

## **THE SYMMETRICAL INTERRELATIONSHIP BETWEEN PAINTING AND MUSIC FRANZ LISZT, RICHARD WAGNER, ALEXANDER SCRIABIN, DELACROIX, KANDINSKY, WANLY, AND TAHER AS EXAMPLES**

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### **Abstract**

Traditionally, any harmonious composition, in any genre of Art, is called "The musical quality of that sort of Art. In this regard, Delacroix (1798 1863) said: "before realizing what the painting represents, you must be surprised by that radiating magical harmony out of the Artwork" Thus the first thing that is received by recipient of Artwork, would be that called "the musical quality"

Delacroix, is endorsing what has been stated before by Schopenhauer (1788 1860), when he said: "all Arts are aspiring to be music"

The musical vocabulary began to display in visual Arts since the ancient civilizations, when Artists were decorating their murals and vases with pictures of musical instruments. Aristotle (347B.C 384B.C) was convinced that there is always parallel between melodies and colors.

These thoughts have been transferred to the Roman and Byzantine cultures, where the procedures continued until the end of the 18Thcentury.with the advent of the 19th century, there emerged a dominant trend to the unification of music with visual arts, poetry and literature towards a musical form known as the symphonic poem (Franz Liszt (1813-1886)).The 19th century witnessed a big leap in the convergence between various Art genres.

Term like "Gesamtkunstwerk"(The total work of Art) as used by Wagner (1813-1883) was a land mark in that trend. Impressionism in painting was a further step towards convergence between music and painting [Monet (1840-1920 and Debussy (1862-1918)]. During the 20th century, ties of kinship between music and visual art.became more close. The music of Debussy was a discrete impression of landscape and vice versa with respect to Monet.by the mid-20<sup>th</sup> of century; the electronic music broke barriers between various performing Arts and music. Kandensky (1866-1944) was a typical example of Synesthesia (senses correspondence). He has had the ability to perceive tones through colors. Thus he was, together with Scariabin (1871-1915), the most typical examples of the interrelationship between music and visual art. Now all critics are approving the idea that Kandinsky's Art works derived its inspiration from a mystical source The Music, likewise Scriabin, who inspired his music as a color scheme.

Researches Issue would be: the interrelation between music and plasticArt, (Delacroix, Kandinsky, Seif Wanly, Salah Taher), & what is the impact on art recipient

**Keywords:** music and plastic Art, Delacroix, Kandinsky, Seif Wanly, Salah Taher

## INTRODUCTION

Music has taken a step towards renouncing the myths surrounding its birth, since the fourth century. It has been moving towards science and laws to establish itself as an Art with firm ground. But it was soon surrounded by hostile ideas of the Clergy against Secular Music (and what we mean here is the music of Western civilization, for which the West has built a solid foundation during five centuries, from the late Middle Ages to the Renaissance), fearing that the music would seep out to the Church Music. The Roman philosopher **Boethius** (480-524) was the bridge that conveyed the music from metaphysical ideas to science, thus transferring Greek aesthetic philosophy to the middle Ages. (Plato's attempts certainly left a deep impression on him, and he was the best defender of **Pythagoras'** (570Bc-492Bc) views, about music.

Research on the Analogy between tones and colors is a very old one, and it has captured the attention of thinkers throughout history. The spiritual forces of music remained an example of the fascination of all who practiced Art in all its forms, especially the Art of painting. According to the analysis of Mark E. **Macclain** (1978)<sup>(1)</sup> we find that **Plato** (424 BC - 348 BC) attempted to connect musical tones: the second, the fifth, Perfect fourth, and Perfect fifth in a certain keys, with red color, as an introduction to the Pythagorean Harmonic concept of the planets, so that the study included melodies and colors. It was found that **Aristotle** (384 BC - 240 BC) also assumed a parallel between the harmony of colors and the harmony of musical distances. **Isaac Newton** also has had similar studies. Now it is known that the emergence of musical vocabulary in visual Arts began since the dawn of history when the plastic artists in ancient Egypt, Babylon and Greece adorn the walls and eaves of buildings with pictures of musical instruments also pots and vases. These technics passed on to the Romans and Byzantines, The interest in visual representation of musical subjects was raised. This interest increased until the late 18<sup>th</sup> century, when romanticism movement' leaders sought a clear tendency towards interpretation of musical works by simulating the effects of painting, poetry, and literature. By the mid nineteenth century, the rapprochement between Music and Art- poetry, literature and plastic art, took the form of a revolution. In the following pages, we present examples of the convergence between music and painting through the work of painters and composers, both on the international and regional levels: **Franz Liszt, Richard Wagner, Eugen De La Croix, Alexander Scariabin, Wasily Kandinsky, Saif Wanli, and Salah Taher, were chosen as example.**

### 1- Research problem

The Recipient of a plastic Art work often face certain difficulties, when he tries to follow the expressive ways, including the signs , symbols, and suggestions, as analogous in Music and painting. Is there any way to adjust a solution that reconciliation..?

How the process of converging the Art of painting with Music, could be achieved?. The research Problem may be crystallized in the question: to what extent the relationship Between Painting and Music could be realized, and what would be its impact on the process of artistic taste?

### 2- Research hypotheses

What are the advantages of adapting the aspects of musical compositions in the formulation of abstract ideas in Painting.

- Although music deals with the ear, while painting is concerned with the eye, and with the difference between the materials used in both, there would be a real approach between the two genres of Art
- Through discussing the main constituents in both Music and the Painting, a formula containing figurative thought, together with musical imagination can be reached, in a simple manner.
- Developing the capabilities of abstract expression in painting, with an attempt to set standards for it, which could be helpful for making a comprehensible concept that reconcile between Music and painting.

### 3- Research significance

- Exploring new sources of artistic expression in abstract painting techniques, which could be inspired from musical sources.

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(1) **Ernest Glenn McClain** (1918 – 2014) professor emeritus of music at Brooklyn\_College. McClain is known for his efforts to establish the ancient mathematical discipline of music as the means to unlock the deepest meaning of history's great religious and philosophical texts. His writings offer a musical-mathematical explanation of crucial passages in texts of world literature, including the Bible, the Rig Veda, the Egyptian Book of the Dead, and Plato. McClain EG. (1918 – 2014) professor emeritus of music at Brooklyn College. New York Times, May 5, 2014.

- Investigating the similarities between Music and painting regarding the mutual analogous aspects, for both genres

#### 4. Research methodology

The research follows the historical comparative analytical approach.

- The historical analytical approach has been followed in an attempt to establish common foundations for both Plastic Art and Music, which may enhance an analogy between them.
- Focusing on abstract painting components, as far as it is the nearest painting style to Music.

