineer. He stayed in Milan for a few years (1500-1508). He painted "*Mona Lisa*" (1503-1506). Leonardo da Vinci's drawings of the human body's dissection, man's gestures, horse's movements and nature landscape represent his deep understanding and intellectual power about light, anatomy, physiognomy, perspective and scientific illustration. His thesis on painting in the 16th century was used by many artists. Deliberate compositions and the application of light and shade in his paintings have directly influenced further painters such as Peter Paul Rubens and Rembrant van Rijn [6].

Coincidental features in the artistic ideas and themes and visualizing them in the paintings

1. Applying Dramatic Expressionism

Kamal Al-din Behzad's works reflect the essence of famous stories, one is "*Yusuf and Zulaykha*", the Egyptian queen, who falls in love with Yusuf and her sinful love impels her to make further requests. She looks for some ways to show her love towards Yusuf. This story has been beautifully narrated in the Qu'ran as "*Ahsan-ol-Qessas*" (the best stories) and described in Iranian literature many times both in verse and prose style. In Behzad's miniature, this scene is performed for Saadi's Boustan, but because of some similarities with the descriptions of Zulaykha's palace in Jami's poetry, it seems that it is much more influenced by Jami. It in fact reflects the architectural atmosphere predominant in Jami's text. While presenting a very interesting stage-designing in "*Yusuf and Zulaykha*" (Figure1), Kamal Al-din Behzad has tried to make

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compositions in the rooms with intricate stairs and in succeeding stages together; the intricate atmosphere is in accordance with the secret and deceitful mind of the lover, Zulaykha, which referred the story as:

"Yusuf was at home without having any wrong or evil intention for treachery. The lady of the house began talking to him willingly. One day, she closed the door and informed him that she was ready for him. Yusuf, who was intrinsically innocent and divinely pure, answered: "I resort to God. God has bestowed me a pure and virtuous status that God will never save the tyrants". The woman, despite hearing a negative reply from Yusuf, insisted on loving him. And if God's special benevolence and his clear logic weren't supporting Yusuf, he would definitely act according to his passion and natural instincts but we turned him from evil action and he is one of the innocent and pure servants of God[7]."

Behzad's composition, space making and stage-designing in his miniatures is really wonderful as compared to the ordinary methods followed in that period. The intricate rooms with seven interrelated doors, Zulaykha's castle has no walls like today's dolls houses. Behzad's imaginative mind insists on removing any obstacles, which might prevent the dynamism of the mind. The direction and scenes of Yusuf and Zulaykha's movements and gestures completely remind us of the previous and further movements in mind. The composition of the scene is placed over one another instead of moving in depth behind each other, having an ascending process. However, symbolic descriptions and in relation to the Islamic mysticism could also be given in this respect but is beyond the discussion of this article.

Figure 1 The seduction of Yusuf by Zulaykha' Signed by Bihzad, from a Bustan of Sa'di, 1488; A. D. 30 x 21cm. General Egyptian Book Organization, Cairo, Adab Farsi 908.(E.Bahari)

Behzad has selected the most attractive Qur'an story, focusing on the most enthusiastic part of it as well as the most critical point of climax of the story and has designed it according to the content of the story; he has in fact conformed the golden visual point of the painting with the climax of the story dramatically, trying to display the exciting and attractive moods by composing the characters' behaviors.

On the other hand, Leonardo da Vinci chose the climax of the story of cheating Christ with the most anxious moments in order to narrate the event. Here, he has confirmed the focal point of the painting with that of the main character, Christ. He has directed the most critical story of the Christian history by expressing and explaining Christ and the Apostles' behaviors. The wall painting, "*The Last*

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Supper" [8] (1495-1498) (Figure 2) at Santa Maria delle Grazia church of Milan, is a preserved work of Leonardo da Vinci. Helen Gardner has explained some of the characteristics of this painting of as follows:

"Restoring the glory of Renaissance Frescoes, the painting is both formally and emotionally his most impressive work [9]."

