

## INTRODUCTION TO NASTALIQ CALLIGRAPHY AND ITS APPLICATION IN CALLIGRAPHY PAINTING

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**Abstract.** *The art of calligraphy, as one of the Islamic arts, has always been of special interest and attention to the rulers since its inception, and the artists of this art have enjoyed fame, status, and respect among the public and private. This art has had many ups and downs in different Islamic eras, and throughout their lives, artists have always invented new lines for designing and writing works. It is necessary that artists who have invented various types of lines with great seriousness and effort, and have made great efforts in this direction and left behind pure works, be introduced to the enthusiasts and the art of calligraphy artists, and the path of the rise and fall of calligraphy should be traced and introduced.*

*What is certain is that the visual language is older than the written language, the original origin of (calligraphy) should be sought in (image). "Pictography" or pictography is the mother of hieroglyphic writing, which itself is a pictographic script. In addition, cuneiform writing was also created from the process of abstracting visual symbols, which later transformed into alphabetic letters by taking sound symbols. The emergence of the alphabet in ancient languages follows the highest form of calligraphy. Let's refer to calligraphy, which means that type of writing style that has rules, harmony, beauty and proportion, and in which the specific rules and principles of the aesthetics of calligraphy are observed. But calligraphy, in its simple and general sense, is a combination of painting and calligraphy and refers to a method in which the audience is introduced to the combination and integration of modern and traditional art in today's world. In calligraphy, the artist seeks modernity in order to create a new form of art with creative techniques that, in this way, create a new form of art.*

**Keywords:** Calligraphy, Color, Engraving, Pen, Art.

## ВВЕДЕНИЕ В КАЛЛИГРАФИЮ НАСТАЛИК И ЕЕ ПРИМЕНЕНИЕ В КАЛЛИГРАФИЧЕСКОЙ ЖИВОПИСИ

**Аннотация.** *Искусство каллиграфии, как одно из исламских искусств, всегда представляло особый интерес и внимание правителей с момента его зарождения, а художники этого искусства пользовались славой, статусом и уважением среди общественности и частных лиц. Это искусство пережило много взлетов и падений в разные исламские эпохи, и на протяжении всей своей жизни художники всегда изобретали новые линии для оформления и написания работ. Необходимо, чтобы художники, которые изобрели различные типы линий с большой серьезностью и усилиями, и приложили большие усилия в этом направлении и оставили после себя чистые работы, были представлены энтузиастам и искусству художников каллиграфии, а также следует проследить и представить путь взлета и падения каллиграфии.*

*Не вызывает сомнений то, что визуальный язык старшего письменного языка, первоначальное происхождение (каллиграфии) следует искать в (изображении). «Пиктография» или пиктография является матерью иероглифического письма, которое само по себе является пиктографическим шрифтом. Кроме того, клинопись также была*

создана из процесса абстрагирования визуальных символов, которые позже трансформировались в алфавитные буквы путем взятия звуковых символов.

*Возникновение алфавита в древних языках следует за высшей формой каллиграфии.*

*Давайте обратимся к каллиграфии, что означает тот тип стиля письма, который имеет правила, гармонию, красоту и пропорцию, и в котором соблюдаются особые правила и принципы эстетики каллиграфии. Но каллиграфия, в ее простом и общем смысле, является сочетанием живописи и каллиграфии и относится к методу, в котором аудитория знакомится с сочетанием и интеграцией современного и традиционного искусства в современном мире. В каллиграфии художник ищет современность, чтобы создать новую форму искусства с помощью творческих приемов, которые, таким образом, создают новую форму искусства.*

**Ключевые слова:** каллиграфия, цвет, гравюра, перо, искусство.

## INTRODUCTION

Calligraphers have continuously tried to treat this delicate art in a pure form, but it is still not finished, and each calligrapher has made efforts to increase the aesthetics of this art.

The invention of calligraphy is undoubtedly one of the greatest and most important inventions that was made from 3600 to 3300 BC, because if scientific errors are not accepted and writing is not done, the heritage and scientific works of the past are not preserved, and thoughts pass on and do not reach the future, and as a result, human civilization would not be perfected.