#### Terminology

**Symphonic Poem:** A **symphonic poem** or **tone poem** is a piece of orchestral music, usually in a single continuous movement, which illustrates or evokes the content of a poem, short story, novel, painting, landscape, or other (non-musical) source. All movements are united in one movement.

**Enlightenment:** the period in the history of western thought and culture, stretching roughly from the mid-decades of the seventeenth century through the eighteenth century, characterized by dramatic revolutions in science, philosophy, society and politics; these revolutions swept away the medieval worldviews.

**Gesamtkunstwerk:** German term means the whole work of Art. Ex: the music dramas (1865) of **Richard Wagner (1813-1883)**, that synthesizes the elements of music, drama, spectacle, dance, etc.

**Chromatic scale:** a musical key that comprises twelve tones at equi distances. At equal intervals.

**Syncopation:** A **musical** effect caused by off-beat or otherwise unexpected rhythms.

**The musical quality:** Aura of concordance that emanates from the musical composition, or any other artwork in any genre of Art, before the recipient realizes what are the contents of the work itself.

**Synesthesia:** A condition in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces the visualization of a color.

**Program Music:** A type of art music that attempts to musically render an extra-musical narrative or a plastic Art work. The extra musical material itself might be offered to the audience in the form of program notes, inviting imaginative correlations with the music

**Circles of Fifths:** in music theory, geometrical representation of relationships among the 12 pitch classes of the chromatic scale in pitch class space.

**The interrelationship between Music and Plastic Art:** Elements of convergence between Music and Plastic Arts, such as Rhythm, Harmony, Line, and Tone Color.

**Analogy between Music and Plastic Art:** study of the affinity between the main constituents of Music and Plastic Arts, and their relation with Aesthetics.

#### ENLIGHTENMENT AND THE CONVERGENCE OF ARTS-THE ROMANTIC MOVEMENT

The German playwright and critic **Golthold E. Lessing** (1729-1781) was one of the most prominent representatives of Enlightenment Era. He left a great influence on all his contemporaries. In his "Lacoon's writing (1767) has insisted on setting clear boundaries between the Art of Painting and Poetry. In Europe, painters, sculptors, poets, and musicians reacted to the idea of total work of Art (Gesamtkunstwerk) and became enthusiastic about the restoration of the legitimate rights of their Arts. In spite of that, the rapprochement between Music and other Arts became stronger. One of the main results of the Romantic movement in literature and music was that the Art of painting and poetry converged with Music in an unprecedented manner, so that the higher romanticism became a mixture of different Arts. The first symptoms were the mixing of poetry with music. This was reflected in the music of **Robert Schuman** (1810-1856), in his music creations. The majority of his Artworks were a pure inspiration from poetry and landscapes. For him, the poetic word was a synonym for a musical melody.<sup>(2)</sup> He believed that the essence

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(2) "„Schumann did not write program music in the proper sense. Yes, his music were inspired pieces from poetry, but it was music above all. Mahmoud AH. Music in the romantic Era – Alfred Einstein-Tr. Cairo: General Authority of Book; 1990. P.322

and purpose of music should be poetic. The invention of German song "Lied," wouldn't be possible by **Schubert** (1797-1828), unless Poetry has been mated with music in an unprecedented manner during the romantic movement (19<sup>th</sup> century)<sup>(3)</sup>, so that separation of tones from words became impossible, the word became able to interpret the meaning of the melody, the melody in turn reveals the inner meaning of the words, while the rhythms and harmonies of the Chord Structures carried out mixed roles to show colors and shadows in the poetic poem.

It was a real mating between the greatest poets of that Era, headed by **Goethe** (1749-1832) and the Romantic composers, headed by **Franz Liszt** (1811-1886), who called for the necessity of mixing Poetry, literature and Painting with Music, and then created the Symphonic Poem, where the movements of the symphony were compressed in one movement, and the composer inspires a poem, a drama or an epic, and perhaps a painting. The melodies, as in the symphony, are fully activated and developed. **Richard Strauss** (1864- 1949) also created symphonic poems of monumental dimensions at the end of the Romantic movement (by the end of the 19th century and the outset of the 20<sup>th</sup> century), which carried impressive titles such as: Also Sprach Zarathustra (thus spake Zarathustra), A Hero's life, Death and Transfiguration...etc

### **Chopin (1810-1849)**

Was a pioneer of chromatic Progression. He was concerned with fine-grained shadows (his close friend, the famous romantic painter **Eugene De la Croix** (1798-1863) – deeply impressed by his music, continued to search for Melodies that are flowing like color images, and discover the chromatic scale. Tonality for Chopin was no longer important, as it has been used for sudden notes, syncope, dramatic sound rise, slow down (suddenly) in musical context (Ritenuto)<sup>(4)</sup>, speeding up or slowly accelerating, or stressing the launch of Sforzando<sup>(5)</sup> tones. Thus, he opened new horizons for the Romantics. **Wagner's** and **Liszt** dazzling chords were the result of the ideas of Chopin<sup>(6)</sup>, who was the explorer of this new world with its shimmering shadows, from the brightest to the darkest, and he thus discovered the color ladder of music. In **Chopin's Music**, tonality was no longer a cornerstone of Music construction, as in the classical music (**Haydn-Mozart-Beethoven**), but it became essentially a figurative value. This was expressed by the French illustrious painters as "Valeur". **Chopin** was the true father of influential music with these figurative values more than any other aspect in the Music scene. Modulations have a new meaning: in classical music, construction is designed according to place and time, and must begin from a certain place. That place is meant for Chopin's to be color shadows that Romantic painters and especially his close friend "Delacroix" were appealing to. In "**Chopin's**" Music the term "color" became an independent entity with a prominent place. It can be said that **Chopin** was imagining the melody as a form that moves in a flowing medium of mixed sounds (colors), or in the form of a permanent color change, provided that it is not affected by the increase or decrease of color's intensity.

Thus, a close link was found between music and painting, and the color in its proper sense was a new manifestation of romantic music. Until the emergence of Romanticism in music, the issues of distribution of light and shadow were mere transient, and the composers have had no concern with. In Romantic music, with its world of fantasy, the main romantic aspect has become an indispensable coloration (and we must say here that it was the product a great development in the size of the orchestra, a growth of Orchestration and chromatic scales, and there was a reduction of the differences between the Major and Minor keys). Which helped at variations of cadences and modulations<sup>(7)</sup>. The Romantic Movement in music was adding something that has never existed to the music before, dynamic, fertility, and subtle color shades.