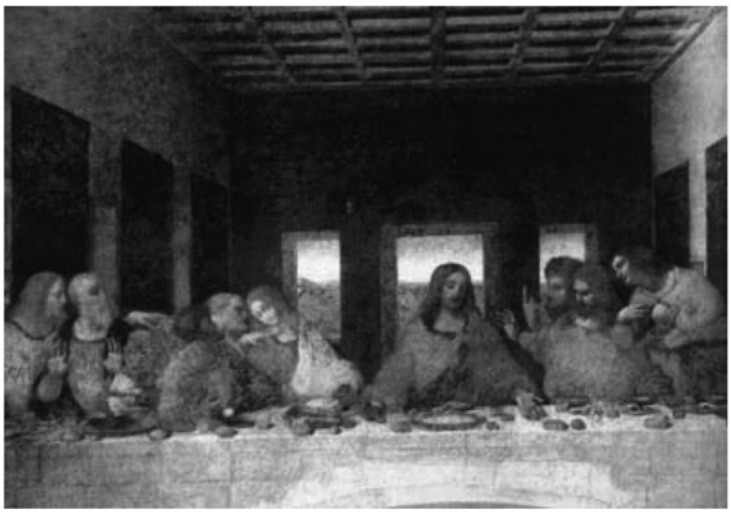

Figure 2 Leonardo Da Vinci: The Last Supper.
Wall-Painting in the Refectory of the Monastery of St Maria delle Grazie, Milan. Between 1495 and 1498 A. D. (E. H. Gombrich)

Gombrich has narrated the story of "*The Last Supper*" as follows:

"There was drama in it, and excitement. Leonardo, like Giotto [10] before him, had gone back to the text of the scriptures, and had striven to visualize with it must have been like when Christ said, "Verily I say unto you, that one of you shall betray me", and they were exceeding sorrowful and began every one of them to say unto him "Lord, is it I?" (Mattew xxvi. 21-2), The gospel of St John adds that "Now there was leaning on Jesus' bosom one of his disciples, whom Jesus loved. Simon Peter therefore beckoned to him, that he should ask who it should be of whom he spake' (John xiii. 23-4). It is this questioning and beckoning that brings movement into the scene. Christ has just spoken the tragic words, and those on His side shrink back in terror as they hear the revelation. Some seem to protest their love and innocence, others gravely to dispute whom the Lord may have meant, others again seem to look to Him for an explanation of what he has said. St Peter, most impetuous of all, rushes towards St John, who sits to the right of Jesus. As he whispers something into St John's ear, he inadvertently pushes Judas forward. Judas is not segregated from the rest, and yet he seems isolated. He alone does not gesticulate and question. He bends forward and looks up in suspicion or anger, a dramatic contrast to the figure of Christ sitting calm and resigned amidst

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this surging turmoil. One wonders how long it took the first spectators to realize the consummate art by which all this dramatic movement was controlled. Despite the excitement which Christ's words have caused, there is nothing chaotic in the picture. The twelve apostles seem to fall quite naturally into four groups of three, linked to each other by gestures and movements. There is so much order in this variety, and so much variety in this order, that one can never quite exhaust the harmonious interplay of movement and answering movement [11]."

The comparative study of the paintings "*The Last Supper*" and "*Yusuf and Zulaykha*" represents a common feature, Behzad and Leonardo selected the climax of the story as well as the critical moments of virtue and evil. Then by using states and moods of the characters, they have tried to explain the essence of the subject and develop the dramatic expression. The only difference is that Behzad has hidden the movement by using special compositions and completely measured cuts. Basically, the dynamic composition of the architectural space is in complete accordance with the movements and gestures of the characters, while in da Vinci's composition, there is a conflict or contrast between the architectural stillness and the characters' movement.

Behzad and da Vinci have drawn the result or the essence of these stories, but when? The moments when the hero and the anti-hero are placed against each other and conflicts arise. Treachery and honesty, evil and good, dynamism and static, absorption and elimination, attachment and escape, love and hate, guilt and purity, pluralism and unity, and the moment when the hero or the symbol of good in conflict with evil chooses the way of salvation and escapes from corruption and guilt or goes to jail or altar to achieve his aim.