In paintings, it is possible for the artist to move his art towards abstract arts, considering form and concept. This is not something that can be easily done, but it can be achieved to some extent by practicing, repeating, and participating in calligraphy classes.

Calligraphy is one of the important branches of calligraphy art that has existed for about half a century in the contemporary period and has now become an independent artistic trend.

Although in the past centuries, calligraphy in the form of paintings was used for plant and animal designs, these two words, namely calligraphy painting and calligraphy painting, are used interchangeably and incorrectly. Despite all these, the terms of these two words have not yet reached a truly established position and there is a lot of talk between choosing these two words.

As a new and original school, calligraphy, which is based on calligraphy with its visual aspect, depicts works in their visual form and appearance. It may be said that calligraphy painting is a type of painting with letters that ultimately creates a beautiful and artistic work.

### **Nastaliq Calligraphy (Bride of Calligraphy)**

This calligraphy was created in the late 14th century AD, corresponding to the 8th century AH. Nastaliq calligraphy was created from the artistic combination of Naskh and Taaliq calligraphy in a very simple and beautiful way.

For this reason, it was initially called (Naskh with Taaliq or Naskh-Taaliq). Some calligraphers have considered Khwaja Mir Ali, a calligrapher from Tabriz, to be the founder of Nastaliq calligraphy, as Sultan Ali Mashhadi, a calligrapher from the 15th century AD, corresponding to the 9th century AH, said in these verses that

Naskh and Taaliq are the hidden and obvious ones

The originator is Khwaja Mir Ali

Until the scholar and man came to know  
There was no other calligraphy in the world  
His precise mind  
From Naskh and Taaliq calligraphy

Nastaliq is one of the most beautiful calligraphy that has been published and spread in Afghanistan, Iran, India, Pakistan and Central Asia and is still common. Nastaliq had two styles with their own style, one of which is called the Jafar Tabrizi style and was initially common in Khorasan. The second style, which belongs to Abd al-Rahman al-Khwarizmi, was first popular in the southwestern parts of Iran, but was later replaced by the Khorasani style.

In the second half of the eighth century AH, the second and most famous style, Nastaliq, began to be popularized by Muslim calligraphers. This style, which is considered the bride of Islamic calligraphy, is one of the most delicate and precise works of calligraphy.

"Nastaliq" is a combination of "Naskh" and "Ta'liq", and when Nastaliq and Ta'liq are compared with each other, it becomes clear that these two styles have something in common in terms of freedom and expressiveness of style. In both, the changes in the shape and arrangement of letters create a pulsating rhythm; but "Nastaliq", despite its apparent freedom, is closer to the spirit of measured calligraphy than "Ta'liq".

Although the Nastaliq script is considered the most precise and beautiful of all scripts, it is also the most difficult because writing Nastaliq script that follows the 12 rules of calligraphy (composition, chair, principles, ratio, weakness and strength, level and circle, virtual ascension, purity, dignity) is very difficult and few calligraphers have been able to do this. Mir Ali Tabrizi is the first person to bring this script under the rules, give it a clear method, distinguish it from other scripts, and write it beautifully himself. Masters such as Sultan Ali Mashhadi, Mir Ali Heravi, Baba Shah Isfahani, Mir Emad Hasani, Mirza Gholam Reza Isfahani, Mirza Reza Kalhar, and others have made great efforts in the advancement and development of Nastaliq. The author of this research, based on his study of the Nastaliq script, is one of the prominent calligraphers of Afghanistan and is also the inventor of a new script called (Nagarin), and writes as follows:

"After Mir Ali Tabrizi, my help in Nastaliq calligraphy, masters stepped into the circle of this art. According to historical documents, and undoubtedly before Mir Ali Tabrizi and Sultan Ali Mashhadi, there were masters who wrote Nastaliq calligraphy very skillfully and powerfully, and some of their works have been seen. So we come to the conclusion that there is no specific date for the invention of Nastaliq calligraphy. And if we attribute it to any calligrapher whose works are available in museums and books, it is undoubtedly inspiration or copying from past masters whose works are likely to be seen in museums and permanent exhibitions, and the author of the work signed his name at the bottom of his artwork or omitted to write his name. As historical books and documents attribute the invention of Nastaliq calligraphy to the late 8th century, and in some cases, Mir Ali Tabrizi is also mentioned, it should undoubtedly not be ignored because the works of each artist demonstrate the merit and worthiness of this matter. Each of them can be counted as the inventor of a calligraphy due to the strength and sophistication seen in their lines.