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- (3) Schubert was passionate about the sensual beauty of the human voice, as well as the power of modulating (between major and minor keys), and contrasting between brightness and darkness ... His inspiration was not from musical sources (Poetry, Painting, and daily viennese life, but he maintained the laws of musical forms. El-Kholy S. Our Musical Heritage - Curt Sacs- translated. The national center of translation-No.1820. 2014. P.433.
- (4) In notation, an Italian musical command (often abbreviated Riten.) is an indication to suddenly and temporarily decrease the tempo; to hold back for dramatic effect. <https://www.google.com.eg/#q=ritenuto>
- (5) (musical direction), used in musical notation as an instruction to play a note with sudden, strong emphasis. <https://www.google.com.eg/#q=sforzando>
- (6) Only a few who that Wagner's and liszt fascinating and bold chords are the result of Chopin's works, and that Chopin is the discoverer of that new world with its glittering shadows. His striking modulations from the brightest colors to the darkest one, He was credited as the inventor of the musical color ladder- Hugo leichentritt. Mahmoud MH. Music and civilization. Cairo: General Authority of book-translated; 1967. P.357
- (7) Music and civilization.-p-356

## MUSIC OF PAINTING: PAINTING MUSIC

Music played over the past two centuries (19, 20) a very important role in the Stylistic development of visual Arts. It was a driving force and inspiration for every Artist who wants to produce an Art pure, perfect, and "transcendentalic", in form and concept. Music has also been used as an Analogy or Metaphor in the field of artistic expression, soon the visual Artists, who were counted among pioneers of modern Art, have realized a sort of emulation between music and plastic Art, (in their practicing of non-traditional techniques or styles). In the 20th century, this phenomenon has been clearly crystallized in the work of the abstract Painter **Wasily Kandinsky**.<sup>(8)</sup> Since then, this trend has continued and prevailed in the contemporary Art movement. However, it is worthwhile to stop at the experience of the miraculous pianist **Franz Liszt** during the 19<sup>th</sup> century, one of the Avant guards of the Romantic Movement, where he was considered as one of the greatest advocates of the "Art Unity". He believed that **Bach** had moved the sense and the mind to their final unity in the Art of music, but **Liszt** tried to achieve unity between music, Painting and Poetry. In his Music, the Art of painting and Poetry became catalysts for his creative music, but he also believed that after achieving the unity between: the word, painting, tunes, in a sensible and logic forms, it is necessary to leave music free to glorify that unity, and call it to the top of the romantic peaks of Ecstasy. In his opinion, **Liszt** believed that if the composer wanted to dive into the secrets of the universe. Composers should know the secrets of plastic creativity and the logic of poetry as well. Thus, he invented what he called the "Symphonic Poem", where he used his abilities to blend color and sound. For that form, he inspired landscapes, historical figures, and poems, in which the four symphonic movements are compressed in one movement. **Liszt** wrote about 14 symphonic poems, inspired by an extra musical domains: The poetry of Les Preludes, by the French poet **Lamartine** (1795-1869) and "what is heard on Mount "Ce qu'on entend sur la Montagne" for **Victor Hugo** and the "Hunnenschlacht" (massacre of the Huns) inspired by a work of the painter **Vilhelm Van Kaulback** (1805-1874), were all famous examples.

The ideas for Orchestral Music Coloring Programs, which **Berlioz** (1803-1863) developed in a unique way, (as **Chopin** did before in the form of chromatic compositions), were also important barriers of the convergence between music and Arts( the leading motive "L'idee fixe", the literary programme of the of his fantastic symphony) and Later on, Chromatic music has been, in many ways, adapted Wagner's, which he developed in Tristan's opera in a perfect manner, later evolved into the Total Work of Art "**Gesamtkunstwerk**" (his four musical dramas "The Niebelung Ring")<sup>(9)</sup>.

The German philosopher and theologian **Karl Friedrich Trahdorf** (1786-1863) Was the first to use that famous term {Gesamtkunstwerk (total work Art)}<sup>(10)</sup> (In his book "Aesthetik oder Lehre von der Weltanschauung und Kunst"- Aesthetic or philosophy(world view) and Art(1827). At First, Wagner claimed that only the Drama is the Art that drive other Arts to achieve their beauty (Now we believe that he was distracted among his ambitious goals). An integrated drama can promote the national characteristics of the nation, which appear in its heritage and legends. In such artistic work, music, plastic Arts, dance, decoration, lighting and theatrical effects, cooperate to create a world-class work of Art

By all standards. Wagner divided the human gifts into three distinct types: the mind that expresses itself with the word, the heart that finds its expression in the melody, and the body that expresses the movement, the expression which takes its artistic form and appears in poetry and melody. In fact, Wagner's vision of the future Music Drama was a theoretical justification for all his projects as a total work of Art , that includes all or many other genres of Art: such as painting, Poetry, Dance, theatrical effects, and Music. Wagner, therefore, was biased to the drama. Each of these artistic forms tends to coalesce with the melody to restore its being. However, that cannot be understood if they are separated from the Drama ... and the Art of sculpture and painting should seek their salvation through dissolving in the overall artistic work.

## CORRESPONDENCE BETWEEN SENSES "SYNAESTHESIA"

The phenomenon of interest in listening to colors goes back to the ancient Greeks, when philosophers were wondering whether it was possible to measure the color of music. Color was in Greek called Chroia in the

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(8) Zakaria H. The musical quality: the relation between plastic art and music – synesthesia – Bibliotheca Alexandrina: Cultural forum; 2016.

(9) The Nordic Origin of The famous four musical dramas of Richard Wagner(performed: the Rhein Gold(Das Rheingold), the Valkuries (DieWalkure), Siegfried (Seigfried), And the twilight of Gods (Die Gotterdammerung). performed continuously for four consecutive nights. Okasha Th. The perfect Wagnerite translated. Cairo: General Authority of Book; 1993.

(10) Aesthetik oder Lehre von der Weltanschauung und Kunst – 2Bde. Berlin: 1827..

sense of the character of the sound or the bell "Timbre". **Sir Isaac Newton** (1644-1726) believed that musical tones and color tones are supposed to share the same frequencies. **Goethe** (1749-1832) in his book "Color Theory" claimed the same principle. The psychologist **Carl Jung** (1875-1911) also praised the use of colors as entities in his study of colors as symbols of Transformation (1912)<sup>(11)</sup>. The subject remained so forgotten that the American Synesthesia Association, as well as in the United Kingdom, Germany, Netherlands, Canada.