Behzad and da Vinci have both common approaches in choosing the subject, critical moments and cutting the story; biblical subjects, Qur'anic stories; the most critical moments with the highest dramatic values. If we examine the basic geometry of the work, we can see that Behzad has placed "*Yusuf and Zulaykha*" at the high golden point on the right. Da Vinci has also placed "Christ" at the central point of perspective (Figures 1, 2, 18, 19).

2. Intuitional and Emotional Expressionism especially in Portraiture

In reviewing the Renaissance works, if we look more carefully into the faces, we feel that there is still a state of liveliness and inanimation predominant over the paintings. "Long ago, in the distant past, people had looked at portraits with awe, because they had thought that in preserving the likeness, the artist could somehow preserve the soul of the person he portrayed [12]." Leonardo refers to the soul's intention and tries to incorporate life to his paintings. The proportions and mathematical logics dominating the classic style, give no way to the realization of inner feelings. Gombrich writes in the History of Art: "Like a living being, "*Mona Lisa*" (Figure 3) seems to change before our eyes and to look a little different every time we come back to her[13]." Giving expression to the face, particularly by using blurred and light-shadows beside the lips and eyes, have eliminated coarseness and intricacy and made this lady's countenance very live and attractive. Leonardo

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initiated this method, which was later followed by other painters. The same can be observed in Behzad's works. Looking more carefully into the majority of the works of Iranian painters, especially before Harat school, we feel unidentifiable mental or emotional states from the portraits. A series of figures being placed beside each other formally in the same shape, the direction of their looks towards somewhere unknown and vague in the space and then they leave in the extension of the straight or oblique sight line. The sensitive and emotional samples are observed very rarely. For instance, in the exclusive miniature of "*Mourning over the Alexander's Body*", probably belonging to Shams Al-din in Baghdad School (1330/ 730 A.H.), expressionism in the movements, gestures and behaviours, and in part in faces are being, viewed sensibly or palpably though still very typically and repeatedly. Such portraits are seen after Harat school, particularly in Kamal Al-din Behzad's works, in which "expressionism" and "movement" are the most significant factors. Comparing a part of Behzad's drawing "*The Dervish Portrait*" (Figure 4; Detile of Fig. 7) with part of "*The Portrait Drawing*" (Figure 5) by Leonardo, we can clearly observe their power of hands and their great skills in giving expression to the portraits. When Behzad presents the portrait of Mir Ali Shir Navayi to him, the court members emphasize on the liveliness and expressionism in Behzad's works. It has been stated that Mir Ali Shir Navayi is portrayed in Sachikh custom (giving ceremonies), while there were trays of presents and gifts in front of him in the garden full of trees, birds and flowers. Mir Ali Shir asks for comments from the assembly and every person gives an opinion including Molana Fassih Al-din, who was Mir's master and one of the renowned figures of Khorasan, said "I saw these newly blossomed flowers, I wanted to stretch my hands and set a flower and Molana Saheb Dara, who was a friend of Mir, said that I had also the same intention but I thought if I did so, these birds would fly off the trees"[14]. From this portrait, we could only refer to the above quotation but regarding Behzad's other works, we can refer to his great skill in giving expression to the faces. In the single portraits attributed to Behzad, we can still observe expressionism but not to the extent being viewed in "*Mona Lisa*". Nevertheless, it is still considered a masterpiece. In the portrait, "*The Dervish*" (1500 A.D./ 910 A.H.) (Figure 6) such an expression is clearly observed in his face or in another portrait such as "*Dervish*" (1480 A.D./ 840 A.H.) (Figure 7), feelings and emotions are obvious in his face.

Figure 3 Leonardo Da Vinci:
Mona Liza. About 1502 A.D. Paris, Louvre (E. H. Gombrich).

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Figure 4 Behzad's drawing
(expressionism in portraiture) Detile of Fig. 7.

Figure 6 Portrait of a Dervish'
By Bihzad, 1500 A.D.; 14.5 x11 cm.
Private Collection (E. Bahari).

Figure 5 Da Vinci's drawing (expressionism in portraiture) (192 x188 ; Budapest, Szepmuveszeti Museum).

Figure 7 Portrait of a Dervish' By Bihzad, 1480-5 A.D.;
25 x17 cm. Topkapi Palace Museum Library,
Istanbul, H2162, f.3r (E.Bahari).