However, we gradually come to the conclusion that each of these dear people has made great efforts to reach the base of completing this calligraphy (Nastaliq), and among them, the only one who has been able to do this, and so far no one has written Nastaliq calligraphy with the

sophistication and beauty of his handwriting, and all the twelve rules and principles of calligraphy, which are (strength, weakness, level, circle, ascension, descent, literacy and purity, transmission, the rule of proportion or proportion, the rule of composition, purity and dignity), which of course are attributed to Ibn Muqla al-Baydawi, who established it and has lasted for a thousand years and is still valid and without a doubt And the shortcomings in his works are practical and considerate, there will be no other person among the outstanding personalities of the country (Mir Ali Haravi), the outstanding Nastaliq writer of the golden era of the Timurids of Herat. It is a matter of joy that today, when we encounter many calligraphers from countries such as Turkey, Iran, etc., each of them believes that Nastaliq calligraphy originated in Afghanistan and the city of Herat, and if it has flourished in any country today, it can be attributed to the blessings of the blessed fingers of masters such as Mir Ali Haravi and another Nastaliq writer of recent centuries in our country, Mir Abdul Rahman Haravi. Mir Abdul Rahman Haravi's style is a style that is different and modern in every way, and all the beauties of the Nastaliq calligraphy of today's masters that we see are inspired by the school or special style of Mir Abdul Rahman Haravi. Mir Imad Hasani (11th century AH) brought it to perfection, and his style continued until the time of Mirza Reza Kalhar (13th century). "Kalhar" made some changes to it, which became known as the "Kalhar style", including keeping the principles of calligraphy, making the lines shorter and the circles more compact.

"Siyah Mashq" is one of the latest artistic phenomena in Nastaliq calligraphy, which was initially used to practice calligraphy and later became an artistic work, and outstanding works were created in this style. (Seljuqi; 1386: 35-38)

#### **Popular and masters of Nastaliq calligraphy**

Khwaja Mir Ali Tabrizi, inventor, Hakim Jafar Haravi, Sultan Ali Mashhadi, Khwaja Mir Ali Haravi, Sultan Mohammad Noor Haravi, Sultan Mohammad Khandan Haravi, Mir Imad Hasani Qazvini, the latter of Mirza Abdolrahman Haravi.

After the development and publication of the suspended script, another script called Nastaliq (or Naskh-e-Ta'liq) emerged after a century, approximately in the middle of the eighth century.

The calligraphers' refined taste and taste did not like the complexity, disorder, and incomplete circles of the suspended script, and compared it to the Naskh script, which was more orderly, moderate, and beautiful. A third script was created that had neither the slowness of writing nor the shortcomings of the suspended script. A script that was far from excesses and excesses, with order, poise, and delicate and delightful circles. In the suspension, several examples of scripts written in the years 606, 610, and 611 AH were presented, and it was pointed out that some of those scripts and their likes, which are found in the writings and books of that time, were all harbingers and inspirations of the Nastaliq script. Because in them, the signs of the emergence and movements of the Nastaliq letters are clear, and the more that has come, the closer it has become to the Nastaliq script and the Nastaliq script. (Rahjari, 1345: 444)

Before the rise of Islam, various scripts, including cuneiform, Pahlavi, and Usta'i, were common in the world. With the emergence and spread of the Islamic religion and its spread throughout the world, our ancestors, by accepting the Sharia of Muhammad (PBUH), also accepted Islamic alphabets and scripts. The common script at that time, which was formed about two

centuries before Islam, was the Kufic script and the old Naskh script, which was derived from the Nabataean and Syriac scripts.

After the rise of Islam, these scripts were used in the same simple way for two centuries.