"Synesthesia is found in the memoirs of the English philosopher John Locke (1632-1704). In 1690, he was a professor at the University of Oxford, where he mentioned that one of his disciples, who was a nuisance, claimed to have seen a crimson red color whenever he heard the sound of the trumpet. The word synesthesia is a Greek word that consists of Syn(together) and Asthesis (the sense or the sensory ability, and refers to the state of neurotransmitter in one of the sensory pathways leading to the brain, leading to involuntary experience of another cognitive path close to the first path, resulting in a sensory synchronization, Such as hearing and sight, for example The scientists have monitored more than 60 types of synesthesia, including in the form of hearing sounds as their responses to optical movement, pulse or flickers. Individuals vary in the intensity of their responses to the simultaneous sensory perception and sometimes called the phenomenon "Cross Sensory Metopher" ...bitter winds, sunny sleep,.. etc. In the sensory synchronization phenomenon may call the classification of the numbers and the days of the week and months, for example, images of certain characters. The russian composer **Alexander N. Scriabin** (1871-1915) and the German painter **Vasily Kandsky** were among the most famous examples of the modern Synesthesia.

#### **Scriabin (1871-1915):**

The Russian composer Alexander Scriabin has been deeply influenced by Chopin in his early years, and he later developed an atonal systems (independent of Schönberg) and also addressed the dissonance in his music towards a mystical tendency affected by the phenomenon of sensory sensations, and tried the connection of the colors with the principles of harmony, applying the Circle of fifths method<sup>(12)</sup>, which was also linked to his theosophy (the knowledge of God through mystical revelation). Despite his controversy between pro and opposition, he left a great influence on twentieth century great composers such as **Stravinsky** (1882-1971). In his latest works, **Scariabin** was influenced by the phenomenon of sensory communication, and he took care of a chromatic system connected to the pentagon circuits, tried to arrange the colored piano keys in the same manner of the circle of fifth, to depict the spectrum colors in musical tones.

In his youth, **Scariabin** was fond of a special Harmonic language, the most important feature of which was the Thirteenth dominant chord<sup>(13)</sup>, usually with the seventh and thirteenth melodies in fourths. These were the original source of what became known to him as "Mystic chord". He preferred the dominant seventh chord, which led to unusual variations of his music, but he was able to resolve conflicts within the traditional functional hierarchy of Harmony. Critics regarded **Scriabin** as one of the first Russian symbolic composers. He was also influenced by the philosophy of the Superman "the notioin of the German modernist philosopher **Friedrich Nietzsche** (1844-1900)". His contact with groups of the European symbolist plastic Artists (French and the Belgians), who gave the priority to spiritual matters over mere mimicking nature, induced him d him to follow a spiritual path and introspective thoughts. Soon he became a professor at the Conservatoire. He established himself as a composer and pianist (allover European Capitals).

**Scariabin** was thrown into the concept of Art unity, influenced by the ideas of Wagner and Nietzsche (he began to write a project opera whose hero, philosopher, poet and music, did not come out at the same time proclaiming his principle to the people. "I glorify creativity in this world. (1904).

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(11) It is a complete revision of Psychology of the Unconscious (1911–12), Carl Jung's first important statement of his independent position in psychology. The book contains material on directed thinking vs. associative thinking (dreaming). Jung CG. Symbols of Transformation. Published a book entitled; 1912.

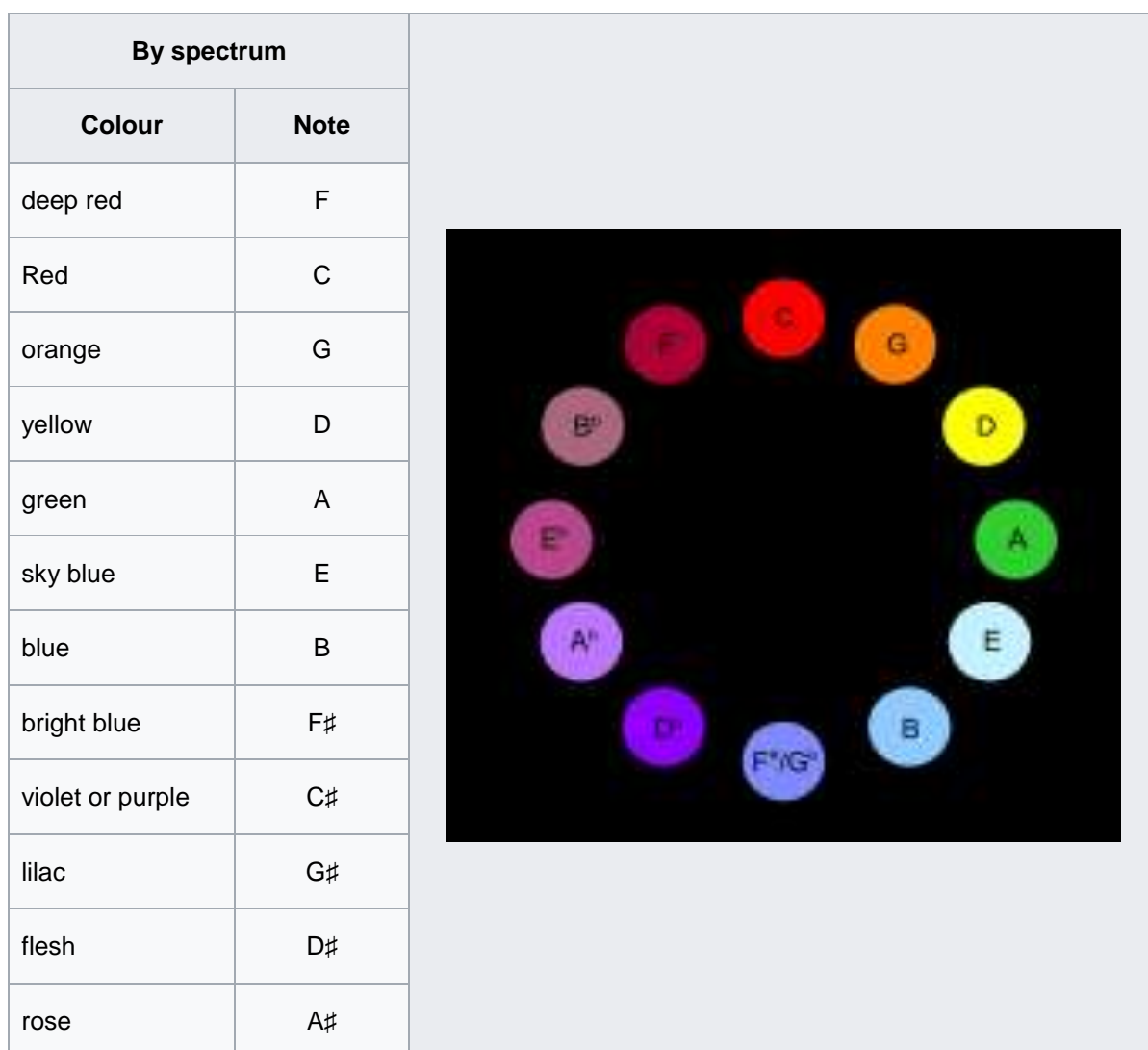
(12) In music theory, the circle of fifths is the relationship among the 12 tones of the chromatic scale, their corresponding key signatures, and the associated **major and minor** keys. More specifically, it is a geometrical representation of relationships among the 12 pitch classes of the chromatic scale in pitch class space. [https://en.wikipedia.org/wiki/circle\\_of\\_fifths](https://en.wikipedia.org/wiki/circle_of_fifths)