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It must be said portraits and states in portraiture are not usually obtained like a big miniature or a wall painting. The dimensions of the portraits are generally in accordance with the dimensions of the book layout about A4 size. According to the exact attention in drawing faces, work on miniature is not less than painting, but in such dimensions, what gives attraction and attention to the behaviours, states and communication, is between the figures.

3. Creating Emotional Relationship among the Figures

Creating a sort of visual structure and composition which might predict the natural relationship and the necessary atmosphere for developing an emotional relationship and mutual reactions, eliminating formal states and senseless scenes, the frequency of the characters and including ordinary relationships among the ordinary people, paying attention to the individuals of the community and leaving or removing the formalities in the court are among Behzad's styles. A "*Miniature of Shah Tahmasb' Shah Nameh*" (1525) (Figure 8), attributed to Behzad with the subject of "*Ferdowsi Encounters the Court Poets of Ghazna*", the relation and dialogue between them revives such a quality in the mind. Before this, most portraits especially those depicting a festive (bonquet) and court scenes, were seemed as if all the characters were gathered for taking a group photo and they were left quite artificial and motionless. But Behzad has tried to show the sensation and expression as well as the relationship between the characters even in court scenes. In the court of Sultan Husayn Bayqara (1520), in Saadi's Boustan, Cairo, these pre-determined customs are totally left aside, the King (Shah) is better identified beside the rest and expressionism and natural relationships among the court servants and guests, who are present at the King's feast, are well explained. Moreover, in the miniature, "*The Construction of Palace of Khowarnaq*" (1494/ 899 A.H.) (Figure 9), there is an internal relationship among the workers and masters. A dynamic coordinated visual structure has been created. This fairly dynamic and relative composition and the use of more persons in the miniature have resulted in Behzad being entitled as the "Oriental Raphael". Most of the original miniatures attributed to "Behzad" have such features. Two drawingss of "Behzad" (Figure 10) and "da Vinci" (Figure 11) represent the emotional relationship among the figures.

Figure 8 Firdowsi Encounters the Court Poets of Gazna' Attributed to Bihzad; from Shah Tahmasep's Shah namah, 1525 A.D.; f. 7r, C. 20 x 14cm .Collection of Prince Sadruddin Aga Khan, Geneva, ndM 185 (E.Bahari)

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Figure 9 The Construction of the Palace Khovarnaq by Bihzad, from Khamsah of Nizami, 1494 A.D.; 20 x 14cm. BL, Or 6810. By Permission of the British Library (E. Bahari).

Figure 10 A part of Behzad's drawing (relationship among the figures).

Figure 11 Leonardo Da Vinci: A part of da Vinci's drawing (relationship among the figures) The work is Typical of the Florentine Quattrocento and sir Kenneth Clark dates it a Dish of Fruit to the Child (pen, 330 x 250mm) Paris, Louvre.

Among Leonardo da Vinci's creations in addition to the wall painting of "*The Last Supper*", in which the relationship among the Apostles is portrayed another is oil painting, "*Virgin of the Rocks*" (1485/ 890 A.H.) (Figure 12), containing the same features. The delicate relationship among the mother, the child and other characters is obviously felt. The pyramidal composition and the people's gathering in one place as well as their relationship, the omission of circumference lines and the use of fades are all characteristics of Leonardo da Vinci. "This is Leonardo's famous invention which the Italians call "*sfumato*"- the blurred outline and mellowed colours that allow one form to merge with another and always leave something to our imagination[15]." In this painting, there is nothing viewed of the sacred circles above Virgin and Christ to identify them from the other people. This phenomenon creates a special

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distance between the ordinary people and sacred characters which has been gradually removed in the Renaissance paintings, and the fondling presence of light intensifies the emotion and feeling besides relief and perspective, making the relationship among the figures more natural.

Figure 12 Leonardo Da Vinci, Vivgin of the Rocks, 1485 A.D. Oil on Wood (Transferred to Convas) Louvre, Paris. (Gardner)

The formality and stiffness of Maryam's sanctity in earlier paintings are replaced by delicacy, affection and motherly kindness. Behzad and da Vinci have reduced the distance between the ordinary people and court men and sacred persons by omitting formal states and tried to represent the ordinary relationship among the human beings.