And gradually the art of calligraphy showed itself. In the early fourth century B.C. (310 AH), Ibn Muqalla Al-Baydawi (died 328 AH), the minister of Al-Muqtadir Billah, established rules using calligraphy and wrote 12 principles, which are: composition, ratio, weakness, strength, level, round, figurative ascension, figurative descent, principles, elegance, and dignity. Ibn Muqalla wrote these calligraphy very well. About a century after him, Ali Ibn Hilal, known as Ibn Bawab (423 AH), created new rules for the Naskh calligraphy and perfected it. After him, in the seventh century, Jamal al-Din Yaqut Al-Musta'simi (698 AH) began his artistic career and wrote 364 copies of the Quran. In addition to training six famous students, he enriched and perfected the six mentioned calligraphy. Concurrent with the development of the above scripts, Hassan Farsi, the writer, created the Tasal script from the Naskh and Waqaa scripts, a script in which most of its letters and words were connected and became popular for writing decrees, decrees, and correspondence, and for this reason it was also called Tarsal. Most old books consider the originator of the Tasal script to be Khwaja Taj Salmani (897 AH) who combined the Waqaa and Taqi scripts, and his Tasal script was one dag above and five dag below, but this script existed before him, and it is certain that Khwaja Taj adapted the original Tasal script according to the principles, and Khwaja Abdul Hai Munshi Astarabadi (907 AH) added more rules and punctuation.

The above lines were evolving and by the eighth century only these were the first lines in circulation until in the second half of the eighth century, Mir Ali Tabrizi (850 AH) created a line called Naskh-e-Talik by combining and merging the two lines, Naskh and Talik, which became very popular and led to a great development in the art of calligraphy. The line is about one dong in length and the rest is long, and its name was changed to Nastaliq due to its frequent use. (Akhvin; 1363: 11, 13)

As for the Nastaliq line, it is also stated in some old books that this line existed before Mir Ali Tabrizi and that he regulated and arranged it. However, the special beauty and elegance of Nastaliq calligraphy attracted the attention of calligraphers, and despite the popularity of six-line calligraphy and talik at the beginning of the 9th century, about 3-4 books were written in Nastaliq calligraphy, until Nastaliq calligraphy was called the bride of Islamic calligraphy, and it is truly one of the most beautiful, delicate and difficult calligraphy in the world. After Mir Ali Tabrizi, his son Mir Abdullah, and then Mirza Jafar Tabrizi (around 860 AH) and Azhar Tabrizi (880 AH) made efforts to develop Nastaliq calligraphy, until it was the turn of Sultan Ali (926 AH), who made valuable contributions to this noble art during his 85-year life. Of those numerous pieces and writings and the manners of the poet, a collection called Sirat al-Sutur has survived with interesting and instructive content, including:

If you want to be a calligrapher, you must be a monk and an anis of the people.

You must leave peace and sleep and return to the age of youth.

After the Nastaliq script found a good face and appearance and showed itself, and the beauty of the landscape and its ease of writing and speed caused it to advance despite the popularity and prosperity of the six types of this script and to be more accepted and liked by the public than them, and its brilliance and development increased day by day.



That is why, in a period of one hundred and fifty years from the time of Timur and Shahrukh and his descendants to the days of Sultan Hussein Bayqa, it progressed in a way that we could not have imagined. After the clear status of that script, although calligraphers also used other Islamic scripts and used the ruby type in writing the Quran, inscriptions and books, their special pen was Nastaliq.

This script quickly spread throughout the Islamic countries, and the multitude of its writers and supporters caused it to spread and develop day by day in India and Ottoman Turkey, and from there in Egypt and other Arab countries.

From the beginning of its popularity, this script gained new beauty and freshness from one master to another until it was strengthened and moved by the hands of Sultan Ali Mashhadi, and reached the highest level of perfection by the hands of Mir Ali Heravi, Malik Dehlavi, Baba Shah Isfahani, and Muhammad Hussein Tabrizi, and by the capable pen of Mir Imad.

However, in the twelfth century, the art of calligraphy began to decline and continued to decline until it was saved at the beginning of the thirteenth century, when only a few calligraphers emerged during this period.