(13) In harmony, the dominant thirteenth, is a thirteenth chord (usually notated as X13, e.g. C13) contains an implied flatted seventh interval. Thus, a C13 consists of C, E, G, B ♭ , and A).. this gives a thirteenth chord its dissonance characteristics sound, which the composer claimed as a mystic chord



### Scariabin and colors:

Scariabin has sought to find a rapprochement between music and plastic Art. According to his concepts, He claimed that the E flat major key (Mi bemol Majeur) is compatible with purple red colors. Also he tried to use a piano machine he invented to produce tones with colors ("Clavier a Lumiere), inserted it with the orchestra at the performance of his symphonies: "Poem of Ecstasy (1908) and Prometheus (1910)". For that purpose he designed a screen to project various compatible colours, (without sound). An exhibition of that work was held in New York in 1915<sup>(14)</sup>. A color scheme similar to the spectrum of tones is possible. when a tone sounds, the corresponding color on the piano appears.



**Figure (1):** Scariabin, Keys rearranged into a circle of fifths in order to show the spectral relationship. (1915). New York.

That color organ performed music as colors on a screen at the concert, rather than sound. An exhibition of that work took place in New York in 1915. The original keyboard that **Scariabin** experimented with, together with the Chinese rotary-colored light bulb, was kept in his apartment near Moscow. In that machine, when a tone is played, the corresponding color appears on the piano' keyboard. **Scariabin's** chromatic system was compatible with the Harmonics system. There was a system inspired by Newton's experiments, but **Scariabin** developed his own system, through which he is considered to be a pioneer of multimedia Arts. He attempted at presenting his concept of sensory correspondence (Synesthesia) with a work called *Mysterium*, to be displayed in a (paradise) under the surface of the Himalayas for a week, where the

(14) The original keyboard that Scariabin had experimented with, together with the Chinese rotary-colored lamp, kept in his apartment near Moscow, became a museum to commemorate his memory

audience listen using the senses of smell and touch with hearing and look at the same. And work was equipped with an orchestra full of tools, huge choral (mixed), visual effects or dancers, and shows (with incense). The performance has been done In a Cathedral with the help of fog and lights, which will change architectural contours completely.

Thus, **Scariabin** envisaged the postmodern Arts, which have emerged since the second half of the 20th century: performance Art, conceptual art, multimedia ..etc.

## THE MUSICAL QUALITY OF VISUAL ARTS IN DE LA CROIX PAINTING

When **Chopin** acquainted with the French Painter **Delacroix**, the leader of Romantic school in painting. At that time.



Algerian women (1834)



Dante and Virgil in Hell  
(1822)



The Raft of the Medusa  
(1819)



La Grèce sur les ruines  
de Missolonghi (1826)

**Figure (2):** Examples of De la Croix painting.

**De La Croix:** Has been already recognized as a leading Artist with his painting "The massacre of chios" (1824). The famous writer **George Sand** (1804-1876) was the mode of acquaintance between them. The great painter and **Chopin** remained close friends until the.



**Figure (3):** De la Croix, Massacre of Chios death of Chopin (1849). Oil on canvass.  
419 cm × 354 cm. Louvre Museum.

**De La Croix** Was impressed by the Art of **Chopin**, quoted as saying, while Chopin was playing some of his improvisations"... My friend continued to go on ... that's not the end, it's not even the beginning ... I'm trying to find the right color, but I can n not understand the pattern..!!". From this we may realize that Delacroix's revelation was purely musical, and we can endorse his saying: ".. Before you realize what the painting represents, you may be overwhelmed by the general harmony, which is emanating from the painting. the recipient would be surprised and dazzled before examining the work of Art in detail, where the musical style is evident in the most famous paintings such as bright colors and flowing boldness dazzles the recipient, and the vitality of historical topics dealt with and dynamic The emotional impulse Such as the massacre of Chios, freedom leads the people ..etc Thus it is customary to define the impression left upon us, through any



harmonious aspect, in any genre of Art, as the musical quality of that Art. That would be the hidden link between Painting and music, and so **Schopenhauer** (1788-1860) had the right to say that all Arts aspire to be music.



**Figure (4):** De la Croix, Liberty leading the people. (1830). Oil on canvas 260x325-louvre museum

This painting depicts a woman in the center of the painting raising her right hand with the French emblem, and in the other hand she is holding a gun and on her left side there is a boy holding two pistols. On the right there are two men carrying arms and in front of the painting some dead men under the legs of the standing figures. The woman who holds the flag of France and her clothes is almost torn and thus symbolizes France torn apart tired of poverty and symbolized by the lady who stands in the rush and strength and hold the weapon in the other hand in the sense that France will fight and go on its way to lead to freedom ... And symbolizes also to all the sects of the people through the boy who is holding two pistols. On the other hand, two men are wearing the clothes of the bourgeois men who killed them, who are aristocratic and also possess arms. In the foreground of the painting, the bodies of the dead were scattered to the left and right. We note that the focus of the painting is circular so that the eye in all directions to cover all the elements of the painting forms the body with the strokes of the large brush, attaching the interaction and interaction between the color spots not restricted from specific areas, brush strokes are bold and degrees of light. The force of the contradiction that regulates all levels of the painting at the same time, and the background is a smoke rising from fire. The color and shadow treatment in the painting is based on the contrasting relations with the increasing intensity of color.

## THE MUSICAL QUALITY OF VISUAL ARTS

The color spots not restricted from specific areas, brush strokes are bold and degrees of light the force of the contradiction that regulates all levels of the painting at the same time, and the background is a smoke rising from fire. The color and shadow treatment in the painting is based on the contrasting relations with the increasing intensity of color.