4. Associating the Figures with Architectural and Natural Backgrounds

In Behzad's miniature, the figures have interactions and interrelationships. A natural atmosphere around them for the presence and the replacement of figures in architectural and natural situations and space are considerably observed. In the miniature "*Yusuf and Zulaykha*" (Figure 1), and "*Ferdowsi Encounters the Court Poets of Ghazna*" (Figure 8), the figures have a relationship with the background, with an emotional and logical interrelationship. It also exactly applies to Leonardo's paintings. "*The Last Supper*" (Figure 2), and "*The Virgin of the Rocks*" (Figure 12), as well as Leonardo's other drawings and paintings, which contain ambiguous interrelated atmosphere. "The original impulse to the emotional excitement continues to echo, and the action is at once momentary, eternal and complete[16]."

Before da Vinci and Behzad, in most paintings and miniatures, the characters were drawn in the way that no space was felt for movement or settlement in the painting. The figures were not mixed with the background, as if a curtain or wall is artificially arranged behind a row of figures in front of them for perspective. One of the reasons why Behzad is known as the "Oriental Raphael" is the use of more figures and interrelated spaces with the figures. In fact, the natural relation between the figures requires the creation of essential spaces for settlement and interaction. One of the significant characteristics in Behzad and da Vinci's works is the development of appropriate architectural and natural spaces for interaction of figures with the background."

5. Creating Extraordinary Figures

In his book, "*Badayi Al-Wagayi*", Wasifi quotes that at the time of Sultan Husayn Bayqara's court, there was a man called Amir Baba Mahmoud, who had an unusual face and a strange figure. Amir Baba's appearance and actions were interesting to the King. Behzad portrayed his figuree in various poses and the king got amazed to watch them.

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Thus, it seems that there has been a comic character in Behzad's brush, which is today known as caricature[17].

Such unusual drawings and extraordinary portraits require powerful imagination and skillful hand. In this respect, his miniature, *Mahan and the Demons' "Khamsah Nizami"* (1490/ 900 A.H.) (Figure 13), where he portrayed the story of Mahan and demons can be referred. In these paintings, he displayed the demons with human-like bodies and animal-like heads. There are also some drawings by Leonardo da Vinci, like "*Grotesque or Caricature*" (Figure 14), where he changed the faces into an extraordinary form. Leonardo's power of imagination had been capable of deforming and totally changing the faces and figures. This also indicates that there might have been people with strange faces, from which these paintings and unusual drawings are derived for instance the portrait "*Dervish*" (Figure 7). Behzad and da Vinci have had a special interest in creating unusual and extraordinary figures and images.

Figure 13 Mahan and the Demons' Attributed to Bihzad, from Khamsah of Nizami, 1490 A.D.; f. 188r, C. 15 x 10cm. BL, Add. 25900. By Permission of the British Library (E. Bahari)

Figure 14 Leonardo DaVinci: Drawing of 4 grotesque heads(Windsor, Royal Library; 1490 A.D.).

6. Directing Conflicts

Leonardo da Vinci's eternal masterpiece, "*The Last Supper*" and Behzad's exclusive work, "*The Construction of Palace of Khowarnaq*" both represent a conflictful scene. The contrast between the heavy and simple architectural scene of the background and the dynamic movement of the characters are well documented in both works.

"*The Last Supper*" with the dynamic and disturbed figures of the Apostles around the table, with respect to its form, the vertical and horizontal straight lines of table in the first plan and the extension of straight, vertical, horizontal and diagonal lines, which compose the hall's perspective, have all been directed and designed in contrast to the curved and spiral lines of the Apostles' figures. The heavy architectural context of the background with the soft and fluid context of the characters' bodies, dark and light spaces all