The second half of the 13th century was the time of the revival of the Nastaliq script, during which time, until the early 14th century, a number of the most accomplished calligraphers emerged, and their numerous and unique works represent one of the most prominent periods of calligraphy. And today, although the Nastaliq script remains with its elegance and prestige, many calligraphers have emerged in this script. (Habibi; 1350: 43-60)

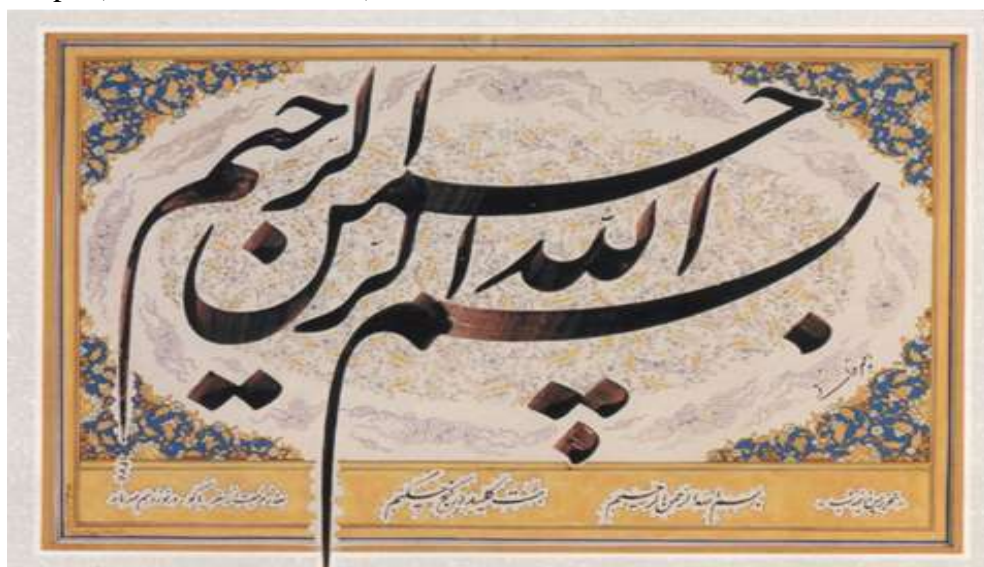


Image (1). Nastaliq Line by Professor Gholam Hossein Amirkhani (2002)

### **The Nastaliq Calligraphy Yashgaman**

The calligraphy instruction included vocabulary, practice etiquette, book supplies, etc. Which is beyond the scope of this scientific treatise. However, we will introduce some of the pioneers of calligraphy instruction who inspired others, such as Sultan Muhammad Noor (940 AH), Muhammad Abrishmi (951 AH), and Sultan Muhammad Khandan (around 957 AH) who survived to become masters. Mir Ali Haravi (951 AH), a student of Zain al-Din Mahmud, seemed

to have gotten ahead of everyone. In 935, Ubaid Jan Uzbek, the Emir of Bukhara, invaded Khorasan and captured it. After a while, he was forced to return and took Mir Ali with him to Bukhara. Due to the forced migration and distance from his homeland, family, and the court of the rebels, despite the caresses, he was very sad, and this is clearly evident in a piece of poetry that he composed and wrote in his beautiful calligraphy:

My life was spent in two exercises, my feet were like a harp, until my handwriting became helpless due to this law.

All the kings of the world were my students, and I became a living blood in Bukhara. I was burned with anger, I was like a musical instrument that was not mine, it was driven out of this city.

It is an inspiration for calligraphers. He laid the foundation of calligraphy, which has not been equaled by any calligrapher since the emergence of Nastaliq calligraphy. In his time, another great artist, Alireza Abbasi, was considered a rival to him. In addition to the hidden and visible Nastaliq calligraphy, he was also a master of Thuluth calligraphy, so that most of the inscriptions in mosques and historical buildings were made in Thuluth calligraphy by him or under his supervision, and therefore he was of greater interest to the ruling establishment of the time. In general, the ninth, tenth, and eleventh centuries of the Islamic calendar can be considered brilliant centuries in the art of calligraphy. In those centuries, many great men entered the field of calligraphy and kept the wheel of calligraphy alight. (Akhvin, 1363: 13-15).