Before the recipient is absorbed in the characters of this painting and the remarkable style in its construction and colors, it will find itself seized by a kind of harmonic effect - the general harmony emanating from the painting and that is the musical way that this exciting work is enjoyed.

This dynamic, where the woman progressed barefoot and carried the flag of revolution in hand and gun in the other hand, marked a new direction in plastic art. Many followers of De La Croix, in the Romantic school, have been inspired – in their color gradations, either in the painting background or foreground, by the chromatic Scales invented by **Chopin**.

### **Wasily Kandinsky (1866-1944):**

Many critics and Art historians believe that the Russian painter **Kandinsky** was the pioneer of experimental expressionism in the 20<sup>th</sup> century. As a talented musician, he had the ability to recognize the melody through color, through the phenomenon of his geometrical sensory communication-the Synesthesia. **Kandinsky** was thinking of his geometrical abstract as musical forms, where he himself was a brilliant musician, he gave

priority to the music in that the color represents the emotion inherent in the spirit of the Artist, and thus can move the feelings of the viewer through sympathy and empathy. In his inspiration, he relied on suggestion (as in music) to impress the viewer. **Kandinsky's** paintings, drove their existence from a hidden mysterious source... music<sup>(15)</sup>.



Improvisation 28 (1912)



The singer  
(1903)



Composition-5  
(1922)



Composition VII (1913)

**Figure (5):** Examples of Wasily Kandinsky painting.

Which relies on an illusionary medium (sound) that vanishes once it is released, as the mediator of the world of the soul. Color is the visible medium of this world. In the creations of **Kandinsky**, Color is seen as an independent entity, an essential mean of expressing the spirit's abilities. He believed that he has found, through his inventive mix of colors, the sensory equivalent of the musical melodies, and hence the term "color music". Which was a term that adds a visual formula of color lights independent entity away from the traditional Art of Painting (of the easel). the main concern of **Kandinsky** throughout his life and focused his call on guidance as the composer deals with an intangible material (sound), an elusive mediator, once it is released from the musical instruments, the composer must guide his work in harmony between the melodies and avoid the dissonance between those sounds. His first goal is to hear his colors (and hues). And the ultimate goal is to dive into the psyche of the recipient, so that the music represents a profound impact on his vision of lines, colors, and compositions.

**Kandinsky's** geometrical concepts replete with suggestions. He succeeded in breathing the spirit into squares, rectangles, circles and straight or curved lines. His colors reflected his geometrical thinking in forms and arranging them in an orderly manner. This is evident in his 1925 (red, blue and yellow) painting.



**Figure (6):** Kandinsky, Red Blue Yellow. (1925) Oil on canvas. (127.0 x 200.0 cm). Paris, Centre Georges Pompidou.

(15) Rebay H. The spiritual in art Kandinsky. New York: Guggenheim Foundation; 1946.

The painting is part of a collection of paintings with the common features of abstract objectivity through its method of distribution of elements. As a result of the Music influence on the Artist inspiration, elements appeared as musical tones. The artist believed that colors and abstract shapes could express nature. The colors of **Kandinsky** represent the parallelism of the sensation and a physical expression and reflections of the soul<sup>(16)</sup>, in exchange for the musical sound, and the colors of these paintings awaken the feelings and emotions of finer and gentler words. He was looking forward to a beauty that is isolated from temporal and spatial nature.

Thus, the Artist transcends the expression of feelings in order to arrive at expressing the reality of the inherent existence of Art elements in itself and in its abstract purity. The colors and lines enjoyed spiritual characteristics, where colors and calligraphy are the artist's means of expressing emotion. The painting is a vibrant, complex, textured and balanced design. It's a work of Art characterized by an improvisation, designed to convey the scenes to musical sensations. It only connects the melodies of music, colors and shapes as balanced rhythmic tones.

Abstract, non-objective Art is manifested in the automatic appearance of his works. He aimed at the musical effect on shapes, the contrast in the relationship between form and background, and the use of specific black lines, to create a mysterious and random psychological state.

**Kandinsky's** abstract, non-objective Art is manifested in the automatic appearance of his works. He aimed at a musical effect, that emanates from shapes and forms, the contrast in the relationship between form and background, and the use of specific black lines, to create a mysterious and random psychological state (1). Seen as a vivid release of motion in lines.

#### **Saif Wanli (1906-1976):**

Alexandria was an essential constituent of **Saif Wanli'** career, an outstanding phenomena in the modern Art movement of Egypt. He has digested the hymns of the sea and all its lapis-lazuli beaches in his paintings. His colors were saturated by the spirit of the coming wind from the north, reflected them as drones and hymn. When was born, Alexandria was opening its arms to all cultures coming from Europe. The Artist was influenced by the impressionist school. Under the sun's light, he produced his works in quick brush's strokes. He soon reveals a brilliant talent under the incandescent sun rays and the sea breeze. Then he moved to an expressive tendency manifested in clarity and violence a hasty brush strokes of motion with brilliant colors (especially circus paintings, bullfights, fishermen, dancers and opera singers ...).



Pallerinas (1953)



Accordionst (1950)



The Cellist (1968)



Toridors (1957)

**Figure (7):** Examples of Wanly's panting.

Wanly took his own way, towards universalism, when he began experimenting with various styles, enriching his aesthetic language. The Artist aimed at simply recording reality, while wandering among visuals, but he was diving behind something invisible, and his works were suggesting in a special approach, more than mere depicting various topics, in simple engineering designs. He always drawn his inspirations from music (most of his sketches were executed in concert halls) inspired by the musical melodies, rhythms and variations, His passion for music explains the extreme vitality of his lines and vivid colors. and therefore gives great attention to the so-called music in tonal coloring tone Color (or Timbre) and therefore had its own flavor in its coloration.

**Saif** has a variety of styles (swayed between **Guagan**, **Van Gogh**, and **George Surah**) (1869-1954), which took from color the ideal means of expressing the artist's sensations and the eloquent instrument of the

(16) Badawy F. Spirituality in Art- Wasily Kandinsky- translated. Cairo: General book Authority; 2008. p.102



plastic expression. He saw that color is the magical key to beauty. Color for him was not merely descriptive. He saw it as a whole world of energy and sensations. It can enhance form, while the form can enhance color in turn which is a strong link between painting and music. **Saif** tried to achieve the objectives of **Matisse** (1869 - 1954), who's concept of Art was to achieve balance, serenity, and tranquility in this troubled world. Then **Saif** moved to the cubism and adopted cold colors as adjacent to, the hot ones, in which he was influenced by **Stravinsky** (1881-1972) music (dissonance), and those paintings made him world famous. **Saif Wanli** was impressed by the strong and vivid (sometimes barbaric) of **Stravinsky**, with his noisy dissonances. **Wanly** was moving among different Art schools – like his musical ideal **Stravinsky** with astonishing acceleration such as, but he has also demonstrated a spiritual need, and a turbulent mood with a comprehensive vision of the world, as if he wanted to absorb the experience of plastic Art in its entirety.