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represent conflicts and contrasts in shape, surface, context, space and situation in his work. In "*The Last Supp*er", da Vinci has directed the performance of conflicts. The mental peace of Christ in contrast with the emotional disturbance of the Apostles, Christ's silence in contrast with the intra group dialogues of the Apostles, the simple silent background on the back of Christ in contrast with the disturbed unquiet hesitated states of the Apostles are all examples of this style. The miniature, "*The Construction of Palace of Khowarnaq*" is one of the most exclusive artistic works of Iran and Behzad. In this miniature, we can view the stationary and silent background with a dynamic scene of the workers' activities, who are constructing the Palace of Khowarnaq with their natural interactive logical actions. The contrast between the heavy architectural stillness of the palace wall with the people's dynamic behaviours has given a special attraction to the painting. At that time, the buildings were decorated with colourful tiles and in jewel-form appearance, but here Behzad has drawn the wall of the palace in brick and without any decorations both due to the time of the story when the palace is being built and according to his own imaginations and also in contrast with the movement and dynamism of the characters. Moreover, the workers' clothes are coloured and the contrasting warm and cool colours and the rhythmical and consistent movements of the workers again demonstrate the story of constructing a very beautiful palace.

In Nizami's story, there are descriptions of the exceptional beauty of this palace, whose architect, Semnar, after receiving reward, gets excited and says: "If I knew I would receive such a big reward, I would build the palace much better. Then Nuaman Ibn Monzar, who was the King's agent (Bahram Gour), orders the architect to be killed in order to keep Bahram's palace unique and incomplete.

Use of visual effects such as positive and negative space, light and darkness, distinct colours and contexts, contrasting surfaces, lines and spaces add to the attraction of the visual structure of the paintings and miniatures. If these visual compositions describe diversified states, impressions and meanings, they will result into an eternal artistic work. However, the use of conflicts and contrasts and directing them requires the presence of powerful artists and geniuses like Behzad and Leonardo.

7. Giving Conscious Attention to War Themes

In "*Zafar-Nameh Timurid*" (1485/ 890 A.H.) (Figure 15), Behzad has illustrated Teimur's wars. But these paintings in fact, explain mostly the war techniques and technologies during Timurid. In one of his miniatures, Behzad has illustrated the process of fight in the mountain, which has been the most difficult war operations. The enemy shooters are hidden in caves, valleys and unreachable hollows in the mountain and they cannot be driven away from their ambush in any way. The shooters of Teimur's troop are carried in strong wooden boxes with ropes from the top of the mountains towards the ground while Teimur is carefully commanding the operation of his troop.

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Figure 15 The Pursuit of the Kipckak Army' Attributed to Bihzad, from the Zafar-namah, 1485 A.D.; ff.282v-283r, double-page illustration, each page. 20x12cm. John Work Garrett Library, Johns Hopkins University, Baltimore (E. Bahari).

The same interest in war instruments, techniques, tactics and scenes could be found in Leonardo's works. Leonardo draws a painting from "*The Battle of Anghiari*" (1490/ 900 A.H.) (Figure 16A), of which there is no trace and only a reference could be made by Rubens' note of this work. Leonardo was known as a war painter. He was a military engineer and several drawings of war tools and instruments are left from him. (Figure 16B), Accordingly, Behzad, in "*Zafar-Nameh*" and other works such as "*Bahram's Fight with Dragon*" and "*Battle of Leili and Majnun's Tribes*", has paid much insight to real and imaginary war instruments while demonstrating war scenes.

Figure 16A The Battle of Anghiari; The work originated in (august1504 –6); famous copy by P. P. Rubens-1605 A.D. (Paris, Louvre).

Figure 16B Project for the casting of a gigantic cannon (Windsor, Royal Library).

8. Employing Spiral Infrastructure in Composition

The basic geometry and visual structure of the paintings of "*Virgin of the Rocks*" (Figure 17) and "*The Last Supper*" (Figure 18) regarding the composition of figures, the circulation of colour, light and darkness, are completely conformed on the spiral. Such a structure can also be observed in most of the Iranian miniatures, especially those of Behzad. In the basic geometry of the miniatures "*Construction of Palace of Khowarnaq*" (Figure 19) and "*Yusuf and Zulaykha*" (Figure 20), the same

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compositions conformed on spiral have been used. The lines of compositions are graphically displayed in conformity with the aforementioned works. One of the main factors, which have given life, dynamism and movement to the works of Behzad and da Vinci, are the use of such methods and styles for creating a relationship between the architectural spaces and figures, gestures and movements. Conforming infrastructure of compositions on the spiral are among the common features in Behzad and da Vinci's works, which turn the audience's eyes from outside into inside and all across the works.