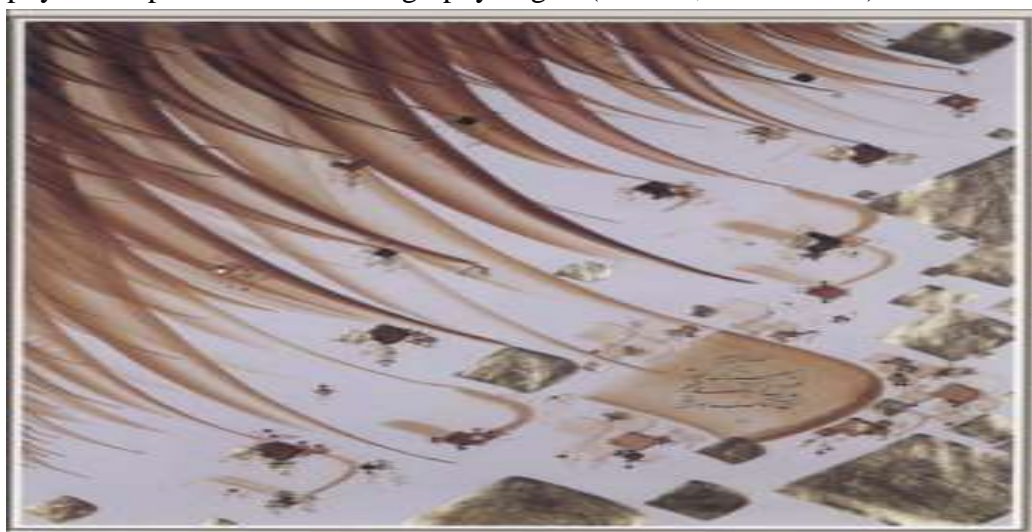


Image (2). Nastaliq Siah Homework by Phalsaphe Professor (2010)

**The reason for naming Nastaliq script:** This word is originally a combination of two words, Naskh and Ta'zah, as mentioned in many Tazkiras, Marqa'at and poems, and for a long time it was called Naskh Ta'zah (or Naskh Ta'zah), but later it was reduced due to frequent use and became Nastaliq. Since it is derived from the two scripts Naskh and Ta'zah, Naskh Ta'zah has been suspended and has thrown it out of its prosperity and glory, but has been forgotten.

Nastaliq script is after Ta'zah script in terms of rank and emergence, and therefore is in the eighth place among Islamic scripts.

But its ranks are in the second and third place from Naskh in terms of accessibility and expression of purpose, and in terms of ease of writing and speed, it is in the third and fourth place from Shaskheta, and in terms of beauty, it is in the first place and the most beautiful script. Nastaliq

pen, which has rightly been called the bride of Islamic scripts, is one of the pure inventions of calligraphers in which taste, taste and grace of nature are evident. And according to the opinion of all those who are experts and those familiar with the fine arts, this script is one of the most delicate and precise works of art. In its complete form, all the points of eloquence such as stability, beauty, principles and rules, taste and taste, purity and composition, position and proportion, weakness and strength, surface and circle, ascension and descent have been observed. (Amir Khani; 1375: 5 – 6)

Nastaliq script is a script with certain and regular rules and sizes, the entire circle being approximately 1/6 or 2/6 of that surface, and a circular movement inclined from right to left. The pen in this script moves more freely and easily than in Naskh. The two widths of the pen with which Nastaliq is written, that is, the width of the pen is chosen between flat and curved. This script is so compact that, unlike other scripts (except Shastha), many things can be written clearly in a few lines, because it occupies less space. The beauty of the forms, the elegance, the good order and order, the placement, the symmetry, the good proximity and parallelism, the moderation in thickness and thinness, the creators and perfecters of this calligraphy have been inspired by the beauties of nature and combined it with literary taste, and then they have expressed this calligraphy from the mirror of taste and sense of beauty and beauty, and have made it forever compatible with the thoughts, literature and rhythmic poems of their friend Shafiq and with the painting and illumination of Yar. (Shayeq; 1354: 31-33)

### **Calligraphy**

In order to understand what the main concept of the art of calligraphy is, one must be familiar with the nature of this art. In general, calligraphy tries to create beauty from letters and words, and for this reason it is also classified as a visual art. The calligraphy artist tries to put the letters together in such a way that the final work is more than just a display of writing, but a painting that also conveys a message.

As a result, the calligraphy artist does not try to display his works in a specific way, and the goal is not at all to read the words. It may be that sometimes in some calligraphy works, the text written in those works cannot be understood. Some people even present more complex and conceptual works by relying on an abstract style, or they use the simplest and most meaningless sentences and words to display incredibly beautiful works.