The subject is the background of **Wanly's** interest, but his coloring occupies the first place in his series of interests. He seeks to achieve the interconnections between the parts of the painting and the most important characteristic of the work as a super-ability to color. His paintings were made up of a group of colors, his color occupying a higher position than lines that defined elements and shapes. Thus **Saif** reached the highest degree of rhetoric in the field of brevity and summary. The euphoria attained within the recipient of painting is the same as ecstasy of the music listener, who practices rhythms and tunes of dance music and sometimes shines with serious music in its intricate, complex forms such as the symphony and operas ... so his Artwork is described as Lyrical Abstraction.

The work of **Saif** in the end is a continuous fantasy, and a glowing vision of the world around him, approaching the music to a large extent, and combines in his paintings between several arts at the same time, where embodies poetry and ballet, operas and symphony, so that the viewer cannot taste it fuller But in the face of the arts, **Saif** sought to appeal to a broad base of audiences with different tastes, as if unconsciously guided to the idea of mass art by **Richard Wagner**, and as the Egyptian critic **Naim Attiah** said: **wanly** is able to address all tastes, and access to all hearts, he was able to assimilate the poems of his peer poets, so his brushes strokes were able to sing, and dance... At the same time they were able to dazzle and whisper, and roared with sound –that is why he addressed the Eye, Ear, and heart together<sup>(17)</sup>.

Where his abstract was lyrical and not tragic as we used to see it with most of the converts. In the painting of the Church Choir- oil on Silotex 80 x 80 cm Museum of Fine Arts – Alexandria, the Artist succeeded in highlighting the sharp contrast between the horizontal and vertical axes, the rhythm of religious music was sober, confirmed by the symbol of the cross in the background. Figure (8) **Wanly** was able to give an impression of sound when contemplating the painting through two elements: the symmetry and repetition of the melody: Kyrie Eleison (have Merci upon us our Lord), which is reflected in the repeated poses of the members of the choir, all of them have opened their mouths to confirm the state of singing.



**Figure (8):Saif Wanly, The Church Choir- (1954). Oil on Silotex 80 x 80 cm Museum of Fine Arts – Alexandria.**

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(17) Zakaria H. When the brush start singing, Saif Wanly and singing with the brush-  
<https://www.facebook.com/hossame.said.5>

Their colors group: the white dresses, the belts, and the red scarfs confirming the Contrast, as if they are piano's keys. The floorboards, the Cross with its repeated ornaments motives, confirmed the religious atmosphere in the landscape, have coincided with **Wanly's** vision with the idea of visualization<sup>(18)</sup>, (the call of the English thinker **David Hume** (1711-1776), when he said that the image is a mental construct, that also disappears with time<sup>(19)</sup>, after we consider it, and that the other senses give the mind a sense of feeling attached to deconstruction, and degeneration), which is exactly happens as a musical Phenomena ... Such an impression is stuck in the memory of the Artist and the recipient Together, it gradually subsides and deteriorates over time (and may settle in the subconscious), **Saif** realized that this is also what happens in the music world, which depends on sound, an elusive mediator that fades once it is released...!! (and therefore, we find that his paintings are depending on the repetition, mainly as in Music, (Choir of the Church) ... Thus the Artist came to realize the musical quality (in the Art of Painting) to the fullest, which is the magic compatibility that emanates from his Artworks at the first glance, (without realizing the content of the work in detail). That what has been indicated by **Delacroix** before, and indeed, **Saif Wanly** was achieving the musical touch in most of his paintings ... The hidden tones created with every strike of the, which cannot be directly perceived through the eye, at the first glance, but it is attached to the memory of the Artist. He used to draw his lines and variations continuously from the reality of images stuck in his mind. Arriving at studio, he begins expressing his composition- through vivid colors- as an after image.

#### **Salah Taher (1911- 2007):**

**Salah Taher** navigated among several stages at the beginning of his career. His first stage was distinguished by a commitment to the academic methods. He then moved to naturalism, concerned with natural landscape, using free colors schemes. Began to rebel against the academic styles. That was reflected in his colorful subjects, and we can realize a sort of a struggle between movement and color in his compositions. In his Art work, his lyrical abstract tendency made him prominent among his peers, where he presented a model to the generations for a search of the Self, Possessing courage to explore the unknown, (modernization of the artistic vision). About his Exhibition in Paris (june 12956), the Art critic **George Hunein** commented " ...**Taher** spent a long time painting forms of nature. He then turned into a metaphoric figurative way of inspiring his personal elements from nature. For that, he adopted isolated paths leading to pure sources..."



Rhythm (1980)



Miracle (1963)



Komposition (1979)



Rhythm (1997)

**Figure (9):** Examples of Salah Taher panting.

#### **Salah Taher and Music:**

**Salah Taher** conceptualizes all existing forms around him as geometric. He enjoyed a sharp engineering sense, but it was something beyond mere lines, squares, circles, or rectangles, to the last of these units. There is what seems geometrically deeper. A cochlea may contain architectural elements of great aesthetical magnificence...!!for him". The most important thing for the Artist is to possess e sense of Geometry. If we contemplate the shape of a human body, we will find an engineering sense, which does not lose sight of the artist in all cas..". The geometric sense of **Taher** does not mean just geometrical form..., to the last of these units, but there is something that is much deeper. In this respect, he has benefit greatly from the concept of Cubism in understanding music. For example, the Artworks of **Mondrian** (1872-1944),- one of the pioneers of geometric abstraction, based on proportions of space and color, and supported by straight and rigid geometric lines<sup>(20)</sup>, - were rich sources for **Taher** as musical sensibility through simplicity and

(18) <https://www.google.com.eg/#q.visualization>

(19) <https://plato.Stanfordedu/entries/mentalimagery-wikipedia>

(20) Attia N. The loving Eye (Al Ain Al Aashequa). Cairo: General Authority of book; 1976.



economy<sup>(21)</sup>. Thus **Taher** tried to suggest, through his abstract works what he senses as music, the most abstract Art,. But abstraction is a particular structure distinct from reality. It derives its components from within (itself). Although it may express reality...!! If one is left alone with a movement of a symphony or a concerto, the work here has nothing to do with details. There would be no scenes or faces , it could be retrieval of events, or situations passed by, but it leaves the stream of repercussions and free associations that overwhelm him, , the same sensations left by the music are true for **Salah Taher's** paintings with one difference, the painting is a static instrument, while music is a dynamic tool ... an extension of the Soul in time, the painting is the installation of the spirit within its framework ... Music is a good time and the painting is a good place.