Figure 17 Spiral infrastructure in da Vinci's work [Vivgin of the Rocks].

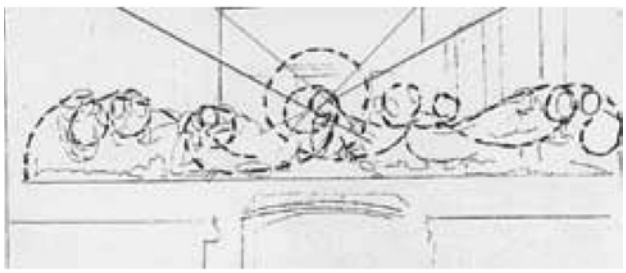

Figure 18 Spiral infrastructure in da vincičs work [The Last Supper]

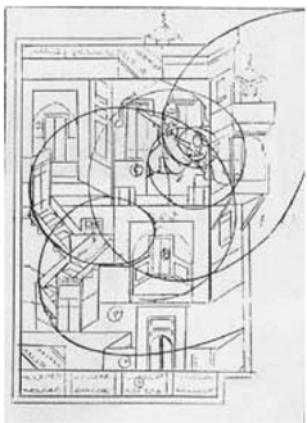

Figure 19 Spiral infrastructure in Behzad's work[The seduction of Yusuf by Zulaykha']

Figure 20 Spiral infrastructure in Behzad's work [The Construction of the Palace Khovarnaq].

Conclusion

In this research, common approaches of Leonardo da Vinci and Kamal Al-din Behzad are highlighted through visual structure analysis of their works. Using content and form conflicts, or in other words, "directing conflicts" and employing spiral infrastructure in compositions, special attention were paid to war instruments, techniques and operations, dramatic expressionism and portraiture with expression, paying attention to inner feelings and intentions of characters and dynamism in compositions and creating a logical emotional

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relationship among the figures as well as their interaction with the background of the work besides dealing with unusual and extraordinary shapes and figures.

In this study, eight items related to common ideas of Kamal-Al-din Behzad and Leonardo da Vinci are ascertained through visual analysis. For instance, dramatic expressionism with portraiture and expression in the characters' faces is the representative of their inner feelings. The unusual and deformed faces are in meaningful association with the theme of the story. The visual figures have occupied a proper place of the architectural and nature space according to fictional characters. The relationship among the various parts has been conformed by employing thematic and visual conflicts. Unity has an important factor in the growth of the artist's thought and in the development of the visual composition and all of them are significantly important for the dynamism and balance as well as for the interaction between the content and form. It is interesting to note that the Iranian artist moved along with the new changes and thoughts of the world about 500 years ago. Nevertheless, as it was mentioned at the beginning of the article, the aim of this study was to determine the coincidental features was obviously and felt and observed in the artistic ideas, themes and behaviours of the artistic works of these two famous artists.

Characteristics in the minds, performances and infrastructure of the contemporary artists like "Behzad" and "da Vinci" in the 15th century in Iran and Italy, resulting in certain significant changes and developments in the art of painting at that time as well as future.

At the end, it is worth mentioning that the similarity of these features are observed in three important periods of these artists' lives: They had worked on war themes during their youth, had dealt with expressionism in adulthood and created their artistic masterpieces based on religious stories.

End Notes

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2. The birth date is indicated based on Dr. Bahari's book, Ebadollah Bahari. Behzad, London, I.B. Tauirs, 1996.
3. Ghamar Arian. *Kamal Al-din Behzad*, Hirmand Publications, p. 29. (2003).
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5. *The Skillful Renaissance painter and sculptor of Florance* (Verrocchio, 1435-1488).
6. Rouin Pakbaz. *Art Encyclopedia*, Tehran, Farhang Moaser Publications, p. 491, (1999).
7. *The Qur'an*, Chapter 12, Verses 23,24.
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9. Helen Gardner, *Art in the Passage of Time*, Trans: Mohammad Taghi Faramarzi, Tehran, Negah and Agah Publications, pp. 639 (1991).