What is the concept of calligraphy reminds us that visual elements are much more important than writing, and concepts and feelings can be conveyed more easily and quickly with this tool than writing. Calligraphy is a type of art that uses calligraphy and painting techniques in combination. The created works are also very visually attractive.

Is the readability of texts important in calligraphy?

No, calligraphy focuses more on the visual beauty of the painting and design. Also, the writings and texts used in the work in question may not be clear at all.

Are calligraphy and calligraphy the same thing?

No, calligraphy and line drawing are two separate art forms. Although both are considered sub-branches of calligraphy, they have different techniques and principles. In calligraphy, the readability of texts is important. Only by making the words more beautiful, the artist tries to attract the attention of the audience to his work.



Is it possible to enter the job market by learning line drawing?

Line drawing has received a lot of attention in recent years. Many artists have become interested in this branch of art.

As a result, a good job future can be considered for those who have participated in line drawing courses.

What prerequisites do we need to learn line drawing?

The concept of line drawing is a combination of painting and calligraphy, and as a result, to learn it, you must have the basic skills required in the fields of drawing, calligraphy, and painting.

### **What is calligraphy?**

It became popular among artists with the aim of bringing back the appeal and popularity of calligraphy and painting and making these arts popular again with the help of more innovative ideas.

As a result, since the emergence of this art, the techniques that can be used for calligraphy have been added day by day. Its diversity has also increased.

Art paintings and calligraphy works have become very popular internationally today. This has allowed artists in this field to earn a better income. Whether in the field of presenting and selling artwork or in the field of teaching calligraphy, artists can earn a good income from this field.

For this reason, the demand for participating in calligraphy courses has increased greatly. Calligraphy is a combination of painting and text. As a result, regardless of which type of calligraphy you perform, you must definitely use a design and drawing in addition to using text in your artwork, and this role and design should be clearly visible in your work.

This is while in most calligraphy works, the texts and writings cannot even be read and their meaning understood, because the letters and texts are immersed in the main design and painting of the work.

This is while, on the contrary, the main focus of calligraphy, which is on painting, in calligraphy, the letters are more important and the writings must be readable. A calligrapher tries to present the letters in his artistic texts more beautifully and attractively by focusing on the art and skill he has gained from calligraphy training.

In calligraphy, the artist does not use painting and only uses textures and colors to make the letters and texts more beautiful.

Another type of calligraphy is calligraphy with letters, in which letters and words are used in the form of shapes and drawings.

In fact, the artist of these works creates a very beautiful and artistic work by transforming a letter into a special shape and design. For example, a letter may be used instead of the body of an animal.



Image (3). The Effect of Calligraphy by Professor Ahmadzia Haghshenas (1403)



Image (4). The Effect of Calligraphy by Professor Abdolhakim Karimzadeh (1402)

## CONCLUSION

The beauty of a landscape or the attribute of beauty is because human nature has different tendencies, tastes, and feelings. Each or every tribe and ethnic group considers some things beautiful and some things unbeautiful, but they agree on this point that the delightful landscapes of nature, meadows, springs, streams, trees, gardens, parks, and flowers, are beautiful and lovely. In beautiful calligraphy, a trace of these benefits of nature can be seen in various forms of regular

rows, regular and different movements, symmetry, and order. From all these materials, we conclude and determine the main and basic lines of the present era.

In this era, like in past eras, the coarseness and fineness of the pen is not the criterion and measure, and every line can be written coarse, fine, or medium. And other considerations in the basics of calligraphy, such as the relationship with people, etc., or cases of use, or minor and major changes, simplicity, and decoration, etc., are also not considered today.

On the other hand, we saw that the emergence and emergence of the suspended, Nastaliq, and Shaskheta calligraphy transformed the fixed principles of Yaqouti, and a calligraphy such as Nastaliq and Shaskheta was added to the basic lines.

It can be said that in calligraphy, there is more freedom than in creating other calligraphy works performed by (nee), because the calligrapher can create the best calligraphy work by using a word, or even a single letter, and it is clear that in calligraphy, the reading of the work of art is not important, and the only thing that is important is the form or the appearance of the work of art to attract the viewer.

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