**Taher**, in his implementation of abstract paintings, applies colors in layers (sometimes to half centimeter), scraping and leaving others, and so the bursting colors are composed with the movement in a rapid reaction (chromatic explosion).

Since the 1960s, **Salah** was involved in what he called "musical Abstraction", because of his strong attachment to the world of music (he was director of the opera in the 1960s), and some of the paintings were called "The Color Symphony". When the Artist tries to interpret music as his Artwork, he tries to reflect his own impressions of the nature of the music (which are different from one person to another). His plastic creation eventually comes out as a result of his musical activity, without having to justify the means or manner in which he formulated the vocabulary consistent with the nature of musical construction<sup>(22)</sup>. In such Artworks, he took emphasis on the rhythmic elements, and resort to the repeated rhythms, reductions, and enlargement of the units,. His artistic vocabulary would be Consistent with the nature of musical construction of the basic elements of the music : lines (melodies), rhythm, and tone color.



**Figure (10):** Salah Taher, Composition. (1963). Oil painting 33x33cm. Gallery Salah Taher.

In this painting, **Salah Taher** transcends the reality, and reveals his emotions and ideas without limits on the surface of his painting, which is a clear example of a singing Abstract. The painting is a full of sensations of music, where the brush strokes are glowing with vitality. The Artist draws aesthetic values out of other Arts like music, ballet, and poetry...etc. He based his painting on the rhythm of a symphony, taking advantage of the elements of Rhythm, the harmony and counterpoint (polyphony), and that has been manifested among parallels, intersection of horizontal, vertical, and oblique lines and conflict between interacting agents on the surface of the painting. Through brush strokes and combing through the spaces of color, there would be a standing debate, which may reach violent conflict, The arched units at the top of the painting look like groups of ballet dancers (corps de Ballet) in the most agile, fluttering, crisscrossing and intertwining, in waves

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(21) El Ashmawy MZ. Salah Taher The Artist- Bibliotheca Alexandria- international print. Cairo: 1993. P.70

(22) Salem AA. The Musical Structure as an introduction for teaching Abstract painting, for the students of faculty of Art Education. M.Sc. Thesis in Art Education – Faculty of Art Education. 1993. 228

swaying and swaying, individually or collectively and in tinted colors of a Chromatic Scales in optical perceptions. **Taher** preserved the organic unity of the painting, in . repetitive units, thus he maintains the balance of the overall construction. It looks as if lines have stored the musical inheritance within, in their frequencies and spaces.

Thus, the paintings of **Taher** are looking immaculate in their perfection of artistic values: Aesthetics of the line, its thickness, strength, and the harmony of colors with the form. Through the sudden bends (dissonances) and contrasting colors. the Artist approaches the effects of musical meters<sup>(23)</sup>, thus creating a state of internal harmony and delight within the recipient.

## CONCLUSIONS

1- **Schubert** the poetic word was a synonym for a musical melody. He believed that the essence and purpose of music should be poetic

2- **Chopin** modulations have a new meaning: in classical music, construction is designed according to place and time, and must begin from a certain place. That place is meant for Chopin's to be color shadows that Romantic painters and especially his close friend "Delacroix" were appealing.

3- In the 20<sup>th</sup> century, the musical phenomenon has been clearly crystallized in the work of the abstract Painter **Wasily Kandinsky**.

4- **Isaac Newton** believed that musical tones and color tones are supposed to share the same frequencies. **Goethe** in his book "Color Theory" claimed the same principle. The psychologist **Carl Jung** also praised the use of colors as entities in his study of colors as symbols of Transformation.

5- **Synesthesia** Greek word that consists of Syn (together) and Asthesis (the sense or the sensory ability, and refers to the state of neurotransmitter in one of the sensory pathways leading to the brain, leading to involuntary experience of another cognitive path close to the first path.

6- **Scriabin** left a great influence on twentieth century great composers such as Stravinsky he was influenced by the phenomenon of sensory communication, and he took care of a chromatic system connected to the pentagon circuits, tried to arrange the colored piano keys in the same manner of the circle of fifth, to depict the spectrum colors in musical tones.

7- **Delacroix's** revelation was purely musical, he said ".. Before you realize what the painting represents, you may be overwhelmed by the general harmony, which is emanating from the painting.

8- **Kandinsky** succeeded in breathing the spirit into squares, rectangles, circles and straight or curved lines. His colors reflected his geometrical thinking in forms and arranging them in an orderly manner. The colors of **Kandinsky** represent the parallelism of the sensation and a physical expression and reflections of the soul<sup>(24)</sup>, in exchange for the musical sound, and the colors of these paintings awaken the feelings and emotions of finer and gentler words.

9- The euphoria attained within the recipient of painting of **Wanli** is the same as ecstasy of the music listener, who practices rhythms and tunes of dance music and sometimes shines with serious music in its intricate, complex forms such as the symphony and operas ... so his Artwork is described as Lyrical Abstraction.

10- In this respect **Taher** has benefit greatly from the concept of Cubism in understanding music. He tried to suggest, through his abstract works what he senses as music, the most abstract Art. the same sensations left by the music are true for Taher's paintings with one difference, the painting is a static instrument, while music is a dynamic tool ... an extension of the Soul in time, the painting is the installation of the spirit within its framework ... Music is a good time and the painting is a good place.

11- Music is an important and varied input for enriching expression in the plastic arts in general, and in Painting in particular

12- There is a relationship between the vocabulary and elements of the construction in both Music and Abstract Painting such as repetition, rhythm, harmony and color,

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(23) The metre (Am. meter) of music is its rhythmic structure, the patterns of accents heard in regularly recurring measures of stressed and unstressed beats (arsis and thesis) at the frequency of the music's pulse.  
<https://www.google.com.eg/#q=metre+music>

(24) Badawy F. Spirituality in Art- Wasily Kandinsky- translated. Cairo: General book Authority; 2008. p.102

- 13- There is a great link between the concepts of abstraction in both music and Painting, which would justify the aesthetic values visually and auditory.
- 14- The study of Rhythmic and Structural systems of Music is a vital medium for creations of abstract painting artworks> This would be achieved through the use of abstract and flowing compositions.
- 15- It is possible to use musical impressions as sources of plastic creations.

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