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10. Giotto di Bondone (c. 1267-1337).

11. Ernest Hans Gombrich. *The History of Art*, Trans: Ali Ramin, Tehran, Ney Publications, pp. / 224-226 (2000).

12. Gombrich, pp. 229 .

13. Ibid., pp. 229 .

14. Ghamar Arian. [extracted from Badayi Al-Wagayi, edited by Zarrin Al-din Mahmoud Wasifi, the Khorasani poet and author, who has lots of useful information about Sultan Husayn Bayqara's and Amir Ali Shir Navayi's court.], p. 72, (1983).

15. Gombrich, pp. 228 .

16. Helen Gardner, pp. 640, 641.

17. Ghamar Arian, p. 27, (1983).

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توارد در اندیشه‌های دو نابغه هنری عصر طلایی هنر شرق و غرب

اشرف موسوی‌لر[1]

لئوناردو داوینچی (۱۵۱۹-۱٤۵۲)، نقاش دورهٔ رنسانس پیشرفته ایتالیا و کمال‌الدین بهزاد (۱۵۳۵-۱٤٦۰)، نگارگر عصر طلایی هنر ایران، دو نماد شرقی و غربی هستند که در حافظه هنر جهان ثبت شده‌اند. سرگذشت زندگی آن دو تقریباً مشابه یکدیگر است. آنها در کودکی دوران سختی را گذرانده‌اند و در جوانی و بزرگسالی در زمرهٔ نوابغ دنیای هنر بودند و سبک هنری‌شان علاوه بر اینکه هنر زمانهٔ خود را متحول کرده، بر آیندگان نیز تأثیرگذار بوده است.

هدف: یافتن ایده‌ها، اندیشه‌ها و رفتارهای هنری مشابه از دو هنرمند مطرح در دوران زندگی و هم عصر، اما با دو سبک متفاوت هنری، فرهنگی و اجتماعی است.

روش: در این مقاله سعی شده است آثار و ایده‌های مشترک دو هنرمند هم‌عصر و برجسته را به صورت تطبیقی و تحلیلی با استفاده از روش کتابخانه‌ای و آثار هنری بررسی کنیم.

یافته‌ها: وجوه اشتراک و تواردهای مشاهده شده به قرار زیر است:

۱- اعمال حالت‌گرایی نمایشی (دراماتیک)؛

۲- اعمال حالت‌گرایی عاطفی به ویژه در چهره‌پردازی (اکسپرسیون)؛

۳- برقراری ارتباط عاطفی بین پیکره‌ها؛

٤- ارتباط پیکره‌ها با پس زمینه معماری و طبیعی؛

۵- توجه به صور خارق‌العاده؛

٦- کارگردانی تضادها؛

۷- توجه هوشمندانه به مضامین جنگی (بیش از روایتگری)

۸- به کارگیری زیر ساخت منحنی در ترکیب‌بندی.

نتیجه: تحولات اساسی مشابهی به طور همزمان در دو جای دور از هم در هنر ایران و ایتالیا اتفاق افتاده است. با اینکه دو هنرمند در دو محیط فرهنگی و جغرافیایی و حتی سبک کاملاً متفاوت در هنر تجسمی فعالیت داشته‌اند از نظر ایده‌پردازی و اندیشه‌های پرداختن به موضوعات هنری دارای مشابهت‌هایی هستند که از مقایسه آثار آنها می‌توان به رفتارهای خلاق

۱. استادیار دانشکده هنر دانشگاه الزهرا، E-mail: amousavilar@yahoo.com

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تخصصی مشابه آنها در زمینه متجسم کردن ایده‌ها و به تصویر کشیدن موضوعات و روایتگری سوژه‌های مذهبی و جنگی پی‌برد.

واژگان کلیدی: کمال‌الدین بهزاد، لئوناردو داوینچی، توارد در اندیشه‌ها، ایده‌ها و سوژه‌های هنری، نگارگری، نقاشی

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